



A Linguistics Analysis of Sexual Discourse in Lawrence's *Lady Chatterley's Lover*

Nadia Ghounane¹

Hanane Rabahi²

Abstract

Taboos are employed not only in daily speech but also form the basis of erotic and pornographic literature. This type of literature reflects the socio-cultural background of a society in a given time. The use of taboos in novels, in particular, has a specific function. It is also driven by some social and psychological factors. Investigating the use of taboos in literary texts provides a fertile soil where experts in both queer linguistics and discourse analysis can understand the motives that drive the writer to unveil the unspeakable. Thus, the purpose of this research work is to explore the use of sexual discourse in the field of literary texts. In this account, an analytical study of Lawrence's *Lady Chatterley's Lover* was made, when a thorough examination of taboo words held. To this end, characters' in *Lady Chatterley's Lover* are put in the spotlight.

Keywords: female sexuality, *Lady Chatterley's Lover*, linguistic taboos, sexual discourse, Victorian literature

¹ Prof, Dr., Department of English Language and Literature Faculty of Letters, Languages, and Arts University of Saida, Dr. Moulay Tahar. e-mail: nadoushben@ymail.com ORCID: 0000-0002-9491-7981

² Assoc. Prof., Department of English Language and Literature, The Institute of Letters and Languages. Maghnia University Centre, Algeria. e-mail: hanane.rabahi@gmail.com ORCID: 0000-0002-9111-733X

Introduction

With the emergence of queer linguistics and queer theory, some scholars turn their attention towards investigating the silent aspects of linguistic taboos and their value in society and culture. New emerging studies tend to explore some queer communities, like homosexuals and lesbians. This turning point paves the way for sociologists, psychologists, and even sociolinguists. Hence, the study at hand aims to bridge the gap between literature and queer linguistics.

Until recently, researchers have sought to understand the aims behind using sexual discourse in *Lady Chatterley's Lover* (LCL) after it was accused of being a part of pornography due to public censorship and readers' misinterpretations. Therefore, this paper tries to comprehend the reasons behind employing linguistic taboos in this novel and which issues are censored in British society.

Lawrence has abandoned the traditional characteristics of the novel through LCL when he challenges the norms of the Victorians by exposing Connie's premarital sex affairs with her husband's gamekeeper Mellors. In fairness, Lawrence tries to show sex as an essential element of human natural relations. Thereby, he portrays how the characters revolt against society's attitudes, morality, and social order. LCL expresses his beliefs on social change by allowing individuals to link their intellectual and emotional sides. Consequently, another ultimate aim of the paper is to explore how Lawrence sheds light on the morality of Victorian society and how linguistic taboos represented in this novel like premarital sex, which is seen as a sin and expressed as an immoral practice.

Furthermore, this paper tends to consider the range of the theoretical scholarships that help critics, readers, and researchers to understand; firstly the reasons why Lawrence includes women as the main characters and, secondly the message that he wants to pass. Female oppression and sexuality are seen as the first thematic that receive much criticism from critics. Lawrence attempts to liberate females by breaking taboos in Victorian society. Therefore, through an eroticised work, Lawrence addresses topical issues such as female sexuality and premarital sex.

This study offers information regarding sexuality, eroticism, and the use of sexual discourse in English literature through exploring Lawrence's *Lady*

Chatterley's Lover. As such, it will shed light on how sexual discourse is used in Lawrence's works in particular and English novels in general through exploring how modernity, feminism, and gender issues play crucial roles in exposing sexuality, and its subjects, which build the most critical ingredients in the field of linguistic taboos.

Literature Review

Sexual Revolution in Victorian Literature

This title veers upon giving an overview of the characteristics of the Victorian novel and how it changes to suit the modern period. It also sheds light on how sexuality, women's oppression, and gender issues. These issues have become at the center of some novelists' deliberation. Hence, it leads to a form of revolt that creates modern fiction. However, some writers such as Lawrence rebel against the new spirit of the modern era.

Sexual depression is the first character of the Victorian period. Females' role is restricted to being at home, looking after their children, and building a family through legal marriage. Many critics suggest that femininity is related to psychological disorders due to male dominance. Therefore, Victorian literature has increased this abnormality. Authors, who try to shed light on this subject often suffer from censorship and are treated as if they have a psychiatric disorder (Oulton, 2007).

Obscurity is what characterizes nineteenth-century culture and literature during the Victorian period. Sexuality in general and other related subjects like homosexuality are discussed as far as the medical field is concerned. Homosexuality is regarded as a crime and both men, who are engaged in this sinful act, are harshly punished. The term homosexuality does not exist at that time, but many words gain access to legal, medical, and literary fields, such as 'invert', 'sodomites', and 'Uranians'. Years later, Victorians became familiar with this act when the Swiss doctor Karoly Bankert in 1869 claimed that homosexuality can be an inherent part of some individuals. Later on, they gain their rights through gay and lesbian identities. It is the sexologists Von Kraft-Ebbing and Havelock Ellis, who pioneered a science that categorizes types of sexuality. They introduced terms such as homosexuality, heterosexuality, and nymphomaniac. They also found that these categories are not part of sexual behavior, but linked to the personality and identity of the individual. Ellis and Symonds (1897, p. 85), in turn, spoke about romantic friendship in their study 'Sexual Inversion' claiming

that “Conventional propriety recognizes a considerable degree of physical intimacy between girls, thus at once encouraging and cloaking the manifestations of homosexuality. These passionate friendships, of a more or less unconsciously sexual character, are certainly common” (as qtd in Oulton, 2007, p. 02).

The subject of sexuality is surrounded by silence since it is represented indirectly in Victorian literature. [Nunokawa](#) stated that “Sexual desires are everywhere in the Victorian novel, either as an explicit topic or as a subterranean force close enough to surface that it may as well be” (Bloom, 2010, p. 244). For instance, homosexuality that mentioned in the works of George Eliot and Emily Dickens in the form of what is called *romantic friendship*. In contrast, lesbianism or female sexuality has no place in Victorian culture and literature since women are considered an integral part of Victorian society. Although sexuality and its themes such as homosexuality considered essential trends in legal, medical, and literary fields during the Victorian era, they remain underground. They are parts of pornography either in scholarly books or in daily real life.

By the 1870s, a new spirit of realism appeared. This fact leads to the emergence of what is called *problem novels*, that is, works that deal with the structure of the family, love, and both sexes’ relations. These have taken the first stage in literature. These changes directly affect the subject of sexuality. However, novelists of this era are more attracted to topics addressing women’s oppression, such as plays by Oscar Wilde, and George Bernard Shaw, and novels by Thomas Hardy and George Moore. However, giving much importance to sexuality as a part of eroticism has started with Lawrence. Lawrence has neglected the traditional aspects of the Victorian novel since he searches for a new spirit in writing. Novelists of this period gave more importance to a total change in the manners and morals of society through exploring sexuality. Thus, the depiction of sex in some writers’ novels such as Lawrence’s *The Rainbow* (1915) and *Lady Chatterley’s Lover* (1928) gives other authors more freedom to investigate this subject (Bloom, 2010).

These changes help indirectly in the dawn of modernism. It is Virginia Woolf who paved the way for modern literature through her novels, mainly *The Voyage Out* (1915) and *Night and Day* (1919). Through the publication of her essay “Modern Fiction” (1919), literary modernism has come to life. In

the 1920s, the main image that characterizes Victorian literary texts began to disappear. Hence, a new narrative spirit emerged. It is Michel Foucault (1978) in his book *The History of Sexuality*, who denotes that the perception of sex and its use in discourse begins in the late period of the Victorian era. He claimed that by the late Victorian period, they started in “a tactical diversion in the great process of transforming sex into discourse” (p. 18).

In sum, exposing sexuality in literary texts has also been controlled by Victorian laws. Besides, sex has always been linked to gender, while female sexuality has been repressed and remained underground not only in public life but also in literature. In brief, the Victorians have tried to restrict the changes that take place in society and have related sexuality with knowledge and power, that is, it remains under males' dominance.

Lawrence and Four-letter Words

Lawrence uses lousy language to purify the relationship between men and women. He thinks that by bringing these obscene words, the writer can clean them from the connotation. Mengham wrote the following words:

Lawrence thought that in using some words to describe the physical union, words that have been part of our spoken speech for 500 or 600 years, he would purify them from the shame that was placed upon them. He thought that anyone reading it would be shocked the first time, but that by repetition they would realize there was nothing shameful in a word. (Bradshaw & Potter, 2013, p. 163)

He further highlighted that the negative connotation surrounding the subject of sexuality leads to the fact that there is no proper language to represent sex. Lawrence (2005) stated that writers should research the appropriate language that can reflect and talk about sex indirectly. In this vein, Mengham claimed that:

There is no proper language to talk about sexual matters. They are either discussed in clinical terms, which deprive them of all emotional content, or they are discussed in words that are normally thought to be coarse and obscene. He thinks that this results in a secretive and morbid attitude towards sex, and he wishes to find the language in which it can be discussed openly and not irreverently and to do this he tries to redeem the normally obscene words. (Bradshaw & Potter, 2013, p. 163)

There are a large number of critical readings on Lawrence's use of taboo topics, but most critics do not give importance to lesbianism. They focus on interpreting Lawrence's position towards sexuality and ignore related topics. Lesbianism has been the central focus of *The Rainbow* and *The Fox*. Checking out both novels, one can find that Lawrence has directly introduced the theme of lesbianism and the discourse related to this subject.

Speaking about Lawrence and the use of taboos, it is necessary to mention censorship. The position of censorship in Western literature has a long tradition and is related to religion. This means that religious censorship is the oldest one and is linked to political suppression. Sex is connected with secrecy and obscenity. Any work, that exposes sexual desire, has been linked with pornography. Lawrence follows Foucault's view towards sex when he thinks that sexuality is a part of human nature in ancient civilization. It has become an essential ingredient in sciences, which are related to human biology, sociology, and psychology. Lawrence (1930a) thinks modern writers view sex as an abstract subject. As a result, he tries to revolt against Victorian standards in many ways, like the use of taboo words and sexual scenes that would free sexuality from obscenity. He creates a discourse that would liberate sex and introduces it to the reader. He (1950, p. 99) wrote, "The whole trouble with sex is that we daren't speak of it and think of it naturally. We are not secretly sexual villains. We are not secretly depraved. We are just human beings with living sex" (As qtd in Zang, 2011, p. 53).

According to Lawrence, obscene words "are the natural part of the mind's consciousness of the body, and the body hates and resists the mind" (Zang, 2011, p. 54). Zang further posited that Lawrence thinks that obscene acts and words take place only when the mind fears the body. He also believed that modern society has linked sex and body with political orientations. He observed that this fact has become a disturbing event or a "disease infecting certain Western cultures" (Zang, 2011, p. 54). To save human relations from cold sex, Lawrence has taken the opportunity to expose sexuality and revolted against the political orientations that modern society imposes. Zang continued by claiming that the main aim of Lawrence's use of obscene words is that he wants "the readers to accept sex in the consciousness, and let the normal physical awareness come back" (p. 54).

Unlike most writers, Lawrence shows his hatred of lesbianism and his positive attitude towards exposing female sexuality. According to Hughes (2006), Lawrence is considered a taboo breaker since he pioneered the way to explore explicit sexuality in modern fiction. Hughes added that Lawrence has received harsh criticism, especially from the side of females, "for his frequently chauvinist attitudes toward women (...) and the general political implications of his ideas" (p. 289).

As far as homoeroticism is concerned, Lawrence deals with this subject in *Women in Love*, although he receives criticism. However, he is much attracted to heterosexuality more than homosexuality and lesbianism. He considers heterosexuality as a natural act between men, and women, and as "the great living experience" and "embrace (...) every new action" (Scherr, 2004, p. 62). Lawrence's focus has been directed towards heterosexuality or extramarital sex, and female sexuality like in *Women in Love*. His attack is against modern society, the process of industrialization, and how it influences the status of women, such as in *The Rainbow*. These changes liberate females from the norms of society and lead them to commit lesbian relations, as in *Women in Love*. Earlier feminist critics such as Millet have shown that homosexuality is a central topic in Lawrence's works, primarily in *Women in Love*, but portrayed implicitly. Although he does not mention the word homosexuality, he encourages friendship between men in the novel. Some writers think that Lawrence is not a homosexual. Therefore, he does not believe in homosexuality. In one of his books, Moore (1980) defended Lawrence's position against other critics' claims, stating the following:

Lawrence does not seem to have been a homosexual, at least not a complete or continually practicing one. Frieda Lawrence used to insist that her husband was not in any way a homosexual, but towards the end of his life she changed her tune somewhat; as she wrote in 1949 to Edward Gilbert, who was studying Lawrence, 'Murry and he had no 'love affair'. However, he did not believe in homosexuality. (p. 84)

As far as lesbianism is concerned, Moore (1980) highlighted that Lawrence has also talked about lesbian acts through his novel *The Fox*. He added that after Lawrence has made clinical observations of some cases, he decides to treat the subject in this novel. In Faderman's view, "The Fox is less a "clinically correct" study of lesbianism," she further highlighted that "than

a study of Lawrence's worry that women have taken their pursuit for independence too far" (Faderman, 1995, p. 115). Faderman argued that Lawrence's success in *The Fox* appears after the law that permits killing lesbians. This fact is apparent by the end of the novel, in which he shows that the sexual relation of women cannot succeed.

The Language of Sexuality in *Lady Chatterley's Lover*

Sexual discourse is considered a worthy subject for examination by many scholars, although surrounded by censorship from a religious and social point of view. However, what can be overly stated is that language is a part of people's daily speech and is used to describe human behavior and body as Santaemilia (2005) tends to describe as:

It is present in some words that serve to describe our body, to prescribe medieval care, to arouse readers erotically, etc. It is also present in a series of genres such as erotic novels or pornography, and even in most contemporary fiction; also in endless series of discursive situations. (p. 4)

Fiction tries to throw light on the dark side of human sexuality. This is obvious in many novels, which tend to challenge the religious traditions and social norms of the society in which the events take place. Hence, "Lawrence's work is a good example of the use of sexual terms to explore and challenge both individual and societal moral conventions about sexual behavior." For this reason, LCL is a work "full in four-letter words" (Santaemilia, 2005, p. 4). Blanchard (1975) claimed that Lawrence knows the relationship between language and sexuality. She added that Foucault's interpretation of LCL reveals the following fact:

Lady Chatterley's Lover is a study of the tension between these two ideas between the need to rescue sexuality from secrecy, to bring it into discourse, and the simultaneous recognition that the re-creation of sexuality in language must always, at the same time, resist language. (p. 433)

According to Bell (1992), Lawrence gives different qualities regarding the language used in LCL. It distinguishes between mind and body as an object or as a set of emotions, desires, and passion. He added that Lawrence always tries to focus on exposing these desires during the sexual relationship between Oliver and Connie. In other words, "Lawrence surely exercises considerable delicacy in keeping the subsequent vision of desire within this dramatic or responsive understanding" (p. 221). Mezei (1996)

affirmed that Lawrence has linked narrative, and sexual climax, and has given a new representation to heterosexuality and female sexuality. He further claimed that in the first contact, Connie and Mellors practice free love without any passion, whereas the second intercourse liberates them from the question of class differences. He (1996) also contended that scenes of intercourse are pivotal, and coincide with narrative and orgasmic climax.

Lawrence insists on the fact that words are clean but it is the mind which makes them taboo. This point of view has characterized the fiction of most modern novelists. It is an attack or a revolt against the tyranny of Victorian norms. Lawrence thinks that sexual discourse is among the reasons for the Western problems that they want to hide (Herbert, 1998).

Many critics give thorough overviews concerning the use of sexual discourse in LCL, claiming that Lawrence prefers sexually explicit language to provoke censorship. For this reason, it has been banned and sold illegally so that English readers can access some copies. According to Way (1964), Lawrence uses sexual language or obscene words extensively. However, what characterizes the novel is that he knows how to select his characters and their discourse well. He pointed out that Lawrence has put these expressions on purpose or as tools to explore sexuality. Way affirmed that he wants to purify these words from their obscenity so that the reader can evaluate these expressions and approach sexuality. Bleich (2013) maintained that Lawrence employs obscene language to represent "a claim of sexual domination, authority, or superiority" (p. 465). Bleich further argued that obscenity language in *Lady Chatterley's Lover* "thus seems heroic, daring, willing to say the unsaid, and thus lifting both men and women to a new truth" (p. 465).

Some critics like Blanchard (1982) suggested that the language used in the novel is inadequate in conveying the sexual relationship between the protagonists. She affirmed the following statement:

Lawrence has not only created a language of love, a lover's discourse but has also shown the limits of such a discourse, even at its most eloquent and persuasive (...) The novel achieves its brilliance through the tension it creates by drawing on traditional genres at the same time it calls those forms into question: the novel builds on the tension created by the simultaneous use of a variety of conventions. (As qtd in Squires & Jackson, 1985, p. 443)

When addressing the current sexual discourse dominating the novel, the first thing that immediately strikes is that the hidden aim of Lawrence, like many other writers of the early twentieth century, is to raise awareness of the phallic and to overcome males' fear of female sexuality. It also aims to free the readers from the use of Victorian euphemisms that prevent novelists from exploring the issue of sexuality.

Analysis

Sociolinguistic Features in Sexual Discourse in Lady Chatterley

The study of sexual language has been the concern of queer linguistics that has recently come to life. Sociolinguistics helps queer linguistics with scholarship that supports exploring the use of taboos concerning specific parameters, including gender, age, and the socio-cultural background of the people who use them. Thereby, many linguists and sociolinguists tend to research to define the exact features that can be used to study taboo language in daily speech and literary language.

Some studies in the field of queer linguistics focus on studying the dialogues of the literary texts to identify the taboos used. In contrast, others focus on gender and the socio-cultural background of the literary piece. Some scholars tend to study the stereotypes of literary texts like Robert Queen and the use of lesbian language in literature.

Gender Roles

Lawrence addresses the problem of women's restricted freedom. He foregrounds the existing issues in Victorian society for political reasons. Besides, Lawrence exposes the tyranny of the Victorian system by introducing female sexuality and the betrayal of an aristocratic woman, who is supposed to behave in a way that reflects her conservative society.

A critical reading of the novel gives much importance to analysing the primary reasons that drove Lawrence to write such literary pieces. In part of Lawrence, the story takes an imperial principle shared by feminist writers. This principle focuses on females' equality with men because many problems raised due to gender differences. Lawrence tends to shed light on the structure of hierarchical classes and how they affect female freedom. The following subtitles will give a detailed description of the position of gender concerning sexuality or sexual discourse in LCL.

Gender and Sexuality in Lady Chatterley's Lover

Lawrence gives particular importance to his female characters in almost all his novels. In LCL, he shows Connie as an independent girl, and how her freedom is restricted through her marriage to an Aristocrat man. He also seeks to prove that shame is a cultural feature that society tries to build on women from their childhood. This happens during the first contact between Connie and Mellors when Mellors' wife tries to terrorize him. Connie feels ashamed and decides to end this affair, but she realizes by the end that she should choose tenderness instead of shame, as is explained through the following passage from the novel:

In the short summer night, she learned so much. She would have thought a woman would have died of shame. Instead of which, the shame died. Shame, which is fear; the deep organic pity, the old, old physical fear that crouches in the bodily roots of us, and can only be chased away by sensual fire; at last, it was roused up and routed by the phallic hunt of the man (...) She felt, now, she had come to the real bedrock of her nature and was essentially shameless. (Lawrence, 1930b, p. 213)

Lawrence has treated two central themes in his novel. Firstly, he deals with the relationship between men and women. Secondly, he explores the link between men and machines. In his view, the Industrial Revolution resulted in what he calls *mechanical sex*. Thus, Lawrence shows his revolt against the industrial world through the relationship between a female from the aristocratic class and a natural man representing the lower class. Both characters reveal their hatred towards the new mechanical world and the basis of their society as the following passage denotes:

Soon it would destroy the wood (...) But he knew that the seclusion of the wood was illusory. The industrial noises broke the solitude. The sharp lights, though unseen, mocked it. A man could no longer be private and withdrawn. The world allows no hermits. (p. 101)

Lawrence wants to save the human natural relation by introducing what he calls in many of his articles *the phallic consciousness* through the character of Mellors, who will save sex and human emotions through tenderness, which is absent in the new mechanical society. This tenderness pushes Connie to recognize that Mellors is the warmest man she has ever met, as the following passage denotes:

‘Shall I tell you?’ she said, looking into his face. ‘Shall I tell you what you have that other men don’t have, and that will make the future? Shall I tell you?’ ‘Tell me then’, he replied. ‘It’s the courage of your tenderness, that’s what it is: like when you put your hand on my tail and say I’ve got a pretty tail. (p. 238)

Lawrence also seeks to show that man’s domination through Mellors and his wife, Bertha. Mellors leaves his wife because she wants to dominate him sexually by practicing animalistic sex. Consequently, he has developed a negative attitude towards women in general. On the other hand, Lawrence shows how men dominate women in sexual intercourse in the relationship between Connie and Mellors. During the first contact, Mellors:

Drew her up and led her slowly to the hut, not letting go of her till she was inside (...) She lay still, in a kind of sleep, always in a type of sleep. The activity, the orgasm was all his, all his; she could strive for herself no more. (pp. 98-99)

The domination found in almost all parts of the novel. It is as if Connie does not know anything about sexual intercourse and Mellors has opened the gate for her journey towards exploring sexuality and changing her impression of tenderness.

When it comes to gender roles, Lawrence focuses on exposing the position of women in Victorian Society through Connie who follows Mr. Clifford’s orders, although she is a well-educated female. In this place, she behaves as a housewife without any voice during her husband’s meetings with his friends. This fact raises harsh criticism from feminist scholars.

Cultural Aspects in Sexual Discourse

Throughout this title, we are going briefly to analyze some cultural features with the subject of sexuality in LCL.

Culture and Sex in Lady Chatterley

Sexuality has been regulated by the Christian religion and limited to marital life. Females have to look after their virginity, while males have to remain pure until their marriage. The monarchy has taken these morals as a part of the laws that punish any illegal sexual relations. Consequently, writers make literary pieces as a means to transgress these cultural boundaries. Lawrence attempts to modify the cultural traditions that British society has

acquired concerning the difference between the upper and lower classes by showing the domination of Mellors on Connie both linguistically and sexually. Through the first contact, Mellors gives Connie a strange impression that he is a soldier when he salutes "with a quick little gesture" (p. 37). Another fact, that Lawrence tries to modify, is the position of sex in his culture through freeing sexuality from the constraint of fear and linking it with love. Therefore, he chooses his characters' sexuality and body as a medium to end class segregation, purify sex from the morals of Victorian Society, and release sex talk from linguistic barriers. He believes that "man could fuck with warm hearts, and the women take it warm-heartedly, everything would come all right. It's all this cold-hearted fucking that is death and idiocy" (p. 177).

Lawrence attempts to show his readers that male-female relations have been connected to their intellectual states and gives an image of the life of Connie with Mr. Clifford. They are mentally clinked but not emotionally. Therefore, this situation kills Connie's soul, as the following passage demonstrates:

Their marriage, their integrated life based on a habit of intimacy, that he talked about: there were days when it all became utterly blank and nothing. It was words, just so many words. The only reality was nothingness, and over it, the hypocrisy of words. (p. 41)

The British social system drives Lawrence to transgress the social and religious boundaries, firstly through violating the religious taboos and attempting to free sexuality from the effects of modernity, and secondly through deconstructing its class order. However, the novel's aims reached until the sexual revolution of the 1960s.

Sexual Language in Lady Chatterley

A closer look at the novel reveals that it is absent from the use of pornographic features because Lawrence selects his figurative language for purpose. He avoids the use of clichés and stereotypes that characterize pornographic language. As far as the representation of sexuality in LCL is concerned, Lawrence seeks to introduce a new version of sexual discourse, which was forbidden during the Victorian period. In effect, these ideals have separated the human body into the physical side, covered, and the mental side, which should take place instead of the animalistic nature of emotions. This is apparent in Lawrence's representation of Mr. Clifford,

who concentrates on his mental ability because of his physical disability, which prevents him from experiencing his sexual life with his wife. This restricts Connie's life to live in an idealistic world, which makes her old in the age of her twenties, as the following words show:

Her body was going meaningless, dull, and opaque, with so much insignificant substance. It made her feel immensely depressed and hopeless. What hope was there? She was old, old at twenty-seven, with no gleam and sparkle in the flesh. Old through neglect and denial: yes, denial. Fashionable women kept their bodies bright, like delicate porcelain, by external attention. Nothing was inside the porcelain. — But she was not even as bright as that. The mental life! Suddenly, she hated it with a rushing fury, the swindle! (pp. 58-59)

Again, Lawrence uses a language full of obscenity without Victorian classical euphemisms. He seeks to liberate sexuality through the employment of taboo words. The hidden aim is not to expose sexuality for a pornographic purpose but to free sex from the taboos that surround it. Notably, Lawrence gives a detailed description of sexual scenes through the introduction of a new sexual discourse. In his view, it is the negative attitudes of people that make some words taboo. However, he succeeds in describing what the characters feel during sexual intercourse, although he focuses on giving a detailed description of sexual scenes. Moreover, Lawrence has insisted on showing that the relationship between Mellors and Connie is not only based on sexual intercourse, but also combines their physical, emotional, and mental sides. In this sense, this piece is erotic rather than pornographic. A good example is when Connie dances naked in the rain, and Mellors follows her. This scene does not result in sexual intercourse. This is another proof that the novel is an erotic masterpiece. Markedly, he gives power to sexual acts rather than words because he regards sexuality as an essential part of conveying the power of words "where you act the words instead of saying them" (p. 26). Lawrence wants to free both speech and sex from the taboos that Victorian society has put to regulate them. Succinctly expressed, he introduces a new language that describes sex and the sexual relation between Connie and Mellors. This language, in his view, should be built on sensuality and tenderness, as is demonstrated in the following passage:

She lay still, in a kind of sleep, always in a type of sleep. The activity, the orgasm was his, all his; she could strive for herself no more. Even the tightness of his arms around her, even the intense movement of his body [...] was a kind of sleep, from which she did not begin to rouse till he had finished and lay softly panting against her breast. (pp. 98-99)

In this context, taboo language transgresses both linguistic and cultural boundaries. Indeed, this form of language shocks not only people a century ago but even readers nowadays. For this reason, he was accused of encouraging pornography.

Taboo Words in Lady Chatterley

Lawrence employs taboos for a purpose. The first reason, in his point of view, is to lessen the taboos surrounding sexuality that Victorian Society put, and secondly to show that words can acquire negative connotations owing to the negative attitudes that people have placed on them. In this respect, taboos presented in LCL and divided into words related to human genitals, sexual intercourse, body parts, and orgasm. Henceforth, these expressions explored the lexical, semantic, and linguistic features of a literary text are concerned. This title will investigate the use of taboo words and their frequency. Therefore, this study will help to determine the nature of this literary masterpiece (see Appendix A).

In exploring the issue of taboos, it is essential to mention that Lawrence's intention behind the introduction of taboo language and words is to address readers all over the world towards the importance of the sexual relationship between males and females as a source of their continuity and procreation. In this vein, Drenth (2005) avers the point that in LCL, "Mellors, the gamekeeper, teaches Lady Chatterley the meaning of the words 'cunt'", and she "acquires not only new feelings but also the words to express them" (p. 14). Drenth further asserts that Lawrence uses the word 'cunt' for two reasons. Firstly, he wants to show that the female body in general and genital in particular remain taboo compared to the male sexual organ. Secondly, Lawrence intends to free these terms from the negative attitudes that people have developed because they use them as "terms of abuse" (Drenth, 2005, p. 14).

Perhaps, Lawrence attempts to employ the word cunt in the dialogues of the two lovers to increase their intimacy and to show class differences.

Mellors teaches Connie the connotative meaning of these expressions and why they are culturally and socially considered taboo. An additional point is that Lawrence wishes to make some distinctions between taboo words, as in the case of 'fuck,' and 'cunt' as the following dialogue displays:

"What is cunt?" she said.

"An' does ter know? Cunt! It's thee sown theer; an' what I get when I'm I'side thee- an' what tha gets when I'm I'side thee- it's a' as it is-all on't!"

"All on't!" she teased. "Cunt! It's like fuck then".

"Nay nay! Fuck's only what you do. Animals fuck. But cunt's a lot more than that. It's thee, dost see! Eh, that's the beauty o' thee, lass!"

She got up and kissed him between the eyes that looked at her so dark and soft and unspeakably warm, so unbearably beautiful.

"Is it!" she said. (p. 162)

Lawrence raises female criticism unconsciously, for he denotes that males know females' body parts very well, and they consider them as a source that satisfies their sexual needs. In other words, challenging language boundaries serves male positions more than females. Another critical point that Lawrence addresses through the introduction of taboo words, which are related to the female genitalia, is its function. In his view, the function of the female sexual organ is not procreation and childcare, but it is a source that strengthens women-men relations. In this context, Kern (1992) concurs on the point that Lawrence challenges linguistic boundaries through the use of sexual slang "to express essential aspects that no other words convey" and "to restore that part of sexual love which had been killed by the refinements of polite language" (p. 137). In another way, through the character of Mellors, Lawrence introduces Connie as a representative of women to sexual fulfillment and directs her talk "to the physical goal" of Mellor's" desire through "using language that until that time was as obscene" (p. 137).

In final consideration, it is essential to state that words related to males, and females' genitals raise much abuse from the dawn of the human race. Still, in LCL, these terms aim to end class segregation and link sex with tenderness, not money, power, or prestige.

Conclusion

Lady Chatterley's Lover has triggered not only criticism among literary men but has also raised censorship in British society because it treats topics related to female sexuality and heterosexuality. The novel is among the works that consider literature as a medium, that tends to show censorship and transgresses social boundaries to save human relations. *Lady Chatterley's Lover* represents female sexuality and how it is censored in European societies. Unlike other novels, it brings to the court the views of many critics concerning the subject of heterosexuality in general, female sexuality in particular, and the transgression of marriage through adultery. Lawrence succeeds in bringing a new style, or a new novel by giving a more detailed description of sexuality in his last book, which paves the way for a sexual revolution later on.

Lady Chatterley's Lover represents a revolt against the cultures of the author's society. Lawrence's exemplification of heterosexuality calls for a sexual awakening against the new industrial society, which requires what is called *mechanical sex*. He presses his new class structure, or what he entitles *class consciousness*. He wishes to purify sexuality from class constraints and imposes his model for sexual intercourse that should be based on emotions, not on prestige, power, and money.

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Appendices

Appendix A

Taboo Words in *Lady Chatterley's Lover*

Taboo Words	Times	Page Number
Sex	15	3-7-11-25-26-27-35-35-53-101-172-174-177-206-225
Sexual intercourse or intercourse	3	3-44-112
Loins	9	54-98-103-147-148-174-180-188
Penis	9	31-32-147-148-181-188-196
Breasts	22	19-22-99-101-103-114-146-147-148-179-180-181-190-191-197-214
Phallic	3	62-113
Cunt	8	152-180
Hips	2	64-106
Crisis	5	3-22-45-147
Orgasm	4	3-22-98-112
Prostitution or prostituted or to prostitute	4	42-52
Flank	1	151
Womb	9	14-113-114-115-138-228-239-240
Thighs	6	106-174-180-192-218
Virgin	1	7
To kiss	39	28-47-86-100-108-114-118-146-150-152-172-179-181-188-192-197-216-217-239-240-250-251
Buttocks	5	107-147-148-191
Sensuality	6	59-212-213-218-219-227
Desire	7	46-102-148-240
Sexual orgasm	1	42
Sexually	1	41
Fuck	13	26-173-177-259
Arse	2	192-228