

THE DISTINCTION OF D. H. LAWRENCE'S *LADY CHATTERLEY'S LOVER*

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ABSTRACT

Since its publication, D.H. Lawrence's *Lady Chatterley's Lover* has been the subject of much critical discussion. However, the scope of such discussion has been rather limited. Those condemning the novel find serious faults with the style of the book as well as with the depiction of overt physical aspects of relationships. More sympathetic readers of the book examine it from a comparative point of view: either by correlating its relevance to its age or by comparing the novel to other major writings of the early twentieth century. This paper attempts an analysis of a different kind from the ones mentioned above. It hopes to demonstrate that the real significance of the work under examination lies in relation to Lawrence's other writings and not so much in its relation to works of other writers. It also hopes to establish that far from being pornographic and obscene, the book is an artistic statement of a complex nature in which various themes operate and interact simultaneously. Much of this complexity, though partially present, is not fully achieved by Lawrence in his earlier writings. It is my contention that *Lady Chatterley's Lover* is the culminating point of an artistic pattern which Lawrence was consciously or unconsciously working at defining through his creative and critical works.

KEYWORDS: D.H. Lawrence, *Lady Chatterley's Lover*, Distinction, Style, Artistic Pattern