D. H. Lawrence

D. H. Lawrence:

New Critical Perspectives and Cultural Translation

Edited by

Simonetta de Filippis

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TABLE OF CONTENTS

Acknowledgements vii

List of Abbreviations ix

Introduction 1

Part I: Theoretical Perspectives

1. A Philosophical Focus

How to Have Meaningful Relationships with the Other: Lawrence, Sade, and Bataille 11
Masashi Asai

Dancing Bodies: D. H. Lawrence and Antonin Artaud's Poetics of Cruelty 39
Sergio Crapiz

D. H. Lawrence: Nature, Technology and the Sense of Enframing 55
Indrek Männiste

"Flesh cometh only out of flesh": Darwinian Considerations of D. H. Lawrence 77
Jim Phelps

Why Matter Matters: Things and Beings in D. H. Lawrence 95
Youngjoo Son

2. New Critical Readings

Identity, Performance and Ritual in *The Lost Girl* 123
Flora de Giovanni

The Animal in D. H. Lawrence: A Struggle against Anthropocentricism 145
Jamie Johnson

Transnational, Postcolonial D. H. Lawrence: Coloniser, Colonialist, or Assimilationist? 165
Feroza Jussawalla

Hybridity and the Postcolonial Solution in D. H. Lawrence's *The Plumed Serpent* 187
Andrew Keese

Revising *Women in Love*: Lawrence and the "Over-Emphatic Explicitness" of Theory 213
Laurence Steven

Part II: Cultural Translation

1. Lawrence and Translation

Found in Translation: Lawrence's Fascination with Verga's "Red-Headed Brat" 239
Jane Costin

D. H. Lawrence and Cultural Mediation 265
Simonetta de Filippis

"Translation is no Equation": D. H. Lawrence and the Art of the Original ... 293
Judith Ruderman

2. Translating Lawrence

Lady Chatterley Films as Cultural Translation 321
Jill Franks

Translating Lawrence: A Personal Experience with an Elusive Fox 339
Stefania Michelucci

Contributors 359

Index 363

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Finally, a special thanks to all my students whose vivacity and thought-provoking questioning have often generated a fruitful intellectual exchange, making my job so gratifying and meaningful in all these years.

LIST OF ABBREVIATIONS

Works of D. H. Lawrence

A *Apocalypse*. In *Apocalypse and the Writings on Revelation*, edited by Mara Kalnins. Cambridge: Cambridge University Press, 2002.

AM "Art and Morality". In *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1964; in *Selected Critical Writings*, edited by Michael Herbert. Oxford and New York: Oxford University Press, 1998.

CP *The Complete Poems*, edited by Vivian de Sola Pinto and Warren Roberts. Harmondsworth: Penguin, 1993; New York: Viking, 1964, 1974.

CR *Cavalleria Rusticana*. In *Cavalleria Rusticana and Other Stories*, by Giovanni Verga. Translated by D. H. Lawrence. London: Jonathan Cape, 1928; London: Dedalus Ltd., 1987.

FB *The Fight for Barbara*. In *The Plays, Volume I*, edited by Hans-Wilhelm Schwarze and John Worthen. Cambridge: Cambridge University Press, 1999.

Fox *The Fox*. In *The Fox, The Captain's Doll, The Ladybird*, edited by Dieter Mehl. Cambridge: Cambridge University Press, 1992.

FoxLi *La volpe*. Translated by Carlo Linati. Palermo: Sellerio, 1991.

FoxMi *La volpe*. Translated and edited by Stefania Michelucci. Venezia: Marsilio (forthcoming).

FoxSo *La volpe*. Translated by Flavia Sortino. In *Tutti i racconti e i romanzi brevi*. Roma: Newton Compton, 1995.

FU *Fantasia of the Unconscious*. In *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*, edited by Bruce Steele. Cambridge: Cambridge University Press, 2004.

HM "Herman Melville". In *Studies in Classic American Literature*, edited by Ezra Greenspan, Lindeth Vasey, and John Worthen. Cambridge: Cambridge University Press, 2003.

IE "Indians and an Englishman". In *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1936.

IR *Introductions and Reviews*, edited by N. H. Reeve and John Worthen. Cambridge: Cambridge University Press, 2005.

ITP "Introduction to These Paintings". In *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1936.

LCL *Lady Chatterley's Lover*. In *D. H. Lawrence*. London: Heinemann/Octopus, 1976.

LG *The Lost Girl*, edited by John Worthen. Cambridge: Cambridge University Press, 2002.

MM *Mornings in Mexico*. Harmondsworth: Penguin Books, 1971, 1986.

MN *Mr Noon*, edited by Lindeth Vasey. Cambridge: Cambridge University Press, 1984.

NMC "Nottingham and the Mining Countryside". In *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1936.

P *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1964.

PS *The Plumed Serpent*, edited by L. D. Clark and Virginia Crosswhite Hyde. London: Penguin, 1995; Ware: Wordsworth editions, 1995.

PU *Psychoanalysis and the Unconscious.* In *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*, edited by Bruce Steele. Cambridge: Cambridge University Press, 2004; New York: Viking, 1960.

R *The Rainbow*, edited by Mark Kinkead-Weekes. Cambridge: Cambridge University Press, 1989; Oxford: Oxford University Press, 1998.

SCAL *Studies in Classic American Literature*, edited by Ezra Greenspan, Lindeth Vasey, and John Worthen. Cambridge: Cambridge University Press, 2003.

SE *Selected Essays*, edited by Richard Aldington. Harmondsworth: Penguin Books, 1981.

SL *Sons and Lovers*. Harmondsworth: Penguin Classics: 1981.

SM *The Symbolic Meaning: The Uncollected Versions of "Studies in Classic American Literature"*, edited by Armin Arnold. Arundel: Centaur Press, 1962.

SOEP *Sketches of Etruscan Places and Other Italian Essays*, edited by Simonetta de Filippis. Cambridge: Cambridge University Press, 1992.

STH *Study of Thomas Hardy and Other Essays*, edited by Bruce Steele. Cambridge: Cambridge University Press, 1985.

TH "Things". In *The Complete Short Stories, Volume III*. New York: Viking, 1972.

TI *Twilight in Italy and Other Essays*, edited by Paul Eggert. Cambridge: Cambridge University Press, 1994.

TM "The Triumph of the Machine". In *The Complete Poems of D. H. Lawrence*. Ware: Wordsworth Editions Limited, 1994.

VG *The Virgin and the Gipsy and Other Stories*, edited by Michael Herbert, Bethan Jones, and Lindeth Vasey. Cambridge: Cambridge University Press, 2005.

WL *Women in Love*, edited by David Farmer, Lindeth Vasey, and John Worthen. Cambridge: Cambridge University Press, 1987, 1989; Ware/Hertfordshire: Wordsworth Classics, 1992.

WNM "Why the Novel Matters". In *Phoenix. The Posthumous Papers of D. H. Lawrence*, edited by Edward D. McDonald. New York: The Viking Press, 1964.

WP *The White Peacock*. London: Heinemann/Octopus, 1976.

1P *The Poems, Volume I*, edited by Christopher Pollnitz. Cambridge: Cambridge University Press, 2013.

1WL *The First* '*Women in Love*', edited by John Worthen and Lindeth Vasey. Cambridge: Cambridge University Press, 1998.

Letters of D. H. Lawrence

LI *The Letters of D. H. Lawrence, Volume I*, edited by James T. Boulton. Cambridge: Cambridge University Press, 1979.

LII *The Letters of D. H. Lawrence, Volume II*, edited by George J. Zytaruk and James T. Boulton. Cambridge: Cambridge University Press, 1981.

LIII *The Letters of D. H. Lawrence, Volume III*, edited by James T. Boulton and Andrew Robertson. Cambridge: Cambridge University Press, 1984.

LIV *The Letters of D. H. Lawrence, Volume IV*, edited by Warren Roberts, James T. Boulton, and Elizabeth Mansfield. Cambridge: Cambridge University Press, 1987.

INTRODUCTION

SIMONETTA DE FILIPPIS

In the past few decades the critical and theoretical debate in the field of culture and literature has been particularly stimulating and innovative. In our post-modern world, criticism has called into question many literary categories, has re-discussed the literary canon, and has totally renovated critical approaches in the wake of major changes in Western society, such as the irruption of new cultural identities, the disruption of the well-established Euro-centric conception, and the need to define new world visions.

D. H. Lawrence has been a focus for critical debate since his early publications in the first decades of the twentieth century, and most of his works are still being read and analysed through ever-new critical lenses and approaches. The force of his thought, his courageous challenge to the most important values of Western industrial society, his rejection of England and its bourgeois values, his choice to live in exile, his never-ending quest for lost vital meanings, his open-mindedness in coming into contact with different worlds and cultures, the revolutionary impact of his writing which made him the prophet of the sexual revolution in the 1960s with the publication of the unexpurgated version of *Lady Chatterley's Lover* after the trial against Penguin publishing house – all these aspects have provided critics with important issues for discussion.

The present volume collects a selection of papers delivered at the 13th International D. H. Lawrence Conference, *D. H. Lawrence: New Life, New Utterance, New Perspectives* (June 23-27, 2014), held in Gargnano, on Lake Garda – the place of Lawrence's first Italian sojourn (September 1912-April 1913), and where he started a "new life" with Frieda and a new phase as a writer.

"New life" and "new utterance" are the titles chosen by Mark Kinkead-Weekes for the first two chapters of his Lawrence biography of the years 1912-22, *Triumph to Exile*;[1] those two opening chapters refer specifically

[1] Mark Kinkead-Weekes, *Triumph to Exile 1912-1922* (Cambridge: Cambridge University Press, 1996).

to the Gargnano period, a rather prolific time in which Lawrence completed his first masterpiece, *Sons and Lovers* (1913), wrote a number of poems which were to be included in *Look! We Have Come Through!* (1917), described his impressions of his first encounters with Italian people and places later collected in *Twilight in Italy* (1916), and wrote the plays *The Fight for Barbara* and *The Daughter-in-Law*. At that time he also made a start on *The Sisters*, later developed into *The Rainbow* (1915) and *Women in Love* (1920), and his experience of that period was partly related in his autobiographical novel *Mr Noon* (1984), written in the years 1920-22.

Over a hundred Lawrentian scholars from all over the world gathered at the Gargnano Conference to exchange the results of their research and discuss diverse aspects connected to Lawrence's works and thinking: poetry, drama, psychoanalysis, translation, travel, ecocriticism, cinema, editing, Italy, sexuality, biography, religion, art, dance, gender, music, America, spirituality, death and suffering – an incredibly wide range of topics which generated a fruitful and productive debate, considerably contributing to the enrichment of the field of Lawrence studies.

The essays selected for this volume deal above all with theoretical and philosophical approaches as well as with translation and cultural mediation.

In Part I, Lawrence is discussed from various perspectives, and aspects of his production and ideology are analysed in comparison with philosophers and thinkers whose theories offer critical insights into the interpretation of his writings and ideological statements.

The first section of Part I, "A Philosophical Focus", compares aspects of Lawrence's thinking – sexuality, primitive rituals, criticism of industrial society, evolutionism, "thing theory" – to names such as Sade, George Bataille, Antonin Artaud, Martin Heidegger, and Charles Darwin.

"How to Have Meaningful Relationships with the Other: Lawrence, Sade, and Bataille" by **Masashi Asai** investigates one of the most relevant Lawrentian issues which has stimulated the critical debate for over a century – the belief in a new kind of relation between men and women based on that concept of tenderness in which Lawrence combines the natural sexual drive of the bodily sphere with the delicacy of feelings within the emotional sphere as essential elements to realise a true and constructive love relationship. Asai compares Lawrence, "the prophet of sex", to Marquis de Sade and George Bataille, who also challenged sexual taboos, trying to dismantle the erroneous idea of sex and eroticism in Western society, a comparison which shows how the English writer has a rather different approach to that of the two French philosophers.

Lawrence's theoretical discussions about the ritual dances in New Mexico and Arizona are analysed in **Sergio Crapiz**'s essay "Dancing Bodies: D. H. Lawrence and Antonin Artaud's Poetics of Cruelty". In particular, through a close reference to the short essay "Indians and Entertainment" (1924), Crapiz draws an interesting comparison between Lawrence and Antonin Artaud, the French theatre director and artist who, in *Le Théâtre et son double* (1938), proposed the idea of a holy, ritual theatre based on the experience of "cruelty" and "purification", an approach which produced a new form of theatrical language centred on physicality and the action of the actors' bodies on stage. According to both Lawrence and Artaud, the sacred ceremonies of those cultures, still living in harmony with the authentic vital forces, can be considered as the most genuine expressions of theatrical performances.

Indrek Männiste, in "D. H. Lawrence: Nature, Technology and the Sense of Enframing", confronts Lawrence's criticism of modern technology with Martin Heidegger's later philosophy of technology. Indeed, the German philosopher underlines how the essence of technology in the modern age is ontological in nature, as it "arises from our distinctive way of Being". Similarly, Lawrence's criticism of the industrial society is often presented through the existential conflicts generated in his fictional characters by the irruption of modern technology in a state in which nature tends, on the contrary, to produce a feeling of totality, to relate man "to *that-what-is* in its entirety". This treatment of nature as *phusis* and its relation to technology reveal an affinity to Heideggerian thinking.

Jim Phelps focuses his contribution, "'Flesh cometh only out of flesh': Darwinian Considerations of D. H. Lawrence", on an analysis of the impact of Darwin's theories on Lawrence's thinking, and how they make him liable to evolutionary criticism, especially with reference to embodied cognition and evolutionary psychology. The writing on which Phelps concentrates his analysis is Lawrence's "Foreword to *Sons and Lovers*", written at Gargnano in early 1913.

In her study "Why Matter Matters: Things and Beings in D. H. Lawrence", **Youngjoo Son** applies "thing theory" to Lawrence's short stories, travel writings, and essays on art, science, and religion, underlining how, while after the postmodern period a turn from epistemology to ontology can be observed, Lawrence suggests that ontology and epistemology are not and should not be entirely separate. In a number of his writings, in particular the short story "Thing" and the essays on art, Lawrence challenges "the age-old concept of matter as inert, static, and passive", and debates the concepts of matter and materiality, thus anticipating new and recent materialist perspectives.

The second section of Part I, "New Critical Readings", provides innovative readings of Lawrence's works and thinking examining them in light of those new critical approaches which have characterised the theoretical literary debate in the past few decades.

Flora de Giovanni, in "Identity, Performance and Ritual in *The Lost Girl*", analyses how some of the themes and images recurring in Lawrence's later writings in the wake of his American experience and contact with the Amerindian cultures appear in his earlier novel *The Lost Girl*. Indeed, the Natcha-Kee-Tawaras troupe, with their performances and dances, however grotesque, play an essential role in Alvina's achievement of a new awareness of her own innermost drives and desires. Art somehow works as a mirror revealing Alvina to herself, a process discussed by Walter Benjamin in his study on the age of mechanical reproduction that provides a theoretical key to the reading of cinema and art as a means of revealing and transformative power.

"The Animal in D. H. Lawrence: A Struggle Against Anthropocentricism" by **Jamie Johnson** investigates the presence of animals in Lawrence's poems and stories, pointing out how, though on the one hand animals provide a key to the exploration of one's own inner self, on the other hand they sometimes provoke a violent reaction in Lawrence's human characters. This form of contradiction has been analysed in recent animal studies by philosophers such as Agamben and Derrida as an attempt to call into question anthropocentric attitudes. Johnson shows how Lawrence deals with the tension deriving from the separation between the human and the animal world in a dialectic manner.

Feroza Jussawalla's essay "Transnational, Postcolonial D. H. Lawrence: Coloniser, Colonialist, or Assmilationist?" poses important questions relating to Lawrence's portrayal of Native Americans in his writings about Mexico and New Mexico. Lawrence's contradictory attitudes have often been criticised as colonialist and even racist, but Jussawalla underlines how he also expresses an authentic interest in the life and politics of the Amerindian peoples. Postcolonial and transnational theories, though usually applied to the contemporary world, shed light on these contradictory aspects of Lawrence's production and ideological statements, providing a new critical key to the interpretation of his view of Native Americans and his attempt to create a new religion for the Mexicans in *The Plumed Serpent*.

The Mexican novel is also the focus of **Andrew Keese**'s essay, "Hybridity and the Postcolonial Solution in D. H. Lawrence's *The Plumed Serpent*", in which he discusses the idea of nation and the problem for postcolonial people in recovering their original cultural identity, freed of

all the influences of the coloniser. In this respect, the Mexican people in *The Plumed Serpent* are a hybrid; in fact, they are not strictly Aztec, as they were originally, nor Spanish, as they are partly seen after their colonisation. The experiment with a revived Quetzalcoatl movement that Lawrence proposes in his novel is an attempt to create a new sense of nation, a new hybrid where the native religious heritage predominates, but also incorporates the Christian European heritage. Keese illustrates how Lawrence deals with the concept of hybridity, so central in postcolonial studies, and how his experiment could provide inspiration for other decolonised peoples in the recovery of their own cultural identity.

"Revising *Women in Love*: Lawrence and the 'Over-Emphatic Explicitness' of Theory" by **Laurence Steven** analyses Lawrence's 1916 and 1917 revisions of *Women in Love*, paying particular attention to the "Excurse" chapter, where the author makes use of disruptive satire and mockery on the one hand, while on the other moves toward "mythic-prophetic sentimental fantasies of male domination and political leadership". These changes are especially relevant as they reveal the great tension between Lawrence's ideological attitudes and his cautious diffidence of superimposed theory. In this respect, criticism plays an important role as it indicates how theory sometimes influences the creation of the fictional world.

Part II, "Cultural Translation", is also divided into two sections: "Lawrence and Translation" and "Translating Lawrence".

Jane Costin, in "Found in Translation: Lawrence's Fascination with Verga's 'Red-Headed Brat'", examines Lawrence's translation of Giovanni Verga's short story "Rosso Malpelo", along with other translations of that same story, including the one by Alma Strettell that predates Lawrence's effort. Lawrence was fascinated by Verga's story, by his peculiar style of writing (*verismo*), and by the "primitive" peasant world depicted by the Sicilian writer, which appears close to Lawrence's own views and experience. Costin appreciates the quality of Verga's writing and suggests that it is now time for a revaluation and new translation of Verga's tale.

In "D. H. Lawrence and Cultural Mediation", **Simonetta de Filippis** considers how "translation" is a concept which can be applied to the proper translation of texts from one language to another, but also to travel writing. Indeed, Lawrence can be defined as a cultural mediator between English readers and the Italian culture, both for his experience as a traveller – an experience which reverberates in his travel writings, essays and narrative works – and as a translator of some of Giovanni Verga's works, thus making Italy and Italian literature known to English readers. As proper translator, Lawrence had to face the challenge of translating

from a form of Italian which included strong regional connotations, and discusses the importance of rendering dialect by creating new images and words which retain the flavour of local realities.

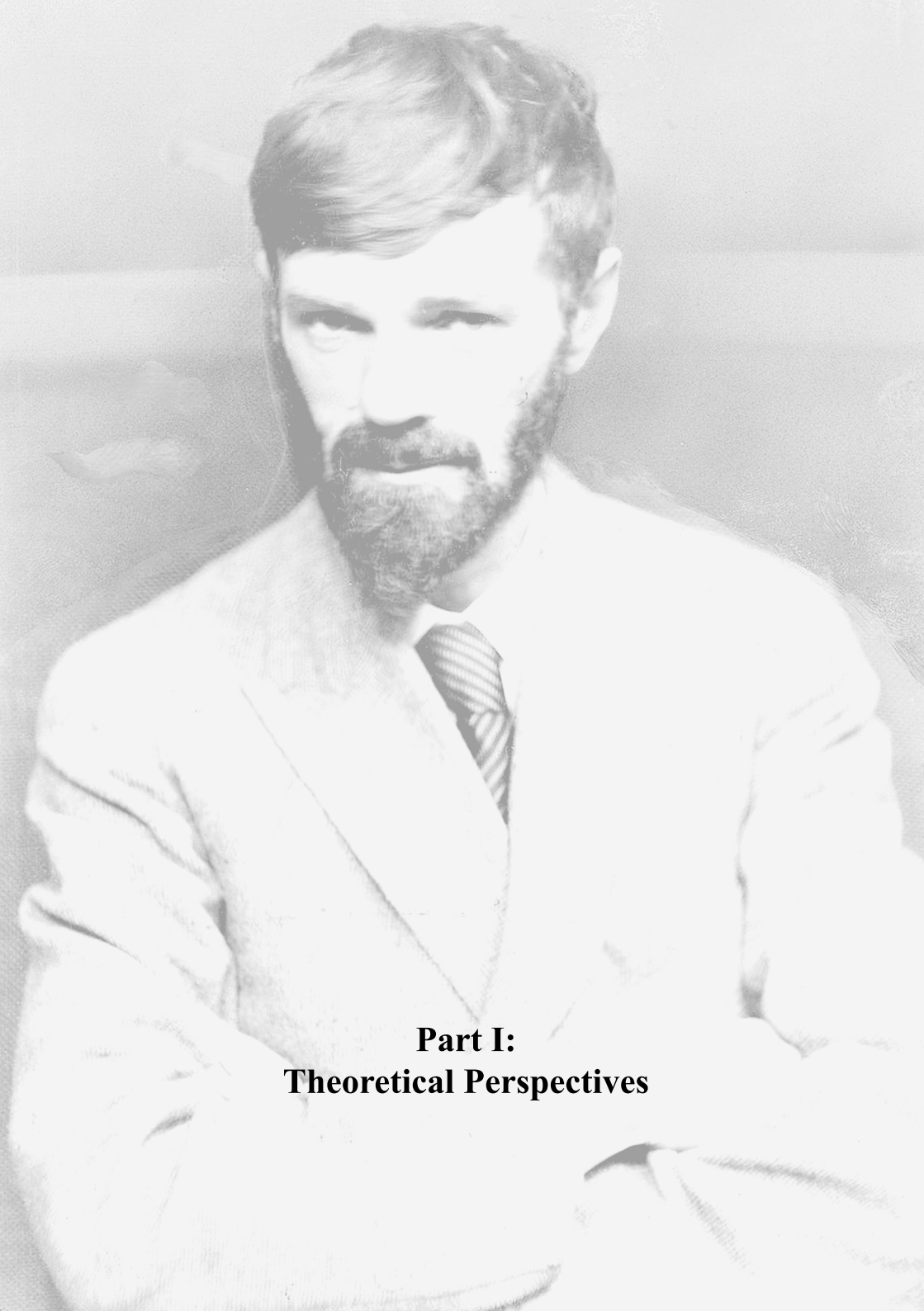
"'Translation is no Equation': D. H. Lawrence and the Art of the Original" by **Judith Ruderman** deals with the relation between Lawrence and foreign languages from a rather unusual perspective: the non-translation. Whereas critical studies usually tackle the subject of Lawrence as a translator of other languages or the translation of Lawrence's works into other languages, Ruderman focuses her attention on the presence of untranslated foreign words in Lawrence's works, referring in particular to the Gargnano period (1912-13), and discusses how sometimes the choice to leave Italian, German, and French words in the original language is not casual but aims to create a precise effect.

A different sort of translation is discussed by **Jill Franks** in "*Lady Chatterley* Films as Cultural Translation". In the case of Pascale Ferran's film adaptation of *Lady Chatterley's Lover*, it is not only a matter of transcodification from the novel, or the written word, to the film, or the visual medium; it also implies a carrying over from British culture to French culture along with a change from a male to a female perception and sensitivity. The delicacy with which the female French filmmaker deals with Lawrence's message is in drastic contrast with the film version of *Lady Chatterley's Lover* by Ken Russell, where the English cultural heritage of sexual repression and class hatred and conflict is strongly emphasised.

Stefania Michelucci, in "Translating Lawrence: A Personal Experience with an Elusive Fox", presents the problems of translation from her own experience of translating "The Fox". In particular, she discusses the difficulty of translating the word "Fox", a feminine noun in Italian. The gender problem, along with formal and informal speech, untranslatable expressions, and censorship, are analysed through a comparison with two previous translations dating back to 1929 by Carlo Linati, and 1991 by Flavia Sortino. Michelucci points out that whereas the literary work belongs to its time, translations need to be updated and speak the language of their readers.

To conclude, the present collection of essays, as this short presentation suggests, constitutes a substantial expression of the new critical perspectives in the field of Lawrence studies, and provide fresh insights in the interpretation of Lawrence's role as translator and cultural mediator.

Napoli, October 2015 Simonetta de Filippis



Part I:
Theoretical Perspectives

1.

A PHILOSOPHICAL FOCUS

How to Have Meaningful Relationships with the Other: Lawrence, Sade, Bataille

Masashi Asai

Abstract: Lawrence is deeply aware of the significance of human relationships, especially those that exist between men and women. Ultimately, he comes to the realisation that "love" between modern individualistic men and women is more than just difficult – it may be impossible. In order to overcome this profound human predicament, he focuses on the importance of mutual "tenderness", hence the uniquely Lawrentian emphasis on sex which is intrinsically intertwined with the notion of "chastity". His life-goal was to eliminate "sex in the head", and he tirelessly revealed and criticised the varieties of its appearance. The Marquis de Sade (1740-1814) also violently challenged all the contemporary sexual taboos and ideas of his day in an attempt to destroy this phenomenon of "sex in the head", although his representation of this was extremely different from that of Lawrence. Later, Sade's compatriot and most loyal disciple, George Bataille (1897–1962), extended the challenge to sexual taboos as he saw them in the twentieth century. Thus all three writers attacked idealised notions of sex or eroticism with the aim of correcting it, though Lawrence's approaches and representations – and indeed the notion of what sex is and should be – are drastically different from those of the two French writers. In this paper, I survey their ideas of sex and eroticism and discuss their various reactions to the "iron cage" imposed by Western Christian civilisation.

"Reason can do nothing against madness."
(Octavio Paz)

"The road of excess leads to the palace of wisdom."
(William Blake)

It is widely acknowledged that Lawrence deeply recognises the significance of human relationships, especially those between men and women;

and the acme of his quest is the realisation of the difficulty, or rather impossibility, of "love" between modern individualistic men and women. In order to overcome this ultimate human predicament, he focuses on the importance of mutual "tenderness". Hence the uniquely Lawrentian emphasis on sex, which he sees to be intrinsically intertwined with "chastity". His life-goal was to eliminate "sex in the head", the varieties of its manifestations of which he tirelessly revealed and criticised.

Europe has also seen entirely different attitudes towards male-female relations. At the beginning of the modern era, the Marquis de Sade (1740-1814) violently challenged all the sexual taboos and ideas of the day. He, too, aimed at destroying "sex in the head", but his mode of representation was entirely different from that of Lawrence. Later, in the twentieth century, his compatriot and possibly most ardent proponent, George Bataille (1897-1962), expounded on the same theme.[1]

As modern Europeans, Lawrence, Sade, and Bataille all struggle with the fundamental human predicament of how to have meaningful relationships in the face of egoism. That is, they are split between the conflicting tendencies towards the fulfilment of the ego and the union with the other. Lawrence tries to solve this issue by establishing an "ultimate marriage",[2] Sade by pushing the complete satisfaction of the ego to its furthest point, and Bataille by proclaiming the importance of eroticism, which is "assenting to life up to the point of death".[3] All of their solutions involve sex, probably because all three think it is an area of human contact in which individuals can break through the psychological armour of egoism that makes relationships difficult. This paper tries to prove that Lawrence's idea is healthier and has more potential than those of either Sade or Bataille, whose philosophies seem to come to a cul-de-sac. But what we should not overlook is that Lawrence's "healthy" philosophy is attained under a relentless examination of human nature and a keen recognition of its predicaments. For this purpose, these French authors offer some highly interesting and profound thoughts.[4]

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[1] Geoffrey Roche argues that "Sade is a very different thinker [from Bataille], a fact that Bataille does not fully acknowledge". Nevertheless his thesis does not convincingly endorse this statement; or rather, he himself betrays it by saying: "Bastille's work suggests a commonality with Sade that overcomes the overt theoretical differences of the two thinkers". Geoffrey Roche, "The Black Sun: Bataille on Sade", *Janus Head* 9.1 (Amherst, NY: Trivium Publications, 2006): 157, 167.

[2] D. H. Lawrence, *Women in Love*, ed. David Farmer, Lindeth Vasey, and John Worthen (Cambridge: Cambridge University Press, 1987), 58 (hereafter *WL*).

[3] Georges Bataille, *Eroticism*, trans. Mary Dalwood (London: Penguin, 2012), 11 (hereafter *E*).

[4] Emmanuel Lévinas, a contemporary of Bataille, is another significant Western

Sade and Lawrence

Sade is possibly the most dissimilar figure to Lawrence in terms of his idea and description of sex.[5] Sade's name has, to most Western readers, an ominous ring to it. Lawrence, on the other hand, is frequently associated with the hope for "new health" and the regeneration of Western civilisation's decay. Sade's discourse is literally *ipse dixit*, which could be seen as a vent for his frustration. All the same, in the late nineteenth century his near-madness "philosophy" was rediscovered, since when it has provoked the re-examination of modern ideas of virtue and vice, and of human relationships, as de Beauvoir points out when she states that Sade poses the problem of the "other" in its most extreme terms. As she says in the conclusion of *Must We Burn Sade?*, "The supreme value of his testimony lies in its ability to disturb us. It forces us to reexamine

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thinker who finds the ultimate power to fundamentally change the idea of self in the erotic. His idea and strategy have significant affinities with Lawrence, but due to radical differences in his philosophy from the thinkers discussed in this paper I have omitted him from the present discussion.

[5] The Marquis de Sade was born in 1740 in Paris. In 1763 he unwillingly married Renée-Pélagie de Montreuil. His first act of perversity was committed in 1768 in Arcueil where he flogged a beggar he picked up in Paris and was imprisoned for seven months. His second major scandal, known as the "Marseille Affair", took place in 1772. He was accused of drugging prostitutes with an aphrodisiac and committing sodomy with his manservant. The two men were sentenced to death in absentia. Both were imprisoned but escaped. Sade carried on with his sexual adventures and was eventually imprisoned again, this time for 11 years. After the French Revolution, he was released and became involved in politics, becoming an ardent Republican. Later, he was accused of "moderatism" and imprisoned for a year. In 1801, Sade was arrested as the anonymous author of *Justine* and *Juliette* and imprisoned. In 1803, he was declared insane and transferred to an asylum at Charenton, where he died in 1814. Sade was an amazingly prolific writer, and even during a unique life that included 27 years of imprisonment he published several books – most notably the three versions of *Justine, or the Misfortunes of Virtue* and its sequel *Juliette, ou les Prospérités du vice* (1797-1801). Other writings include *The 120 Days of Sodom, or the School of Licentiousness* (1785, pub. 1904), and *Philosophy in the Bedroom* (1795). All these books contain amazing descriptions of acts of perversion. However, he was also author of *Aline and Valcour, or the Philosophical Novel* (1795). Unlike his other writings, the whole tone of this book is rather optimistic and light, and almost completely devoid of any perversion. In particular, the second volume stands out, narratig Gulliver-like travels in which the philosopher-king, Zamé, the chief of the South Pacific paradise Tamoé, expounds his anti-Sadean views. In fact, his almost Fourier-like utopian vision propagated here sounds so drastically different from the Sade we discuss in this paper that we are forced to acknowledge how Janus-faced Sade really was.

thoroughly the basic problem which haunts our age in different forms: the true relation between man and man."[6]

Both Lawrence and Sade seek an ideal human existence. Lawrence does this by trying to establish an ideal relationship with other human beings, and eventually the cosmos. The phrase that best expresses this idea is his "star-equilibrium", which is based on otherness. Sade, on the other hand, tries to attain ideal relationships by becoming the "Unique One",[7] to use Maurice Blanchot's term – that is, an all-dominant and almighty individual, refusing mutual relations with the Other.

This difference is particularly interesting because both writers have a keen sense and common understanding of one aspect of human nature: egoism. They both struggle to deal with this strong human trait which verges on solipsism, or even misanthropy. Lawrence finds some sort of hope for the future only when he finally realises the ironic truth that the "individual *cannot* love."[8] The Sadean attempt to find a way out of this impasse appears similar when he admits that human beings have profound egoistic desires which very often give no consideration to other human beings. But this seeming similarity is deceptive. Lawrence at the end of his life seemed to make this realisation a basis on which a better, if not ultimate, relationship could be built. Sade, on the contrary, made egoism the supreme axiom by which he allowed himself to do whatever his ego directed. Blanchot interprets this mental situation as Sade "turn[ing] the impasse into a way out."[9] The validity of this statement is arguable, but Sade's discourse certainly slaps us in the face, provoking us to rethink what the phrase "healthy relationship" really means.

Being a child of the Enlightenment, Sade's philosophy is fundamentally logical, but it is also deterministic and reductionist, and its foundation is the complete affirmation of human desire. Another characteristic of his philosophy is, as Geoffrey Gorer puts it, being "possessed by god throughout his life."[10] But his god has characteristic attributes. First of all, it is a synonym for nature. As Maurice Heine, a major "discoverer" of Sade in the nineteenth century, says, along with Guillaume Apollinaire,

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[6] Simone de Beauvoir, *Sado wa Yuzai ka* [*Must We Burn Sade?*], trans. Kenzaburo Shirai (Tokyo: Gendai Shichosha, 1961), 120.

[7] Maurice Blanchot, "Sade", in Marquis de Sade, *Justine, Philosophy in the Bedroom, and Other Writings*, compiled and translated by Richard Seaver and Austryn Wainhouse (New York: Grove Weidenfeld, 1965), 55.

[8] D. H. Lawrence, *Apocalypse and the Writings on Revelation*, ed. Mara Kalnins (Cambridge: Cambridge University Press, 2002), 147-148 (hereafter *A*).

[9] Blanchot, 72.

[10] Geoffrey Gorer, *Maruki do Sado no Shogai to Shiso* [*The Life and Ideas of the Marquis de Sade*], trans. Masaru Otake (Tokyo: Arechi Shuppansha, 1981), 112.

"Sade's Nature is a personified god."[11] Under its dominance, one can do whatever one wants because man is made to be egoistic by nature itself. Sade is not a pioneer in this interpretation of nature. As Mario Praz points out, "the way to the justification, in the name of Nature, of sexual perversion" is paved by Diderot.[12] Praz's summary of Sadean philosophy – that it is necessary "to practice vice because it conforms to the laws of nature […] which [insist] upon destruction" – is correct, but his premise that, to Sade, "[e]verything is evil, everything is the work of Satan", is less sound.[13] Sade rarely speaks of Satan. Sade should be interpreted as believing that everything is evil; everything is the work of nature as God. His words, "Man is purest in the state of Nature. Separated from Nature, man degrades immediately",[14] sound Lawrentian, but in reality his nature is evil, or a "God of destruction, not of benevolence."[15] His nature destroys through the actions of its beloved, the libertines, who are given complete freedom of action without any social or religious restraint. To Sade, such restraints or "virtues" have absolutely no meaning because to live according to his form of egoism is to do what nature urges him to do. As Juliette says, "[…] the recommendation of vice is the voice of Nature […] vice is Nature's first principle."[16]

Blanchot says that Sade's philosophy has "the solidest foundation."[17] Indeed, his theory is essentially invincible because it is reductionist; that is, he uses nature as a "logical black hole" into which all opposition is absorbed and nullified. In his logic, all phenomena, including man, are the product of nature, and therefore whatever man does is natural, that is, beyond good and evil. Blanchot's interpretation that "to the integral man, who is at the fullest, there is no possible evil" sounds partial, for Sadean libertines are by no means integral.[18] What Sade aims at is the world where "there is no possible evil." His use of nature may sound fraudulent, but Lawrence does a similar thing by making man's "naïve core" and its

[11] Maurice Heine, quoted in Gilbert Lely, *Sado Koshaku* [*Sade: Etudes sur sa vie et son oeuvre*], trans. Tatsuhiko Shibusawa (Tokyo: Chikuma Shobo, 1998), 209 (quotations from Lely are my translations).
[12] Mario Praz, *The Romantic Agony*, trans. Angus Davidson (Oxford: Oxford University Press, 1970), 99-100.
[13] Ibid., 104
[14] Marquis de Sade, *Akutoku no Sakae* [*Juliette, ou les Prospérités du vice*], trans. Tatsuhiko Shibusawa (Tokyo: Kadokawa Shoten, 1969), 377 (my translation; hereafter *Juliette*).
[15] Heine, quoted in Lely, 209.
[16] *Juliette*, 45-46.
[17] Blanchot, 71.
[18] Ibid., 51.

spontaneous outflow his God, which T. S. Eliot accusingly calls the "Inner Light".[19] Justine, who confesses "I am aware of all the dangers I risk in trusting myself to the honest sentiments which will always remain in my heart", seems a perfect embodiment of Lawrentian virtue.[20]

One of the major "attractions" of Sadean philosophy is that it logically "solves" the everlasting problem of the Christian world: why does evil exist? Why on earth did an almighty and all-gracious God create such a horrendous thing as evil and throw man into unending suffering as a result? In Sade, God-cum-nature is completely logical so that God can in no way create anything illogical. Hence, no evil exists. The dictum is "Do What Thou Wilt", without considering the suffering of others. Thus, the millstone of Christendom is taken away forever!

Sade acts out his philosophy in the realm of sex. The major characters in his novels are all sex maniacs, who simply devote their whole lives to sex and vice, making the reader wonder if man can be so completely absorbed with sex alone, and disregard any other desires or interests. This is one of the major differences between Sade and Lawrence. Duchess Borghese, one of the main characters in *Juliette*, says: "I live only to prostitute myself and have sex", and, as such, she represents all the other libertines Sade creates.[21] In fact, they are so stereotypically similar that it is hard to tell one from another. But what is characteristic of Sade is that they are very conscious of their mania and evil-worshipping, or even of being "crazy", as the Duchess says of herself. She knows that she is heading towards self-destruction, but she does not care. She even says, "I wish this madness of mine prevailed on earth", which is presumably what Sade himself wishes.[22]

His whole *oeuvre* reads like a grand apology for perversion, which he blatantly confesses and tries to justify in a letter to his wife written in Vincenne Prison:

> My manner stems straight from my considered reflection; it holds with my existence, with the way I am made. It is not in my power to alter it; and were it, I'd not do so. This manner of thinking you find fault with is my sole consolation in life; it alleviates all my sufferings in prison, it composes all my pleasures in the world outside, it is dearer to me than life itself. Not my manner of thinking but the manner of thinking of others has been the

[19] T. S. Eliot, *After Strange Gods* (London: Faber & Faber, 1934), 59.
[20] Marquis de Sade, *Justine, Philosophy in the Bedroom, and Other Writings*, compiled and translated by Richard Seaver and Austryn Wainhouse (New York: Grove Weidenfeld, 1965), 480-481 (hereafter *Justine*).
[21] *Juliette*, 361.
[22] Ibid., 362.