Lady Chatterley's Lover Study Guide

Lady Chatterley's Lover by D. H. Lawrence

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Contents

Plot Summary

D.H. Lawrence wrote the novel *Lady Chatterley's Lover* in 1920. Because of the controversy surrounding its publication, the book underwent several printings and was finally privately published in Florence in 1928. It was Lawrence's final novel. It tells the story of Clifford and Connie Chatterley and their sterile marriage, which ultimately leads her to have an affair with their gamekeeper, Mellors.

The story takes place after the First World War and is set in England, in the heart of the industrialized Midlands. Sir Clifford Chatterley has returned to England paralyzed from the war. He and his wife, Lady Constance, move to their home at Wragby Hall to begin their married life together. Connie finds Wragby cold and dank. She feels that the staff is archaic with their clockwork schedules and formal, unchanging attitudes. She is equally uncomfortable with the village of Tevershall because she finds the villagers ill mannered and aloof. Eventually, she and Clifford ignore the locals altogether and become self-contained in their own small world at Wragby.

Connie becomes increasingly restless at Wragby. Her father suggests that she find herself a lover. Clifford is constantly inviting guests to their home, and among them is a young Irish playwright named Michaelis. Constance gets to know him and feels an affinity for the melancholy young man. They become lovers. Despite their initial intimacy, Connie retains her sense of detachment. She ultimately ends the affair some months later.

One day during a walk in the woods, Clifford tells Connie that he wouldn't mind her talking a lover so that he could have an heir. His sole condition is that she must stay with him so that they can retain the intellectual intimacy that they currently share. Suddenly, Connie begins to wonder if she can continue to live the isolated life she has with Clifford at Wragby.

Connie meets Mellors, Clifford's gamekeeper. She recognizes that there is something almost gentlemanly about him and is intrigued about his past. She asks Mellors to make her a spare key to the pheasant hut so that she can go there alone as she pleases. Connie begins to go there each day to escape the confines of Wragby. One afternoon, she encounters Mellors there. Overcome by emotion at the sight of the baby chicks, she allows him to take her into the hut. She lets him comfort her, and they make love.

Clifford and Connie continue to grow apart, and eventually on the advice of her doctor, Connie hires a nurse from Tevershall to help take care of Clifford. Mrs. Bolton, a retired nurse, comes to stay at Wragby. Gradually, Clifford becomes increasingly dependent upon her. This allows Connie more time to continue her affair with Mellors, whom she hopes will give her a child.

Connie arranges a trip to Venice with her father and sister. While she is away, Mellors' estranged wife returns to the cottage and discovers his affair. She spreads rumors

around the village, which ultimately results in Clifford relieving Mellors of his position as gamekeeper. Mellors writes to Connie in Venice that he is moving to London.

Connie leaves Venice and meets Mellors in London, where she tells him that she is expecting their child. They decide they must pretend that Duncan Forbes is the father to prevent further scandal. When Connie goes to Clifford to ask for a divorce, however, he does not believe that she loves Duncan. Under pressure, Connie admits that Mellors is her true love. Clifford refuses to divorce her, and she leaves Wragby for Scotland with her sister.

Mellors gets work on a farm in the Midlands, and the novel ends with a letter from him to Connie. In the letter, he is full of hope for their future together. He is optimistic that he will obtain a divorce from Bertha and that when their baby is born they will have their own farm.

Chapter 1

Chapter 1 Summary

D.H. Lawrence wrote the novel *Lady Chatterley's Lover* in 1920. Because of the controversy surrounding its publication, the book underwent several printings and was finally privately published in Florence in 1928. It was Lawrence's final novel. It tells the story of Clifford and Connie Chatterley and their sterile marriage, which ultimately leads her to have an affair with their gamekeeper, Mellors.

The novel is set in England in1920, at the end of the First World War. The country has been ravaged, and morale is low. Constance Chatterley married Clifford three years earlier while he was home for a month on leave. Prior to her marriage, Constance lived an aesthetic and unconventional life, traveling with her parents and sister throughout Europe. She was accustomed to living among students and debating with the intellectual young men of the time. She enjoyed her youth as a free woman taking lovers, remaining detached and aloof emotionally but enjoying the passion and vibrancy of intellectual interaction.

Sir Clifford Chatterley has recently returned from fighting in Flanders. Both he and Connie move to his family seat at Wragby Hall in the Midlands. There in the heart of industrial England, with his father now dead, Clifford takes on his title and role as baronet and begins his married life proper. This is not as simple as it may seem. Despite his title, Sir Clifford Chatterley is no longer the powerful, dashing man in uniform. He is now a broken man. He is a victim of war, paralyzed from the waist down. Both he and his wife know they can never have any children.

Chapter 1 Analysis

The opening line of the novel sets a tone that will pervade the subsequent Chapters. It is one of a poignant nostalgia for an age that existed before the ravages of the war, a time that is now lost forever. The tragedy of war is linked closely to the onset of industrialization and the disappearance of agricultural society, the breakdown of farming and cottage industries and the fragmentation of the family.

This Chapter also foreshadows Constance's attitude towards sexuality. In describing her experiences of men and her early romances, the reader is shown her confidence in both her own sexuality and intellectual abilities. She sees herself as an equal to men on an intellectual level yet superior to them sexually. She equates passion and sensuality with the intellectual. One must succumb to sex in order to satisfy the animal urges of men. This seems to make Clifford a perfect match for her because he is intellectually very capable but does not require her to "yield to" him sexually. (Chapter 1, page 4)

Chapter 2

Chapter 2 Summary

Connie and Clifford are attempting to settle into Wragby. Clifford's sister Emma, who is still disgusted by his marriage to Constance, leaves Wragby and goes to live in London. Connie finds Wragby dismal. She does not like the villagers at Tevershall. She is disconcerted that they do not acknowledge the couple's higher class by welcoming her or Clifford home. Neither do they display behavior appropriate to their lower class. Eventually, just like Clifford, she ignores them completely. The two of them avoid the village as much as possible.

Connie and Clifford come to live their days at Wragby in the clockwork rhythm of Godfrey's well-accustomed staff. They spend their days discussing Clifford's stories, which he concocts from anecdotes about people he once knew in his former life. Eventually, he begins to publish them and gains moderate success and recognition. He becomes very proud of his success, to the point of arrogance. Occasionally, the couple invites Clifford's friends to Wragby. They are usually artists or other writers. Connie and Clifford's intimate time together is disrupted only during a visit from Connie's father. He expresses his concern that Connie is becoming a "demi-vierge," (a half-virgin). Though the remark seems to amuse Connie, Clifford is at once embarrassed and enraged.

Chapter 2 Analysis

The divide between Clifford and Connie and the inhabitants of Tevershall village is clearly demarcated in this Chapter. Upon the Chatterley's return to Wragby they receive no official welcome from the villagers. The aristocracy no longer has the same position within the village that it once held. Again, this is a sign of the changing atmosphere brought about by the process of industrialization and the aftereffects of the war. Connie is offended. She sees it as a sign of vulgarity and as the end of an era that once held something more solid than the world she now lives in. She sees the village as a dirty and almost demonic place, lending everything a layer of grimy coal dust. As for the villagers themselves, Connie views them as a totally alien species. Clifford and Connie avoid the village at every moment possible, as if by ignoring it they can pretend that this part of their life does not exist. Thus, the divide between the aristocracy and the working class is portrayed as unbreachable.

Inside Wragby Hall, there is an anachronistic feeling. Although this seems to weigh heavily on Connie at first, it seems to suit Clifford perfectly. Ultimately, it serves to keep them both secure from the ravages of war-torn England and the industrial development of Tevershall and its inhabitants.

Connie's relationship with Clifford is also somewhat anachronistic in that seems to be locked in a vacuum outside of time. They relate to each other on a purely intellectual

level through Clifford's stories. They are locked in an insubstantial world of their own making, almost as if they were the very characters in one of his stories.

Chapter 3

Chapter 3 Summary

Constance is becoming restless, and her father suggests that she find herself a lover. During this time, a young Irish playwright comes to stay at Wragby. The young man has quite a following in the United States. Clifford has invited him in the hope that the young man may help him expand his own popularity in America. However, Clifford is disappointed when he finally meets Michaelis to find that his character is not as gentlemanly as his appearance implies.

Connie takes a liking to Michaelis and invites him to meet with her in her private sitting room. Before long they become lovers. Clifford knows nothing of his wife's affair. He admits to her that he hates Michaelis because he thinks the man is a bounder. Outwardly, Connie defends him, though somewhat weakly, while inwardly she admires him greatly for accomplishing what Clifford only aspires to. She decides that she has a great deal in common with this aloof, melancholic man and that she is in love with him. Connie is reaching out to Michaelis out of lonely despair. The similarities between them that she presently sees in him are merely his affectations.

Chapter 3 Analysis

Despite Clifford's disappointment with Michaelis' appearance, Clifford is completely in awe of his success as a playwright. For this reason, he is prepared to make certain allowances of class and even conscience for him. Connie, on the other hand, admires Michaelis for his seeming lack of false pretences. Bored with Clifford's obsessive quest for popularity, she very quickly becomes fascinated with Michaelis' melancholy rejection by his audience. She finds a connection between herself and the young Irish man. They are both, in a sense, outsiders. He has tried so hard to fit into the aristocracy that Connie is a part of, and she is denied what she views as her rightful recognition by the working class. Michaelis becomes a sympathetic companion as well as her lover, whereas Clifford seems brash, clumsy and foolish in comparison.

Though Connie and Michaelis become lovers, Connie retains the same sense of detachment that she maintained with her former lovers, the same sense of passionate detachment that is forced upon her with Clifford. It is only later that she is able to satisfy herself with Michaelis. In his arrogance, he feels a sense of pride at his own passivity.

Connie's happiness and sense of well-being during her affair with Michaelis, ironically, has a positive effect on Clifford's writing and his emotional well-being. He too is enjoying life during this time, in his unique and almost insentient way.

Chapter 4

Chapter 4 Summary

Connie has a foreboding feeling that her affair with Michaelis is about to end. She has no attraction to other men. Clifford is very demanding of her time, and she gives it up freely to him. There is still a great deal that she wants from Clifford but that he is unable to give to her.

Clifford's writing career is advancing. He is gradually becoming more famous and making more money. He continues to invite people to Wragby - army men, scientists, writers - all the young intellectuals of the day. These young men are only concerned with intellectual matters and give no concern whatsoever to the practical affairs of day.

One evening after dinner, the guests have a debate as to whether they should choose to marry and remain with one sexual partner or choose their sexual partners as and when they are inclined. Eventually, the men call upon Clifford for his opinion. He is embarrassed and declares himself unqualified to answer, but eventually he pronounces that physical relations should enhance the intellectual relationship of two people in love. Meanwhile, Connie sits sewing silently through the conversation. Later that weekend, the conversation drifts to love and hate. The guests have a somewhat more lighthearted conversation about the ties that bind relationships together and pull them apart.

Chapter 4 Analysis

Clifford's debating friends cannot seem to decide whether the ties that bind relationships should be intellectual or physical. When they discuss the relationships between the workers and the industrialists, their relationships are physical, that of the exploited worker. In this situation, the relationships are negative, founded on hate. Similarly, when Duke discusses relations with women, he presents the physical as the negative aspect. Clifford, of course, has to put intellectual intimacy in a positive light.

The debate also portrays women in three different positions in relation to men. The first places them as objects within a relationship and as symbols of success. Tommy Dukes makes example of Arnold Hammond and his wife Julia. The second puts women in the role of a purely sexual object. In this instance, debate becomes a metaphor for sexual intimacy, in which the words are performed instead of spoken and the intellectual is completely transferred onto the physical. In this case, women are denied intellectual equality with men, and the physical presides. Thirdly, Clifford unites the intellectual with the physical by saying that the two not only complement but also enhance each other. In this instance, women are put on an equal standing with men intellectually and physically.

Initially, Connie enjoys being in the room listening to the men debate. It makes her feel a part of the intellectual scene. Then one evening when she makes a comment, she

realizes from the men's reaction that they want her there to listen and to be impressed, but they don't want her to contribute to the conversation. This is not at all like her days in Europe, when the young intellectual students were more than happy to debate with her as an equal. Now she begins to see Clifford's intellectual friends in a different light. She begins to realize that these men just talk for the sake of talking and that their words are empty of meaning.

Chapter 5

Chapter 5 Summary

Connie goes for a walk in the woods with Clifford in his bath chair. He becomes angered at the areas of oak that were denuded by his father to help the war effort. Connie is saddened by the view of the new coalmine and chemical works at Stacks Gates Colliery. Clifford mentions that the Tevershall miners are talking of striking and that he is hoping to revitalize the industry. Clifford admits that coming to the woods makes him mind not having a son. Suddenly, he suggests the idea of Connie having a son by another man so that he can have an heir to Wragby. Clifford proposes that Connie have an occasional affair if she needs to, so long as she always comes back to him so that they can retain their habitual intimacy.

Inwardly, Connie questions whether she can continue to live this insubstantial life with Clifford for years to come, even if it is highlighted by occasional intimacy with a physical lover. She eventually agrees with Clifford that they might have a son. She promises that if she does have a lover, she will always return to him and be his, intellectually. Suddenly, the new gamekeeper appears. Clifford introduces Connie to Mellors.

When Connie and Clifford return home, Connie becomes curious about Mellors' background and questions Clifford about the man. While they are having tea, Connie has a startling revelation that sickens her. She realizes that the shock caused by Clifford's paralyzing injury has not only damaged his body forever but also his soul.

Chapter 5 Analysis

In the opening scene in the woods, the image of old England with its ancient oaks and untouched forests is contrasted with England ravaged by the wars, with acres of trees torn down by Clifford's father. In the background, Stacks Gate Colliery represents the new industry that is moving to take the place of the agricultural land that once filled the view from the park. This contrast of old England and new England as well as the theme of preservation and renewal runs through the book. It is highlighted by the impersonality of Clifford's sudden announcement of his desire to have an heir. The fact that Clifford doesn't believe in fatherhood foreshadows his transition from the preservation of the old ways to the impersonality of the new industrialists.

Clifford defines his marriage with Connie as a habitual coming together of intellects, something beyond sexual relations, which belies his earlier definition of sexual relations to his guests. When Connie realizes that Clifford's soul is as paralyzed as his legs, she recognizes an indifference spreading through him. What frightens her is that she feels it soaking into her too. Only now does she realize why all his stories are so empty and why their marriage has no energy and no passion. Connie is afraid of this apathy. She

feels their intellectual life is lacking. All that is left is an empty vacuum. Now she wants more than ever what Clifford cannot give her.

Chapter 6

Chapter 6 Summary

Connie asks Tommy Dukes why men and women no longer like each other. He tells her that they do, but it is impossible to like a woman and to desire her at the same time. They discuss this problem, and Connie tries to understand why it does not bother Tommy that he cannot find a woman simultaneously admirable and desirable.

Michaelis is writing a play about Clifford, and he comes back to Wragby to present the first act to him. Clifford is ecstatic about it. Michaelis asks Connie to marry him. Initially, she tells him that she will think about it. Later when they make love, Michaelis makes a sneering comment about Connie's lovemaking. She is so shocked and hurt by his cold brutality that she is overwhelmed by emptiness. She no longer feels anything for him, and she ends their affair.

Connie meets Mellors again while walking in the woods. He is with his daughter. She is crying because her father has shot a wild cat. Connie takes the girl back to her grandmother's cottage and gives her a sixpence. She hurries home after an uncomfortable meeting with the grandmother.

Later that afternoon, Connie takes the gamekeeper a message from Clifford. She sees him washing, stripped to the waist, behind the cottage. She is shocked by the effect the sight has upon her. She gives him the message and goes home feeling unsettled by the experience.

Chapter 6 Analysis

Connie is trying to understand how the men and women of her generation and class relate to each other. She finds it hard to appreciate because her own relationships seem to have such little meaning. She feels that everything in her life has become mundane. All the men and women around her hold no glamour or mystique for each other anymore. Connie feels that Michaelis' comments have destroyed her sexual passion completely. He has let her down. At the same time, she feels unable to give up on the hope of relationships altogether. The vitality and passion she has known in her youth keeps a spark of hope burning within her. She feels she must somehow keep questioning and keep searching for an answer.

Connie's meeting with Mellors' mother is awkward. Once more it shows Connie's feeling of displacement among the working class. The old woman is ashamed that Connie saw her with a smudge on her face, and Connie is also uncomfortable and can't wait to escape. When Connie sees Mellors again later, he has quite an opposite effect upon her. She is both intimidated and fascinated. When she sees him washing, she is almost in awe of his body. When she finally gives him the message, she is shy and nervous. She finds Mellors intriguing. Although he is one of the villagers, she senses something

about him that is distinctive, almost gentlemanly. Later that night, she comments on this to Clifford, who rebuffs her suggestion. Connie can see by Clifford's answers to her questions that his opinion of the gamekeeper is that the man is untrustworthy and far beneath his class. Clifford resents the fact that Mellors tried to improve his social standing during his time in the army. Connie begins to despise something in Clifford for his resentment working class people who try to better themselves. Once again, Connie feels the constraints of the men of her generation, whom she views as afraid to feel the passions of life.

Chapter 7

Chapter 7 Summary

When Connie goes to bed that night, she examines her naked body in the mirror. In her frustrated mind, her body appears slack and unfulfilled, without any meaningful purpose. At twenty-seven, she already feels old and depressed. Her body feels dulled from neglect. Suddenly she feels cheated by the intellectual life, cheated from the physical as though the force of passion has been stolen from her. She longs for the fresh, clumsy sensuality of her dead German lover. She cries herself to sleep, feeling bitterness against Clifford for neglecting her body and against the injustice of all men who reject the passion of life. In the morning, she is up as usual helping Clifford dress. Gradually, her sense of injustice is growing, and she is beginning to hold Clifford responsible. She begins to question her devotion to Clifford and his allegiance to the ruling class.

Clifford's Aunt Eva comes to stay with them at Wragby. At a dinner party one night, their friends discuss the future. Clifford says he hopes it will bring advances such as the eradication of physical disabilities. Strangeway's wife Olive suggests breeding babies successfully in bottles. Aunt Eve recommends a little morphine in the air, so everyone can forget their bodies and be happy. Another guest, Winterslow, suggests getting rid of their bodies altogether as a dramatic improvement on human nature.

Connie is gradually becoming more and more exasperated with her life and is growing thinner. Eventually, she writes to her sister for help. Hilda arrives at Wragby, and Connie confesses that she is bored. Hilda tells Clifford that he must have a nurse to take care of him, or she will take Connie away. Connie sees a doctor, who tells her she is depressed and needs to be amused. It is arranged that Mrs. Bolton, a retired nurse from Tevershall Village, shall come to stay at Wragby to help to take care of Clifford so that Connie can recover. Although Michaelis shows up again and asks her to marry him, Connie refuses.

Chapter 7 Analysis

Connie sees herself wasting away. She has no passion in her life, no potential to have a child growing in her womb. Her body is like a fruit that has over-ripened too soon. She feels that she has wasted all these years giving up her life listening to Clifford's empty stories when in reality she has been longing to be touched by the fire of passion.

The discussion at the dinner party symbolizes the underlying desires at Wragby to escape the physical aspect of humanity. Clifford wants to be free of his disabilities and be a whole man again, yet ironically the ability to produces babies in bottles would allow his heir. Morphine in the air would allow them all to forget their problems and continue with their narcotic escape from reality. Freedom form the human body would free Clifford from his physical constraints and trap Connie within his intellectual intimacy, while she is craving the absolute opposite of each of these.

Mrs. Bolton shows a fascination for the upper class, but at the same time, she bears them resentment born of the blame she puts on them for the death of her husband. She also holds herself in a position of slight superiority to her own class, partly due to her nursing education and partly due to her growing position of power over Clifford. Clifford bears resentment to Connie for hiring Mrs. Bolton and taking way their intimacy. Connie, however, is much happier. At last she has much more time to herself. She is relieved not to have the responsibility of the emptiness of Clifford's hollow intimacy.

Chapter 8

Chapter 8 Summary

Connie remembers the gamekeeper for the first time since the onset of her depression. She goes for a walk in the woods. She comes across Mellors in a small hut where he is setting up cages for breeding pheasants. Connie likes the hut and asks him to have a spare key made so that she may go there whenever she wishes to. She is annoyed because he talks to her in the Derby vernacular.

When Connie returns home, she questions Clifford about Mellors again, and this time she learns that he left his wife in 1915. He joined the army and was sent out to India. There, an Indian colonel made him a lieutenant.

Connie meets Mellors again some days later, and he gives her a key to the hut. She becomes angry with him again for speaking to her in the vernacular, and then she is even angrier because he tells her that he will move his things out of the hut and find somewhere else to keep his pheasants. Eventually, she returns home upset and confused, unable to tell whether Mellors has deliberately insulted her or is just trying to be polite.

Chapter 8 Analysis

Mellors is angry with Connie for disturbing his solitude. The woods are his last bastion of privacy, his own world where nature is on his own level, rightly his and not belonging to the upper classes. Not only has Connie invaded his solitude as a Chatterley - a member of the upper class - but also as a woman. He is doubly wounded and doubly angered.

Connie feels rejected by Mellors' lack of attention and his use of improper language. She is also angered by his obvious rebuff about the spare key. She does not want him to move his belongings out of the hut as though he cannot bear to near her. She is insulted that he seems to show such obvious dislike. She does not understand that his is trying to keep his privacy, nor does she realize that she reveals her own vulnerability.

Chapter 9

Chapter 9 Summary

Connie suddenly recognizes that she feels a strong aversion to Clifford, as though deep within her she has always held a passionless physical dislike, which has only now surfaced. All that they had between them was their habitual intimacy. Now this has tuned to dry ashes. Clifford is becoming more and more dependent upon Mrs. Bolton. Though Connie still sits with him in the evening to discuss his manuscripts, she no longer enjoys their time together. It is a chore. Eventually, Mrs. Bolton begins to take on this role also, much to both her and Connie's delight.

During the evenings, Mrs. Bolton begins to gossip to Clifford about Tevershall and the lives of the villagers. At first, this gives him more ideas for his stories. Eventually as he becomes more familiar with the villager's lives, he realizes that the pit is running low and the machinery is taking the men's jobs. He decides that he will save Tevershall. This becomes his new obsession.

Chapter 9 Analysis

Clifford is enjoying educating Mrs. Bolton. It is giving him a sense of superiority that he rarely feels. In contrast, she is attaining a feeling of pride about rising in the ranks. Ironically, this is the exact feeling that Clifford resents so much in Mellors. Clifford is also becoming even more dependent upon Mrs. Bolton. Now he has lost his intimate relationship with Connie, and he needs someone with whom he can share his thoughts and ideas, even if only on a more superficial level. Mrs. Bolton is in complete adoration of Clifford. She realizes that her feelings will never be returned, but she is satisfied with gaining mastery over him.

Clifford's newfound interest in the mines and his desire to become a success as an industrialist marks his move away from Connie towards a new kind of dependence upon Mrs. Bolton. Now he has forged a connection between her and Tevershall Village, a connection that Connie is excluded from. It also symbolizes his underlying fear of Connie. It is as though he needs the older woman to protect him from Connie's passionate desires, as though his wife could cripple him more than he already is.

Chapter 10

Chapter 10 Summary

Few visitors ever come to Wragby anymore; Clifford is too preoccupied listening to the radio. Connie is lonelier than ever. She cannot leave Clifford alone for too long otherwise he becomes an emotional wreck. He declares that he would still like a child if it will not affect Connie's love for him in any way. This responsibility towards Clifford horrifies Connie.

One evening, Connie goes to the woods to escape the oppressive gloom of Wragby, and Mellors approaches her with a key to the hut. She begins to go to the hut often, though she never sees Mellors. Suddenly one day, there are pheasants in the cages, brooding over their eggs. Fascinated, Connie starts to come every day. A few days later, Mellors lets her hold a baby chick in her hand. She is suddenly overcome with emotion. Mellors takes her inside the hut, and they make love. She returns to the hut several nights later, and he confronts her, demanding to know what she will do and how she will feel when everyone knows that she is having an affair with a servant. She tells him that she doesn't care what happens to her. Eventually, he tells her that he doesn't care either. Connie keeps Mellors waiting for a few days. She goes to visit the Flints, where she plays with their baby daughter. She encounters Mellors on the way home, and they make love in the woods.

Clifford is having trouble sleeping at night. He has fallen into the routine of ringing for Mrs. Bolton. She stays up with him all night and plays cards or chess. Mrs. Bolton suspects that Connie has a lover, but she has no idea who it might be. She finally realizes when she sees Mellors staring up at the house late one night.

Chapter 10 Analysis

Clifford's dependency on Mrs. Bolton is base and almost vulgar, but his dependence on Connie is different. He needs Connie to keep him sane, in order to cling to threads of his rational consistency. He knows if he loses the intimate habitual life that they have known together, he will sink into the destructive vacuum that the war left within him, and then he will be completely lost. This responsibility horrifies Connie because she is completely trapped at Wragby with Clifford.

Connie is overcome with emotion at the sight of the baby chicks because she feels the emptiness in her own womb. She is pained by both the futility of any possibility of ever bearing a child with Clifford and his impersonal suggestion that she should have an affair in order to provide him with an heir. Mellors is overcome with tenderness at the sight of her emotion, and it stirs his passion.

Mellors initially regrets his union with Connie for fear of the consequences and social judgment. He reflects upon his life and sees the futility of living alone and raising

pheasants that are to be killed by the aristocracy. He thinks of how he could become embroiled with Connie, but he is embittered because he cannot see how he can financially take care of himself and Connie if she were to leave Clifford. At the same time, he knows he cannot allow her to be financially responsible for them, regardless of her class. This dilemma and his working class pride keep him from sleeping at night.

When Connie visits the Flints, she plays with their baby daughter. She begins to have thoughts of having a child of her own. She feels that it would be a wonderful thing to have life growing inside of her, and she wonders how it would be if Mellors gave her a child.

Connie still keeps her distance from Mellors during their love making, but unlike with Michaelis, she makes no attempt to satisfy herself. She feels that Mellors is a stranger and even resents him a little for it. When they climax together for the first time, it has a tremendously profound effect upon Connie. She feels as though she has a new life growing inside her already.

Chapter 11

Chapter 11 Summary

Connie finds an old wooden cradle and mentions to Mrs. Bolton that it might after all be used because she and Clifford may be having a child. This is how the village rumor starts. Later Connie drives into Uthwaite. On the way, she sees the large Georgian homes she once knew so well being torn down to make way for new, less expensive, smaller homes. The sight of the mines, the factories and the workers streaming into them like clockwork fills her with dread and horror. She returns home to Wragby thankful to be away from the harsh reality of Uthwaite.

Connie and Mrs. Bolton are working together in the garden, and Connie begins asking her about her late husband. Eventually, the conversation between the two women becomes intimate, and Mrs. Bolton discusses her sexual relations with her husband and her opinions about them in general. Mrs. Bolton answers Connie's enquires honestly without either feelings of obligation or offense. Ultimately, she confesses to Connie that after all there is nothing better, stronger or longer lasting than the feel of a man and that it is easy to recognize a woman who has never felt such passion.

Chapter 11 Analysis

Old England and new England are reflected in the architecture that Connie sees as she passes through Uthwaite. Industrial England is taking over once proud rural England; the Elizabethan coach houses and inns are interspersed with dirty miners' houses and newer brick house and stuccos. For Connie, a once proud era is over. The organic age is being superseded by the mechanical. Post-war England is driven by a new economy and a new generation of people that Connie cannot understand, a generation driven by money and lacking humanity, spontaneity or passion. Connie questions what men have done to each other in the name of progress. She is suddenly afraid of wanting an heir and questions what kind of world she would be bringing the child into. Still, she has a strange, forlorn hope in Mellors, because he too has come out of this war torn England and somehow managed to raise himself above it. At the same time, she is afraid that she can see no way of breaching the class divide, since the classes are so wary of forming a true fellowship. Connie is glad to return to Wragby, where she can once more be safe in her archaic vacuum.

The conversation between Connie and Mrs. Bolton about Ted Bolton shows a rare moment in which the two women put aside class barriers and meet simply as women. Mrs. Bolton gives Connie the opportunity to ask her questions without giving away her experiences with Mellors.

Chapter 12

Chapter 12 Summary

Connie goes to the woods and meets Mellors at the cottage. She tells him of her decision to go to Venice for a month or so without Clifford. She asks him to wait for her. She also tells him of her decision to have a child. At first Mellors becomes bitter, thinking that she has used him to try and conceive a child, but she tells him that it was because she was physically attracted to him. He laughs and says that they're equal.

That night, Connie meets Mellors at the hut, and they make love. The first time, she remains distant as usual, but the second time, she lets herself feel pleasure. She is suddenly filled with wonder that he can make her feel so transported. He makes her promise that she will spend a night with him at the cottage before she leaves for Venice.

Chapter 12 Analysis

Connie is torn between resentment and desire. She feels that Mellors is playing with her feelings and feels that she must be the one to get the upper hand. She deliberately maintains a distance from him when they make love, inwardly ridiculing his body, finding it feeble and all too human, where before she had been in awe of it. This time, ironically, she creates her own divide between the intellectual and the physical and uses it to hide behind, to protect herself. Yet, afterwards she feels bereft and overcome by grief. Despite the fact that she continues to inwardly ridicule him as he dresses in front of her, when he turns to leave, she begs him to stay.

When Connie and Mellors make love again, she allows herself to get close to him. This time she feels a profound wonder that she is able to share such a deep feeling with him. Now she feels that she is able to love him after all. She feels touched by the passion that she has yearned for, and she has new feelings of wonder at the world. Suddenly, even simple things seem different. She can feel the beating of everything organic around her as though she is a part of it all at last.

Chapter 13

Chapter 13 Summary

Connie goes for a walk with Clifford in the woods in his bath chair. Clifford is discussing the state of the mines, which are still declining. The miners are still striking. He declares that there will be no more strikes if the mines are properly managed. He proclaims that he is going to fix it all without the miners even noticing. When Connie protests, he tells her that the miners are not men but animals; they are not individuals but masses. Clifford declares that he will rule the collieries with his will and intellect and that he hopes to have a son who he can teach to follow suit. Connie is sickened by his aristocratic arrogance. She tells him that the working class people are slaves to the industry, and she would sooner not have her title. He only accuses her of being irresponsible.

Further along the path, Connie meets Mellors, and they secretly arrange to meet later that night. On the way home, Clifford's chair grinds to a halt. Though Mellors tries to fix it, Clifford is rude and obstinate with him. Eventually, Clifford breaks the motor altogether, and Mellors and Connie end up pushing him home. When they arrive back at home, Connie argues with Clifford about his rudeness to Mellors. Clifford flies into a rage and defends himself by saying that Mellors is merely a gamekeeper, that he is rewarded for his services by two pounds and a roof over his head and that he should be grateful. That night, Connie slips out to meet Mellors, still furious with Clifford.

Chapter 13 Analysis

Clifford and Connie have a fundamental disagreement about the Tevershall villagers and the colliery. Connie wants to see a breach of the divide between the working class and the upper class, but Clifford wants to take control of the industry. He thinks that the miners should accept their lot and be grateful for it without asking questions or having any say in it. Again this symbolizes the widening class divide. On the one hand, Connie believes the workers' lives need improving. She thinks that they need education, better housing and better lives instead of just living to make a profit for the coalmine. Clifford only sees her desire as romantic idealism. To him, the workers are merely a part of the great capitalist industrial machine.

The scene with Clifford and Mellors is again typical of Clifford's attitude towards the working classes and his resentment to Mellors in particular, whose social standing is slightly more ambiguous. Clifford refuses to allow Mellors to better him in any way. He will not give Mellors the opportunity to either tell him how to start the bath chair or to get it going again for him. The result is that he jams the gears completely, and it takes both Mellors - who has his own physical weakness from a previous pneumonia attack - and Connie to push him home.

This scene also reveals Mellors and Connie's secret moment, a strengthening of their intimate physical bond, literally behind Clifford's back, as Connie puts her hand around Mellors' wrist. This draws a sharp contrast to the weakening intimacy of Connie and Clifford's intellectual bond.

Chapter 14

Chapter 14 Summary

Connie goes to Mellors' cottage. She sees the picture of him as a young man with his wife. He takes it from its frame and burns it. Connie teases him that one day his wife will return. Mellors talks about his first girlfriends and about how intellectual they were. He tells Connie that they never wanted sexual relations. They just wanted to talk and kiss. Then, he tells her about his wife and about how cruel and selfish their relationship became. That is why he joined the army and left her. Connie and Mellors have a passionate conversation about sexual pleasure, and Mellors tells Connie that he can only take pleasure from a relationship if his partner is also taking pleasure. Connie spends the night with Mellors at the cottage. She tells him that she wants to leave Clifford and to come and live with Mellors soon. He agrees.

Chapter 14 Analysis

Connie's teasing is ironic because when she is in Venice with her sister, Mellors' wife does return. Mellors opinion of women who only want to be intellectual with men and not physical is that they are "lesbian women" because they cannot allow a man to satisfy them but will only make themselves climax. This links back to Connie's initial experiences with men as "yielding without yielding herself." (Chapter 1, page 3) He concludes that it takes a man and a woman to be both compatible and aware of each other's needs to satisfy each other physically. "I wanted to have my pleasure and satisfaction of a woman, and I never got it; because I could never get my pleasure and satisfaction of *her* unless she got hers of me at the same time. And it never happened. It takes two." (Chapter 14, page 212) The theme of sexuality that runs throughout the book is fulfilled here, as conflicting views are resolved in Mellors' attitude.

Chapter 15

Chapter 15 Summary

During the day, Clifford is completely obsessed with his schemes at the mines. At night, he spends his hours gambling with Mrs. Bolton. He has even raised her salary by a hundred pounds a year so she can play cards with him every night.

Connie and Mellors talk of running away together to the Colonies. Mellors reminisces about his colonel and how cynically he used to talk. Mellors talks with familiarity and a certain fondness for his colonel, both for his personality and for his politics.

Mellors speculates that if he were in charge, he would give all the men in the village bright uniforms and let the women dress as they liked. He would pull down the pit and make them realize that all they had been working for was to rid them of the clumsy movements they make now as they rush to the pit. He would show them how to dance again.

Connie and Mellors pick flowers from the woods and unite themselves in a pagan wedding ceremony as Lady Jane and Sir John. Later, there is a heavy storm, and they rush outside and dance naked in the summer rain. They discuss Connie going to Venice and how she intends to leave Clifford when she returns. Mellors tells her that he has been to see a lawyer about his divorce.

Chapter 15 Analysis

Mellors reflects the theme that industrialization dehumanizes man by stripping him of his pride and his dignity because industrialization makes men work for the profit of the factory owners. All the men have to work for is money, so they have no joy or passion left for life. They are treated like machines. There is no craftsmanship or skill involved in their work, just filth and grime. The industrialists have no respect for their workforce, and the workers are losing respect for themselves. They have forgotten how to live.

In contrast, Connie and Mellors make their marriage vows with wild flowers picked from the woods, as far removed as they can be from the demonic dirt of the industry. Theirs is the organic, pagan ceremony. Their passion beats to a different rhythm than that of the workforce.

Chapter 16

Chapter 16 Summary

Clifford is frantic over Connie's disappearance during the storm and sends Mrs. Bolton to look for her. Mrs. Bolton and finds Connie in the drive, on her way home. Connie is angry as she realizes that Mrs. Bolton is now aware of her secret. She tells Clifford that she took a naked bath in the rain. He is furious that she is so nonchalant about her behavior, firstly in case she might have been seen and only secondly because of her health.

While Mrs. Bolton is helping Connie pack for her trip to Venice, the two have another conversation about men. This time, Mrs. Bolton explains how she handles Clifford and how she used to handle her late husband. Mrs. Bolton tells Connie that once you've really cared for a man, you can never feel the same for another man. This frightens Connie.

Hilda arrives to take Connie away to Venice. Connie has promised Mellors that she will try to come and spend her last night with him. When she tells Hilda, her sister is angry and tries to talk her out of it. Connie will not be dissuaded, and so Hilda eventually takes Connie to the cottage, where she meets Mellors. Hilda is furious because Mellors insists on talking to them in the Derby vernacular, which she finds unnatural and ill-mannered. The two argue, and Hilda leaves in a bad temper.

Connie and Mellors spend one of their most sensual nights together. In the morning, Connie has to rush to leave, and Mellors is troubled by the sudden arrival of the postman. Their goodbye and Connie's departure is hurried, and she leaves in bitter tears.

Chapter 16 Analysis

Since Mrs. Bolton has found out that Mellors is Connie's lover, she has not only become more familiar with her but also rather condescending. Mrs. Bolton has now taken over complete care of Clifford and even presumes to give Connie advice on how to control her own husband. Connie on the other hand wants to hear what Mrs. Bolton has to say, particularly about her relationship with her husband Ted, because she equates their relationship with her relationship with Mellors. Connie has never experienced this kind of relationship before. Ironically, this gives the two women a link that breaches their class boundaries.

Mellors' insistence on using the vernacular when talking to Hilda denotes his stubbornness. He refuses to meet her demands because it amuses him to play the role of the working class servant.

Chapter 17

Chapter 17 Summary

As Connie and Hilda are nearing London, they have a discussion about relationships. Hilda is critical of Connie for being a "slave to someone else's idea" of her, and a servant at that. (Chapter 17, page 261) Connie denies that is the case, and although she at last feels that her sister is no longer superior to her, she also feels that all other women have lost their luster somehow. Connie is unhappy in London; the people seem lifeless. Even Paris doesn't hold the sensuality of her youth. It is worn and faded. All she sees wherever she goes is money and conceit. Wherever they travel throughout Europe, she feels the same. She wants to go back to Wragby. Even the thought of being with Clifford is more appealing than this shadow of the former Europe.

Connie and Hilda stay in Venice with their father and go to parties, dances and exhibitions. They even bump into Michaelis. Connie is propositioned by the gondoliers and receives uninteresting letters from Clifford. When she has been in Venice for two weeks, she receives another letter from Clifford. It mentions some local scandal involving the return of Mellors' wife to his cottage. Clifford goes on to tell her that Bertha broke into the house and settled herself in Mellors' bed. Unable to extricate her from the building, Mellors packed his belongings and moved into his mother's house in the village. Connie is exasperated and writes to Mrs. Bolton for more information. The nurse tells her little more, only that Mellors' wife is refusing to divorce him, and she is spreading rumors around the village. Connie is angry at Mellors for ever marrying Bertha and ever having had sexual relations with her.

When Connie calms down, she sends another letter to Mrs. Bolton including a letter to Mellors. Clifford writes to her to stay longer in Venice if she wishes, as Mrs. Bolton is taking very good care of him. He the goes on in some detail about the great preoccupation Mrs. Bolton has with the scandal over Mellors and his wife Bertha. The scandal has at this time grown to much bigger proportions, and Bertha has gained the support of many of the miners' wives. Bertha has also been spreading rumors that Mellors has been keeping a woman at the cottage in the woods, and she has mentioned "a few decent names." (Chapter 17, page 277) As a consequence, Clifford has relieved Mellors of his job of gamekeeper.

Connie receives a letter from Mellors explaining how Bertha found out about Connie and how she spread the word around the village. He tells of his interview with Clifford and that he will move to London, but he makes no mention of Connie. She is hurt and annoyed by this.

Chapter 17 Analysis

Hilda thinks that Connie is in love with the idea of Mellors looking up to her aristocratic rank. While Connie has always allowed herself to be dominated by her sister, she at last feels she has broken free of Hilda's superiority and that of women in general. She feels relief and a newfound confidence to go with her new experience. This links back to her earlier conversation with Mrs. Bolton. Connie has recognized in Hilda a woman who has never been touched by the heat of passion.

Connie is in no frame of mind to enjoy faded, post-war Europe. This is not the vital, vibrant Europe of her youth, and it is a drain on her. She would sooner slip back to anachronistic Wragby and hide her head in the sand. Venice is even worse, with its gondoliers who would prostitute themselves and its jazz parties and lidos that serve only to anesthetize everyone to the listlessness of daily life.

Connie is shaken from her narcotic apathy when she hears of the Mellors' scandal, to the point that she risks writing to Mrs. Bolton and including a letter to Mellors. When she receives Mellors' letter, she feels no remorse that it is her fault that Bertha uncovered their affair after finding her perfume bottle and book in the hut. She only feels resentment toward Mellors for not offering her any consolation or reassurance. Mellors has left her free to return to Clifford, yet she resents him for this also. She feels he is a coward for not admitting his love for her to Clifford.

Chapter 18

Chapter 18 Summary

Connie decides to leave Venice on the same day that Mellors leaves Wragby and then go to London to see him. She writes to his London address to tell him of her plans. She tells her father that she may never go back to Wragby and then announces that she is going to have a child. Her father is pleased for her that she has "had a real man at last." (Chapter 18, page 283)

Mellors meets Connie in London, and suddenly she feels happier than she has felt since she left for Venice. She tells Mellors that she is going to have a child. She taunts him by asking him if she should go back to Wragby and give Clifford an heir. Mellors asks her what she wants, and she tells him that she wants to live with him. They talk about living together and what it will mean to each of them, and then they go back to Mellors' room. Connie asks about Bertha, and Mellors tells her that since he must get a divorce, they cannot be together for six months.

Connie confides in her father. Sir Malcolm is not sympathetic when he hears that Mellors was Clifford's gamekeeper. He fears a scandal and accuses Mellors of being a gold-digger. Eventually Sir Malcolm agrees to meet Mellors, but by the time their conversation comes around to Connie and Mellors, Sir Malcolm has drunk a large quantity of scotch and becomes lewd. Ultimately, the matter is not decided.

Connie and Hilda propose to Mellors that they name another man as the father to keep Mellors out of picture and create les of a scandal. Connie's artist friend, Duncan Forbes, agrees to be named on the condition that Connie will pose as a model for him.

Chapter 18 Analysis

Mellors explains to Connie that he wants to be with her, but he does not want to lose his pride or his dignity as a man by being kept by her financially. He has to know that he has something to offer her, even if it something immaterial and invisible, something more important that money and social standing. Connie explains to him that what he has to offer her is his tenderness and his awareness of her need of him. He spoke of this to her earlier, the special intimacy that binds two people together.

Connie asks him about Bertha because she needs to understand how he can hate his wife after being intimate with her. Mellors explains that Bertha always held her freedom against him. Their relationship could never be truly intimate but was doomed to end in cruel bullying.

There is some humor and irony in the fact that Sir Malcolm ends up liking Mellors and admiring his daughter for her freedom in choosing a gamekeeper as a lover. He himself is a sensual, hedonistic man and admires those traits in others. Mellors is amused by

the outcome, though he is dismayed by the fact that they must pretend that Duncan Forbes is the father of their child. He is also angered that Forbes must paint Connie, because he feels that his sentimental style of art will not do her beauty justice.

Chapter 19

Chapter 19 Summary

Connie writes to Clifford and tells him that she is living with Duncan Forbes, who she met in Venice. Subconsciously, Clifford has been expecting Connie to leave him for some time. When he receives the letter, he is beside himself. He gives the letter to Mrs. Bolton to read. She is not at all surprised, but she takes control of the situation and ministers to him, only to go to her room alone later and mock his disgrace. From then on, at home, Clifford becomes like an obedient child, and Mrs. Bolton becomes his nanny. In his dealing in the industry, however, he is more shrewd and calculating than ever.

Clifford writers to Connie and demands that she come back to Wragby once more, holding her to her promise. Connie feels afraid and delays making a decision. Clifford writes back, bullying. Eventually Connie decides to go with Hilda. Clifford tells Connie that he doesn't believe in her love for Duncan Forbes, and Connie admits that Duncan is not the man that she truly loves. When she admits to her affair with Mellors, Clifford is furious. He refuses to divorce Connie. She leaves Wragby and moves to Scotland with her sister to wait until Mellors can get his divorce. Mellors goes to the country to work on a farm for six months so that he and Connie can have a small farm of their own when they can be together.

The novel ends with a letter to Connie from Mellors in which he describes the farm where he is living and working. He also tells her that the miners in his village are complaining about their work and their miserable lives. He talks of how the men complain because they need money, but they have forgotten how to live. He looks hopefully to the future when they will be together again.

Chapter 19 Analysis

When Mrs. Bolton sees Clifford's hysterical reaction to Connie's letter, she is repulsed by it. She feels that Clifford should have seen it coming and that if he were a real man he would have fought with Connie and prevented her from leaving. Mrs. Bolton interprets his weakness as being a selfish flaw of the upper class. At the same time, she knows that the only way for him to release his hysteria is for him to wail and cry, so she encourages him to do so.

Clifford and Mrs. Bolton's subsequent relationship falls into that of perverse child-nanny roles, with Clifford becoming almost completely passive and submissive and Mrs. Bolton feeling the thrill of perverse physical intimacy and power. Strangely, in his business affairs, Clifford has become more acute than ever, emphasizing that healthy human interaction is not compatible with industrialized society. Mrs. Bolton takes a false pride in

Clifford's achievements as though she has helped him attain these goals where his wife could not have.

Clifford's stubborn refusal to divorce Connie stems from his aristocratic pride. He will not allow another man to have his wife. He believes he owns Connie and her child (even though it is not his). When he learns that Mellors is her lover, he is even more determined to stand his ground despite the fact that he is disgusted with his wife. He will not allow himself to relinquish ownership to his lowly gamekeeper.

Mellors is optimistic about his farm work, and this draws a sharp contrast to the miners in his village who are only working a two-day week and are complaining about not having enough money to spend. Again Mellors talks about dressing the men in the red trousers of the village dancers and reminding them of how to get together and celebrate like in the old pagan times.

Characters

Lady Constance Chatterley

Though Connie has the look of a country girl, she comes from a cultivated family and has received an aesthetic and somewhat unconventional education. As a younger woman she traveled Europe extensively and is well cultured and used to debating with the young intellectual men of her generation. She chose her first lover for his intellectual passion though she kept her distance from him sensually.

At the age of twenty-six, Connie becomes the wife of Sir Clifford Chatterley, baron of Wragby Hall. Three years later, he returns from the war paralyzed from the waist down. Connie is driven to loneliness in her empty life with Clifford and comes to desire physical tenderness.

Connie is struggling to understand a world that is changing around her, filled with people who no longer seem to have any desire in life other than to spend money, people who speak empty words and have no feelings left for each other. She comes to realize that intellectual life is empty and meaningless without the passion to truly feel and live life to its fullest.

Sir Clifford Chatterley

Clifford Chatterley is the baron of Wragby Hall. He is a victim of the war. Paralyzed from the waist down, he is confined to the use of a wheel chair around his home and a motorized bath chair around his gardens. Clifford's injuries go deeper that his physical body. They have sucked the life out of his soul. His aristocratic linage gives him an arrogant pride, which is offset by his lack of physical strength and his inability to produce an heir. He is a passionless man yet considers himself artistic because he has published a considerable amount of short stories. Though he has gained some success and popularity with his stories, they are empty and shallow.

As an industrialist, Clifford is shrewd and cunning to the point of being tyrannical. He believes the workers are animals and should be treated as a mass rather than as individuals, their purpose being to make him a profit and nothing more.

Clifford treats his wife as a possession, demanding emotional devotion and intellectual intimacy from her though he has no emotion or passion to offer her in return. Ultimately, he develops a perverse childlike dependency upon his nurse, who only despises him when Connie leaves him.

Mellors

Mellors is the gamekeeper at Wragby Hall. He is married to Bertha Cloutts and was formerly a blacksmith at Tevershall colliery until he left his wife, signed up for the army and went off to the Colonies. He is a sensitive man with a deep but quiet resentment for the upper classes. He dislikes the changes brought about by industrialization, both upon the country and upon the people. He often talks about how he would like to remind the workers of what is was like not to have to work just for money and how it is to live life and not to be slaves to the mines.

Mellors is a tall, slim man with red hair, a little weakened by a bout of pneumonia. He is educated, and though he can speak proper English, he uses the Derby vernacular when he wants to act the part of a villager. He also uses it when he's talking affectionately to Connie.

Mellors has a deep and tender love for Constance Chatterley that brings out a conflict within him. He wants to be with her, but at the same time he wants to be able to mean something to her other than just money. He comes to realize that what is important in himself is his ability to touch her not just physically, but through his emotional tenderness.

Mrs. Bolton

Ivy Bolton is a thirty-seven-year-old widow. Her husband Ted was a miner at Tevershall pit until he was killed in an explosion. Ivy was a nurse and has retired from her duties in Tevershall Village caring for the miners. She is hired to care for Clifford Chatterley and moves into Wragby Hall. Mrs. Bolton shows a mixture of respect and dislike for the upper classes. At the same time, she sees herself as being slightly above her own class. She views all men as babies who need tending and controlling. It doesn't take her long to figure out how to get the upper hand of Clifford. She soon becomes indispensable at Wragby. Clifford quickly becomes dependent upon her to the point where their relationship becomes perverse. She eventually becomes a maternal figure to him, which only serves to increase her mockery and disrespect for the aristocracy.

Michaelis

Michaelis is an Irish playwright who Clifford sometimes invites to Wragby Hall as a guest. He has had some success in America, and Clifford uses him to try and gain popularity there for his own stories. Michaelis has tried to gain popularity with the London aristocracy, but they have rejected them because of the way he has portrayed them in his plays. The young Irishman has a brief and somewhat passionless affair with Constance Chatterley. He asks her to leave Clifford and marry him, but she refuses.

Bertha Cloutts

Bertha Cloutts is the vulgar wife of Mellors the gamekeeper. When Mellors tries to divorce her, she breaks into his cottage and gets into his bed, whereupon he packs his bags and moves to his mother's house. Dissatisfied with her results, she goes through his things and finds some of Connie's belongings. She then begins the rumors of their affair.

Hilda

Hilda is Constance Chatterley's sister. She is divorced from her husband and is bringing up her two children alone. She is totally disapproving of Connie's affair with Mellors, and even though she dislikes Clifford, she thinks Connie should return to Wragby.

Sir Malcolm

Sir Malcolm is Constance Chatterley's father. It is he who initially suggests that she should find herself a lover. He is proud of her when she admits that she has. When he first finds out that the father of her child is the gamekeeper, he is worried about humiliation, but when he meets Mellors, he ends up liking the man.

Tommy Dukes

Tommy is a friend of Connie and Clifford and a frequent visitor to Wragby. He is unable to find women simultaneously admirable and desirable.

Duncan Forbes

Duncan Forbes in an artist and an old friend of Constance Chatterley. He agrees to pretend to be the father of her child if she will model for a painting for him.

Objects/Places

Wragby Hall

Wragby Hall is the home of Sir Clifford and Lady Constance Chatterley, the family seat. It remains a timeless symbol of aristocracy throughout the novel and becomes an oppressive prison for Constance Chatterley.

The Pheasant Hut

The pheasant hut is where Connie first finds her place of solitude in the woods. She begins to go there every day to visit the baby chicks. It is where she and Mellors first make love and subsequently have their secret meetings. It is also where Bertha Cloutts finds evidence of their affair.

The Peasants

The pheasants represent new life. The baby chicks upset Connie because they emphasize the barrenness of her life with Clifford. It is her emotional outburst when she first holds the pheasant chick that brings out Mellors' tenderness for her.

The Cottage

The cottage is Mellors' home and his sanctuary in the woods. It is sparse and simple, but it appeals to Connie for those reasons. She spends her final night with Mellors there before she leaves for Venice, and they fantasize about living there together. It is there that they promise to spend their lives together.

Mellors and Bertha's Wedding Photo

When Connie sees the wedding photo in the cottage, she has Mellors take it down and burn it. Later when Bertha returns and breaks into the cottage, she finds the frame and the wooden backing with Connie's initials scratched into the back of it.

Connie's Perfume Bottle

Connie puts some of her perfume on Mellors' two handkerchiefs to remind him of her and leaves the bottle in his drawer. Bertha finds the bottle and realizes that it is Connie's.

Tevershall Mines

Tevershall mines is the gloomy, demonic colliery that overshadows Tevershall village. The mine eventually becomes Clifford Chatterley's obsession. He is increasingly determined to become a tyrannical industrialist.

Clifford's Bath Chair

Clifford's bath chair is his only form of mobility outside of Wragby Hall. He is embarrassed to be seen in it by the villagers because he feels it undermines his aristocracy. When it breaks down in the woods, he belittles Mellors because he feels his own inadequacy in front of his gamekeeper.

Uthwaite

Uthwaite is a town in the Midlands. When Connie drives out there, she is depressed to see all the grand old manor houses being torn down and replaced by dirty miners' houses and pubs.

The Woods

To Clifford, the woods symbolize his past and future generations. He wants to keep the place separate and untouched by civilization. To Connie and Mellors, the woods are a symbol of the primeval, the physical and the sensual.

Stack's Gate Chemical Works

Stack's Gate is a new mine. In contrast to Tevershall pit, it looks like hotel. It has rows of new houses for the miners. It is part of the new post-war industry. There are no pubs, shops or chapels like at Tevershall, just pure industry.

Social Sensitivity

Lady Chatterley's Lover is both an extension of and an opposition to the novels of social criticism Lawrence wrote in the 1920s. Realizing that society would never be reformed through the political and spiritual leadership of superior men, Lawrence returned to his earlier themes (in The White Peacock [1911], Sons and Lovers [1913], and Women in Love [1920]), and emphasized a kind of sexual relationship which expresses love and natural passion as the only salvation for a mechanized society. Had the book been published without fuss when it was written, no doubt it would now have a respected place in the Lawrence canon, for it is one of his final visions of social dissolution and individual regeneration, but in style and sweep it is not quite the equal of books like Sons and Lovers, Women in Love or the best of his short fiction.

Lawrence chose to experiment with four-letter words in the book, however, and it was censored in England and the United States. In the minds of some, the novel (available in the U.S. only in pirated editions until 1959) became an infamous mother lode of pornography, a paean to infidelity and obscenity. To others it represented the fate of true feeling and prophetic vision in a world given over to bureaucratic repression.

The unexpurgated third version of the novel was not published in the United States for thirty-one years; it reached the bookshelves even then only after a series of court battles and much public debate. While the legal obstacles may not have pleased the publisher, the ensuing publicity over its release no doubt did: the book became a best seller some thirty-odd years after it was written.

Techniques

Several critics have pointed out the allegorical nature of the book, which uses four-letter words, Clifford Chatterley's paralysis and the Sleeping Beauty motif to tell a fable about the fate of the modern world. Lawrence almost always argued for a blood-connection, for togetherness and organic intimacy rather than apartness and industrial manipulation. In Lady Chatterley's Lover the old social contract between the social classes has been destroyed, and all that is left is bullying between the working class with their unions and the industrial barons with their power of life and death over the laborers. Lawrence uses four-letter words to give the "phallic reality" its own "phallic language," he says; such words also serve to break the social contract, for according to it a "lady" would be aghast at such language. But the social contract is broken in this instance to create togetherness rather than apartness; the phallic language finally binds Mellors and Connie closer together.

Although Lawrence claims that he did not deliberately set out to paralyze Clifford, this lame heartless representative of the upper classes stands, Lawrence wrote, for "most men of his sort and class today," just as Mellors stands for the predicament faced by a man of spontaneity and real feeling in a false world. To typify the difference between the two men, Lawrence uses contrasts of nature imagery and mechanized description. Mellors, for instance, compares Connie to the "tenderness of the growing hyacinths"; Clifford mechanizes everything, criticizing the color of spring bluebells because the color would not help to "make a painting."

Finally, critics have pointed out Lawrence's use of the Sleeping Beauty motif. That is, many of his stories hinge on the sexual and passional awakening of a woman by a vigorous spontaneous male figure. In Lady Chatterley's Lover the motif is modified slightly: Although Mellors awakens Connie to her sexual being, she also gives him hope in the future, saving him from a quiet desperation when he is alone. As in The Man Who Died, the awakening in Lady Chatterley's Lover is a mutual one. The old England of castles and stately homes is being destroyed; it is being replaced by a country where everyone has had all spontaneity bred or drummed out of them.

The Sleeping Beauty motif, therefore, is meant to apply not only to a type of repressed individual but also to an entire culture which must be awakened before its people can truly live again.

Themes

Themes

In Lady Chatterley's Lover Lawrence comes full circle to argue once again for individual regeneration, which can be found only through the relationship between man and woman (and, he asserts sometimes, man and man).

Without the new values engendered from such a love relationship, he believes, humanity is doomed. The destructive consequences of frigidity and the will-to-power can be avoided only if social regeneration results from indi vidual regeneration. In Lady Chatterley's Lover Constance Chatterley, a baronet's wife, and Oliver Mellors, a gamekeeper, find such regeneration; at the end of the book they are preparing to leave England, from which all warmth and human relationship has been drained, for a life in the New World.

As in The Man Who Died (1931), another of his late meditations, Lawrence suggests in Lady Chatterley's Lover that humankind must be awakened to spontaneity if it is to survive.

Love and Relationships between Men and Women

Love and personal relationships are the threads that bind this novel together. Lawrence explores a wide range of different types of relationships. The reader sees the brutal, bullying relationship between Mellors and his wife Bertha, who punishes him by preventing his pleasure. There is Tommy Dukes, who has no relationship because he cannot find a woman who he respects intellectually and at the same time finds desirable. There is also the perverse, maternal relationship that ultimately develops between Clifford and Mrs. Bolton after Connie has left.

Love, or the lack of love, is what drives the main characters to their individual courses of action and inevitably leads them to face the consequences. Of all the characters in the novel, none is motivated to search for a meaningful relationship more than Constance Chatterley. Driven to despair by her sterile, passionless marriage to Clifford and confused and frustrated by her lifeless friends, Connie questions the empty intellectual banter of Clifford's cronies and the narcotic jazz parties of her own social group. She continues to search for someone who still has some true feeling and a passion for life. Ultimately, she finds it in Mellors. She almost recognizes it in him immediately, although at first she cannot put it into words. As for himself, Mellors knows there is something about him that is invisible, yet enables him to reach out to people. Through his relationship with Connie, he comes to realize that it is this indefinable quality that she has been looking for. Lawrence shows that the only hope for the future generations is through maintaining such a relationship between men and women, one based on an equal union both on physical and intellectual levels.

Rebirth/Renewal

From the very opening of the novel, Lawrence has set the tone of degeneration and despair. As the novel progresses, the reader sees the character of Connie struggling to maintain her sanity and to find a way of living a meaningful life in a world in which she is surrounded by sterility and emotionless people. Eventually, she finds a kindred soul in Mellors. The only hope for Connie and Mellors and for future generations is through a renewal of humanity. Lawrence believed that the starting place for this was within relationships between men and women. He recognized that this was the goal of humanity over all, above money and industry: to strive to preserve humanity through renewing the awareness and tenderness of love between and man and a woman.

There is an ironic reversal of this theme shown through the perverse relationship that develops between Clifford and Mrs. Bolton. The outcome of Clifford's sterile and passionate life and his arrogant and selfish possession of Connie ultimately results not in the renewal or rebirth that Clifford desired through an heir to Wragby. Instead, Clifford, locked in his timeless Wragby Hall, regresses to the state of a child himself, and Mrs. Bolton takes pleasure in becoming his mocking but proud matriarch.

Lawrence clearly shows the damage that the dehumanizing regeneration of capitalism can cause in his portrayal of the workers in Tevershall Village. He warns, through the character of Mellors, of the dangers of dehumanization and losing track of the basic pleasures of being human. This result is seen in the character of Bertha Cloutts, who is driven to cruelty instead of embracing love.

Industrialization

Lawrence presented a very strong social comment to the readers of his day that society was being downtrodden and demoralized by the upper classes that controlled the industry. He goes to great length in the novel to describe the effects of industrialization both on the Edwardian England in the Midlands and also on its inhabitants. Clifford becomes the embodiment of the emotionally sterile, intellectually non-productive effects of the capitalist renewal of the times. Over and again, throughout the novel, Lawrence describes the ravaging effects of the industrialization upon the Midlands countryside from the pollution to the dirty miner's houses.

Importantly, Lawrence also shows the devastating effects of the new industry on the human psyche. The mining industry at Tevershall has destroyed the will of the workers by treating them as a mass labor force rather than individuals. Now they have become demoralized and have forgotten what life is about beyond earning money to spend. Each day they worry more because the pit is running out of coal and they may lose their jobs. They can no longer see any life beyond this. Lawrence also shows how because of this, industrialization is having a negative effect on human relationships. This emphasizes Lawrence's other theme, that humanity has a constant and urgent need to reaffirm instinct and emotions and their vitality and validity over and above the intellect.

Style

Points of View

The story is told from the third person point of view, mostly from the perspective of Constance Chatterley, though occasionally from the consciousness of Clifford Chatterley and of his gamekeeper Mellors. This allows the reader the benefit of seeing the world through the eyes of the aristocratic industrialist Clifford, the romantic idealist Connie and Mellors, the working-class stoic. This balances the novel as well as showing the source of the underlying antagonism between the working and upper classes.

The perspective is mainly Connie's because the novel's main plot is the development of her relationship with Mellors and the unfolding of her passion for him. At the same time, the decline of her intimacy with her husband Clifford is revealed.

Clifford's perspective affords a strong contrast to Connie's on several grounds. He is passionless and cold both towards his workers and towards her, which allows the reader to sympathize with her and also to identify more with Mellors. Mellors, in contrast to Clifford, appears more human and vibrant.

Mellors' point of view shows very clearly the perspective of the working class, but he has not allowed himself to become the dehumanized worker who has been beaten into the de-individualized mass. Instead, Mellors is an educated worker who has bettered himself and raised his social standing. Mellors is a symbol of hope for the working class.

Setting

Lawrence sets two particular locations in stark contrast to each other in this novel: Wragby Hall and Tevershall Village. The two settings clearly demarcate the aristocracy and the working class and illustrate the yawning divide between them. Wragby Hall is portrayed as being locked in static timelessness. Other than the denuded areas of trees in the park that Clifford's father contributed to the war effort, the reader gets the impression that nothing has changed there for generations, either inside or out. Even the staff seems ancient. Tevershall Village on the other hand seems to be like a clock running down. The mine is running low, and the workers are running out of work and money. The villagers are miserable and have forgotten how to live, and the village itself is slowly settling under a pall of coal dust.

The other main settings in the novel, both closely tied together, are the pheasant hut and Mellors' cottage. These two locations are completely different in aspect from the previous two because they are closely tied to the woods. They are linked to the ancient primeval oaks. They are also both secret places where Connie and Mellors make their rendezvous. More that that, they are simple, rustic abodes, symbols of an earlier, rural lifestyle, one that Mellors often recalls and would like to remind the village workers of.

Only within these rustic settings are Mellors and Connie free to explore and express their true feelings for each other.

Language

Again Lawrence sets up a strong demarcation in the language of the novel, this time between proper English and the Derby vernacular. This allows Lawrence to emphasize the class difference and also to highlight the flavor of the Midlands in England. It is not difficult for the reader to understand and adds a rich texture to the novel. The villagers use the Derby vernacular, and the upper classes use the more formal English. Mellors is the exception. He is educated and can use both equally, though he often acts as though he cannot speak the more formal English. He also often uses the vernacular to speak affectionately to Connie.

Much of the language between Mellors and Connie is sexually explicit, and this is what caused such outrage and controversy surrounding the novel at the time of its first publication. This was a deliberate strategy that Lawrence employed to set love and sexuality, and the relationship between Connie and Mellors, in sharp contrast to the high brow intellectualism portrayed by the other characters. It was also a revolutionary social comment at the time the book was written.

Structure

The novel is structured in nineteen Chapters which follow a linear progression beginning with Clifford and Connie's moving into Wragby Hall and ending with Mellors' letter to Connie after they have both left Wragby. Most Chapters cover a single important event in Connie's life, such as a change in her feeling towards Clifford, an encounter with Mellors or a journey outside of Wragby. Some of the more intense Chapters towards the end are slightly longer than the earlier Chapters, which allows for a greater build up of tension.

The novel ends with Connie and Mellors separated, connected only by a letter from Mellors to his lover. This projects both the characters and the reader into their futures. It also leaves the reader uncertain of what the outcome will be for the main characters, but with a sense of hope and optimism that they will be reunited again. This fragmentation adds to the intensity of the novel and also underscores the social comment that Lawrence makes throughout the book about what is required to repair both social and sexual relationships between men and women.

Quotes

"Ours is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes. It is rather hard work. There is now no smooth road into the future: but we go round, or scramble over the obstacles. We've got to live, no matter how many skies have fallen." (Chapter 1, page 1)

"And however one might sentimentalize it; this business was one of the most ancient, sordid connections and subjections. Poets who glorified it were mostly men. Women had always known there was something better, something higher. And now they knew it more definitely than ever. The beautiful, pure freedom of a woman was infinitely more wonderful than any sexual love. The only unfortunate thing was that men lagged so far behind women in the matter. They insisted on sex like dogs. And a woman had to yield. A man was like a child with his appetites. A woman had to yield him what he wanted, or like a child he would probably turn nasty and flounce away and spoil what was a very pleasant connection. But a woman could yield to a man without yielding her inner, free self. That the poets and talkers about sex did not seem to have taken sufficiently into account. A woman could take a man without really giving herself away." (Chapter 1, page 3)

"It was the last bit of passion left in these men: the passion for making a display. Sexually they were passionless, even dead." (Chapter 5, page 50)

"All the great words, it seemed to Connie were cancelled, for her generation: love, joy, happiness, home, mother, father, husband, all these great, dynamic words were half dead now and dying from day to day. Home was a place you lived in, love was a thing you didn't fool yourself about joy was a word you applied to a good Charleston, happiness was a term of hypocrisy used to bluff other people, a father was an individual who enjoyed his own existence, a husband was a man you lived with and kept joking in spirits. As for sex, the last of the real words, it was just a cocktail term for an excitement that bucked you up for a while, then left you more raggy that ever. Frayed! It was as if the very material you were, made of was cheap stuff, and was fraying to nothing." (Chapter 6, page 61)

"For even satire is a form of sympathy. It's the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel, properly handled. It can inform and lead into new places the flow of our sympathetic conscious, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life; for it is in the *passional* secret places of life above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening." (Chapter 9, page 101)

"'No wonder the men hate you,' she said. "'They don't!' He replied 'And don't fall into errors: in your sense of the word, they are *not* men. They are animals you don't understand, and never could. Don't thrust your illusions on other people. The masses

were always the same, and will always be the same. Nero's mine slaves and his field slaves. It is the masses: they are unchangeable. An individual may emerge from the masses. But the emergence doesn't alter the mass. The masses are unalterable. It is one of the most momentous facts of social science. *Panem et circences!* Only today education is one of the bad substitutes for a circus. What is wrong today, is that we've made a profound hash of the circuses part of the programme and poisoned our masses with a little education.'" (Chapter13, page 187)

"'And you talk so coldly about sex,' she said. 'You talk as if you had only wanted your on pleasure and satisfaction.' She was protesting nervously against him. "'Nay!' He said. 'I wanted to have my pleasure and satisfaction of a woman and I never get my pleasure and satisfaction of *her* unless she got hers of me at the same time. And it never happened. It takes two.'

"'But you never believed in your women. You don't even believe really in me,' she said. "'I don't know what believing in a woman means.' "'That's it you see!'" (Chapter 14, page 212)

"'I would like to have all the rest of the world disappear,' she said, 'and live with you here.' "'It won't disappear,' he said." (Chapter 14, page 219)

"'Let's live for summat else. Let's not live ter make money. Neither for us-selves nor for anybody else. Now we're force to make a bit for us-selves, an' a fair lot for th' bosses. Let's stop it! Bit by bit, let's stop it. We needn't rant an' rave. Bit by bit, let's drop the whole industrial life, an' go back. The least little bit o' money'll really do. Just make up your mind to it an' you've got out o' th' mess.' He paused, then went on:

"'An' I'd tell 'em: "Look! Look at Joe! He moves lovely! Look how he moves, alive and aware. He's beautiful! And look at Jonah! He's clumsy, he's ugly because he's never willin' to rouse himself." I'd tell 'em look at yourselves! One shoulder higher than t'other, less twisted, feet all lumps! What have ye done ter yerselves, wi' the blasted work? Spoilt yerselves. No need ter work that much. Take yer clothes off an' look at yerselves. Yer ought ter be alive an' beautiful, an' yer ugly an' half dead.'" (Chapter 15, pages 225-226)

"Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy, with his ruddy, healthy-looking face, arid his pale-blue, challenging bright eyes. His shoulders were broad and strong, his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple. He had so very nearly lost his life, that what remained was wonderfully precious to him. It was obvious in the anxious brightness of his eyes, how proud he was, after the great shock, of being alive. But he had been so much hurt that something inside him had perished, some of his feelings had gone. There was a blank of insentience." (Chapter 1, page 3)

"He wrote to Connie with the same plaintive melancholy note as ever, sometimes witty, and touched with a queer, sexless affection. A kind of hopeless affection he seemed to feel for her, and the essential remoteness remained the same. He was hopeless at the very core of him, and he wanted to be hopeless. He rather hated hope." (Chapter 3, page 28)

Adaptations

Lady Chatterley's Lover was released as a movie in 1982 (Cannon Films, directed by Just Jaeckin). The cinematography effectively renders the English countryside and the imposing nature of Wragby Hall, the Chatterley family estate in the industrial Midlands. In that respect, the screenplay unclutters the novel, eliminating Lady Chatterley's family history and Clifford Chatterley's artistic and intellectual pretensions. That is, the movie treats the novel respectfully, but it also turns the book into a simpler story of a young vigorous woman burdened with a crippled husband. It is filmed with a restraint which violates the book's tone and passion; the simplifications make the characters two-dimensional, so that any prophetic resonance in the book is lost.

Topics for Discussion

In the opening Chapters, Lawrence refers to the sexual climax and a crisis. Explain these comments.

At the dinner party in Chapter four, Clifford's guests discuss their views on women. How does this tie into the book's themes on love and relationships?

"At first Mrs. Bolton had thought there really was something different in a gentleman, a real gentleman, like Sir Clifford. So Sir Clifford had got a good start on her. But gradually she came to use her own term, she found he was like the rest, a baby grown to a man's proportions; but a baby with a queer temper and a fine manner and power in its control, and all sorts of odd knowledge that she had never dreamed of, with which he could still bully her." Referring to this quotation, describe how Clifford's relationship with Mrs. Bolton changes.

At the end of Chapter eight, Connie and Mellors have a heated discussion about the key to the pheasant hut. What does this reveal about each of them?

Explain how Connie's view of the miners differs from Clifford's.

"For even satire is a form of sympathy. It's the way our sympathy flows and recoils that really determines our lives. And here lies the vast importance of the novel, properly handled. It can inform and lead into new places the flow of our sympathetic conscious, and it can lead our sympathy away in recoil from things gone dead. Therefore, the novel, properly handled, can reveal the most secret places of life; for it is in the *passional* secret places of life above all, that the tide of sensitive awareness needs to ebb and flow, cleansing and freshening." (Chapter 9, page 101) Discuss this quotation in relation to Lawrence's handling of *Lady Chatterley's Lover.*

Explain how Tommy Duke's view of women differs from Mellors'.

Literary Precedents

Please see this section in the separate analysis of Sons and Lovers.

Related Titles

Please see this section in the separate analysis of Sons and Lovers.

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