D. H. Lawrence, the celebrated novelist, was a man with many accomplishments. His novels present a fresh and interesting world-view. This world-view can be more deeply understood when we set to supplement our reading of the novels with a reading of the short stories. The fact that D.H. Lawrence is a great short story writer is not so much taken into account. His fame as a novelist sometimes tends to deflect our attention from his short stories. But Lawrence always maintained a kind of distinction between these two art forms namely novels and short stories. His treatment of theme while writing a short story is noticeably different from his treatment of the same in writing the novels. Lawrence's fame as a short story writer doesn't rest simply in a few commonly anthologised short stories like "Tickets Please", "Odour of Chrysanthemums" and "The Rocking-Horse Winner." In actuality, the volume of his output is quite impressive. Additionally, the range and diversity of his short stories are really outstanding.

Though Lawrence's short stories deal with many different people, his interest is concentrated on certain depths of personality. His essential vision is contained in his stories and he is at his own best when the limitations of the short story form force some shape and brevity on him and make him concentrate on the story itself. In my
dissertation, there will be emphasis more on theme, rather than on the technique of Lawrence’s short stories.

In Chapter-I, the distinctive qualities of Lawrence’s writings as a whole have been discussed, together with brief selective comments on the qualities of greatness of D. H. Lawrence. Lawrence’s vision of life in his short stories has been discussed. His essays and letters have also been taken up as points of reference.

In Chapter-II, I have discussed the tradition and development of short stories in a general way, and Lawrence’s bearing with the tradition. Further, a description has been given, as to how Lawrence modified, enriched and adapted himself to the rich tradition of short stories.

In the next Chapter, effort has been made to find out whether division of the stories into groups can yield a clearer and a better understanding of the stories. An attempt has been made to find out whether Graham Hough’s comment that the stories present no consistent pattern and though they are full of illuminating parallels and cross-references to the novels, the links among the tales themselves are fewer, is really valid.

In the fourth Chapter, I have taken up some significant stories of Lawrence for an indepth discussion and analysis. The stories "Odour of Chrysanthemums" and "The Prussian Officer" have been analysed at length. The
"Daughters of the Vicar" has won acclaim from the perceptive readers for its analysis of the effect of class upon individual and their relationships. The theme of female aggression is dealt with in "Tickets Please." In "The Horse Dealer’s Daughter" the young social physical world is well presented though charged with symbolic power. The struggle against feminine inhibition appears in "The Fox", "The Captain’s Doll" and "The Ladybird." "The Rocking-Horse Winner" was for many years one of Lawrence’s best known works. In "The Man who Loved Islands", there is a special tone in which the master’s love of islands is described.

A summary of these probings or enquiries has been provided in the concluding chapter.

This dissertation was earlier submitted for the Ph.D. degree examination. One learned examiner of the thesis suggested that some revisions have to be made. Accordingly, the thesis has been partly revised in the light of his suggestions. He suggested that the theme of "the flow and recoil of sympathy" in the works of D.H. Lawrence should be considered in a more detailed way. He also felt that discussions on the form of the short story should be improvised. A few other suggestions are as follows:

(a) The superiority of "The Dead" (Joyce) over "The Shadow in the Rose Garden" (Lawrence) should be more convincingly shown. (p.62.)

(b) Lawrence’s place in the English moral tradition should be brought to sharper focus.
(c) The possibility whether Lawrence did some violence to the form of the short story should be examined with more care.

(d) The use of language by means of which Lawrence defined and enriched his themes should be discussed in a better and more sustained way.

(e) The occasional overlappings and repetitions must be done away with.

These aforementioned suggestions and also the other accompanying suggestions have been given the utmost possible attention. I have tried my level best to revise the thesis in the light of the remarks made by the esteemed examiner.

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Guwahati
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Nandini Barooah
Lecturer,
Department of English,
Dispur College,
Guwahati - 781 005.
(Assam)