



IRAQI
Academic Scientific Journals



العراقية
المجلات الأكاديمية العلمية

ISSN: 2663-9033 (Online) | ISSN: 2616-6224 (Print)

Journal of Language Studies

Contents available at: <http://www.iasj.net/iasj/journal/356/about>



D. H. Lawrence's *Lady Chatterley's Lover* and Kadhim Al-Ahmadi's *Yesterday was a Tomorrow*: A Comparative Study

Elaf Tariq Mahmood *

Tikrit University

emahmoud@st.tu.edu.iq

&

Prof. Hamdi Hameed Al.Douri (PhD)

Al-Kitab University

hyoousif@tu.edu.iq

Received: 10 / 11 / 2022 , Accepted: 5 / 12 / 2022 , Online Published : 1 / 4 / 2023

©2023 College of Education for Women, Tikrit University. This is an open Access Article under The Cc by LICENSE <http://creativecommons.org/licenses/by/4.0/>



Abstract

The aims of comparative literature are manifested in liberating human thought and allowing the reader to delve deeper into the understanding of literary works by showing the convergence between them, regardless of their diversity and source, as these works are a product of human thought through the ages, as this literature evaluates texts according to cultures and eras.

This paper is an attempt to explore the similarities and differences between D. H. Lawrence's *Lady Chatterley's Lover* and Kadhim Al-Ahmadi's *Yesterday was a Tomorrow* as far as settings, characters, language, techniques, and themes are concerned. It also tries to find out whether Al-Ahmadi is influenced by Lawrence or not.

* Corresponding Author: Elaf Tariq Mahmood, E.Mail: emahmoud@st.tu.edu.iq
, Affiliation: Tikrit University - Iraq

Keywords: Lawrence, Al-Ahmadi, Lady Chatterley's Lover, Yesterday was a Tomorrow

رواية د. هـ. لورنس: عشيق السيدة تشاترلي ورواية كاظم الأحمدى: أمس كان غدا
دراسة مقارنة

إيلاف طارق محمود
جامعة تكريت

و

أ.د. حمدي حميد الدوري
جامعة الكتّاب

المستخلص

تتجلى أهداف الأدب المقارن في تحرير الفكر الإنساني، فضلا عن السماح للقارئ بالتعمق في فهم الأعمال الأدبية من خلال إظهار التقارب بينها، بغض النظر عن تنوع مصدرها، إذ إنّ هذه الأعمال هي نتاج الفكر الإنساني عبر العصور، إذ تُقيّم هذه الأدبيات بحسب الثقافات والعصور.

وهذه الورقة محاولة لاستكشاف أوجه التشابه والاختلاف بين رواية لورنس "عشيق الليدي جاترلي" وكاظم الأحمدى "أمس كان غدا" فيما يتعلق بالإعدادات والشخصيات واللغة والتقنيات والموضوعات. كما تحاول معرفة ما إذا كان الأحمدى متأثراً بلورنس أم لا؟.

الكلمات الدالة: لورنس، الأحمدى، عشيق السيدة تشاترلي، أمس كان غداً

Introduction

The most accurate definition of comparative literature is that of Dr. Dawood Salloum maintains that the main concern of comparative literature is to follow the sources of influence and mutual influence between literatures with different daily origins, and the consequent manifestations of similarities or differences between these literatures (Hilal 12).

The title of *Lady Chatterley's Lover* is about the relationship between the two main characters, Constance and Mellors. Undoubtedly, Lawrence develops his persona by carefully portraying the interactions in this work. In fact, he emphasized the link between life and rationality, the sensuous and the cerebral, which he felt was essential in modern books. Lady Chatterley and her lover are drawn together by this idea, despite the fact that Lady Chatterley is an aristocrat's wife and Oliver is a lowly gamekeeper on their property (ibid.). In other words, *Lady Chatterley's Lover* narrates a story of the relationship between an upper-class married woman, Constance, and a working-class gamekeeper, Oliver Mellors (Augustine 57).

One the other hand, the Iraqi novelist Kadhim Al-Ahmadi is exemplified by his novel *Yesterday was a Tomorrow* (1992), which represents a literary masterpiece that

explores controversial issues such as love, sex, colonialism, racism, money, tradition, self-recognition, identity and social class. The story is about Aqeel. He is a young Iraqi boy. Aqeel is forced to work at Mr. Fleeman's home on the summer's holiday in return for financial equivalent, where he has a love relationship with Mrs. Feelman. During his stay, Aqeel struggles with himself as well as the changes around him. Sometimes he is the young Aqeel who keeps on his family's commandments, and sometimes he is Othello as Mr. Fleeman and his wife call him (Aziz 36).

2. *Lady Chatterley's Lover* and *Yesterday was a Tomorrow*: A Comparative Study

2.1 Setting

The setting of the fiction is the Sherwood Forest of the writer's youth and background, and the worn-out vocabulary of post-war England is renewed by reverting to its roots in dialect and the banned language of sex. The purpose was to eradicate pretence and seek new elements of vitality amid the cynical and disappointed environment of the modern world (Narada 69).

Al-Ahmadi takes the southern region "the ancient city of the stronghold" specifically as a place to embody the civilizational and political conflicts that emerged from this popular place, and this marginalized class represented by its adobe houses, as three worlds are concentrated in it, the world of the West represented by the English and the world of the East, which splits into two worlds. They are ideologically different, the world of power and the world of the poor people. The novel attaches the literary arts to society. Rather, it is the only art in which society almost sees the image of itself represented and reflected within the narrative text. The narrator builds his novelist's world from his experiences stored in memory, especially the places he knew, contemplated and lived in, and these stored things are transformed into imaginary worlds embodied by the storyteller (Aziz 70-72).

Lady Chatterley's Lover takes place basically in the countryside and Wragby Hall is the first place to be mentioned in Chapter Two when Clifford and Connie came home. It represents the life of the wealthy as well as being an unfair prison to Connie (15). Then, Lawrence mention Tevershall pit "with its clouds of steam and smoke". It symbolizes the life of impoverished people (ibid). More specifically, the location of the love story is taking place between Wragby and the wood, where Mellors' cottage.

The author deliberates to use the wood which represents England. Lawrence's love for Old England is exhibited by the symbolization of the wood, which represents 'pure land'. In the Cute Little Cabin Mellors and Connie have found peace and quiet in the woods at his property (Astuti 94-95).

Apart of this comparison, the events of Al-Ahmadi's novel are mainly taking place between certain places, or mainly in Mr. Fleeman's house which represents the colonizers and their corruption, and between Abu-Aqeel's house which performs the colonized people and their simplicity and honour. In addition to that, RAF manages by Mr. Fleeman, indeed it is like the Tevershall pit where the workers are treated like machine. People like Abu Aqeel are not only tools for the colonizers but slaves to machines (21). Furthermore, Asha's room is crucial. It shows the target reality of the invaders and how do they exploit everything for their sake, in fact the invaders are spies. Also, it represents Aqeel's awakening, that is why he decides to take his avenger by exploit her body without hesitation as the invaders do with his country (168). Clearly, the settings of the two novels are secluded place in which the story love is happened. Furthermore, all the places of Lawrence's and Al-Ahmadi's novel are utilized to indicate the space between the masters and slaves as well as self- realization.

2.2.The Main Characters

As for the main characters of each novel, in *Lady Chatterley's Lover* Mellors, Clifford, Connie and Mrs. Bolton, in addition to the dog of Mellors are the major characters. While the essential characters of *Yesterday was a Tomorrow* (1991) are Aqeel, Mr. Fleeman, Mrs. Fleeman, Aqeel's father and Aqeel's mother, in addition to the bitch, Asha.

Mellors is a servant. He is bright person. He has a grammar school degree, has managed to work as an office clerk, and continued to serve as an officer during the war; however, he has dismissed his opportunity to become part of the middle class and has made a conscious effort to give back to the working-class lifestyle and behaviours of his father, who was a blacksmith. As a result, he may shift the tone of his voice to give the impression that he is either a nobleman or a peasant, switching codes in the sense of Lawrence. His dialect is difficult to understand, and it is similar to the language that Lawrence used during his infancy. In a nutshell, it is related to nature, and it sets the path for Connie to "receiving either a magical agent or helper" (Narada 8). Mellors does not communicate, somehow he is quieter. It gets Connie like him. He is a man of intensity. Mellors displays his affection using movements since he is a passionate man (Puspitasri 9). Connie recognizes that love creates passion and closeness. Thus, Connie appreciates Mellor's attractive physique. A passion that Connie still hasn't previously experienced, not even with Michaelis.

At the same time, he can be compared to the character of Aqeel in *Yesterday was a Tomorrow*. Aqeel is an Iraqi young man. He is seventeen years old (5). He belongs to a poor family, his father was a carpenter (9). Mrs. Fleeman asks for his servant on Summer's holiday. Mrs. Fleeman falls in love with him, completely as Connie did with Mellors, she has an affair with him. As it is clear, both Mellors and Aqeel are poor and working as servants, both of them are related to the author's personal live. For instance, Al- Alhmadi was born in Basra (1941-2008) (Ayad 22). The time of the story events come with his growing up. Thus, his life is of great influence on his literary work. Similarly, Lawrence's father was a coal miner, additionally, Lawrence is like Mellors in the situation, when he loves his teacher's wife, whom he runs away abroad with a broad. Mellors reflects the author's passion of nature, the yearning for the restoration of humanity and the investigation of harmony.

Connie is divided between two feelings: resentment against him and a desire to make it up with him. She is in bad condition so she cannot think quietly. She must have to do something about it. Then she goes back to hut to solve the problem (Puspitasri 10). However, Connie and Mrs. Fleeman who are fresh women and young like flowers. "Connie is described as a healthy, independent, pure, compassionate woman with a natural passion for freedom and happiness" (Wen 1022). Similarly, Mrs. Fleeman full of energy and vitality. The relationship of Constance and her husband Clifford is not embodied at all as romantic, but maybe the partners deceive themselves by the mirage of untrue romantic notions of dignified spiritual marriage of two souls clinging to each other (Belov 45).

These expose realization about the clash of the social classes. Relied on the psychoanalytic attitude, it is apparently that in this novel D. H. Lawrence depicts a psychological phenomenon as a result of sexual needs. Wife is looking for the sexual fulfilment from an individual other than her husband. According to Sigmund Freud's theory of psychoanalysis, he highlights on the major character, Connie. Psychoanalytic theory relates to the sexual ambition and it is important in marriage. So if it is not satisfied, it will be a great problems in marriage. Connie always positions ahead her Id.

She is a global woman who needs the sexual intimacy. So, to satisfy her sexual need, she has an affair with Mellor and wants to get married with him (Puspitasri 13).

In fact, Lawrence's women are often the victims of male scrutiny. Connie appears to be the unique example of a woman, who insists on seeing her lover's body (90), the same situation is seen with Mrs. Fleeman. She used to paint him naked on Sundays, her eyes laughing, watching his body (108). Indeed, after WW1, many English women intended to leave their husbands or privately even have lovers because of the instability and inefficiency in their marriages (Fadillah 44). A helpless body is replaced by body of full passion (10). Thus, from this view, Mrs. Fleeman as an English woman, the previous statement can be applied on her, specially, she is married from a man who is older than her "I know what do you want, lady of beautiful eyes, river and hands. You want what it is difficult on the old man to give you" (*Yesterday was a Tomorrow* 165). Both of them look for love which makes Connie and Mrs. Fleeman completely different. Not only, Connie appears to be lacking for the sun which means that; "Connie's body is described as frail and lacking "sun", and according to Millet, Lawrence uses the sun as a metaphor for a phallus. Therefore, the text hints that it is a man that Connie needs".(Askerova 9), but also, Mrs. Fleeman appears in a scene exposing her body to the sun under the eucalyptus tree (33).

Both of Lawrence and Al-Ahmadi give an example of the conventional wife, Mrs. Bolton and Umm Aqeel. Mrs. Bolton belongs to the lower class. She plays the role of the mother in the story. Mrs. Bolton takes care of Connie more quickly than Clifford, "feeling she must extend to her female and professional protection". The mutuality of appreciation between Connie and Mrs. Bolton forms a homo-social bond between the two women at Wragby. Additionally, Mrs. Bolton serves as a replacement for Connie in her intimate duties of caring for Clifford's needs (Eury 8). Though Mrs. Bolton's relation with Clifford is equivocal, notwithstanding her anger to the masters, she appreciates their proximity and considers that aristocracy is nothing exceptional about.

In *Yesterday was a Tomorrow* (1992), Aqeel's mother is similar to Mrs. Bolton in certain things, especially in the matter of carrying responsibilities. She is definitely the opposite of Mrs. Fleeman who is an English free woman, she tries as much as possible to comfort herself. Al- Ahmadi employs her to portray the big distance between woman of his area and western women. In spite of that she never serves in Mr. Fleeman's house, but she works hardly for her family".

Aqeel's mother and Mrs. Bolton are mothers and treating others kindly. Moreover, they know very well how to take care of the responsibilities. On the other hand, Lawrence was very clear about how important it was to be free from traditional marriage. The differences between the three versions of the book show how hard it was for Lawrence to justify his main character's secret desire to find out who she is as a sexual person and have the courage to stand up to patriarchal power (Swarakar 45). One suggests that Lawrence is a contradictor, but in reality he wants to make balance between the classes, a rich liberal woman with a servant Connie and Mellors and a servant conventional woman with a very rich man, Mrs. Bolton and Clifford. Alternatively, Al-Ahmadi tends to the conventional woman, she is an admirable one. The character of Aqeel's mother is more gorgeous than Mrs. Fleeman. Thus, Mrs. Bolton and Umm Aqeel don't care for sexuality as the case with Connie and Mrs. Fleeman.

Clifford and Mr. Fleeman are of contradictory personalities. Clifford represents the struggle between the wealthy and impoverished, while Mr. Fleeman represents the struggle between the Colonizer and the colonized. Lawrence depicts the contemporary man, Clifford is imprisoned in his body but not in his mind, which empowers him to

organize for greater dirty bombs. As a result, the persona is a sarcastic one, who cares more about his head than his body. Ill-equipped Clifford is unable to move from the waist down after returning from battle.

Connie's relationship with Clifford and Mellors positions them as opposed characters in the novel (Eury 13). It is obvious that Clifford cares little to none about the physical act of sex between him and Connie or even Connie and another man. To Clifford, sex is only essential in terms of reproduction, and childrearing; is necessary to "carry on" the Chatterley line. Connie's reaction to this is to ask, "But what about the other man?" (44). While Clifford compares arranging this "sex thing" as one would a dentist appointment, Connie views sex as an excursion that "must not be denied" (44). It is this fundamental difference in erotic desire that leads Connie to have a physical and emotional affair with Mellors.

He is a cuckold, Clifford gets benefit from Connie. When she changes positively due to her physical relationship with Michael, in which 'he could write his best'. Clifford never cared about her attention, but rather, he really reaped the fruits of the sensual satisfaction she got out of Michael's male passivity erect inside Connie (27-41). Mr. Fleeman's character, is completely like Clifford's character in form and behaviour. Mr. Fleeman is of a red face and hair ; he is the manager of ARF. He is presented by Al-Ahmadi to define the colonizer, who attempts to control and exploit everything by money. For instance, he represents capitalism, especially when he asks for Aqeel's servant in exchange for financial reward of two dinars (*Yesterday was a Tomorrow* 22). Thus, he is a satirical character, used to criticize invaders, who care for their purpose rather than poor people. His presence is like the gloomy as it is described by Aqeel certain times, "That old man is stupid, stupid and bull all together--or; oh Othello; All who went on hunting, idiots, and goats-I assure you" (158).

Clifford's and Mrs. Fleeman's bodies epitomize their tenderness, class and incomplete masculinity. In fact, Mr. Fleeman tries to ensure his masculinity by haunting pigs and birds. He is " a man of gun" (158). That is why Mrs. Fleeman can't stand any longer. She finds within Aqeel what she missed in her husband. Therefore, Clifford and Mrs. Fleeman are men obsessed with power and money as well as arrogance, indeed, they are politicians. Furthermore, they represent industrial revolution. 'Clifford, who is a representation of the utilitarian spirit, is a pragmatic man and utterly materialistic' (Al-Rawi 7). Additionally, Mr. Fleeman' coming to Iraq and managing the carpentry lab as well as his working in the English oil company, shows his reality as a dangerous man, indeed he is a spy (Al-Ahmadi 163).

Additionally, the dog is notably seen in both novels. Undoubtedly, the authors use the dog for a certain reasons. In *Lady Chatterley's Lover* Lawrence wanted to say that individuals like Mellors take animals as a means of escaping from modernity and its negative impact on others, moreover animals like dogs are more friendly and faithful than people of upper classes (Lawrence 208). In another speech by Mrs. Bolton, when she discovered the hidden reality of Connie's lover, while Mellors and his dog were waiting outside before the sunshine 'Yes, for there was the dog nosing around like a shadow, and waiting for him' (211). It describes how much the dog is faithful to the game keeper as well as sharing Mellors his aloneness and confusion. Besides, in *Yesterday was a Tomorrow* Mrs. Fleeman has a bitch, her name is Asha. The pitch is very faithful to her lady. However, Al- Ahmadi employs the pitch, Asha to reflect the idea that the colonizers or the capitalists dehumanize other people less than their level or social class "she agreed that I would eat my food after she ate...and after her husband ate--while he was at home; and after you eat Asha--even after Asha" (50).

2.3. Language

Lady Chatterley's Lover was first published in 1928 and *Yesterday was a Tomorrow* was published in 1992. However, the more distinguishing feature of the two texts is their narrative point of view, as *Lady Chatterley's Lover* is told through a third person omniscient narrator (Eury 3), while *Yesterday was a Tomorrow* is told by first and third person narrators. The title of *Lady Chatterley's Lover* shows that the novel is about a love story between the lady and a man. Thus, in *Lady Chatterley's Lover* class becomes the major concern in the relationship between Constance Chatterley and her game-keeper, it is the same that is between Mrs. Fleeman and Aqeel which represents more than one class, indeed it is a matter of colonized and colonizer.

Clearly, the language is completely different, since each one uses his own language, however, it is easy to be understood by the readers. For instance, in the following text the reader can sum up that Clifford is such a snob person, and his interaction with people beneath his social class is non-existent. On the other hand, he means nothing to them;

Clifford left them alone, and she learnt to do the same: she just went by without looking at them, and they stared as if she were a walking wax figure. When he had to deal with them, Clifford was rather haughty and contemptuous; one could no longer afford to be friendly. In fact he was all together rather on supercilious and contemptuous of anyone not in his own class. He stood his ground, without any attempt at conciliation. And he was neither liked nor disliked by the people: he was just part of things, like the pit-bank and Wragby itself (18).

Furthermore, metonymy, metaphor, and other symbolic language are rarely used in this kind of narrative. However, many similes are recurred in the frequent use of "like if," "like/as," "like the pit-bank" or "like the ticking of a clock" and similar expressions"; these similes are appropriate for the genre's emphasis on familiarity and visuals that resonate with the target audience. As part of, a counterpoint to more direct expressions of personality, the style makes use of repetition and verbosity. So the authors spend a lot of time detailing how the events have affected the characters emotionally.

It is important to make a comparison between the erotic scenes of the novels, basically, the style of Lawrence and Alhmadi is poetic. Petar Penda in his research "Politicised Sex and Indentity in *Lady Chatterly's Lover*" says:

In order to emphasize the importance of the sexual for an individual and for the public Lawrence's style is rather poetic while describing Connie and Mellors having sex. Rhythmic phrases with the overflowing alliteration, frequent repetitions and short phrases suggest the rhythm of both passionate love-making and the resulting oblivion of the outer world's conflicts regarding the different classes they belong to (6).

Furthermore, Al-Ahmadi utilizes a poetic language in the sexual scenes, as if the reader reads a poem;

Come in, I-I have what you are looking for; come, take your brush and mug, and your colors are the paradise of color and body; beauty and fear-You know my patience to stand for a long time; Othello will remain imprisoned by the colour of your heavenly blue eyes, until you kill this horrible ogre that has surrounded you. (61)

Lawrence and Al-Ahmadi are both insistent that people should be able to have open conversations about sexuality and romantic relationships without being restricted by the constraints of their time or their social standing. As a result they employ a realistic style of prose, where every part of the body and every action of the characters

is portrayed in an unfiltered manner, without any euphemisms or deflections. They show explicit sex scenes of a male and a female having sex. "Then with a quiver of exquisite pleasure he touched the warm soft body, and touched her navel for a moment in a kiss. And he had to come in to her at once" (169). As a result, Lawrence epitomizes the passion, brokenness, and emancipation that can be gained by exploration in a method that should not be considered forbidden and shameful but rather as an awakening for the individual and a chance to tie the mind and body together (byarcadia.org). Even though both of them are an above-board, however in *Yesterday was a Tomorrow* obviously, there are times when the language employed to describe the characters, actions or to portray their thoughts sound somewhat trite and overused. Al-Ahmadi in this scenario doesn't mention more detail, but rather he uses "hills" and "meadows" to describe the body of the lady;

Then my hands are paralyzed; I cannot move them much; She takes my two hands, and guides them to the hills and meadows which they should touch tenderly, and then with great pressure till the lady closes her eyes!(171).

Lastly, it mentions that the erotic scenes in *Lady Chatterley's Lover* give a feeling of sexual domination. The word 'obedience' indicates the idea that Connie accepts Mellors' orders, which ensures the stereotypical image of men controlling women during sex (Walsh 27). Moreover, There is violent and aggressive language that makes it sound like Connie doesn't want to do this, or at least that she is 'almost unwilling' and absolutely terrified of Mellors, who is "angry" and aggressive. Connie stays passive and just helps give in to Mellors' wants (Walsh 25). Clearly, the erotic scenes in *Yesterday's was a Tomorrow* also have a sexual domination and give a sense that Aqeel accepts Mrs. Fleeman's directions, 'kneel' 'take off the pants' and when he stays naked in front of her; specially, he is a servant and one of his tasks is to accept Mrs. Fleeman's orders because his father told him "obey her and obey him" (129). It means that the authors give the priority to the powerful one, Mellors over Connie (man and woman) and Mrs. Fleeman over Aqeel (colonizer and colonized).

2.4. Technique

In both novels, there are similar techniques applied by the authors. However the title of *Yesterday was a Tomorrow* is more ambiguous than *Lady Chatterley's lover* since the last one shows that the lady has an affair with another man other than her husband, unlike *Yesterday was a Tomorrow*, it motivates the reader to go deeply to discover the meaning of the title. *However, its title goes beside another feature, which is that it brings these two literary works closer, that is forecasting.* Al-Ahmadi suspiciously wanted to say that what happened in the past, would happen again in the future, in terms of conquest and domination. whereas in *Lady Chatterley's Lover* Lawrence predicts the future in the next quotation:

Olive was reading a book about the future, when babies would be bred in bottles, and women would be, 'immunized'. 'Jolly good thing too!' Lady Bennerley said. Then a woman can live her own life. Strange ways wanted children, and she didn't. How'd you like to be immunized?" Winter slow asked her, with an ugly smile. 'I hope I am; naturally,'" she said. „Anyhow the future's going to have more sense, and woman needn't be dragged down by her functions'.(105)

In *Yesterday was a Tomorrow (1992)* among the external retrieval examples in the novel, the central character Aqeel is recalling through the internal monologue in his dialogue with his disintegrated self-Othello, a school poem, which he had memorized one day. He reads :

The most wonderful dreams are those that begin. And he contemplates the deep night that hangs over everyone in a black cloak at the early hours of the night--it is a beautiful picture, Othello-that reminds me of a school poem, which I memorized one day (73-74).

So, memory here is the means by which the knowledgeable narrator, Aqeel invokes his own past (Aziz 21). The same technique can be seen in *Lady Chatterley's Lover* when Mellors tells his story to Connie about his wife Bertha and his problem with her. He never forgets to mention his adventure in Egypt and in India with the lieutenant (317- 338), however, the difference here is when Lawrence uses the external retrieval through a dialogue between Mellor and Connie, dissimilar to the external retrieval of Aqeel which is within himself. Beside, both of them use the stream of consciousness. Alhmadi employs it when he makes a comparison between Mrs. Fleeman and Aqeel's mother. While his mother is busy with her domestic work, Mrs. Fleeman is defiantly engaged with something else, which is how to seduce Aqeel. Indeed, he is lost with her "I don't know; I was drowning in the depths of circles of fire--the fire of Al-tanor, Oh Aqeel's mother, turn off Al-tanour" (*Yesterday was a Tomorrow* 31). In the situation when Mrs. Bolton discovered the reality of the lady's lover, she said;

But oh my dear! Mrs. Bolton was thinking to herself. Is it Oliver Mellors 'child you're preparing us for ? Oh my dear, that WOULD be a Tevershall baby in the Wragby cradle, my word! Wouldn't shame it, neither ! (216).

Therefore, it appears that the authors have completely dealt with reality, in other words, they used reality to capture the readers through mentioning many things in detail such as colours, hours, streets, furniture, places or emotions. "The car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, the black slate roofs glistening their sharp edge, the mud black with coal dust the pavements wet and black" (*Lady Chatterley's Lover* 222). The same is with Al-Ahmadi "Then Abu Aqeel took me; He took my hand and led me out—the sun was outside, little by little, rising above the tree branches and the factory building" (*Yesterday was a Tomorrow* 21)

Lawrence was inclined to dialogic rules more clearly, as is evident in *Lady Chatterley's lover* (Al Jubouri 577). In any case, Al-Ahmadi tended in his novel *Yesterday was a Tomorrow* to use the monologue more than the dialogue that takes place between two or more individuals such as the following conversation between Aqeel and his self-fragmented, Othello;

"Should I sleep, Aqeel?." What do you see?

- "I should sleep-Aqeel!

- "Well-you should sleep, Othello."(132)

2.5.The main themes

Many themes of *Yesterday was a Tomorrow* (1992) are also found in Lawrence's work; there are adultery, love, identity, self-realization and sexuality self-development, industrial life and the mechanism of society. In *Lady Chatterley's Lover*, adultery becomes the major theme and Connie its central focus. According to Swaraker, Lawrence's *Lady Chatterley Lover* reflects the fact that in his last literary work he insisted quite clearly on the need for freedom from conventional marriage (Swarakar 45). Mellors' and Connie's love comes from both sides. They meet and have sexual intercourse when they really want to do it. Passion and intimacy blend when they are together. They enjoy their bodies. Connie feels warmth and tenderness. The affair makes Connie like she was born again as the purity of women. She realizes her loveliness to Mellors. So, she can feel tender love to him although he is like the

unknown man (Puspitasri 10). However, one of Al-Ahmadi's main themes is also, adultery, in which a colonizer woman teaches Aqeel the secrets of the body, where she could easily manipulate him (ahewar.org). For Lawrence the act of adultery in itself was not sinful, even though conventional social morality adopted such a view. Rather it was the fear behind the act of adultery which prompted feelings of sinfulness (Swarakar 54). Briefly, adultery is part of the idea of sex. Both of them use sex for a purpose to deliver certain messages. According to Lawrence, intentions "to be able to think sex, fully, completely, honestly, and cleanly", and to rededicate the sexual exploits close to the origin of our religious sense of obscurity and of life, since "nearly all modern sex is a pure matter of nerves, cold and bloodless" (Narada 73). Al-Ahmadi operated sex to deal with the colonizer and his attempts to occupy the land through the relationship between the lady and Aqeel, and more than that, in the end, sex was a way for Aqeel to take his revenge from the woman and the colonizer as a whole after he knew their reality (Al-Ahmadi 168).

The theme of sexuality has something in common with the theme of industrialization. The intersection of the two is their concern with the dehumanized world of the industrial England. One way this interchange is carried out is by juxtaposing Clifford's connection to his miners and to his wife in terms of his inability to have connection with people in general. Both miners and Connie are treated as his ownership, as the objects he possesses. He is even described as "a negation of human contact" and as a person who is not in touch (Penda 8). Basically, in *Yesterday was a Tomorrow*, Mr. Fleeman exploits Aqeel's family for being poor. He asks Aqeel to be a servant to his wife in an exchange for two dinners whereas Aqeel finds himself treated less than animals or like a statue of wood (45). In other words, in both novels, there are similar techniques applied by the upper class on the lower class. or by the colonized on the colonizers.

The theme of sex may interact with other important themes in which the two novels might share; it is identity, body, desire, and the physical play a crucial part in forming identity and representing the political in this novel. When Connie sees Mellors naked for the first time, she has "a visionary experience: it had hit her in the middle of her body" and she "had received the shock of vision in her womb." This physical response awakens her curiosity to explore her own body and she thinks of the vulnerability and incompleteness of a naked human body. The experience brings her to the conclusion that human sensuality "freshens the whole being". She is even able to feel "deep physical injustice" in her soul. The relation between body, desire and sexuality on the one hand and soul on the other is emphasized over and over again throughout the novel. Therefore, Connie and Mrs. Fleeman, are the representatives of the concept of body. The only way to distinguish impersonal feeling from the personal one is through sex, according to Lawrence's *Lady Chatterley's Lover*. The body plays an important role in human relationships, its senses and reactions caused by external life are the signals of its aliveness. Long before Connie engages in the life-refreshing relationship with Mellors, she realizes her body's world, which was set apart from the world of the mind before. Through perceiving the silence and beauty of the wood's natural world she engages in her body's communication with it: "She liked the inwardness of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence, and yet, a vital presence (Belov 34).

In this regard, she is seen both as a battle against hand and the hollowness intrusion of privacy, based on the emotional concern. And the emotional involvement encouraged by passion makes human beings stronger and more resistant to the malevolence of the society. A sexual act is for this reason at the same time personal

because of the bodily and spiritual experience the individual gains and political because it sets one's individuality within and upon social milieus. It is both the aristocrats and the working-class people who are prejudiced and neglect the opportunity of Connie's and Mellors's relationship, motivate alone the idea of marriage with a child (Penda 5-6). As for the level of Alhmadi's novel, the theme of identity, body, desires and sexuality has a clear relationship in which the invaders appear as the dominant. Thus, the sexual act is of both personal and political importance. It is embodied in Mrs. Fleeman who finds in Aqeel what she missed with her husband. Moreover, her childish behaviours disappear, even Aqeel is surprised by the change in her personality;

'but I; I was surprised and amazed from her actions at this hour; I must mention a few small repented details. I mention it briefly: the lady seemed; this morning; not as she seemed before; in the first mornings; she washed the cups; and plates, spoons, and mugs-as any woman would do; and re-placed table chairs; she cleaned their surfaces from some stains. Then she rearranged the cups, plates, spoons and mugs, in the buffet-although she does not look like Aqeel's mother in her kitchen (141) .

According to the political importance, the author shows the relationship between the colonizers and the colonized by the interaction between the lady and her servant. All the scenarios of the body reflect that the invaders are of great dominance over ordinary and simple people 'she wanted to suck my blood and my colour'(*Yesterday was a Tomorrow*107).

Both authors regard the consequences of social class to be important, but they approach them differently, possibly because they ascribe them to diverse theories of society, which may be viewed as their own responses to the specific social class struggles in their respective cultures. The housing conditions in Wragby were much different from those in Tavershall. Wragby was a splendid and opulent mansion that exemplified the homes of the upper class. The inhabitants of Wragby and Tavershall are undoubtedly influenced by their neighbours. People there are commonly thin, miserable, and unfriendly. Although Clifford pretended to choose the mine with the Chatterley family, he actually preferred the mine. The absence of dialogue between them made the situation even more uncomfortable. This was evident as the miners awkwardly gazed at Clifford, who then raised his hat and bowed as a tribute, while Clifford went without looking at the men (Fadillzh 43). In the story, Wragby's surroundings were described as dreadful. There was a distinct trace of iron and coal sculpture in the air. Wragby's melancholy was accentuated by his lack of happiness. Gloomy conditions prevailed in Tavershall. In the hills above the village of Tavershall, a gated community of up to several million people was described. There was a black slate roof on the community house, which was made of brick. When the wind blows, the sulphur smells. Wragby is able to observe the chimney and its smoke from its location (Fadillzh 41) Unlike, *Yesterday was a Tomorrow*. Al-Ahmadi illustrates the Western and the Eastern classes through Mr. Fleeman and Abu Aqeel's houses. Al-Ahmadi feels that this parallel appropriately symbolizes the bourgeoisie and the working class, as well as the West and the East. Abu Aqeel's residence is full of holes through which chilly air enters (*Yesterday was a Tomorrow* 56), and he has a shower with breams and a pot. "I know how to go insane if necessary; at that hour!" (ibid) Aqeel had no trouble utilizing Mr. Fleeman's shower or high toilet seat. He also compares Mr. Fleeman's and Abu Aqeel's dinners. When Aqeel's mother puts a massive, specially-prepared lunch plate in front of four corpses and says "in the name of Allah," four mouths start eating (49) Al-Ahmadi says the area is Aqeel's territory, but the colonizer enjoys comfort and luxury; this is a scathing condemnation of

colonialism's third-party aid. They claim to have ultimate control, but evidence suggests otherwise. It is the reality of colonizers who live in a foreign country and are form an affiliated or governed organization.

Concerning nature, Lawrence and Al-Ahmadi treats nature as a crucial part in which individuals could reach the solution to their crisis. Chong Kuai in "An Ecofeminism Reading of Lady Chatterley's Lover"(2021)[sic]. "D. H. Lawrence, as a qualified spokesman of nature, expresses deep concerns to the problematic world in *Lady Chatterley's Lover*" (62).

Similarly, Al-Ahamdi illustrates that nature is of a positive influence upon his main characters, in a situation when Mrs. Fleeman is upset of her husband's action in the stadium, she runs away with Aqeel to get rid of her sadness and disappointments, that is why, she goes fishing in Shat Al-Arab. However, she retunes home as if nature absorbed her sadness " the gentleness of shatt Al-Arab's waves; Those waves that swallowed the sorrow of his lady and Mr. Fleeman; Without interest or anger" (86)

Other example, at the end of the novel, Al-Ahamdi chooses Shatt-al Arab to be the location where Aqeel could wash his sins and shame as well as being united again in one parson rather than be fragmented into two characters, that of Aqeel and Othello. Moreover, for the author, nature in this scenario "is the attempt by colonized cultures to retrieve and re-establish a sense of cultural identity" (Dreese 16). In *Lady Chatterley's Lover*, the sea imagery is developed to focus on the sexual act, to achieve the sense of 'rolling away' In *Sons and Lovers* (Swarakar18).The lyrical depiction of landscape in *Lady Chatterley's Lover* is important, as the imagery he drawn aptly combines with the psychic state of the characters. In a number of scenes, Wragby wood is explored to emphasize Connie's sense of loneliness. The tree which offers solace to Connie's solitary heart is used to prepare the reader for Connie's desire for the warmth and tenderness she will later receive from Mellors (Swarakar19). The same scenario can be seen in *Yesterday was a Tomorrow* when Mrs. Fleeman was sunning outside under the shadow of the Eucalyptus tree, she said "Othello, Othello's sun is a sun of a beautiful country" (35). It also puts the readers in a situation where they can guess the colonizers' desire to absorb the energy of the colonized and stripe of their identities.

Conclusion

To sum up the similarity is seen in the structure of the story, in other words in the relationship between the main characters. Also, in the many points such as, the binary oppositions as well as the main themes and characters. However, the differences are seen everywhere specially in the way of delivering certain massages to the observer. Besides, the likenesses are not the result of influence, in fact, influence is not restricted for one or two authors, most of the writers are influenced by each other, but they don't imitate, rather they attempt to create something new that definitely is suitable to their contexts. In other words; Eliot in his essay "*Tradition and the Individual Talent*" (1920) said that "order is always being altered by a new work which modifies the "tradition" to make room for itself" (1)

References

- Al-Ahmadi, Khadhim. *Yesterday was a Tomorrow*. House of general cultural affairs, Baghdad, 1992.
- Aljubori, Farooq. "Technical Composition of Novel: A comparative Study between Ishan Abdul Quddus and D.H. Lawrence". *Journal of Dylia*, Vol. 29. 2016.
- Al-Rawi, Ahmed K. "D. H. Lawrence's *Lady Chatterley's Lover* contribution to

- Huxley's *Brave New World*". *College of Arts Journal* (Baghdad University),67(2), 1-16. 2005.
- Askerova, Leila. "Representation of Female Sexuality in D. H. Lawrence's *Lady Chatterley's Lover* and Elizabeth Gilbert's *City of Girls*". Master degree, University of Helisinki, 2022.
 - Astuti, Anjar. "The Influence of *Lady Chatterley's Sexual Experience* on the Development of her View about Sexual Needs in D.H. Lawrence's *Lady Chatterley's Lover*". Sebelas Maret University, 2003.
 - Augustine, Ivyanne. "We are among the ruins" Regeneration and Social Spaces in *Lady Chatterley's Lover*. B. A. degree. University of Michigan, 2018.
 - Ayad, Jawaher. "The Artistic Construction in the Stories of Khadhim Al-Ahmadi". Oman, Dar Almoutaz, 2001.
 - Aziz, Gusoon. "Spatiality of Narration in Kadhim Al-Ahmadi's Writings". The degree of MA . College of Arts in the University of Basrah, 2011.
 - Belov, Alexander. *Marriage and Sexuality, D.H.Lawrence's Lady Chatterley's Lover and Erica Jong's novel Fear of Flying*. Master degree. University of Oslo. 2011.
 - Dreese, Donnelle. *Ecocriticism creating self and place in Environmental and American Indian Literature*. Oxford. Lang, 2002.
 - Eury, Kiersten. "Masculinity under Assault: Homosociality in *Lady Chatterley's lover* and the *Great Gatsby*". The university of North Carolina at Greensboro. 2018.
 - Fadillah, Wa Ode. "Self Defence Mechanism of Chatterley's in Lawrence's *Lady Chatterley's Lover*", 2018. <http://digilib.unhas.ac.id/opac/detail-opac?id=38246>. Accessed in 2022\4\3.
 - Hilal, Mohammed. *Comparative Literature*. Egypt Press house for printing and publishing, Cairo.
 - Narada, Tomoko. 'Returning to the Roots: Lawrence and *Lady Chatterley's Lover*'.2003.http://repo.kyotowu.ac.jp/dspace/bitstream/11173/829/1/0060_002_005.pdf. 2022\7\20.
 - Lawrence, D.H. *Lady Chatterley's Lover*. <https://aldus2006.typepad.fr/files/lady-chatterly-lover.pdf>. Accessed in 2021\10\9
 - Penda, Petar. 'Politicised Sex and Identity *Lady Chatterley's Lover*', University of Banja Luka https://www.academia.edu/8680100/POLITICISED_SEX_AND_IDENTITY
 - Puspitasari, Ratitl. "The Importance of Sex in Marriage reflected in D.H.Lawrence's *Lady Chatterley's Lover* Novel(1998):A Psychoanalytic perspective". B.A.thesis. University of Muhammadiyah. 2013.
 - Swarmakar, Sudha. "The Fallen Woman in Twentieth-Century English and Brazilian Novels: "A Comparative Analysis of D. H. Lawrence and Jorge Amado". Ph dissrtation. Univesity of War wick, 1998.
 - Wen, Ting. "Is Connie a New Woman on the way to Happiness?- An Analysis of Connie in *Lady Chatterley's Lover* from the Perspective of Feminism". *Theories and practice in language studies*, Vol.9, No. 8, p1020-1024, August 2019.
 - Walsh, Elliot. "Gendered Erotica: Male-Coded Language and Sexuality in *Lady Chatterley's Lover*".file:///C:/Users/dell/Downloads/Gendered_Erotica_Male_Coded_Language_and%20(4).pdf, accessed in 2022\9\5.