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**Role and representation of flesh in D H Lawrence's
Lady Chatterley's Lover**

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Dedication

I dedicate this work to my parents and brothers and sisters

To my family and friends

Acknowledgment

First, and above all, I thank Allah for enabling me, guiding me, giving me strength, and blessing, without his help this work wouldn't be done.

I thank professor Abass BAHOUS for his advice and help.

I would like to thank my teachers for their guidance and teaching.

ABSTRACT

This study aims to analyze the literary naturalism in D H Lawrence's *Lady Chatterley's Lover*. This work explores the main aspects of naturalism within the novel and deals with determinism of the physical desire including love, sex, self-conscious, and one's individuality. The current study reveals the insistence of Lawrence on sexual connection as the component of human relationships, showing these relationships best achieved through sex. The main concern of this study is to demonstrate the appearance of naturalism through human relationships in the novel within the context. In this work, I intended to show how can a connection between a high-class women with a gamekeeper affects on human relationship. Moreover, this study was chosen for it provides a considerable amount of information about the naturalism in English literature to students of literature in the English Department, and that it paves the way to other researches in this field of literature. After the analysis, I came to the conclusion that body connection played an important role in the successful man women relationship in the novel, and the mind only cannot reach it by its own self.

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Introduction

General Introduction

In the late 19 century, and in parallel with the rise of naturalism in France, novelists started write about the dark harshness of life, including poverty, racism, prejudice, disease, prostitution, filth, as a continuation to realism but naturalism is sometimes claimed to be an even more accurate picture of life than is realism. But naturalism is not only, like realism, a special selection of subject matter and a special literary way of writing, it is a mode of fiction that was developed by a school of writers in accordance with a particular philosophical thesis. Naturalistic works were mainly defined by determinism. It said that people are controlled by their desire. This is why I am interested in working on D H Lawrence's *Lady Chatterley's Lover*. While reading the novel, I had an interest in the protagonist Constance Chatterley her craving to reach her body needs in relation with other characters. Her requirements are so necessary and widespread, so I wanted to explore those themes.

The issue of body relationship has always been within the circle of interests in naturalistic literature, it considered also as a major theme in several naturalistic literary works, this topic is highly presented in D H Lawrence's *Lady Chatterley's Lover*, which is the main concern of this study, the author well presented the idea of body connection, which according to Lawrence very necessary to self-gratification. Through a careful reading to the novel we notice that Lawrence's work treats the topic of body relationship from different perspectives, rational, individual and social.

The main concern of this study is to demonstrate the aspects of naturalism in the novel, the main question is: To what extent was D H Lawrence naturalistic in *Lady Chatterley's Lover*? How did Lawrence represent the sexual needs of the protagonist as human needs? How can build a successful man women relationship with mind only? What if this relationship is based on body connection?

This study will discuss the idea of determinism which is a main aspect in naturalism. It shows how the sexual desire can control someone's ego. This idea is clearly presented in D H Lawrence's *Lady Chatterley's Lover*, in which Lawrence glorifies body rather than mind. He considers it as the main component of man women relationship, while reading the novel's plot events we notice that Lawrence insists on flesh more than any other part in the human being.

This research will be divided into three chapters. The first chapter deals with naturalism as concepts and literary movement. Also, it deals with Lawrence's study of nature and origins of universe in which he developed his thoughts in literature through his several works. It also deals with the effects of nature on characters. This chapter is a theoretical chapter or an introductory one that paves the way to the next chapters.

The second chapter explores the woman character in the novel, the case of the study is the protagonist Connie, this part analyses her psyche discussing her thoughts, beliefs, feelings and wishes. The following element in this chapter discusses the relationship of Constance with Clifford and Mellors. Then the last element in this chapter is the relationships of body connection it shows how the body plays an important role in human relationships.

Finally, the last chapter is little bit different than the previous, it deals with Lawrence's way of writing within nature, how did he represent nature in his novel, and discussing his thought from an artistic perspective and demonstrating that Lawrence is truly an artist, despite what critics may have said about his art suffering under the strain of his ideas.

Chapter One:

Naturalism in Lawrencian Literature

1. Naturalism concept

Naturalism is a literary movement started from the late 19th century till the middle 20th Century. In which Émile Zola was the leader of it. This movement suggested the role of family background, social conditions, and environment in shaping human character. So, naturalistic writers write stories based on the principle in which the environment determines and dominates human character. Contrary to realism, which focuses on literary technique, the term naturalism describes a type of literature that tries to apply scientific ideas of objectivity to its study of human beings implies a philosophical theories. Naturalistic writers were influenced by the evolution theory of Charles Darwin. They believed that one's heredity and social environment decide one's character, they wanted to build literature based on science not only an art.

Naturalistic works often include rude or sordid topic. For example, Émile Zola's works had a sexual frankness in addition to a noticeable pessimism, which mainly characterizes the Naturalist novel. Naturalistic works revealed the dark harshness of life, including poverty, racism, prejudice, disease, prostitution, filth, etc. They were often very pessimistic and extremely criticized for being too rude.

As it is mentioned before, naturalistic works were mainly defined by determinism. It said that people are controlled by their desire, their passions and their social and economic features. Therefore, humans should be considered as if they are restrictive. Furthermore, determinism, as showed by Kathryn VanSpanckeren, rejects religion as a motivating force in the world and instead recognizes the world as a machine, godless and out of control. Then, because of the lack of free will, it is worthless to judge human behavior, for humankind does not made decisions by itself. Zola, in his essay "The experimental novel", connected the scientific method with literary works. He said: "the experimental novelist is

therefore the one who does not interpose his personal sentiments". So, novels had to be as objective as possible because naturalistic writers were supposed to portray a scientific view of reality, in which neither an illusion nor a moral judgment had to be included.

Concerning themes in Naturalism, the literary critic Walcutt could define four themes: Determinism, survival, violence and taboo. The theme of determinism has already been explained. The theme of survival developed from applying determinism to biological competition, which points out men, can, according to their origin in animals, act like them. The theme of violence is related to survival, because as everybody tries to survive, they have to harm each other in order to outlive. Finally, the last theme is taboo, which includes sex, disease, bodily functions, prostitution, obscenity and depravity.

Naturalism considered in most of time as more precise picture of life than is realism. But naturalism is not only, like realism, a special selection of topic and a special literary way; it is a mode of fiction that was developed by a school of thinkers in following a particular philosophical theories.

2. An overview about D H Lawrence

David Herbert Richards Lawrence was born in the 11th of September 1885 is one of England's 20th century novelists, whose works were published under the name of D. H. Lawrence. His parents were Arthur John Lawrence, a coal miner in Eastwood who spoke a thick dialect and had never received an education. His mother, Lydia Beardsall belonged to a middle-class milieu and was more cultivated, speaking Standard English and she received her studies at a private school. Anthony Burgess (1985) defines their adoration for each other and ensuing marriage as follows:

[S]he fell for his physique. He was big, muscular, bearded, and fell in his turn for her gentleness, delicacy, aura of a refined world far away from his. The gods of genetics like to work through the attraction of opposites. It was a disastrous marriage, but it produced D. H. Lawrence. (Burgess 14).

On top of his parents' physical and instructive variations, there was also a behavioural and religious contradiction between the two: Lydia being educated, religious and a product of a Methodist background, eventually growing more attracted to the more intellectual Congregationalism; Arthur being a alcoholic whose life was lack of abstract ideas, .”not even the vague theological ones of the Congregationalist chapel.” (Burgess 14).

This Congregational church had a huge influence on the young Lawrence, who went to Sunday school and services at the Congregational Chapel. Even though this kind of Protestantism focused on freedom of conscience, Lawrence had rejected it’s dogma violently when he was sixteen. As Jeffrey Meyers (1990) notes, “[Lawrence] felt that the meek and mild doctrines of Christianity had somehow emasculated the passive sons of Eastwood” (Meyers 27). Lawrence puts it in his letters as follows: “From earliest years right into manhood, like any other nonconformist child I had the Bible poured every day into my helpless consciousness” (Meyers 27).

However, Congregationalism also contributed positively to Lawrence’s personality: “individualism, enthusiasm, a sense of responsibility and a self-confident, didactic, prophetic and crusading spirit” (Meyers 28).

Lawrence's adolescence was absolute in defining his conception of gender roles. As his mother, Lydia, was quite conversely his father, Arthur, was not. Jeffrey Meyers said that Lawrence gathered characteristics of both his parents: the refined and artistic

bourgeois traits from his mother; “the intuition, vitality, zest for life, love of nature, defiance of authority, scorn for materialism and rejection of conventional values” from his father. (Meyers 19). According to John Worthen (1991), *Lawrence longed for being a man simple, sensual and whole: one who loved, and who was loved, physically and undemandingly in a way which he found, in his adolescence, more characteristic of his father than of his mother, and of men than of women.* (Worthen 158)

As a teenager, D. H. Lawrence caught pneumonia, and although his mother cautiously nursed him back into health, his condition stayed tubercular during the rest of his life, which led him to die at the age of forty-four. While his mother took care of him, they entered into a very close relationship, “which some might regard as morbid” (Burgess 17). It was even so close that “Lawrence was taught by his mother to hate and fear his father” (Meyers 25). His mother stimulated his feminine side which would improve his skills as a novelist, for “it gave him an astonishing insight into women and enabled him to create a brilliant series of female characters” (Meyers 26).

Lawrence has described his bond with his mother in one of his letters:

I was born hating my father: as early as ever I can remember. (...) This has been a kind of bond between me and my mother. We have loved each other, almost with a husband and wife love, as well as filial and maternal. We knew each other by instinct. (...) We have been like one, so sensitive to each other that we never needed words. It has been rather terrible, and has made me, in some respects, abnormal. (Meyers 25)

Jessie Chambers was another person of major importance in his life. She is represented in *The White Peacock* as Emily Saxton. He built a strong friendship with her, and she pushed him to be familiar with farm life and its natural productive rhythm, which

would become a major theme in his philosophy and literary writings. Jessie Chambers helped him to be aware of his ambivalence. As Anthony Burgess notes:

He loved the darkness of innocent sleep with his mother, as well as the windy sunlit openness of the farm. Jessie could have turned him into a man, but he wanted to remain his mother's boy, even going so far as to refuse to shave when his young beard began to sprout.

Jessie Chambers had an important role for launching Lawrence's literary career. She was the one who sent three of his poems and the story of "Odour of Chrysanthemums" to Ford Madox Hueffer, a writer himself and the editor of *The English Review*. Hueffer discovered quality in Lawrence's work and through him Lawrence met the modernist Ezra Pound. Hueffer also read the manuscript of *The White Peacock*, which was Lawrence's first novel, and recommended it to Heinemann, who accepted the book and published it in 1911.

Burgess considers that Hueffer had been influenced by the great French stylists, who were working on fictional technique. This was an effect which the more provincially educated proletarian Lawrence lacked. Therefore, in Lawrence's first novel, Hueffer "*deplored what he saw as carelessness, repetitiveness, a truckling to narrative tradition and a disdain for modernist devices. He saw that first novel as little more than a mediocre piece of Edwardian fiction. Except, of course, for the 'genius'*" (Burgess 21).

After the death of his mother in 1910, Lawrence's mental condition was severely impaired and he was struck by tuberculosis, which hindered him to keep teaching in England. He then chose to turn completely to the writing profession. Yet, he believed that he could not get enough money by writing alone and he made some plans to teach in Germany. For that reason, he consulted Professor Ernest Weekley, who had connections

in Germany and had married a German wife Emma Maria Frieda Johanna von Richthofen. Lawrence fell in love with her, they escaped together to Munich then finally to an Austrian town. These trips contributed to his travel books and helped him to develop a growing anti-British attitude. According to Anthony Burgess, this had a lot to do with Lawrence's "failure to force his fellow-countrymen to read him" and with Weekley's refusal to divorce Frieda. (Burgess 38). Eventually, the divorce went through and Lawrence and Frieda got married in July 1914, a few weeks before the Great War broke out. Soon, their opposing natures were revealed, which Anne Smith (1978) claims to be "vital to the equilibrium of their relationship". Smith even connects the opposition between Lawrence and his wife as a breeding ground for Lawrence's later emphasis on polarity. (Smith)

Lawrence suffered a lot under the war, as he saw it as "a demented defection from a great salvatory principle, the one implied in his poems and novels: man belonged to the cosmos and was fulfilled through his natural instincts, of which love was the greatest". (Burgess 62). Lawrence blamed industrialism, as "a vast mechanical complex which was now destroying [man]" (Burgess 62). During the war, Lawrence attempted to spread his philosophy, but it was not useful to earn a living by these writings, which the audience considered to be too "visceral", as Burgess calls it.

After the war, he proceeded with his pilgrimage, which Burgess calls "a search for old cultures which had not yet been wounded or quelled by industrialism". This brought him to the Mexican Indians and later on to Italy, where Lawrence learned to deal with the Mediterranean hedonism, or as Burgess mentioned: "it may have been good for Lawrence to have his puritanical earnestness assailed after a bad time in which his nerves had been strung to breaking" (Burgess103). After he saw the male nude statues in Florence, Lawrence considered it as embodiments of "the self-assertiveness of unspoilt pre-

industrial man” (Burgess 103). He continued his journey to Sardinia, which led to one of his best travel books, *Sea and Sardinia*, and then in “Sun” the short story contains some of his impressions that he had of Italy.

Australia was the destination of Lawrence and Frieda in their journey, which inspired him to write *Kangaroo*. He ended this novel in Taos of which the unspoilt pre-industrialism made him feel at ease. In 1925 Lawrence return from New Mexico to Europe and revisited his native midlands, again confronted with industrialism, from which he had been excluded during his journey, he gave a loathing impression in his last novel *Lady Chatterley' Lover*.

By the winter of 1929, Lawrence's health conditions were alarmingly poor. As Aldous Huxley has written to his brother: “*He hasn't written a line or painted a stroke for the last 3 months. Just lack of vital strength*” (Burgess 195). He finally left the sanatorium to die by March 1930 in a villa in the French Vence, where he was buried, only to be taken to Taos for reburial a year later, in a memorial chapel. Richard Aldington describes this new burial place as situated on the slope of the Rockies just behind his ranch and almost shadowed by the great pine tree. It is a 'peaceful oblivious place' such as he desired, where in the hot months the bees hum in the many flowers, a jay calls harshly, the wind hisses softly through the pine-needles, and in the afternoons there come the crash an roar of thunder. (Burgess 197)

3. Lawrence and cosmology

Lawrence saw cosmology regrettable and not widely recognized in literary sphere. In spite of the fact that transpire through his poetry and fiction. In fact they were complex and ambiguous, depending on metaphors and systems of thought. Lawrence developed his conceptions in very early level his literary career, using the same themes and fantasy from

his first works to the last ones, by 1916 he faced the fact that he needs to express his views more clearly in a travel book entitled *Twilight in Italy*. The first of his works has included his philosophical theories, *Twilight in Italy* contained several essays in the form of short stories, with a very basic narrative which is just a support for his metaphysical ideas, 'The Lemon Gardens' (1913) was one of the most important essays in the book, where was enable to anyone to notice his reflection on the opposition between 'the mind' and 'the flesh' (or 'senses' or 'blood'), his process of animal imagery and his thought about Christian and pagan religions. . These ideas were developed much later in the collection of short essays *Reflections on the Death of a Porcupine* (1925), in which Lawrence expressed his conceptions in a form of language both more ambiguous and more poetic. Conversely to 'The Lemon Gardens' in which Lawrence expressed the didactic content in clearer and more direct way, the essays in *Reflections on the Death of a Porcupine* exclusively make use of plentiful and complex nature-related images. Yet these images are not abstruse and taken in such a preternatural context they facilitate the reader's understanding of them when found in poems or fiction. In fact, I find that *Reflections on the Death of a Porcupine* is maybe a better tool to understanding *Lady Chatterley's Lover* because it is so rich in symbols which appeared in Lawrence's last novel. For example, it shows how natural phenomena can express human emotions, it discloses the role and significance and of certain animals, flowers and landmarks - such as the forest - in relevance to human qualities, and it clarifies Lawrence's vision of nature as something magical, obscure or sacred, which reflects deeply on man.

The most famous essay of the collection, 'The Crown' (1915), is perhaps the closest thing we have to a metaphysical portrayal of the world according to Lawrence. Its ideas and emblematic beasts already included in 'The Lemon Gardens' but the dualistic world-picture drawn by 'The Crown' is more complete in the explanation of its principles. This theory

based on the Lion and the Unicorn, two allegorical beasts perpetually fighting for the Crown. Neither of these animals must defeat the other in order to get the Crown, for harmony, represented by a rainbow and supported by their creative opposition, would be destroyed:

“Remove the opposition and there is a collapse, the world crumbles into universal nothingness”. (Lawrence, *Reflections on the Death of a Porcupine and Other Essays* 256)

According to these two basic ideas, Lawrence constituted a detailed series of dual connections: Lion was connected with flesh and senses (or ‘blood consciousness’), and personal authority, and with darkness. Conversely, the Unicorn principle included the Spirit (which Lawrence also called the Mind or ‘mental consciousness’), love and the submission to others, and light. Each of the two beasts was also related to other animals that have the same meanings with little change. This allegory was extremely important to the understanding of Lawrence’s views because has presented harmony as the basis of the world.

In fact Lawrence predicted man as a rational being who should be open to what he called the ‘living mystery of the universe’, that means he should live and accept himself as being part of the universe, submitted to the natural cycles and phenomena:

“We and the cosmos are one. The cosmos is a vast living body, of which we are still parts. The sun is a great heart whose tremors run through our smallest veins. The moon is a great gleaming nerve-centre from which we quiver forever. (...) it is a vital power, rippling exquisitely through us all the time.” (Lawrence, *Apocalypse* 77)

Man cannot dare to master nature, he is just a small part of greater universe whole. In the same level with bird, beast, and flower, to which he is connected. In Laurentian theory, harmony is always a question of balance, in which man must respect the doctrine of cosmos in order to preserve this equilibrium. He may find in Nature a potency and

liberation he will never be offered by society. Nature can offer him strength, effectiveness and liberation which cannot be given by society. Lawrence always thought in terms of relation and connection considering in as the only means to reach fulfilment and satisfaction and insisting on the idea through repetition as in the following quote:

“It is a question, practically, of relationship. We must get back into relation, vivid and nourishing relation to the cosmos and the universe.” (Lawrence, *A Propos of Lady Chatterley's Lover*)

His conclusion is as the following: first man detects a relationship with cosmos and feels connected to it; after that there is the relationship between man and woman which occurs from an awareness of the body and senses roused by nature. As well as a need for contact; and at last a relationship of man to man appears, for man is reconciled with his fellow men through nature, being in harmony with the universe and all living creatures. Lawrence believed that it is through connection that men could get back their humanity and this is what he fights to prove in *Lady Chatterley's Lover*: at the beginning of the novel Connie is sad and wasting away because of her isolation, because of her lack of connection with the her surroundings:

“Vaguely she knew she was out of connexion: she had lost touch with the substantial and vital world.” (Lawrence 21)

Lawrence showed that Mellors did not suffer from his isolation, then Mellors stayed completely connected to the natural world, so it was inevitable that he should feel related to Connie when she herself became aware of the universe. Both of them appeared to come alive and bloomed from their rising perception of nature and of each other, and the importance learnt to touch and tenderness is part of the relationship. This is why Lawrence insisted on the sexual sights in the novel: the love and shamelessness demonstrated a deep connection between two human beings who were fighting an over-mental world with touch,

kindness and awareness of the body. The original title of the novel was after all *Tenderness*, as a manner of being related to other human beings. This is also why Clifford and his ‘cronies’ appeared dead and inhuman, because in their discussions they rejected sex as something mechanical, offending and confusing:

“The whole point about the sexual problem,’ said Hammond (...), ‘is that there is no point to it. Strictly there is no problem. We don’t want to follow a man into the W.C., so why should we want to follow him in bed with a woman? And therein lies the problem. If we took no more notice of the one thing than the other, there’d be no problem.” (Lawrence 33)

By failing to see sex as a means of connection to another being and to nature, through which humanity was fulfilled, they unconsciously rejected humanity and congratulated themselves on being thinking, talking machines. Of course that was exactly how Clifford appeared to the reader and the description his creator gave of him in *A Propos of Lady Chatterley’s Lover* was far from indulgent:

“Sir Clifford (...) is purely a personality, having lost entirely all connection with his fellow men and women, except those of usage. All warmth is gone entirely, the hearth is cold, the heart does not humanly exist. He is a pure product of our civilization, but he is the death of the great humanity of the world.” (Lawrence, *A Propos of Lady Chatterley’s Lover* 333)

Lawrence saw that was the great badness of modern man who has destroyed his own humanity by keeping himself away from the creative mystery of the universe, The expression “*regeneration of England by sex*” (Hough 164), which Graham Hough used for Lawrence’s desire to change the minds of his time, in fact was an instigative and simplified

way of coining the need to reestablish connection and humanity, both destroyed by mechanisation.

4. The effects of nature on characters

When Lawrence has wrote to justify his fiction said that The business of art is to reveal the relation between man and his circumambient universe, at the living moment (Lawrence), This statement can be seen from different angles: in *Lady Chatterley's Lover* the circumambient universe can be represented by the age and world of industrialisation, otherwise it indicates the social and the natural environment, in total opposition. Lawrence portrayed the social environment as so coercive and suffocating in which Constance Chatterley's personality has seemed confined and governed; she wouldn't let it express itself, and it was particularly frustrating to an artistic nature like hers. The role she must play as hostess of Wragby Hall, a very paradoxical role was good example of the restriction forced upon her behaviour. Whereas some figures of human character can never been voiced through the social self, they found in the natural world a liberating away from urbanism and the space to be revealed and develop in. For example, in Laurentian literature the forest represented the unknown darkness and in *Reflections on the Death of a Porcupine*, the new was said to originate from the unknown:

'like a blind man turning to the sun, I turn my face to the unknown, which is the beginning' (Lawrence, *Reflections on the Death of a Porcupine* 16)

In fact forest has made Connie live to feel her true self, in a way that her social life never could, in spite of the many conversations with her father and sister, aware of her decline. Nature then held the part of a magic mirror, throwing light upon the characters'

unconscious thoughts and needs, facing them with the truth they refused to acknowledge that most of the time it was through contrasts rather than parallels that the characters' feelings were exposed because the discovery of their shortcomings must entail a response. The description of Connie's first outing after her nervous depression focused on the manifestations of spring in the woods in the shape of new flowers and leaves:

"Little gusts of sunshine blew, strangely bright, and lit up the celandine's at the wood's edge, under the hazel-rods, they spangled bright and yellow. And the wood was still, stiller, but yet gusty with crossing sun. The first windflowers were out, and all the wood seemed pale with the pallor of endless little anemones, sprinkling the shaken floor. (...) Cold breaths of wind came, and overhead there was an anger of entangled wind caught among the twigs. It, too, was caught and trying to tear itself free, the wind, like Absalom. How cold the little anemones looked, bobbing their naked white shoulders over crinoline skirts of green. But they stood it. A few first bleached little primroses too, by the path, and yellow buds unfolding themselves"
(Lawrence 88)

The plenty of flowers of different types, their omnipresence in the woods and the movement that spread over the sight, portrayed by verbs such as 'bobbing', 'swaying', 'rustling and fluttering and shivering', contributed to give a meaning of new life which made a main effect on Connie, also she has been identified with the struggling wind, this was a demonstration of natural determination inspired her to free herself from her bonds to Clifford.

Concerning Constance and Clifford, several examples have indicated that they were estranged from each other when in a natural environment: Clifford did not fit in with the natural setting, largely because of his handicap which made it awkward for him to move but also simply because of his education and intellectual interests. This led him his burden

about his situation and Connie's hidden annoyance with him became apparent whenever the subject of their conversation dealt with the physical world, whether it was Nature or 'the life of the Body'. In his actual state it was clear that Clifford should praise the life of the Mind and despise that of the Body as repulsive and inferior, but even before he was crippled he had no connection with the physical; conversely Connie in her youth in full of artistic upbringing and her physical experiences in Germany. The gulf between their two sensitivities was widened by Nature because Clifford did not and would not feel it physically like his wife did, he would only analyze and judge it, submits it to the cold logic of his mind. It unnerved her that the landscapes draw stale, purely mental remarks from him such as: 'You are quite right about its being beautiful. It is so amazingly. What is *quite* so lovely as an English spring!' (Lawrence191). There is no felt emotion in it, only a pleasure in commenting with the Mind, asserted by 'English spring', an expression which particularly annoyed Connie since it refers to civilisation, to the social sphere and not the natural one: 'Connie thought it sounded as if even the spring bloomed by an act of Parliament.' (Lawrence191). His lack of connection with Nature was not the only annoyance with her, it also has to do with the fact that her personal connection with Nature was connected to her affair with Mellors.

The silent struggle between them rose during the conversation that follows Constance's escapade in the thunderstorm, for they truly lock in battle over the subject of the life of the Mind versus the life of the Body (Lawrence 242-245). Connie appeared strengthened and emboldened by her naked flight in the rain and squarely confronted her husband about her love for the physical:

'Supreme pleasure?' she said, looking up at him. 'Is that sort of idiocy the supreme pleasure of the life of the mind? No thank you! Give me the body. I believe the life of the body is a greater reality than the life of the mind: when the body is really

wakened to life. But so many people, like your famous wind-machine, have only got minds tacked on to their physical corpses.'

He looked at her in wonder:

"The life of the body,' he said, 'is just the life of the animals.'" (Lawrence 245)

In previous dialogues it said he who always had the upper-hand, her inputs drowned in the flow of his arguments, as in their first expedition to the woods together, where for each line uttered by Connie, Clifford answered in three to twenty lines (Lawrence 45-47). Now the balance has reversed itself and thanks to her connection with Nature, thanks to the discovery of her true physical self, she came out victorious of their verbal struggle. That was how Lawrence has illustrated his theory that connection with the cosmos liberates and gives strength to man, and how he battles his contemporaries' belief - here voiced by Clifford - that the body is harmful to the advancement of humanity. The natural environment was not just an aesthetic backdrop to the plot but part of the action itself since it drives the characters to act in a certain way.

Chapter Two:

Role and representation of body in Lady

Chatterley's Lover

1. Woman Character in *Lady Chatterley's Lover*: Constance Chatterley

The novel is full of descriptions of the tangible physical encounters between the Lady and her lover. Lawrence followed Constance and Millors through their progressing relationship. Lady Chatterley was tricked in an unhappy marriage with a husband who was paralyzed physically and emotionally. Lawrence has portrayed the indecisiveness of Lady Chatterley, the callousness of her husband, the persuasiveness of her lover all are portrayed in a quiet, even voice until the climatic end. This novel is about Constance's realization that she cannot live with the mind alone; she must also be alive physically. Constance Chatterley lived at Wragby Hall in the Midlands. Lawrence told us that,

"The war had brought the roof down over her head. And she had realized that one must live and learn." She is married to Sir Clifford, a writer, intellectual and landowner who was shipped home from Flanders during the war 'more or less in bits', but 'he didn't die and the bits seemed more or less to grow together again.' He is confined to a wheelchair, and his wife has an unsatisfying affair with a successful playwright, Michaelis, a man with a 'bitter, indifferent, stray-dog's soul.' (Lawrence 163)

This brief liaison was followed by a passionate relationship with the gamekeeper, Oliver Mellors, the son of a miner and ex-officer of the Indian Army. Inevitably, she became pregnant by him, and went to Venice with her sister Hilda partly to obscure the baby's parentage, but she was unhappy.

We are told that '...the parting had come so suddenly, so unexpectedly. It was like death.' Connie's character is 'aware of a growing restlessness' but, instead of obeying to any type of depression, she followed her 'urge of madness' and tried to 'rush off across

the park and lie prone in the bracken. To get away from the house – she must get away... *Lady Chatterley's Lover* focuses on the affair between Constance, the “sturdy” young wife of Clifford Chatterley, and the gamekeeper of the Chatterleys’ estate in the isolated midlands. Constance, who married Clifford a month before he left for World War I, has become his caretaker since his return from the war, paralyzed from the waist down of his body and impotent. Clifford has considered Connie as his hostess and caregiver and did not understand her craving for some physical needs. The remoteness between Constance and Clifford increased when Mrs. Bolton, a widow from the village, became his own caretaker, and he became more and more dependent upon her. In a clear scene, Clifford finally told Connie that he’d like an heir, and he did not care whom she found to be the father of “his” child. He believed, in fact, that he could treat her affair as if it were a trip to the dentist. Connie, craving for an emotional closeness, which she has never experienced before, soon becomes involved with Mellors.

The life of Connie was boring with her handicapped husband in the industrial wasteland of post-World War I England. She soon starts an affair with the gruff estate games-keeper, Mellors. Finally, Connie decided that she must return and tell her husband the truth, spurred on by the knowledge that Mellors’ estranged wife Bertha has been stirring a scandal in an effort to reclaim him. At the moment of confession, we are told of Sir Clifford that *‘if he could have sprung out of his chair, he would have done so. His face went yellow and his eyes bulged with disaster as he glared at her...’* The novel ended with the temporary separation of Connie and Mellors, as they hopefully await divorce and a new life together, and the last words were contained in a letter from her to him. The challenge to Connie’s voice was not the same as the challenge to her values, which were clear to the readers’ criticism in a way in which her voice was not. She owned the voice of

a character being free, forming an identity very different from Lawrence's own, and although her voice was framed by his, she spoke for herself.

The most well-portrayed character in the novel was not Lady Chatterley, her lover Mellors, her husband Clifford, Clifford's nurse, or any human. It was Clifford's hometown Tevershall and the surrounding coal district. His home Wragby stands where the great Nottingham Forest of legend once dominated the landscape. Now it is coalmines, colliers, colliers' shanties, colliers' towns, and, most of all, money and ennui. It was dead, as seen by Mellors and Connie dead, lifeless, and grim, slowly sucking away at what was left of humanity and of human tenderness. The only pleasant place was the rest of the Forest where Mellors was gamekeeper, and even it reeked of the smell of coal and of money and of the folly of money. The colliers and those who command them, the Cliffords, were soulless, dead, and impotent in the most significant ways.

The progress of love between Connie and Mellors was complicated by the increasing self-centeredness of Clifford, whose outrage at rumors of their affair was motivated by Connie's choice of someone so far below her. To Clifford, the separation of the social classes was an integral and inevitable part of life. Devoted to achieving financial success even at the expense of his workers, the paralyzed Clifford was depicted as a symbol of unfeeling aristocracy and government. Conversely Mellors was vigorous and full of life, a strong man of character who obeys his instincts and stands up for what he believes. Dealing with themes of love, passion, respect, honor, and the need for understanding, *Lady Chatterley's Lover* is a complex, character-driven novel, which, though dated, celebrated the driving passions, which can make life worth living. The romantic scenes and language here are tame by modern standards, and the extreme behavior and willingness to flout convention by Connie and Mellors may be less realistic, psychologically, than what would make sense to a modern reader. Firmly rooted in the

1930's, the novel shows an insensitive Clifford adhering to forsaken values, based on forsaken economic structures, while Connie and Mellors, liberated from these conventions, explore their inner natures and their humanity. A lady forsook her impotent husband and took the gamekeeper of their estate as her lover. On a deeper level a marriage necessary has hidden strings attached. It required an honest effort by both partners to commit to the marriage, to sense their partner's needs, and to respond to them honestly and with sensitivity. If one mate is not recognized, not doing their part, not truly interested in the marriage, then the marriage is in reality already dissolved, even not legally. This was the case with Lady Chatterley and her husband. It was also the case with the gamekeeper and his wife. Lawrence had the courage to perceive and to deal with this marriage problem, which probably is more common today than we would care to admit.

Lawrence's characters' and conversations are sometimes hard to perceive as realistic. The characters are perfectly developed; you can feel Lady Chatterley's inner trouble in the first part of the novel as she coped with caring for her husband and her unsatisfied libido, without any social outlets but her husband's friends. As she began her affair with Oliver, you notice how that tension that she held is slowly released – and how her husband, paralyzed and coping with a wife who spends less and less time with him, absorbed this tension. In *Lady Chatterley's Lover*, Mellors has begun to complain about women he has known who have disappointed him sexually. He went through a brief catalogue of unacceptable women, and then said,

"It's astonishing how Lesbian women are, consciously or unconsciously. Seems to me they're nearly all Lesbian." In the presence of such a woman, Mellors tells Connie, he fairly howls in his soul, "wanting to kill her". (Lawrence 162)

Lawrence has described nature, forests, people, emotions, thoughts and actions of both men and women, and class struggles, obviously, and his frank expressions provide him the ideal purpose to create nice intense prose.

2. Constance Chatterley relationship with Clifford and Mellors :

In *Lady Chatterley's Lover*, Lawrence insisted on individual regeneration, which can be occurred only through the relationship between man and woman. Love and private relationships are the basis that he built this novel on. Lawrence discovered many types of human relationships. The reader sees the harsh relationship between Mellors and his wife Bertha, who punished him by preventing his pleasure. There is Tommy Dukes, who has no relationship because he cannot find a woman whom he respects mentally. There is also the perverse, maternal relationship that finally developed between Clifford and Mrs. Bolton after Connie has left.

By the development of the relationship between Lady Chatterley and Mellors, she found herself attracted to Mellors and they learnt more about the interrelationship of the mind and the body and they kept on the affair in spite of her husband, who, feared that she will leave him, pretended not to notice; she learnt that sex is more than a shameful and disappointing act and he learnt about the spiritual challenges that derive from physical love. Her husband and she had a respectful relationship, but she did not love him, and though he may love her, he was not particularly aware. To treat her tedium and satisfy her libido, she became adulterous. Her first lover was a selfish Irish writer, but she left him quickly over performance issues (Lawrence). The contrast between mind and body can be seen in the dissatisfaction each has with their previous relationships: Constance's lack of

intimacy with her husband who was all mind, and Mellors' choice to live apart from his wife due to her "brutish" sexual nature. These dissatisfactions lead them into a relationship that built very slowly and was based upon love, physical passion, and mutual respect. (Lawrence)

3. Relationships of body connection

What Lawrence demonstrated in the relationship of Connie and Mellors, was not the promiscuity and glorification of adultery, because of the long history of the novel's ban, nor the drive to embrace one's own self-fulfillment, nor even the ideal of relationship based on sexual activity. Maybe because of its plot focusing on the extra-marital relationship between a high-class lady and her gamekeeper and the detailed descriptions of their sexual connection, D. H. Lawrence already knew that the audience would not understand the subject matter suggested in the novel behind the scandalous surface and wrote an article immediately after the release of the book, "A Propos of *Lady Chatterley's Lover*". In this powerful manifesto he demonstrated that all he intended for is the sacredness of human relationships and sex and their relation to God and Christian religion.

From a historical perspective, Lawrence did not offer the solution of the conventional relationship based on the connection of minds, the egoism of each partner, the ideal of living for the other, the demand and expectation of a "happy" and perfect marital bliss, the desire to know each other in the self-interest of control and security. For him as well as for Constance in the novel, the relationship based on personal attachment will lead to each personality's death, "*for knowing tends to mean controlling; being shocked by change;*

wanting the other person to be static, finished...[...]...Only dead things stop growing and changing; so with relationships”.(Black 191)

According to Lawrence's *Lady Chatterley's Lover*, the only way to distinguish impersonal feeling from personal one is through sex. The body plays an important role in human relationships, its senses and reactions caused by external life are the indications of its aliveness. Long before Connie engaged in the life-refreshing relationship with Mellors, she realized 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 engaged 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. They too were waiting obstinately, stoically waiting, and given a potency of silence”.* (Lawrence 65) She found the similarity between her inner mood and the wood's atmosphere and she discovered the vital bond, which she missed at Wragby. Embracing the world of massive trees and fragile flowers served as a front to her shocking discovery of the life of a solitary human in the midst of this natural beauty:

“Constance sat down with her back to young pine-tree, that swayed against her with curious life, elastic and powerful rising up. The erect alive thing, with its top in the sun! And she watched the daffodils go sunny in a burst of sun, that was warm on her hands and lap. Even she caught the faint tarry scent of the flowers. And then, being so still and alone, she seemed to get into the current of her proper destiny”.
(Lawrence 86)

It is very interesting to notice the transformation from Connie's resignation to nothingness to the rediscovery of the world outside her own life. She felt this world and was presented as communicating with it. The beginning point of her relationship with

Mellors was when she watched him washing himself in the wood. No talk, no exchange of compliments, no gallantry, no promises, but just the view of “*the clumsy breeches slipping away over the pure , delicate white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone...[...]...the warm white flame of a single life revealing itself in contours that one might touch: a body!*”. (Lawrence 66) It was simple, it was immediate and spontaneous, it was touching and soft, this caused Connie’s shock in her womb. While receiving this shock, she enjoyed its pleasures for a certain time, because she was lost in her unconscious being, related at the same time to the spirit of the wood and as a result to the spirit of this beautiful lonely creature, but as long as she started explaining her behavior by using her mind, she derided herself for being foolish and degraded the meaning of what was seen: she was confused between unconscious connection to the gamekeeper and conscious rationalizing of causes and effects of her behavior.

In the remote life of Wragby this shock of connection became the only interesting thing in Connie’s life, no matter how much she tried to pretend that it is unreasonable. But, the relation did not happen simultaneously, it was viewed only from Connie’s perspective. Mellors did not notice that she was watching him. Despite this, the episode had a charming atmosphere, as if demonstrating that in the unconscious world one reacted and communicated in different modes, which did not necessarily involve directly looking at each other or talking. That’s why the connection to the plants and trees is honest with the human connection.

The relationship between Connie and Mellors developed in its smooth natural way without forcing the standards of courting and even without direct conversation. Connie frequented the gamekeeper’s shack almost every day to see the hens and new-born chicks, this was the only episode that warmed her heart. Her wifely duties at home have been

overtaken by the service of Mrs. Bolton, who gradually became a much more appropriate wife to Clifford, because she had a specific assembling of utter servitude and the convincing strength of the matron, so much admired by Clifford himself. Therefore, Connie's wifehood and existence at Wragby became even more worthless, while the connection with the forest, the chicks and the gamekeeper rose closer and more intimate until the compassion for her miserable apartness and nothingness and understanding of her vulnerability drove Mellors to give her nothing, but a touch, the most important of Lawrence's "blood-marriage". It was instinctive and arrived from unknown sources. Nothing was planned, speculated or thought ahead here, the desire to touch led to the action of touch, which was sex in itself for Lawrence. Notice how much attention was paid to the feeling of touching the body during their first love-making in the hut:

"Then she felt the soft, groping, helplessly desirous hand touching her body, feeling for the face. The hand stroked her face softly, softly, with infinite soothing and assurance, and at last there was the soft touch of a kiss on her cheek... [...]...Then she quivered as she felt his hand groping softly, yet with queer thwarted clumsiness, among her clothing...[...]...Then with a quiver of exquisite pleasure he touched her warm soft body, and touched her navel for a moment in a kiss". (Lawrence 116)

It is interesting that Lawrence jumped from "touch" to the orgiastic moment right in a sentence, unrealistically abrupt, but perhaps with a point to show Connie's start into the art of love, because, she did not reach her crisis this time, she was rather described as in a state of sleep. This was the sign that she absolutely gave up her own will to self-gratification and plunged into the world of unconscious feeling. The first lesson of their relationship of connection and tenderness was learnt, and ahead awaits the future of possibilities and experiments. Concerning the main conditions for the impersonal unconscious sexual relationship to happen, is each partner's ability to lose his and her own

tendency to self-assertion and self-rationalizing. This happened to both Connie and Mellors before and during their first love-making because of its immediacy and spontaneity,. The next time they met Mellors was doubted of his ladyship following him, they finally had a talk about the dangerous matter they are involved in, at least as Mellors interpreted it, about what people can find out and what kind of dirty scandal will come upon Constance's fame. It was his testing her through his mental observation and posing questions, because he wanted to save himself from the possible threats that Lady Chatterley's physical relationship can bring on him. However, Connie was unafraid and she stood for what she thought and felt, she went to the wood again to meet him, because she wanted to without any explanation, and she did not care about the scandal and her own status of an upper class married woman being tarnished.

Their second love-making was not so quickly and impersonal, because of this uncomfortable feeling, in which Mellors tried to keep his self away from potential implication with the hostile world he had resigned from. But Connie did not care much about that world, and she attempted to prove to him that she is a free modern woman, who does not care for the tradition of society and gossip. It led to her willing separateness in sex with him this time, when she stayed again passive, but a meticulous, ironic observer of the sexual activity scene:

“That thrust of the buttocks, surely it was a little ridiculous! If you were a woman, and apart in all the business, surely that thrusting of the man's buttocks was supremely ridiculous. Surely the man was intensely ridiculous in this posture and this What being an inquiry here is how to build an unconscious relationship of connection of the two dissolved personalities? How to merge personalities? Their third love-making occurred as suddenly as did their first one. It took place in the forest, among the fir-trees, when Connie coming back through it from her visit to Mrs. Flint and all

*of a sudden meets Mellors, who almost forced her to have sex. Connie's will refuses to give up, while her inner being is described as "strange and inert and heavy... [...]
a strange weight was on her limbs. She was giving way. She was giving up".*
(Lawrence 133)

Probably without his importunity and force she wouldn't know how to lose herself into unconsciousness and receive her first thrilling orgasm:

"And then began again the unspeakable motion that was not really motion, but pure deepening whirlpools of sensation, swirling deeper and deeper through all her tissue and consciousness, till she was one perfect concentric fluid of feeling. And she lay there crying in unconscious, inarticulate cries, the voice out of the uttermost night, the life-exclamation...[...]...And they lay, and knew nothing, not even of each other, both lost".(Lawrence 134)

This was likely their pleasant and most enjoyable love-making, their reaching simultaneous orgasm, their wills, selves and conscious world appeared farthest away from them, they were completely stripped from their personalities and both beings were united in the "two-in-one", a term presented by Lawrence himself that implies both the connection as fusion into one being, but yet consistent of two different bodies and spirits, each having their own characteristics and integrity, each embracing the other, like in the natural world of plants.

Therefore, to reach one's complete fulfillment and wholeness of living, one has to submit one's consciousness to the unconscious, and sex is the best medium to do that, however, as we saw before in Connie and Mellors's connection, nothing was easy, and they

did more mistakes only to learn more about life, “one must live and learn”, as Connie has reflected on her failures. They developed their selves inside the relationship as they could not by being alone, and this is in Lawrence’s statement that sex is essential for the soul’s development. Sexual relationship provides the growth of each of the partners, like we see it in Connie and Mellors’s connection. This is entirely the matter of desire, because nothing can be forced in impersonal relationships.

Lawrence did represent Connie/Mellors relationship as another marriage rather than an alternative to it and certainly not as a degrading adulterous affair. The difference from the actual marriages depicted in the novel is that, despite its illegality and lack of social acceptance and integration, the sacred marriage of Connie and Mellors, started in unexpected way. This is the relationship sanctified not by the inflexible law, but by the nature itself, coming from the sources that are difficult to define. It is fluent and ever-changing, having different seasons and periods, and both partners behave according to the seasons of their own bodies and spirits.

But we reach the point where we notice some changes. Connie and Mellors can manage their relationship in isolation, away from the rest society. They hid themselves in the forest, but were they planning to live in hiding? I did contradict their whole principle of relation, because they still stay disconnected from the rest of the world, the Wragby and Tevershall village, Connie’s family and Mellors’s family, their relationship was not accepted by the world outside the hidden atmosphere, and nobody knew about them. They closed their eyes upon the harsh reality in the same way as Clifford did. How to treat their search for the balanced, natural relationships based on the connection of bodies with the inescapable problem of personality and its fight for its independence and with the reality of the external world is the biggest dilemma in *Lady Chatterley’s Lover*.

Chapter Three:

**The language of creation and aesthetic
pleasure**

1. The eye of the painter

In this way we may hypothesize that novelist's ability for speaking to common scenes whether with a brush or with a pen must start from his readings, in accordance with different specialists, his goes to a few nations and his intense feeling of perception. It is intriguing to note that it is around the same time Lady Chatterley's Lover was composed that Lawrence began on his arrangement of works of art, and there are many references to craftsmanship in the novel, which demonstrates that he was enthusiastic about the subject. Constance Chatterley's folks, for occurrence, are introduced in the main part as specialists, her dad 'the once understood R.A., old Sir Malcolm Reid. (Lawrence 6). Lawrence's decision of a masterful foundation for his hero is not through and through surprising since it makes ready for her expanding affectability to nature. In addition, he additionally accepts the open door of this being his last novel to impart some of his insights on workmanship: after quickly deteriorating the work of Sir Edwin Landseer, who obviously painted wild creatures, and of William Henry Hunt, acclaimed for his watercolor still lifes and especially feathered creatures' homes, he rather passionately assaults Duncan Forbes' cutting edge craftsmanship through Mellors' brutal remarks:

“Anyhow, [my pictures] contain something – which is more than you can say of most moderns, which are all excellent rind of the fruit, but no fruit. (...) There's the greatest lot of bunk talked about modern painting ever. If a picture is to hit deep into the senses, which is its business, it must hit down to the soul and the coordinating spirit which are central in man's consciousness: and the meaning has to come through direct sense-impression.” (Sagar 4)

Lawrence, in actuality, is not inspired by dynamic vacant tubes and folding, his point is to paint or compose life, genuine, right away conspicuous life, so that a man mulling over or perusing his work can comprehend it and relate to it. With *Lady Chatterley's Lover* he set himself the same assignment as in his depictions: that of making a characteristic world whose life and magnificence is to make a profound impact on the reader's faculties, by means of the forces of his creative energy obviously.

Let us along these lines nearly look at the normal scenes keeping in mind the end goal to call attention to which gadgets are utilized by Lawrence to breath life into the scenes and compare them to artworks, beginning with the primary portrayal of the wood:

"In front lay the wood, the hazel brush closest, the purplish thickness of oaks past. From the wood's edge rabbits bounced and snacked. Rooks all of a sudden rose in a dark prepare, and went trailing off over the little sky." (Lawrence 43)

The main system I saw was the notice of a forefront and a foundation, separately a hazel shrubbery and oaks, the oaks only an undefined mass since they are the uttermost away. Hues are expressed, the dark of rooks not so much important yet the purple of the oaks fairly valuable in imagining a generally hazy foundation. The dynamic creatures are obviously the component which gives the scene a touch of authenticity, particularly the winged animals whose arabesques would loan development to a work of art. In addition the depiction is unwound taking after a centering in course: it uncovers the bigger and vaguer components before surrounding the littler and more point by point ones.

The significance Lawrence loans to hues in his scenes is more evident in scenes with blooms than in others however at whatever point there is a portrayal we are certain to discover hues amongst the qualifying modifiers. His artistic creations are likewise described by the utilization of splendid hues. All through the novel the three most repeating hues are yellow, green and blue: the yellow of spring blooms, the diverse shades of green of the forested areas, and the blue of bluebells. As a painter Lawrence evidently savors in the assorted qualities of shades nature brings to the table, as should be obvious in his broad utilization of them for his botanical scenes. Toward the start of the scene with the mechanized seat the shade of the bluebells and hyacinths is inescapable in different shades of blue: *“the bluebells made sheets of splendid blue shading, here and there, sheering off into lilac and purple”* (Lawrence192). Correlations, for example, the main bluebells in blue pools, such as standing water and ‘the bluebells washed blue like surge water over the expansive riding’ additionally fortify the vivacity of the shading, and also Clifford's remarks upon its power: *“It's a fine shading in itself, however pointless for making a work of art.”* (Lawrence192) Lawrence's keen sense of observation can also be seen in his careful rendering of details, which serves several purposes. As we noticed in the first example earlier on, the vagueness of the trees is set up in contrast to the detailed description of the rabbits and rooks, so that the inauspicious sign of the rooks rising ‘in a black train’ may stand out and warn the reader of the dark times ahead for Connie at Wragby. Sometimes his love of detail lapses into an excessive precision, as in the explanation of the gravel's colour in the park: *“it turned bright pink, shrimp-coloured on dry days, darker, crab-coloured on wet. Now it was pale shrimp-colour, with a bluish-white hoar of frost.”* (Lawrence 43). This somewhat

unnecessary piece of information is shared for the sole benefit of creating aesthetic pleasure. In fact, when an author chooses to describe something in detail it may be for the purpose of the plot, with the intention of providing the reader with a clue (as in the scene with the rooks), but Roland Barthes observes that in historical, biographical or fictional texts these details bring at the same time a form of pleasure which comes from the reader's curiosity for meals, clothes, rare objects, etc. (Barthes) An immaculate representation of this is the portrayal of the case Constance provides for Mrs Bolton:

'On top was a concentrated can set: brushes, bottles, mirrors, brushes, boxes, even three excellent little razors in wellbeing sheaths, shaving dish what not. Underneath came a sort escritoire outfit: blotting surfaces, pens, ink-bottles, paper, envelopes, reminder books: and after that a flawless sewing-outfit, with three distinctive measured scissors, thimbles, needles, silks and cottons, darning egg (and so forth.)' (Lawrence154)

Despite the fact that it is through Mrs Bolton's appreciating eyes that we get the chance to see the crate (excellent/immaculate), it appears that Lawrence infers as much delight as his character in posting the various articles. Commentators may say that such a portrayal is futile, particularly as it is just a progression of records with no graceful impact, yet it is unequivocally the list of such a variety of articles which should bring delight and which Barthes calls "le fantasme de la réalité", since we naturally attempt to picture every one of these items fitting into one box.

Paying consideration on point of interest is for sure a methods for an essayist to go for authenticity yet Lady Chatterley's Lover was blamed for being

excessively hopeful, implausible or overstated in numerous a viewpoint: faultfinders, for example, John Worthen discover Mellors' utilization of the vernacular counterfeit, others recommend that Constance's change is doubtful, Clifford's identity exaggerated and the end of the novel very unrealistic to unfurl along these lines, all things considered. As I have officially called attention to a couple times, Lawrence had no goal of giving his readers a story which would be consistent with life; in any case he needed them to identify with it somehow so they would comprehend his message and ideally gain from it. He in this way painted the Midlands with as much authenticity as the Manichean resistance between characteristic scenes and urban ones would let him, and in spite of the conspicuous vehement utilization of the wood as Paradise on Earth, the depictions taken without their symbolical significance mirror reality. Lawrence in this manner plainly implied his normal depictions to stimulate a feeling of visual delight in his readers, through his decision of settings and brilliant hues and the broad utilization of point of interest, and this joy is one method for conveying to the reader's consideration the need to save the common world from mechanical demolition. It is likewise a method for urging his peers to take after his concept of getting over into association with Nature since the photos he draws are a model of cosmological concordance.

2. The mind of the poet

Taking a gander at Lawrence's sonnets, one cannot yet see that the greater part of them have titles and subjects identified with nature: his two most eminent accumulations of ballads are after every single entitled: Bird, Beasts and Flowers (1923) and Pansies (1929). Verse actually turns to symbolism significantly more than fiction to pass on importance and Lawrence trusted that nature and creatures are a wellspring of more profound reflection on man and life, which is the reason of his work apparently concentrates more on the regular world than the humanized one. Lady Chatterley's Lover is said by faultfinders to have a great deal less symbolism than the past books but it houses many analogies and representations, some of them exceptionally bright in their making.

The lion's share of pictures that can be found in the novel imply defilement and rot as a result of mass-industrialisation and the rule of cash. The similitude of a chick decaying inside its egg is repetitive under Lawrence's pen: *"It sounds like stating an egg may go as confounded as it prefers, inasmuch as it keeps its shell on entirety. Be that as it may, befuddled eggs do break themselves."* (Lawrence 187), Connie answers Clifford, who declares that the length of appearances is safeguarded, what is underneath does not by any stretch of the imagination make a difference. That is regularly the mentality that a changing time constrains individuals to embrace and for Clifford's situation it is fortified by the injury of the war; along these lines this illustration speaks to Clifford himself and in addition other traditionalist personalities when all is said in done. Truth be told another examination affirms this since it is straightforwardly connected to Clifford and takes after the same line of thought:

“Clifford took a gander at Connie; with his pale, somewhat unmistakable blue eyes, in which a specific unclearness was coming. He appeared to be ready in the forefront, however the foundation resembled the Midlands environment, cloudiness, smoky fog. Furthermore, the murkiness appeared to crawl forward. So when he gazed at Connie (...) she felt all the foundation of his psyche topping off with fog, with nothingness.” (Lawrence 51)

This correlation relates to what Colin Clarke calls "disintegration" – an equivalent word of debasement in Lawrence's works – which he characterizes as a slipping by away of awareness, regularly joined by the letting in of force from the obscure, bringing about a double musicality of rot and increase in the meantime. Furthermore, in reality, notwithstanding the rot just Connie sees in him, he has all the earmarks of being rationally flourishing. Both these pictures delineate a practically vague rot which is all the more perilous on the grounds that it is not obvious all things considered; the creator's message is thusly that society is decaying from within and in light of the fact that this spoiling is going unnoticed, what is left of humankind will vanish. This thought is shown by the image of the snake, which in Lawrence's bestiary is a seal of debasement: *“the serpent swallows itself and leaves a void”* (Lawrence 227), at the end of the day humankind is annihilated by people.

The defilement of mankind occurring in Clifford is additionally more than once passed on by his being contrasted with some kind of shellfish, *“an enormous, bubbled crawfish”* (Lawrence 80) as Hilda sees him, and his regularly implied, rosy appearance emphasizes the similitude; however a picture like the accompanying is all the more telling still:

“Clifford was floating off to this different unusual quality of mechanical movement, turning out to be right around an animal, with a hard, effective shell of an outside and a thick inside, one of the astonishing crabs and lobsters of the current, modern and money related world, spineless creatures of the shellfish request, with shells of steel, similar to machines, and inward collections of delicate mash” (Lawrence 114)

In this stretched out similitude Lawrence does not delay to really expound and to build up the related lexical field so as to make a solid impact on the reader. Actually this allegory is continued towards the end of the novel by Clifford himself in one of his letters to his better half (Lawrence) – which is cold-bloodedly humorous with respect to the creator: the representation is yet more reached out than the past one and offers an exceptionally visual portrayal of people as submarine scroungers.

In the Laurentian bestiary scroungers are the image of debasement second to none furthermore Clifford's own seal, the lobster, different sorts of remains eaters are related to degenerate characters: Mrs. Bolton is on a few events contrasted with a searching winged creature due to her have a great time assembling and devouring tattle, particularly on the off chance that it is about other individuals' setbacks; the representation Clifford paints of her is especially charming a direct result of the words he utilizes and the error between his expert articulation and the subject of his talk: *“I had this specific piece of nearby junk from our trash fowl, our ibis, our rummaging turkey-vulture, Mrs. Bolton.” (Lawrence 273)*. Michaelis, the Irish writer Connie takes part in an extramarital entanglements with toward the starting, is likewise an individual from the carcass eater team as he is contrasted with a canine, which in Lawrence's arrangement of symbolism is to be sure one of

the creatures symbolizing defilement and eagerness. This picture is stretched out by the emphasis of the expression “the bitch-goddess” which remains for notoriety and achievement and is lengthily created to show the loss of humanity in man:

“there were two extraordinary gatherings of canines wrangling for the bitch-goddess: the gathering of brown nosers, the individuals who offered her delight, stories, movies, plays: and the other, significantly less ostentatious, a great deal more savage breed, the individuals who gave her meat, the genuine substance of cash. The all around prepped pompous puppies of delight wrangled and growled among themselves for the favors of the bitch-goddess. In any case, it was nothing to the noiseless battle to-the-demise that went ahead among the indispensables, the bone-bearers.” (Lawrence 111)

The examination of craftsmen to performing pooches and industrialists to chasing canines is especially imaginative and exact, splendidly taking up the Latin saying: *panem et circenses*.

In addition to these similes of corruption and decay, we find others suggesting life on the contrary, and not surprisingly, these refer to Mellors and Constance. There is nevertheless a difference between the two, for Mellors like the other characters is compared to animals, unlike Connie who is always likened to plants instead of creatures. The reason for this is unclear to me; however, the essay entitled ‘Love’ in *Reflections on the Death of a Porcupine and Other Essays* describes woman as “a lily balanced in rocking pride of beauty and perfume of womanhood” (Lawrence, *Reflections on the Death of a Porcupine and Other Essays* 10), in this way blooms are most likely an image of genuine womanhood and creatures saved for masculinity. Alongside alternate characters Mellors is the

subject of not very many correlations other than the fairly ambiguous: “like a creature” (Lawrence 91, 231) and on one event: “unpretentious as a weasel playing with water” (Lawrence 68), which is the one and only where a particular creature is named. This may be clarified by the way that correlations happen when a specific character is the focaliser, rather than the omniscient storyteller; for instance, Clifford is a lobster in Hilda, Connie and Mrs. Bolton’s eyes, Michaelis is a pooch in Connie and Clifford's eyes, and Mrs. Bolton is contrasted with a vulture by Clifford in his letter. Since Mellors remains something of a secret to Connie, it is along these lines conceivable that she has no method for depicting him other than “a creature”, which at any rate highlights his closeness to nature and tranquil disconnection.

As we have found in the past part, Constance is to a great extent related to the plants and blooms around her and in a few events specifically contrasted with them, as in the accompanying citation: “*regardless she lay stripped and faintly brilliant like a Gloire de Dijon rose*” (Lawrence 221) Women are usually compared to various types of flowers in Lawrence’s novels, but this comparison is most interesting because the rose is a symbol of perfection in Lawrence’s view. Furthermore, Connie should exemplify the flawlessness of womanhood in her behavior, constitution and acknowledgment of arousing quality, not at all like her sister Hilda who is depicted as a female likeness Clifford: all brain and no tissue or blood cognizance. Actually Mellors, addressing Hilda, makes a fascinating parallel amongst her and Connie and Clifford utilizing pictures once more: “you may 'appen a' canister a decent apple, 'stead of a good looking crab.” (Lawrence 256): the apple - which we could say is of the same family as the rose, despite the

fact that it might be an exorbitant investigation – is an image of womanhood, while the crab is related to debasement, as we definitely know.

Another pertinent examination happens at a minute when Constance is caught inside Wragby and Clifford is urgently attempting to connect with her through perusing verse:

“She resembled a woods wailing with the faint, happy groan of spring, moving into bud. (...) She resembled a backwoods, similar to the dim joining of the oak-wood, murmuring imperceptibly with bunch unfurling buds.” (Lawrence 143)

This correlation demonstrates that she is associated with the wood notwithstanding when she has left the domain of nature; it consummately reflects her impenetrability to her better half's endeavors, overwhelming the sound of his voice with her musings, absorbed to "moaning" and 'murmuring'; it likewise finishes the picture of stillness he finds in her and the descriptive word "dull" adds to the trepidation she fills him with; and the redundancy of the opening buds reviews her sentiment having Mellors' youngster inside her. An exact examination hence uncovers that an apparently straightforward comparison is really loaded with different implications verifiably tying down the data in the mind of the reader

In this extract as in several others, Connie's consummation is described in images of blossoming but for the actual scenes of sensuality Lawrence has chosen to use the extended metaphor of water as a means of representing the sensations going through her mind and body. The lexical field of fluidity developed to express the unusual peace and softness of the intercourse is impressive in its abundance, its precision and its ability to recreate inner physical sensations:

“rippling/flushingup/swelling/whirlpools/swirling/fluid/sea/waves/ocean/rolled/bil
lows/plunging/undulations/ washed over” (Lawrence 138-139, 181, 220). Yet it is
interesting to note that the last scene in the series - in other words the night before
Connie’s departure for Venice (Lawrence) – is not depicted in soft undulatory
motions but in terms of fire and earth and rock, in terms of coal-mining in fact:
*“burn out false shames and smelt out the heaviest ore of the body into purity. With
the fire of sheer sensuality.”* (Lawrence 258). The impression thus created is one
of savagery, of sensual violence reminiscent of the machine, insists Colin Clarke,
a complete inversion of the message of delicacy Lawrence was passing on until
then.

In the same way as the previously mentioned scenes, all these painstakingly
contemplated representations and correlations are composed with the expectation
of finishing or elucidating the account content however their impact is
additionally to awe the reader, for portrayals are likewise an event for the author
to exhibit his lexical and expository aptitudes. Consequently Lawrence shows the
degree of his lexical and all encompassing information in a way that may appear
to be somewhat proud and needless yet is as a general rule a test testing the
reader's dominance of a subject against his, an opposition from which Lawrence
should develop triumphant. Case in point, his nature with the vegetable world far
surpasses that of the normal reader and the wealth of names of blossoms does
not neglect to stunningness the reader all through the novel: Christmas roses,
dandelions, daisies, celandines, primroses, hyacinths, overlook me-nots,
columbines, daffodils, jasmine, bluebells, violets, lilies, windflowers, anemones,
inching jenny, champions, honeysuckle, make up his collection of blooms, some of
which most readers will not know. Such a presentation thusly risks losing the

reader's kindheartedness and interest if the lexical intelligence is coarsely paraded however Lawrence's is dependable and more often than not has a reason, so that the reader is directed to appreciate the accomplishment as much as the author who tries to exceed expectations himself.

Roland Barthes comments on the way that if a reader appreciates perusing a content it implies the essayist delighted in composing it, which may appear glaringly evident obviously the converse isn't valid; it appears to me Lawrence composed *Lady Chatterley's Lover* with joy, and that this joy is transmitted to us readers. Barthes further clarifies that there are numerous wellsprings of delight in an abstract content, which for the most part concentrate on the signifier as opposed to the meant: the joy originates from the dialect, dictionary, measurements, prosody, sound similarity and neologisms. Lawrence unmistakably shows a preference for vocabulary, as we have found in his push to name every blossom, an exertion he reaches out to trees and winged creatures as well, and as per Philippe Hamon's examination, the reader appreciates perceiving words he definitely knows and taking in the ones he does not; besides, close perception of portrayals uncovers that Lawrence's style is partial to series of descriptors isolated by trance states as in: "*its abounding, leafless, wolfish dimness*" and "*This spot was somewhat evil, icy, moist*", or isolated by coordinative conjunctions as in: "*stirring and shuddering and shuddering*" and "*Its little cleared space was lavish and icy and inauspicious*" (Lawrence 88-89). This last expressive strategy sells out by and by his affection for subtle element and, to return to what Barthes says in regards to the joy of perusing a content, the points of interest either satisfy the reader or do not, contingent upon his perusing cadence: one mood is quick and goes straight to the point, disposing of subtle elements considered irrelevant; the

other is purposely moderate and careful and gives careful consideration to articulation.

Such a reader will welcome the verse in Lawrence's style of composing, the connection to lexical fields for instance, similar to light or sound, to which he frequently depends on and appears to enjoy covering. His connection to musicality is likewise perceptible in some specific scenes, for example, the portrayal of the unmoving wood (Lawrence 67) where a massive mood establishes the substantial air, or the entry where the cadence consummately emulates the movement towards Constance's first peak:

"interesting rhythms flushing up into her with a bizarre cadenced developing movement, swelling and swelling till it filled all her cutting cognizance, and afterward started again the unspeakable movement that was not so much movement, yet unadulterated extending whirlpools of sensation twirling further and more profound through all her tissue and awareness, till she was one flawless concentric liquid of feeling, and she lay there crying in oblivious incoherent cries."(Lawrence 139)

The beat is fast, rather short of breath and continuous, its force bolstered by time markers like "till" or 'and afterward' and by the various redundancies. Lawrence has been blamed for being awkward in his inordinate utilization of reiterations yet we see here that they are truly important to make the force existing apart from everything else tangible. They likewise here and there are the indication of a continuous flow, when the focalisation shifts from the omniscient storyteller to Connie with the goal that we show signs of improvement comprehend and sentiment the feelings experiencing her: *"This was distinctive,*

diverse. (...) She could just hold up, hold up and groan in soul as she felt him pulling back, pulling back” (Lawrence 138-139). In different events it gives the idea that the redundancies are just there for the creator's own lexical or phonetic joy since numerous illustrations demonstrate that he delighted in making sound examples like the accompanying:

“Undulating, undulating, undulating, similar to a fluttering covering of delicate blazes, delicate as plumes, racing to purposes of splendor, impeccable, choice and liquefying her everything liquid inside.” (Lawrence 138)

The different similar sounding word usages in [r], [p], [l], [f] and [s] are all easily associated with each other and make a general impression of delicate quality that is vital to note since Lawrence advocates delicacy most importantly things, sex being a piece of delicacy as well on the off chance that it is 'delicate caring fucking' as Mellors puts it (Lawrence 215).

It is currently clear that through his journey for imaginative excellence Lawrence looked for his reader's pleasure and anticipated that they would unwittingly rally to his perspectives on cosmology, having been touched by the vision set before their eyes. However we may think about whether maybe his message isn't conveyed excessively gruffly and on the off chance that he settled on the right decision in adjusting the consummation in the last form of *Lady Chatterley's Lover*.

3. The view of the thinker

One cannot contend that Lawrence's utilization of his aesthetic abilities to show his point is smart; nonetheless one may insinuate that this bright gadget is fairly undermined by the hyperbolic turn taken by the novel. Faultfinders have induced that the common habitat depicted is a lot of a perfect world and that the sharp differentiation that is set between the forested areas and the outside world imprints it as an ideal world. Essentially the ideal representation and result of Connie and Mellor's cross-class relationship is considered too far expelled from reality. Indeed this result is one of the significant varieties between the last and the past variants of *Lady Chatterley's Lover* as both the substance of the finishing up section and its account exposure have been changed in the last form. In the second form of the book Mellors needed to come back to Tevershall subsequent to leaving his post as gamekeeper to locate some sort of vocation at the colliery, which constitutes a huge inversion in the plot since it infers that Mellors can not get away from the business' grip nor betray his class thus does a reversal to where he has a place. In the third form nonetheless, there is no doubt of him coming back to the universe of his childhood as he takes a shot at a ranch rather, which implies that he is still in contact with nature in spite of the fact that the homestead has a place with a colliery. Where the second form lengthily depicted this new advancement as a thrashing, the third form offers a relatively short and shortsighted completion directed in a climate of trust which starkly appears differently in relation to the intricacies and instability present in the past *Lady Chatterley's Lover*. We may ask why Lawrence settled on a more cheerful and sure consummation at the danger of trading off its authenticity since faultfinders appear to concur that the Second *Lady Chatterley's Lover* is all in all a

significantly all the more persuading novel. It was maybe the thought about a withering man that a last message of trust and plausibility would have a superior impact upon his peers than another cry of alert.

The other change he presented is the utilization of a letter to end the novel and of Mellors' voice rather than the typical omniscient narrator's: my speculation is that having one of the heroes talk the finishing up lines is a superior method for speaking to the reader and of unequivocally slipping in one final implicating allegation against industry and a cash overwhelmed world. It will not get away from a women's activist's eye that Constance has been quieted for the more experienced man obviously the reader has acknowledged at this point Mellors goes about as representative for Lawrence's sentiments and that clarifies why he has the last word in spite of the way that Connie was the one on whom the center was since the starting.

This last judgment of industrialisation is maybe one excessively numerous as Mellors has effectively voiced his conclusions about it finally in past scenes, yet here he builds up a point he had just quickly specified some time recently:

“on the off chance that they could move and bounce and skip, and sing and swagger and be nice looking, they could do with almost no money. Furthermore, interest the ladies themselves, and be diverted by the ladies. They should figure out how to be exposed and good looking, and to sing in a mass and move the old gathering moves, and cut the stools they sit on, and weave their own images.” (Lawrence 315)

The idea of abandoning the logic of industrialisation and going back to more simple values is one which authors have expressed many times before when faced

with the evils of civilisation. What is interesting about this particular quotation is that it is strangely reminiscent of Jean-Jacques Rousseau – “l’homme sensible”, “l’homme de la Nature” – who in his *Letter to d’Alembert* instructed the citizens of Geneva to dance and enjoy themselves all together instead of worrying about costly entertainment. Like him Lawrence urges men and ladies to surrender their narrow minded, cash orientated separation and re-build up the old human bonds by doing a reversal to a primitive association with Nature. Lawrence is without a doubt a primitive essayist and despite the fact that I do not know whether he had perused Rousseau, he additionally lectures the prevalence of a basic life close over Nature in which man may recapture his flexibility as opposed to being a slave to industrialisation. From the perspective of primitivism Lady Chatterley's Lover is in fact something of a present day peaceful delineating a conceivable new Golden Age, yet Lawrence, as different primitivists, realized that an arrival to 'the condition of Nature' is unthinkable on the grounds that “the industry fills [the masses'] paunches” as Clifford says (Lawrence 187).

I trust it is mixed up to surmise that Lawrence denies industrialisation through and through for he never talks sick of advancement; it is the malevolent impacts of mass-industrialisation on individuals' brains and bodies he rejects, the development of human connections from delicacy and solidarity to utilitarianism and mastery. I do not think however that he had legitimate earthy person worries of the sort we esteem today, for he composes too soon in the century for such matters to be of significance; in 1928 the front phase of writing was more possessed by the eventual outcomes of the war and the danger of another. The desire to shield the scene from the assaults of motorization is only part of the more broad wish to protect the old agrarian style of existence with its arrangement of

qualities, (for example, regard for the area, straightforwardness and modesty, and so forth.). In spite of the fact that present fit as a fiddle of Marehay Farm and the Grange Farm in Mellors' letter, the image of the homestead as fortification of the old customary way of life is less focal in *Lady Chatterley's Lover* than in prior works like *Sons and Lovers*, *The Rainbow* and the novella *The Fox*, maybe to demonstrate that like the bungalow and the woodland, it is vanishing under the weight of industrialisation alongside old horticultural England.

General Conclusion

General conclusion

The theme of reaching self gratification when society is an obstacle may be the dilemma of many people regardless their social class. This dissertation attempted to explain and analyze how the sexual relationship can reach one's self-gratification in D H Lawrence's *Lady Chatterley's Lover*, this novel has treated this subject in an appropriate way, because the author has his proper view and personal experience that motivate him to product his masterpiece.

The naturalistic approach was firmly substantial in analyzing and reading the novel. Through a careful reading to the novel we notice that Lawrence saw sex as an articulator element in human life. We saw how was Connie determine by her sexual desire which led her to turn into their gamekeeper in order to reach her body needs, here Lawrence considers it one of the most important human being necessities.

Lady Chatterley's Lover must therefore be admired for the artistic skills it displays, along with the knowledge of the natural world and the artful use of this knowledge to express the author's ideas, which this study has attempted to expose.

Lawrence while writing his novel *Lady Chatterley's lover* he tried to show how body integrity is important in human being life from natural and biological side, he developed this idea from a sexual perspective described through appropriate characters and selected context. Lawrence attempted to reveal to the universe that we cannot build a successful love relationship relying on mind only.

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