



As one of English literature's best-known, and most distinctive and controversial, figures Lawrence has retained a strong presence in British culture. He has been portrayed on film by Ian McKellen in *Priest of Love* (1981) and Kenneth Branagh in *Coming Through* (1988).

His works have been adapted for film and TV in many forms. More famous examples include Ken Russell's adaptations of *The Rainbow* (1989), *Women in Love* (1969) and *Lady Chatterley's Lover* (1993), and Christopher Miles' adaptation of *The Virgin and the Gypsy* (1970). There has been a more recent adaptation of *Women in Love* (2011) written by William Ivory and directed by Miranda Bowen, and of *Lady Chatterley's Lover* (2015), directed by Jed Mercurio. A new Netflix adaptation of *Lady Chatterley's Lover* is currently in production.

Lawrence has always attracted the attention of authors wishing to use particular aspects of his life and work in their fiction, and to draw out his contemporary relevance. Female authors have felt particularly driven to engage with his personality and legacy. Helen Dunmore's *Zennor in Darkness* (1993) deals with the experiences of Lawrence and his wife Frieda in Cornwall from 1915-1917. The Lawrence biographer Elaine Feinstein wrote a sequel to *Lady Chatterley's Lover* entitled *Lady Chatterley's Confession* (1995). The Lawrence critic Marianna Torgovnick (under the pen name Sasha Bristol) has written *The Novelist's Wife* (2015) and Annabel Abbs has written *Frieda* (2018), both dealing with Lawrence's wife. Rachel Cusk's *Second Place* (2021) takes inspiration from Lawrence's complex interactions with his New Mexican host Mabel Dodge Luhan, and Alison MacLeod's *Tenderness* (2021) traces Lawrence's life and the writing of *Lady Chatterley's Lover* alongside Jackie Kennedy's interest in the novel and its legal fate in the USA.

These film adaptations and fictions attest to Lawrence's continuing power to provoke and challenge us.