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Nomadic Imagination:

Literary Form and the Politics of “Displacement” in D. H. Lawrence’s Later Works

A Dissertation

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by

Hiroko Mizuta

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Introduction

“Rip the veil of the old vision across, and walk through the rent”

—D. H. Lawrence

5

The aim of this thesis is to reassess D. H. Lawrence’s later works and find a present-day significance in them by investigating his geographical movement around the world and his spiritual attempt to go beyond modern thought from a perspective of “displacement.” By
 10 defining the term as the incessant act of moving himself from the fixed place in order to reach outside western traditional values, the thesis will examine how his experience of both external and internal displacement inspires his creative imagination and urges him to invent new art-speech and a new literary form. These investigations are
 15 conducted by redefining the word “displacement,” which generally means the enforced departure of people from their home, through some concepts in contemporary thought, so that Lawrence’s literary engagements, including his impasses and changes in direction, can be seen from a perspective of “nomadic imagination,” which is
 20 characterized by movement and change and is free from systems of organization.

Lawrence’s later works are most frequently treated in contemporary criticism as degraded in comparison to his early works. As is known, Lawrence was the son of a collier and was brought up in
 25 working class conditions in England. His early novels, for example

Sons and Lovers (1913), which is set in a Midlands mining community, were produced from his direct experience and have been highly appreciated for the realistic picture they offer of the characters' lives and feelings. Lawrence's narratives in those novels are very intimate especially when articulating a character's inner consciousness.

However, after going through the First World War, Lawrence's writings display a shift in style and theme. They move away from the framework of the "novel of the working class" to one that expresses the "ethics of life." Accordingly, the literary form of his novels changes from realism to non-realism, where the characters' lives are thrown immediately up against ontological problems. They are no longer described just as those found in realist novels who struggle to survive in the historical flux of their times. The descriptions, which used to be based on the concrete and local matters such as class society or mining community, transform into those with didactic, interventionist and aggressive features. In consequence, some critics and commentators think that Lawrence in his later years gave up trying to settle the social problem in his own camp and escaped into arbitrary, abstract, and unrealistic fantasy.

The decision to have this thesis focus on the later works is motivated by the conviction that first, they reveal unique Lawrentian responses to his time period in terms of the possibility for discovering a new mode of being, a new collectivity based on it, a new art-speech produced by them, and that secondly, the formerly dismissed elements in his responses will have their affirmative aspects restored when

reconsidered from a new perspective of the relation between
“displacement” and “nomadic imagination.” His later works are
produced through his imagination incited by his experiences of
self-exile and his struggles to go beyond clichés both in life and art.

5 Lawrence needed a new form of expression to communicate an
ontological question of life through his well-known notion of “blood
consciousness.” This new form did not conform to traditional realist
representation any more and so his literary quest resulted in a
Lawrentian style of modernist writing.

10 There are, of course, already several works of criticism which
examine the relation between Lawrence’s self-exile experience and his
imagination. The present study, however, proposes to shed light on this
aspect from the perspective of recent critical theory. The reason for this
is that his works concern normality in Modernity which still continues
15 to be a critical issue in the present day. Moreover, if Lawrence’s early
works are appreciated from a realist and humanist perspective, then
there should be another perspective used to evaluate his later works
because of their anti-realist and anti-humanist characteristics, and that
standpoint must come from a different position which criticizes the
20 assumptions of conventional literary theory. This is why we require the
perspective of contemporary philosophy, where the concepts of “exile,”
“displacement” or “escape” are refashioned from the ones which used
to carry negative implications to the positive ones. Thus my procedure
in what follows will disengage the predominant line of interpretation
25 and disclose the aspect of the later works of Lawrence as experiments

whose philosophical and political implications as well as literary innovation have had a great influence on many of our contemporary writers.

5 Through a Post-modern Lens¹

To begin with, I should clearly define the terms I use from a new perspective throughout this thesis. In support for my argument, I intend to follow the line of thought delineated by contemporary French
10 philosophers Deleuze and Guattari. Especially I propose to employ three of their terms, the “nomad,” “deterritorialization” and the “line of flight,” in order to replace the conventional terms “exile,” “displacement” and “escape” respectively. Such a replacement enables us view modernist writing in a new light.

15 Deleuze and Guattari advance an inversion of traditional philosophical practice and their collaborative text *A Thousand Plateaus* (hereinafter ATP) devotes some pages to put new ways of thinking to the theory and practice of literature. In it, they deploy a post-modern interpretation of human experiences. First, “the nomad” is depicted as
20 an existence outside of the organizational “State” (Chap. 12). The nomadic way of life functions as a force to disturb the foundation of modern society. This term serves as a good tool for comprehending the unceasing quest of the characters and the open-ended story that distinguish Lawrence’s novels. In addition, the role of the nomadic
25 subject that overcomes the limitations of nationalism or any other

ideological organization such as a family, an institutionalized movement, or the colonial states satisfactorily explains both the political implications of Lawrence's works and the reasons that Lawrence was denigrated by the urban population and metropolitan modernism in England at that time. The concept of nomad also provides a standpoint that revises the hierarchy found in the centralization of Modernism. Living in exile and in the margin is no longer interpreted as fugitive, but instead as a justification of a resistance against metropolitan modernism.

Second, "deterritorialization" results from nomadic movement. The term emphasizes the flow of life, or desire, that defies focusing on a central point and wants to cross the boundaries of the centralized territory (ATP 508-10). In other words, the term indicates that the flow of life should go beyond ready-made categories of thought to new connections with other flows. Crossing the border entails a process of alteration of our thought and consciousness through estrangement. This explains Lawrence's desire for moving from the center to the marginal as well as the character's yearning for leaving the known for the unknown as an engagement of the pursuit of a new relation in terms of "otherness" both in life and art. Their yearning for the unknown and the quest for it cannot be related in the framework of traditional coming-of-age stories. They require another kind of literary form.

Third, the notion of "the line of flight" is concerned with the so-called escapist sentiment which is said to pervade Lawrence's works. In *Studies in Classic American Literature* (hereinafter SCAL),

Lawrence appreciates Melville's escape from life on the land, saying
 "To get away, to get out, out! To get away, out of our life. To cross a
 horizon into another life. No matter what life, so long as it is another
 life. Away, away from humanity. To the sea. The naked, salt, elemental
 5 sea. To go to sea, to escape humanity." (124). Fleeing is the adventure
 that liberates us from a routinized life, to go beyond humanity and
 encounter the unknown. Yet, it is not a simple task. In Melville's case,
 it should not mean simply returning to the savage:

We can't go back to the savages: not a stride. We can be in
 10 sympathy with them. We can take a great curve in their
 direction onwards. But we cannot turn the current of our life
 backwards, back towards their soft warm twilight and
 uncreate mud. Not for a moment. If we do it for a moment, it
 makes us sick" (SCAL 127).

15 Fleeing also includes the danger of falling into regression or
 destruction. Deleuze, citing Lawrence's disillusion, asks, "how can we
 avoid reconstituting both our country of origin and our formations of
 power. . . . How can we avoid the line of flight's becoming identical
 with a pure and simple movement of self-destruction?" (*Dialogues II*
 20 38). In this way the notion of "the line of flight" as a process of
 continual transformation is applicable to Lawrence's literary attempt in
 terms of both revolution and delirium.

In order to widen the scope of this post-modern perspective, I
 also follow the arguments of other contemporary thinkers such as
 25 Giorgio Agamben, Michel Foucault and Alphonso Lingis. They all work

at the intersection of literary, political and philosophical points of view, along which I also aim to develop my argument. Next, it is necessary to outline some of the key features about Lawrence's position in literary Modernism in order to provide substantial ground for what ensues.

5

Lawrence in Modernism

As Raymond Williams states in *The Politics of Modernism*, the “analysis of representation is not a subject separate from history,” but
 10 the “representations are part of the history, contribute to the history” (178). We first need to situate Lawrence's attempts in literary modernism in the early twentieth century in order to investigate the interaction between Lawrence and history, that is, how Lawrence responded to his time and how his works became part of that history.

15 As Terry Eagleton rightly observes, “the era of major literary achievement in modern English literature was the tumultuous years around the First World War, when European civilization itself was called radically into question. . . . Futility, despair and spiritual disintegration strike at the heart of Western Culture. There is a sense of
 20 impeding apocalypse and collapse” (*The English Novel* 331). Modernist writers responded to this predicament in different ways and sought their own ways to restore life and recreate values: Ezra Pound and Wyndham Lewis's Vorticism, Virginia Woolf's stream of consciousness, James Joyce's avant-garde linguistic experiments, T. S. Eliot's Christian
 25 totalitarianism, Yeats's mysticism. Their movements are usually

categorized within high modernism, but Lawrence separated himself from them on account of his nausea against the abstract and self-conscious nature of linguistic innovation or experimental writing. In the milieu of high modernism or metropolitan modernism, Lawrence
 5 was already in a marginal position even before he left England for marginalized or colonized countries.

On the contrary to the high modernists who pursued intellectual resolution, Lawrence sought a language of the body and its desire that should be more spontaneous and true to life than abstract ideas. He
 10 pursued it to the extent that it was censored as obscenity. The quest for a language of the body is associated with the reinterpretation of humanity. Through many scientific findings in the early twentieth century such as Einstein's theory of relativity, Freud's psychoanalysis and Bergson's vitalism, the relative status of the human was a general recognition in
 15 Modernism. Lawrence was of course affected by them. In a letter from 1914 he wrote about the work that was to become *The Rainbow* (1915) and *Women in Love* (1920), where he rejected the "old stable ego" of humanist ethical characterization (*Letters* 2:183). We can obviously see the embodiment of this statement in the change of his treatment of the
 20 plot and the characters. These novels no longer take on an aspect of *Bildungsroman* like *Sons and Lovers*, which relates the coming of age of the working class protagonist who searches for answers to the question of life and through various experiences finally departs his own milieu for a metropolis.

25 A *Bildungsroman* is based on the belief in a linear historical view,

human progress and the possibility for the representation of an objective world. Lawrence, like other modernist writers, rejects this line of thinking. Instead he turns to a-historical time connected to the universe, the transformation of the self within this time, and the possibility of an expression of the body that rejects verbal representation. In order to express these things, he had to change his way of composing the story and its narrative style. In particular, his unique awareness of the body as the unconscious gives his novels idiosyncratic features, both in terms of the content and the form.

Lawrence is opposed to Freud's treatment of the unconscious, because the latter limits the unconscious to sexuality and confines it to the representation of the family. In fact, *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) are both books which criticize Freud's psychoanalysis. Unlike Freud, Lawrence regards the unconscious as the flow of desire, which is derived from the unknown or the impersonal forces in the body. The unconscious as the flow of desire constitutes a genuine individuality and if the flow is blockaded, the fulfilment of an individual is repressed. Lawrence stresses that the unconscious resides in the body and reproaches western civilization for going too far towards the intellectual aspects of life, thereby repressing this potentiality of the body.

It is not surprising, therefore, that Deleuze and Guattari appreciate Lawrence's insight that the body and the unconscious are a potentiality of life. They value the body because it produces a multiple kinds of possibilities of life, as long as it does not become fixed at one

point. The whole individual that Lawrence envisioned is the one who follows his/her primal instinct, turning away from the central commandant of the standards imposed by civilization. He/She resists any kind of fixation and does not know where to go in advance because
 5 his/her instinct in the body is bound for the unknown. In *Anti-Oedipus*, they make the following comment on Lawrence:

Lawrence shows in a profound way that sexuality, including chastity, is a matter of flows, an infinity of different and even contrary flows. Everything depends on the way in
 10 which these flows—whatever their object, source, and aim—are coded and broken according to uniform figures, or on the contrary taken up in chains of decoding that resect them according to mobile and nonfigurative points (the flows-schizzes). (351)

15 Lawrence's concept of an individual explains the reason why the characters in his novels oscillate between two poles: the impasse and the perversion. Sometimes their lives end in a tragedy, however, something new is produced in the middle and the nomadic imagination, which does not prevent the flow of life, stimulates the character to
 20 produce it.

The idea of the body as potentiality against the standards imposed by civilization also offers the foundation for the political or ethical subject as well. Timothy Wientzen aptly sums this up as follows:

25 By treating the human as “a sort of complex mechanism

made up of numerous little machines working automatically
in a rather unsatisfactory relation to one another”, he
[Lawrence] argued, enforced socially orthodox habits of
thought and action that undermined the genuine
5 individuality of subjects. But rather than insisting on the
free, radical agency of individual minds, Lawrence
endeavored to imagine new forms of collective life defined
above all by a materially indeterminate body (34).

Lawrentian individualism is often misunderstood as one that puts great
10 emphasis on a separation from society. However, the whereabouts of the
social formation depends on that of individualization. “The genuine
individuality of subjects” based on the desire of the body as impersonal
or non-human forces does not contradict or rather explain how the
social life of the human should be constructed. It is worth noting here
15 that Lawrence continued to seek collective life through the exploration
of a materially indeterminate body.

As Beatrice Monaco says, Modernism as a cultural shift on a
large scale consists of two reactions to the most major and destructive
events of recent history: first, one of initial faith in Enlightenment
20 ideals and second, the subversion of them. Lawrence belongs to the
latter and his political gestures are expressed in his primitivism.

However, primitivism does not always have subversive elements.
Unlike the later period of modernism which consisted of an affirmation
of the new age of mechanization, technology and mass media, the early
25 period of modernism displays a tendency towards primitivism. Monaco

describes this as follows:

In art and literature specifically, these politically motivated impulses encompassed the production of protective political gestures, for example primitivism, that expressed the need to preserve organic life in defense of industrial and technological progress and mass culture, and radical formal experimentation and self-reflexivity as a subversion of realist and imperialist systems of thought and language. (5)

In most cases, primitivism as a nostalgia for the past serves for the preservation of the present, but radical primitivism as a belief in a materially indeterminate body serves for the construction of the future.

The body as a flow of desire reveals the individual's repression in modern society—a theme that could already be detected in Lawrence's early works. Mitchell R. Lewis, defining the desire of the body as the primitive and its repression as the civilized, analyses the primitive nature of the characters in Lawrence's early short stories. He says that they depict the tragic bind between the conscious and the unconscious and the characters are portrayed as those who try to depart from the subject of repression (248). They straggle against civilization which represses individual instinct. Sometimes their primitive yearnings are gratified, even if it is only fleeting and contingent, and sometimes they end in a tragedy. Lewis concludes that what matters in Lawrence's stories is not personal feelings or attachments but “the tremendous non-human quality of life” (251).

In this way, the sense of crisis brought about by the war led

Lawrence to a radical challenge of both the humanist vision of society and the convention of literary engagement. We can see his positioning in Modernism in terms of a “displacement,” where he detaches himself from conventional limits both in his ideas and in his use of language. It
 5 does not necessarily mean that Lawrence invented his own ideal narrative or style. Rather, from the standpoint of “displacement” or “deterritorialization,” what is important is not a successful result, but rather the creative inspiration generated in the ebbing and flowing process in the middle. “Always in transit” or in the middle
 10 characterizes Lawrence’s life and art and there is no desirable end. This process only reaches another stage: his encounter with the racial others which inspires his literary imagination.

Nomadic Imagination

15

Lawrence’s decision to leave England came after a series of disappointments. For example, in 1915, the publication of *The Rainbow* was seized by the authorities and suppressed, ostensibly on grounds of obscenity, though political motives were also possible in that war year.
 20 During the war, Lawrence and his wife Frieda, who came from a well-known German family, were under government surveillance and deprived of their civil rights in England. In 1918, even after the war was over, England remained locked in a war-driven mindset that Lawrence believed was a perversion of the ethics of life. The
 25 devastated state of western civilization caused by the war tormented

Lawrence immensely and the only way to find a way out is displacing himself to another country. Lawrence first left England to travel in Italy and this flight was the beginning of his attempt to find hope outside of Western civilization, as well as to encounter an “other.”

5 From then until his death in 1930 he lived abroad aside from a limited number of brief returns to England, which were always no more than a few weeks.

Lawrence’s “self-exile” from England and subsequent wandering of the world is often seen as his attempt to flee from the concept of
10 community, yet the truth of the matter is more complicated: as we have seen above, Lawrence never really abandoned the “collective.” It is true that he had become disillusioned with the “collectivity” produced by the mechanical habituation of individuals under English society’s industrial systems. This resulted both in and from an individualism
15 rooted in a desire to possess things, yet, it does not mean that Lawrence sought to withdraw into an individualist lifestyle. His wish for community and dreams of a colony of friends were his lifelong quest. It was just after the war had been declared that Lawrence first conceived of the idea that embodies his ideal community, which he called
20 “Rananim.” After many twists and turns, he attempted to transplant this idea to America, which he looked upon as a new world. But this attempt also failed, partly because of his disillusionment with America and partly because of a lack of understanding of the people around him. He never realized his ideal community, but crossing borders expanded his
25 senses, perception and imagination and enabled him to pursue the same

problem through artistic expression. His later works present the obvious opportunity to consider this problem of the relation between aesthetics and politics from a perspective of “displacement.”

According to Carol E. Leon, in his insightful book *The Ethics of*
 5 *Travel: From Marco Polo to Kafka*, Syed Manzoorul Islam outlines modes of travel in the following way:

There are two very different modes of travel. The first, the “sedentary” mode, is a journey along rigid lines, meticulous in its fixing of boundaries and its creating binaries of
 10 essentialist identity. The traveler follows a route of power. The second is the “nomadic” mode that traveler traverses a “supple” line, causing fissures in boundaries of representation firmly entrenched in difference. (Leon 25)

According to Islam, in the ethical sense, only nomadic travel deserves
 15 the name of “travel” because it follows fluid lines and creates fissures in the boundaries of the self and Other. Leon includes Lawrence among those nomadic travelers.

This line of thinking shares much with the notion of “displacement” or “deterritorializaion” in this thesis. “Displacement”
 20 is the act of both physically and mentally fleeing from the territory where western thought resides. The notion of nomadic travelers provides the perspective which takes root neither in the west nor in the non-west and allows the self to transform itself in the face of the other. However, the encounter with the other does not prepare a new
 25 self-definition. Instead it involves the self in the unceasing process of

the conflict with the other and makes one conscious of self-indeterminacy. At this point the characters face an ontological problem rather than a social or cultural ones. This is why Eagleton describes Lawrence in the following way:

5 Despite Lawrence's undoubted 'Englishness,' there is a sense in which these novels belong more to the world of Dostoevsky or Thomas Mann than they do to that of Jane Austen and E. M. Forster. Lawrence is a full-bloodedly 'metaphysical' novelist, and these, in English culture, are
10 rare birds. He is not mannered, civilized or sociable. (*The English Novel* 256)

This also explains why Lawrence's novels do not draw a definite conclusion. They are characterized by the characters' ambivalence and are left open to multiple interpretations. Mary Bryden refers the
15 ambivalence of Lawrence's attitude towards movement and says that "a central distinguishing factor in Lawrence's work is that between moving at the behest of others, and moving towards or alongside others at *one's own* behest" (51). This issue leads to the theme of his last work *Apocalypse*, but it is also present in his "American" novels as well.
20 They deal with the other that disturbs the self and produces the tension between the self and the other and at the same time they seek for a shared value between them. In fact, while Lawrence has ambivalent sentiments toward the Mexican natives in actual life, he highly valued their philosophical and spiritual insight which comes along with bodily
25 consciousness. Lawrence's response forced him to pursue a paradoxical

task and results in bringing him to the ambivalent conclusion. From a
 vitalist perspective, however, it is quite natural because the conflict
 between the self and the other does not occur without resistance from
 the both sides. Yet, it necessarily produces something new, though we
 5 cannot tell what it will be like in advance nor in the end.

For example, *The Plumed Serpent* is one of the novels in which
 Lawrence sought to depict a new collectivity outside England. The
 ending of the story is quite ambivalent and left open to different
 interpretations. Wientzen, pointing out that Lawrence's interest in the
 10 "vitality" of the human body could be read as a response to the political
 problems of the era, reads *The Plumed Serpent* as a work that imagines
 a vitalist mode of social organization (35). His comment offers a
 suggestion for combining the problem of literary imagination and
 political view.²

15 Lawrence clearly presents his utopian vision in *The Plumed
 Serpent*, but at the same time, the novel focuses on the protagonist's
 ambivalence in the face of the other. It is expressed through the inner
 self-dispute of the protagonist which is described in free indirect
 speech. The effects produced by this are often overlooked because the
 20 story appears to be an attempt at logical interpretation of unfamiliar
 things. If this were the case, however, there should be a logical
 resolution or an ultimate reconciliation between the extreme opposites.
 However, the reader is instead presented with the contrary.
 Ambivalence in this novel reveals a very important feature of the
 25 "displacement": that it is not a totalizing attempt. In addition, it is

important to notice that in the displacement process the protagonist's identification is deconstructed. Her self-consciousness leaves behind its logical constitution and begins to submit itself to a consciousness that is greater than that of a human.

5 The short story "The Woman Who Rode Away," which was written between the first and final drafts of *The Plumed Serpent*, offers a much fiercer treatment of this problem. Here, the western self struggles against the other to its own death. In this story Lawrence uses the Indian's creation myth in which they reveal a relation with the cosmos
10 through their naked sensitivity, which constitutes their collectivity. In that mythic world the protagonist enters a state where reason can no longer maintain control over bodily consciousness any more. It is a place in which sensation becomes predominant over mental consciousness and the body over the intellect.

15 As for the strategy of employing the mythic form, Michael Bell says the following:

Modernist writers were almost obsessively concerned with history in a double sense: they were concerned both about what was happening in their world and with the nature of
20 historical understanding as such. The mythopoeic basis of history has several very different aspects but it importantly includes an underlying recognition of the projective nature of all historical meaning. ("The Metaphysics of Modernism"
15)

25 Thus, with its controversial plot, "The Woman Who Rode Away" is

Lawrence's response to his contemporary history. In the form of the mythical parable, reality is to be invented, rather than represented, through the writer's imagination. This imagination is the product of his physical and mental displacement, so it can be called nomadic
 5 imagination.

Some critics apply the genre of magical realism to this kind of literary invention in Lawrence works. For example, Jamie Jung Min Woo regards Lawrence's Mexican novels, *The Plumed Serpent*, and more especially of the first version, *Quetzalcoatl*, as a seminal work of
 10 magic realism. She says that "writers such as Carlos Fuentes and Octavio Paz, whose influences on this genre were immense, have referred to Lawrence as one of their literary predecessors" (187). She points out that Lawrence's postcolonial novel focuses not only on the imperialist Spanish culture of Mexico but also on indigenous traditions
 15 and religion; it is the juxtaposition of the real world and the mythic world of ritual that creates a magical sense. At the same time, the local and the transcendent or universal are woven together.

Along this line of reading, Dorothy J. Hale also relates Lawrence to Salman Rushdie in terms of their views of fiction:

20 The continuity of the aesthetics of alterity across the twentieth century . . . can be illustrated if we juxtapose Salman Rushdie's and D. H. Lawrence's thoughts about fiction. Rushdie, like Woolf, attributes to the novel an interanimating aesthetic spirit. The novel's generic capacity
 25 for depictions of relationality, its refusal to place any "one

set of values above all others,” makes the novel for Rushdie the most socially important genre and the most vitally transformative: “Can art be the third principle that mediates between the material and spiritual worlds; might it, by
 5 ‘swallowing’ both worlds, offer us something new – something that might even be called a secular definition of transcendence?” And his answer is yes (Salman Rushdie, “Is Nothing Sacred?” 420). D. H. Lawrence would agree. He regards the novel’s performance of irreducible relationality
 10 as its only generic “law” and believes as well that the fulfillment of this aesthetic law establishes an animating connection between the material and spiritual worlds (Lawrence, “The Novel” 183). (14)

Relationality between the material and spiritual worlds is the most
 15 distinct feature that Lawrence and Rushdie or other magic realist writers share. It is termed, as Leon describes about Rushdie, as “the interplay of actual and imaginary places/spaces” (Leon 36). And it is especially Lawrence and Rushdie who share the nomadic or exiled imagination. Lawrence’s urge to travel is inseparable from his quest for
 20 a space where magic is still in power. His quest began in his early years, but it is through his geographical displacement and nomadic imagination produced by it that he is more convinced with qualities of his quest. Indeed, most of his essays on the art of the novel were written during or after his sojourn in America. In his 1925 essay “The
 25 Novel,” Lawrence says the following:

The man in the novel must be “quick.” And this means one thing, among a host of unknown meaning: it means he must have a quick relatedness to all the other things in the novel: snow, bed-bugs, sunshine, the phallus, trains, silk-hats, cats,
 5 sorrow, people, food, diphtheria, fuchsias, stars, ideas, God, tooth-paste, lightning, and toilet-paper. He must be in quick relation to all these things. What he says and does must be relative to them all. (183)

In a quick relatedness, he does not assume any hierarchy between the
 10 things; rather from toilet-paper to God, all of them are presented as elements of the substance of the universe. This strategy also holds true for magical realist writers.

This perspective of relatedness is different from the relativism found in realist novels which Eagleton describes as follows: “the realist
 15 novel quite often throws its weight behind a particular way of seeing the world, but it is ‘relativizing’ in its very form. It shifts from one perspective to another, hands the narrative to various characters in turn, and wins our sympathy for cases and characters we find discomforting by bringing them so vividly alive” (*The English Novel* 6). Lawrence’s
 20 belief in relatedness does not deny the different perspectives among the characters and sometimes his novels are said to be polyphonic, but rather it places a greater emphasis on the life of an individual who is undergoing a process of change by being affected by his or her surroundings. This process is more of absolute for Lawrence rather than
 25 relative. Therefore, we sometime find in Lawrence’s novels something

tenacious or importunate.

Language, the Body, Society

5 In 1925, Lawrence decided to go back to Europe because his
physical condition was worsening. He did not want to stay long in
England, however, and subsequently moved to Italy. His geographical
movement since then was not so dynamic, but he became a “voyageur
immobile” as Deleuze puts it. He travels “in space or in other systems
10 that aren't necessarily in exterior spaces” (Deleuze, *L'Abécédaire* V).
Lawrence made “a spiritual voyage effected without relative movement,
but in intensity, in one place.” He spent his last four years in such
“immobile intensities.”³

 In Italy Lawrence abandoned his creed for “leadership,” probably
15 because he saw a rising Italian Fascism and had no sympathy with it.
Instead he undertook the problem of intimacy, as he states in a letter:
“The hero is obsolete, and the leader of men is a back number. . . . The
leader-cum-follower relationship is a bore. And the new relationship
will be some sort of tenderness, sensitive, between men and men and
20 men and women. . .” (*Letters* 6:321). If we characterize Lawrence’s
extensive experience of wandering the world as the encounter with “the
spirit of place,” we can term his intensive experience of exploring the
body through language as his contact with “the spirit of the body.”
Although his exploration of the latter already inhabited his works from
25 the beginning of his career, it is culminated in the publication of his

very controversial novel *Lady Chatterley's Lover* late in his life.

Most modernist writers break with the traditional ways of using language and recompose it so that they can create something new that goes against convention. This act can be deemed ethical as well as
5 aesthetic because the author seeks to make the anomalous appear in normality. Among the modernists Lawrence's experiment is to be found an "alternative materialism" which can be associated with vitalist philosophy. Here, Wientzen observes: "[f]or them [vitalists], matter itself exhibited a deep intransigence to the total domination of
10 conditioned reflex. Jane Bennett⁴ has called this aspect of vitalism 'a commitment to the indeterminacies of material causality—a philosophical faith in indetermination'" (38). Lawrence came to the same conclusion through his reading of pre-Socratic philosophy, which offered him a philosophy of nature before the Enlightenment in Europe
15 and the source of the pagan world view.

Lawrence designates the indeterminacy of material causality as "the unknown," "the Holy Ghost" or "the mystery of life." His emphasis on the instinctual body is derived from his belief that we cannot feel the mystery of life only through the instinctual body. The body as
20 material functions as the foundation of human consciousness. In his period of "immobile intensities," he explored this problem in much greater depth in the relationship between men and women. Naturally this exploration includes the problem of sex and sexuality. Despite the fact that Lawrence is usually viewed as the advocate of the liberation of
25 female sexuality, he is not concerned with a feminist notion of

liberation but rather opposed to such ideas. Nevertheless, Lawrence's emphasis on the instinctual body is also his most political gesture because he regarded it as the foundation of collectivity in his utopian society and "Tenderness" between man and woman is the starting point
 5 to reach it.

Tenderness discloses a new relationship between humans.

Lawrence explains in "The Future of the Novel" (1923) that the job of the novel is "to present us with new, really new feelings, a whole new line of emotion, which will get us out of the old emotional rut" (155).
 10 By means of formal devices and new usage of language, he tries to resist a completely intellectualized knowledge of life. Lawrence wants words to express new feelings derived from the body, but not for them to be reduced to clichés. Clichés only express old emotional ruts. In "Morality and the Novel" (1925), too, Lawrence says that "morality in
 15 the novel is the trembling instability of the balance" between man and his circumambient universe (172). Immoral action is the novelist who "presses his thumb in the pan." It is the novelist's predilection that he should bring about stability to "the delicate, forever trembling and changing balance" (172). Lawrence's novels do not seek
 20 pre-established harmony at all. For that reason the characters oscillate between the two opposites and usually their enquiries are not resolved. What is more important than the resolution in his novels is how the characters always move toward "the unknown" and discover new feelings. Language is selected to express their connection to this other
 25 dimension of life, which Lawrence designates "the fourth dimension."

In *Lady Chatterley's Lover*, Lawrence tries to recognize and write the female body in the fourth dimension by making use of the materiality or physicality of language. More precisely, he employs repetition, sound, rhythm, rhyming and the unconventional connection
 5 of words to achieve this effect.

In addition to this technique he uses the dialect of mining community which he knew very well. Sandra Gilbert, by comparing Lawrence with T. S. Eliot, indicates that “sentences like Lawrence’s brusquely colloquial imperatives (“Get your bodies back!”) could have
 10 no place at this public podium” in which T. S. Eliot “presented himself as an avatar of ideas both High Church and High Culture” and identifies Lawrence as “frankly proletarian” (15). Yet, it is Lawrence’s working-class background that enables him to sense the physicality of the dialect.

15 In the mining community, Lawrence encountered the naked bodies of the miners, the dark space under the ground and the intimate relationship among miners. In his 1929 article “Nottingham and the Mining Countryside,” Lawrence writes about his earliest memories in his hometown. In his description of the mine, we notice many familiar
 20 words found throughout his works: dark, naked, instinct, intimacy, intuitional, contact, touch and real. They are the words Lawrence gained through “the spirit of place” of his childhood’s circumstances and regained their physical and somehow mystifying meanings for him in his later years. In this way, Lawrence’s language of the body is
 25 displaced from realist representations to expressions which are

designed to convey a new perception of reality.

When Lawrence thinks at the threshold between the body and language, the material and the spiritual, history and the universe, he necessarily needs a new literary form. In *The Escaped Cock*, he needed
 5 a method of mythopoeia to relate a new kind of salvation to the reader. This novella, which depicts another version of the Resurrection of Jesus, results in a challenge to the notion of “humanity.” Lawrence’s “antihumanism,” however, does not automatically means misanthropy, but rather it signifies an attempt to reexamine the term “humanism.”

10 Paul Sheehan, in discussing the literary lineage of present-day antihumanism, writes:

Antihumanism is an engagement with the being that has come to masquerade as ‘human.’ It aspires to locate the human within the ‘human,’ the emergent entity after it is
 15 shorn of the metaphysical and axiological assumptions accreting around the name, the *a priori* category, the self-legislating entity that is the ‘human.’ (20)

He takes Lawrence as an example of the literary lineage of antihumanism and says in the following:

20 Lawrence deploys narrative disjunction—stark, unexpected breaks between events—to convey his alter-ego’s yearning for posthumanist transcendence; as if the story itself were straining to break free of the causal-liner straitjacket of narrative logic. (16)

25 This is of course a movement of “displacement” or “deterritorialisation”

to get out of traditional “humanism.”

Lawrence’s last work, *Apocalypse*, takes on this problem of new salvation in terms of the relation between the individual and society. For Lawrence, the modern tragic situation is the bind between a social
 5 self as the conscious and a true self as the unconscious. His aim is to bring about new salvation that would prevent an individual from collapsing into the idealism of the modern social order or political movements, either capitalist or communist. The possibility of its embodiment may lie in some kind of anarchic individualism,⁵ but we
 10 cannot identify Lawrence’s attempt as any political organization. Instead, it should be considered as a retrieval of awareness through the instinctive body into human consciousness, individual or collective.

Bryden, citing from Deleuze’s preface to Lawrence’s *Apocalypse*, describes this as follows:

15 It would be tempting to describe the central division as being that between the individual and collectivity. Yet any such contrast would also be insufficient, as Deleuze realizes when analyzing Lawrence’s late work *Apocalypse*. . . The individual is not so much opposed to the collectivity in
 20 itself; it is individual and collective which are opposed to each other as with two different parts of the soul. (52)

Lawrence tries to deconstruct politics to introduce the instinct body of an individual to the foundation of the collectivity.

Apocalypse is often compared with Nietzsche’s *Ecce Homo* or *The*
 25 *Antichrist* in terms of its passions and idiosyncrasies. In this book

Lawrence criticizes the historical degradation of Christianity,
 especially the judgment of God, which determined to carry western
 civilization in the direction of the rejection of the body. In opposition
 to that, Lawrence constructs his vision from his consideration of
 5 pre-Socratic or pagan versions of a philosophy of nature which places
 an importance on imagination through the body rather than on logic in
 the mind. Lawrence's social vision has been described as absurd, even
 fascistic, by his critics and it is true that he rejects conventionally
 definable political views, but he does not deny social vision itself. He
 10 deconstructs the idea of politics by presenting an individual as an
 open-ended process of fulfilment. The whereabouts of our future is
 indefinable and changeable, but it should follow the desires of life.

Map of the Project

15

As mentioned above, this thesis deals with the period after
 Lawrence left England and lived in self-exile in various parts of the
 world. The works that are analyzed in greater detail are selected from
 the three above-mentioned standpoints, though actually they are all
 20 inseparable from one another. The first two chapters focus mainly on
 the geographical displacement and concern the problem of the racial
 other. Each of them is considered in relation to the ideas of Susan
 Sontag and Alphonso Lingis. The next three chapters explore the
 principle of Lawrence's artistic vision both in verbal and visual arts.
 25 There is a particular focus on the representation of physicality and its

political implications are considered through an examination of Giorgio Agamben's and Deleuze/Guattari's philosophical ideas, which are superimposed on the plot, characters and the interpretation of words. The last chapter seeks to clarify Lawrence's ethical and political
 5 attitude in his last essay.

"The Woman Who Rode Away" in Chapter 1 follows the journey of the protagonist, a white woman who leaves the white community to travel to an Indian village only to be sacrificed in their ritual. Her anticipated death is interpreted as an assassination of the western way
 10 of thinking or western values, to use Susan Sontag's term, and the chapter examines how Lawrence prepares this assassin. He brings the possibility of a religious sensibility of the aboriginal American into literature in order to oppose to European civilization and uses the mythical parable to convey the protagonist's sensations of crossing the
 15 border between civilization and the primitive, the conscious and the unconscious, or rational thought and pre-thought. Accordingly, it is argued that the geographical displacement in the narrative is accompanied by the displacement of the self.

Chapter 2 considers the problem of the other in *The Plumed
 20 Serpent*, from the perspective of Lingis's concept of "foreign bodies." In this novel, Mexico, its people, the religious leaders, Ramón and Cipriano, all of them are foreign bodies which show the protagonist a new mode of thinking that is hard for her to accept without resistance, yet nevertheless they force her to respond. Through the descriptions of
 25 the protagonist's ambivalent attitude towards the foreign bodies and the

new collective vision presented by them, we investigate the problem of the “imperative of others”. Lingis’s concept provides a way to see Lawrence’s communal vision as a realistic one of shared existence with the other, not as that unrealistic fantasizing that many critics have
 5 claimed.

Chapter 3 explores the problem of the relation between the body and language in *Lady Chatterley’s Lover*. The aim of this exploration is to read *Lady Chatterley’s Lover* in terms of the political implications connected to the presentation of the body as impersonal, separating it
 10 from the concepts of individual identity and female subjectivity. In his exploration of the nature of the body, Lawrence employed many impersonal expressions, which correspond exactly to the aspects of the body as it exists as matter. At the same time, these very expressions are, in turn, based on the materiality of language. Lawrence’s endeavor
 15 raises the paradoxical problem of verbalizing the body which resists being verbalized. By using Agamben’s argument of bios and zoé in *Homo Sacer*, namely, that at the threshold of the body and language arises a “voice,” which always resists being appropriated by power, that is, logos, I argue that Lawrence’s endeavor to restore the “voice”
 20 contains a political implication contrary to Foucault’s accusation that Lawrence had created one of the deployments of power as it relates to sex.

Chapter 4 takes up Lawrence’s last novella *The Escaped Cock* and explores how an alternative concept of salvation is embodied in the
 25 retelling of the Christian myth. In this novella Lawrence replaces the

Christian resurrection with that of the Isis-Osiris myth and presents the resurrection of the protagonist as a physical union with a pagan woman.

After she becomes pregnant, he decides to leave her and “flees”. This new plot can be regarded as Lawrence’s attempt to against
 5 mind-centric morals. He substitutes humanistic morals for an ethics of nature. To demonstrate what possibility “fleeing” has, it should be understood in regard to Deleuze and Guattari’s concept of “the line of flight.” Materials have the power to transform themselves into something new, something different from themselves, so the
 10 post-modern notion of flight can be implied in this belief in materiality: fleeing from being fixed and fleeing toward new possibilities for life.

In Chapter 5, the focus is shifted to a consideration of Lawrence’s artistic vision. He painted many pictures, especially nudes,
 15 and this chapter, by using Agamben’s concept of “nudity,” examines these works from the perspective of the act of disclosing “naked” sensibilities. The argument will show how the artistic vision of Lawrence is based on the belief in the materiality of the objects depicted and how vitality or spirituality is revealed both in visual and
 20 verbal arts. Lawrence aims to liberate the sensibilities of his characters from the control of the intellect and find new feelings and new sensations in the physical responses of the body. This act of disclosing “naked” sensibilities is not intended for the liberation of sexuality but rather, more than that, for “the deactivation of the theological or
 25 conceptual apparatus of western metaphysics,” to use Agamben’s

words.

Finally, Chapter 6 approaches Lawrence's last work, *Apocalypse*, as a book that combines aesthetics and politics. In this book, Lawrence discloses how the *Book of Revelation* of St. John is a composite of
 5 multi-layering, at the bottom of which hides ancient pagan thought with its proper cosmic view. Lawrence reveals the way in which the Jewish people's resentment transformed this book from the celebration of life on the earth to the final triumph of Jewish people in the hereafter, by introducing the procedure of "the judgment of God." In his discussion,
 10 Lawrence uses the distinction between allegory and the symbol and considers this problem in the context of rhetorical devices. To investigate the problem along this line, this chapter examines the two meanings of the word "organism" which represents "life." One is an inclination to connect with anything outside and the other is an
 15 inclination to totalize and organize many different elements. They are shown as the distinction between the symbol and allegory. The latter way of thinking causes various problems in modern society from despotism to capitalism to war. In this way, Lawrence's last work connects the problem of politics to that of rhetorical devices.

20 Lawrence's later works reveal his responses to his contemporary history. His emphasis on the instinctual body over the superiority of the intellectual mind and his affirmation of the nomadic flux of desires of life brought him to a life that was always in transit. At the same time this inclination gave him the vitality to commit an unceasing
 25 exploration of literary form, language and style. Reader's responses,

however, were poles apart. Carl Krockel, introducing the reputation of Lawrence in the Modernist period, writes as follows:

E. M. Forster commented at Lawrence's death that he had
still not found "his own public"—the "general public"
5 thought him improper and did not read him, while "a special
public" regarded him as a god but could not agree upon how
he should be worshipped. . . . They could praise his
"imagination" and "genius," but not his artistic method. (6)

This thesis is an attempt for us to become "the reader to come" of
10 Lawrence by rereading his works from the perspective of our own day.

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Chapter 1

Madness as a Means:

Lawrence's "Thought-Adventure" in "The Woman Who Rode Away"

5

Introduction

In her 2003 acceptance speech at the Peace Prize of the German Book Trade, Susan Sontag said that D. H. Lawrence appropriately divined America's role on a Europe-destroying mission. She cites some passages from his essay *Studies in Classic American Literature*, which she designates as "the most interesting book ever written about American culture,": "You can never have a new thing without breaking an old. Europe happened to be the old thing. America should be the new thing. The new thing is the death of the old."¹ Sontag designates the role of America observed by Lawrence as the antithesis of Europe as "an *assassination* of European values and European power" (Sontag 2, emphasis added). This perspective is fully reflected in Lawrence's "American" novels, and in particular the short story "The Woman Who Rode Away" best exemplifies the fierce characteristics of this practice.

The ending of this story, wherein a white woman becomes the victim in an Indian ritual, is a controversial one and has consistently been the target of the various attacks, from a perspective of gender politics to those related to postcolonial discourse. This study, using some of the achievements of those previous studies as a context, aims to analyze this short story from the perspective of the "*assassination* of

European values” and examine the literary technique which enables Lawrence to express this in the form of fiction. The key point here is the term “thought-adventure,” which can be paraphrased as an attempt to go beyond the limitation of a western way of thinking. Lawrence says
 5 in his essay that “man is a thought-adventurer” and continues:

The blood also thinks, inside a man, darkly and ponderously. It thinks in desires and revulsions, and it makes strange conclusions. . . . My blood tells me there is no such thing as perfection. There is the long, endless venture into
 10 consciousness down an ever-dangerous valley of days.
 (“Books” 198)

“Thought-adventure” can be applied, not only to the symbolic meaning of the actual adventure of the woman, but also to the author’s literary experiment to search for a suitable form for the content. In
 15 other words, a thematic issue is turned into a formal one at the point of “thought-adventure.” It is also argued how primitivism, one of the characteristic of Modernism, is transformed into a Lawrentian version, for the adventure into a “savage” land both in literary and figurative sense is historically a modernist one and should be examined in that
 20 context.

Lawrence arrived in America in 1922 by the invitation of Mabel
 25 Dodge Luhan. She organized an artist colony in Taos, New Mexico and

was married to an Indian. She wanted Lawrence to write about the Indians in Taos and offered him patronage. Lawrence stayed in America and Mexico for about three years and wrote his “American” novels during that period. “The Woman Who Rode Away” was one such work, written in 1924 and published the next year. As mentioned above, this story is considered to be offensive to those who believe in western values, especially women’s independence, because of the elements of mocking them.

A young American woman from Berkeley, California is married to a Dutch man who is twenty years older than she and possesses a silver mine near the Sierra Madre in Mexico. She thought this marriage would prove to be an adventure, but it was, instead, a bitter disappointment. After moving to Mexico, she finds that life with her husband lacks something that would exalt her spirit. Day by day her curiosity about the wilderness and the people living there increased until one day, reaching the end of her tether, she decides to set out on horseback alone for the villages where the most sacred Indians live. After three-days of severe trekking in the mountains, she arrives there and says to the Indians that she came here to know their god. They confine her in a dark room of one of their adobe houses and give her their sacred drink. By its psychoactive effects, she gradually loses her will. At last it is determined that she is to be sacrificed to their god in order to retrieve their sun which was usurped by the white people.

In modern western society, the disintegration of the self or the loss of free will has been taken as a catastrophe, but Lawrence makes

his protagonist experience it without hesitation and gives her a physical death in the end. This shocking ending invites many interpretations. First, from the feminist side, starting with Kate Millett, came the harsh attacks against Lawrence's treatment of woman. They regard the ending
 5 as the reflection of Lawrence's misogynist disposition, who wants to make women subject to men's phallic power. They even identify the death of the woman as his attempt at revenge against women. It cannot be said that their claims are entirely unfounded because we have biographical information that Mabel, one of the modern independent
 10 white women who became infuriated over this story, believing herself to be the model for the protagonist. In another example from more recent studies along this same line, Sheila Contreras combines the problem of gender with that of the racial other and considers how the subjection of woman to man is realized through the vile image of the
 15 Indian man.

Another variety of interpretation concerns the proper problem of the racial others. In earlier criticism of this problem, we see a number of critics who tend to accuse Lawrence racism, pointing out his flawed knowledge of the Indian's history and culture or finding his use of
 20 words to describe the Indian, such as "dirty," "savage" or "inhuman," politically incorrect from a postcolonial perspective.² However, in more recent studies, this postcolonial perspective has developed in additional directions, with many of them focusing on the problem of otherness. For example, Neil Roberts interprets the story as a
 25 representation of "a crises of otherness", regarding the ending as an act

of “quixotic desperation” (111) in dealing with it. Romy Sutherland compares Lawrence’s “The Woman Who Rode Away” with the Australian film *Picnic at Hanging Rock* ³ and finds in their common theme of “chaste sacrifices,” a shift from “colonial anxieties about indigenous violation of white women” to “the anxieties of a colonial people regarding *their own* violation of an indigenous world” (250). Whether we interpret the ending of the story as a revenge enacted by the indigenous world or as an anti-colonial atonement by the colonial settlers, it is crucial to examine Lawrence’s attitude toward
 10 “otherness.”

This study, by following this argument of otherness and regarding Lawrence as an anti-colonist, focuses on his exploration as a “thought-adventure” both in the content and the form. The symbolic meaning of the story is interpreted in parallel with a protagonist’s
 15 actual adventure into the aboriginal land and people. If we consider this adventure in terms of an encounter with *the Other of thought*, her death can be comprehended as the same kind of *assassination* of a western way of thinking or western values as to which Sontag refers. From this perspective, “madness” can be seen as a means to fulfil this task. It may
 20 sound odd to say that “madness as a means” is not irrelevant to Lawrence’s anti-colonial sentiment, but first we need to examine the context where this does have relevance: the Lawrentian version of primitivism.

Marianna Torgovnick states in her *Gone Primitive* that many
 25 modernist writers exploit the images of the primitive as an alternative

of western civilization in order to revive the West. Lawrence is one of these, and she concludes that “for Lawrence, as for Conrad, the primitive Other . . . must be processed and reprocessed as a potential sign and symbol for the self” and for them “the conditions for a genuine
 5 receptiveness to the primitive Other do not exist” (171). However, as Neil Roberts points out, “if this is so, Lawrence’s claim that otherness is a genuine encounter with an unknown reality must be invalid” (*Travel* 21). In order to evaluate Lawrence’s alternative vision ahead of the times, we must examine how Lawrence responds to the relationship
 10 between western and primitive societies in his time, through his actions, statements and artwork. We will begin with a brief look at his biographical material and his essays, and then go on to a much closer examination of the text.

New Mexico, especially Santa Fe, was a central tourist spot at the
 15 time when Lawrence stayed. Since the start of Santa Fe Railway’s operation in 1890s, many people, including artists and writers, were attracted to the Southwest with its culture, beautiful landscape and dry climate. Local people, for example the Fred Harvey Company, profited from this and began to promote the place as a tourist attraction. They
 20 prepared many tours to see Indian culture, such as the highly publicized Hopi snake dance. Those tours were called the “Indian Detour” because companies offered them as side trips for those who came from the east coast to California. This naming reflects well the atmosphere of those days. It should be noted here that it was the allure primitivism that
 25 attracted many people to the Southwest.

“Primitive” is the word to describe the way of life prior to modern times, but in fact the notions of primitive and modern are complementary to each other: a gaze upon primitive society reveals the way modern society understands itself. Such a gaze, on the one hand, betrays a hierarchical attitude toward primitive society, in which it is viewed as an uncultivated and inferior mode of living in the progressive human history. On the other hand, this gaze idealizes the primitive as the nostalgic, preindustrial figure. In both cases, primitivism is the modernist-specific yearning for pure culture, and it can be said that white people “rediscovered” Indian culture as the “primitive” which embodied what they had lost forever. In modernism the Indian culture was appreciated from an aesthetic perspective and popularized by the artists and collectors who were attracted to its exotic features. Mabel Luhan is obviously one of those who stand at the forefront of this campaign, whose treatment of Indian culture Lawrence perceived as the exploitation of their spirit.⁵

In addition to aesthetic acceptance, more intellectual interests arose from anthropologists, such as Franz Boas or Claude Lévi-Strauss. They do not see primitive society according to the progressive line of human history, but instead regard it as society that is just constituted through different social and mental formations from those of Europe, and accordingly claim that we cannot conclude that they are inferior to Europe. Their stance, well known as cultural relativism, regards the primitive others as the object of their scientific studies. We need to characterize Lawrence’s stance, which is neither aesthetic nor

intellectual, by identifying the distinguishing features found in his reaction to the events taking place at that time.

We can see Lawrence's response to the idea of primitivism as the object of tourism in his letter, in which he is opposed to making a show
 5 of cultural differences, saying that "the south-west is the playground of the white American" (*Mornings in Mexico* 187). Although it is from a retrospective viewpoint, in his later 1929 essay "New Mexico," he also criticizes civilization's violent behavior as follows:

That is New Mexico wrapped in the absolutely hygienic and
 10 shiny mucous paper of our trite civilization. That is the New Mexico known to most of Americans who know all about it. But break through the shiny sterilised wrapping, and actually touch the country, and you will never be the same again.
 (176)

15 It is noteworthy that the primitive for Lawrence is closely linked with materiality of the aboriginal land or place. The land betrays its true materiality which appeals to the senses, only when stripped of the veil of civilization, or, more concretely, seen not by an intellectual and analytical mind nor as an object of the economy from a capitalistic
 20 perspective. Only then is the connection between human and land disclosed as a starting point of thinking through a certain physicality or materiality.

Lawrence already articulated similar views concerning land and place as early as his 1914 essay "Study of Thomas Hardy." The
 25 following passages talk about tragedy in Hardy's novels, where his

characters, while preserving their real selves, cannot reach fulfillment in conventional society. Instead they are forced to leave it and end up wandering into the wilderness for liberation, but eventually dying.

Lawrence concludes:

5 What is the real stuff of tragedy in the book? It is the Heath.
 It is the primitive, primal earth, where the instinctive life
 heaves up. . . . Egdon whose dark soil was strong and crude
 and organic as the body of a beast. Out of the body of this
 crude earth are born Eustacia, Wildeve, Mistress Yeobright,
 10 Clym, and all the others. . . . The Heath persists. . . . Here is
 the sombre, latent power that will go on producing, no
 matter what happen to the product. (25)

Here Lawrence relates the primal instinct from within the characters to the impersonal power of the earth from which they are issued.

15 Conventional society tries to repress or tame such power, thus Hardy's
 characters die as the consequences of the repression of primitive
 instincts. From this emerges the tragedy in Hardy's novels. The
 primitive passions of the characters are closely connected to the land's
 latent power. Landscape, climate, flora and fauna are the elements
 20 which have a great physical influence on those who live in that space in
 terms of their way of thinking or feeling.

 What is important here, however, is that this kind of perspective
 is likely to lead to the championing of localism, nativism or
 nationalism. In Lawrence's case, subjection to the latent power of the
 25 soil has nothing to do with the constitution of local or national identity.

This is proven by Lawrence's attitude toward the policy which would result in the appropriation of the Indian's land. In 1922, New Mexico senator Holm Olaf Bursum proposed a bill in Congress that legitimized land claims of non-Indians who had resided for some time on Pueblo
5 lands. It was to allow the white people to confiscate the Indian's land legally, thereby destroying their culture which they had enjoyed for thousands of years. According to Julianne Newmark, Lawrence was the only British writer who petitioned against this at that time. However, Lawrence's motives were not political, even if openly states his
10 political opinion. Lawrence is primarily interested in their primitive religious sensibility for the tremendous unknown forces of life.

As Mitchell Lewis explains in his essay,⁴ Lawrence's inclination to this kind of primitivism was nurtured by his reading of scientific writings, but the more he read, the more he was convinced that he
15 should proceed based on intuition. He found in the primitive a different insight of life from scientific interpretations. Lawrence's primitivism is closely related to the materiality of the aboriginal land and the religion of the Indians who live there. He highly values their religious experience as an immediate contact with their surroundings. His actual
20 reaction to both New Mexico and Mexico was typical of his sensibility. In his 1929 essay *Mornings in Mexico*, his statements demonstrate that Lawrence's primitivism is not a sentimental one at all, and instead he considers the implications for European civilization:

The Indian way of consciousness is different from and fatal
25 to our way of consciousness. Our way of consciousness is

different from and fatal to the Indian. The two ways, the
 two streams are never to be united The consciousness
 of one branch of humanity is the annihilation of the
 consciousness of another branch. That is, the life of the
 5 Indian, his stream of conscious being, is just death to the
 white man. And we can understand the consciousness of the
 Indian only in terms of the death of our consciousness. (61)

For Lawrence America as a new world means a paradoxical imperative
 to save Europe by killing it. Next we will go on to the text to see how
 10 Lawrence represents this religious sensibility of aboriginal people in
 the form of fiction with his own vocabulary and unique style of writing.

2

15 Lawrence needed to employ the form of a kind of parable in order
 to convey this message to the reader. J. Hillis Miller, showing the
 characteristics of all works of literature as parabolic, writes the
 following:

All parables, finally, are essentially performative. . . .
 20 Parables do not merely name the ‘something’ they point to
 by indirection or merely give the reader knowledge of it.
 They use words to try to make something happen in relation
 to the ‘other’ that resonates in the work. They want to get
 the reader from here to there. They want to make the reader
 25 cross over into the ‘something’ and dwell there. (ix)

Miller identifies the words “something” or “other” as a meaning of “symbolic action” in literature in general, but his definition of parable is especially applicable to this tale. Lawrence’s narrative strategy is not to provide the reader with a reasonable explanation or play upon
5 their sympathy, but instead to move the reader from here to there—to experience the protagonist’s border crossing.

In order to construct the space of fiction, Lawrence borrows from the Indian’s creation myth, which is based on the sun as the male principle and the moon the female one. Myth is a literary form that
10 began as allegorical description of nature and was created through the imagination of people living in a particular place. Accordingly, it is closely linked to both the materiality of the land and the spirituality of the people. In fact, the Indian creation myth tells us how their imagination about their remote past and the creation of their own values
15 are influenced by geographical features, the climate or the natural phenomena of that place. The Lawrentian term “the spirit of place” is in perfect accord with this process.

To employ the form of mythic parable means that the whole story is presented in the frame of aboriginal American spirituality. It is not a
20 story that depicts the psychological adventures of the protagonist or the realistic representation of life and culture of the Indians. Therefore, the protagonist does not have a proper name, nor do the Indians. They are all allegorical beings, depicted as an essence extracted from what the author read in books and saw in person. It is true that the characters are
25 stereotyped ones, but such characterization is more effective in the case

of a parable as allegorical meaning is transmitted through the stereotyped characters. Rather than representing real persons, they are the embodiments of different ideas. The woman is an individual who is self-conscious, confident and a little foolish. The Indians are
5 blood-conscious, collective and religious. For example, a story of a young Indian's experience in the United States working as a laborer would show the actual treatment of the Indians at that time, but this aspect of reality is not developed in this tale.

At first the story seems to be narrated on a more or less realistic
10 level, with descriptions of an ordinary white woman, where time and space are specified, but soon it becomes wholly enveloped in the ambiguity of the Indian myth. This shift occurs along with the description of the actual process in which the woman leaves the white community on horseback for the wilderness. At the beginning of the
15 story, the narrator describes the woman's marriage: "She had thought that this marriage, of all marriages, would be an adventure" (39). But soon after that the reader is informed that she is disappointed with it. Life with her husband is far from adventurous and she feels a sense of disillusionment. Her husband's friend's talk about the wilderness and
20 the Indians who live there prompts her to embark on a "real" adventure. One day, while her husband is away, she sets out alone on horseback in search of the Chilchui Indians. "She felt it was her destiny to wander into the secret haunts of these timeless, mysterious, marvelous Indians of the mountains" (42). Her enthusiastic but reckless action is
25 described as "a foolish romanticism more unreal than a girl's" (42). We

can see here Lawrence's bitter criticism of the white people who think of coming into contact with Indian culture only in terms of a kind of entertainment.

She sets off from her home without waving her son farewell.

5 "[W]hen she had ridden about a mile, she left the wild road and took a small trail" (43), and she enters into an unfamiliar land. "Curiously she was not afraid" (44), but during the trek over some steep mountains and rocky places, her consciousness gradually loses its clarity. The atmosphere surrounding her drives her mad. This impression is
10 conveyed to the reader by the fact that the deeper she enters the wilderness, the more often the word "death" appears in the text.

It was very cold before dawn. She lay wrapped in her blanket looking at the stars, listening to her horse shivering, and feeling like a woman who has died and passed beyond. She
15 was not sure that she had not heard, during the night, a great crash at the centre of herself, which was the crash of her own death. Or else it was a crash at the centre of the earth, and meant something big and mysterious. (44)

At the same time, she also loses her own will as if possessed by
20 something uncanny.

And now, as she neared, more or less, her destination, she began to go vague and disheartened. . . . Her horse plodded dejectedly on, towards that immense and forbidding mountain slope, following a stony little trail. And if she had
25 had any will of her own left, she would have turned back, to

the village, to be protected and sent home to her husband.

But she had no will of her own. (45)

In addition to these passages, various expressions are frequently used, such as “she knew she was dead” (48), “she aware that she had
 5 died” (49), or “beyond herself” (55). The descriptions of this journey show that she is going to cross the boundary which marks the reason-controlled zone of Western civilization into another dimension of life. She feels a premonition of her own real death, but strangely enough she does not fear it. Rather she feels “a slight thrill of
 10 exultation” toward her powerlessness (48). We can see the same perverted feeling as depicted in Sutherland’s comparison with *Picnic at Hanging Rock*, in which the protagonist feels both awe and ecstasy toward the aboriginality of the land which lures in the white woman.

The uncanniness of the land is also reflected by the expressions
 15 of the Indians living on it. As mentioned above, some critics point out that Lawrence employs the typical colonialist expressions that were widely used at that time. From the postcolonial perspective, they claim that attributing uncanniness to the Indians may lead to the exclusion of them as the other. It would be rash to conclude, however, that Lawrence
 20 could not overcome the colonialist mentality typical in those days. Critics must remember that the tropes in the parts narrated from the perspective of the protagonist, that is, a white young woman, do not necessarily reflect the thought of the entire work. In addition, Lawrence uses the Indian myth, but does not mystify their actual lives.
 25 In this sense, it is irrelevant to accuse Lawrence of appropriating

Indian culture, as is found in Edward Said's argument in *Orientalism*:
 "to transmute living reality into the stuff of texts" (86). Instead it
 would be better to see how the protagonist's perspective toward the
 Indian changes over the course of the narrative. Identifying this change
 5 will reveal how the motif of the Indian's religious sensibility is
 internalized in the form of mythic parable.

At the beginning of the story, the words such as "timeless,"
 "mysterious" and "marvelous" are used to describe the Indian and
 through them it is shown that the Indian exists only as the object of
 10 curiosity of the white people. However, the words expressing the Indian
 change as the adventure progresses. On departing from the white
 community and meeting some of Indians in person on the way, she
 thinks them as "dirty," "savage" or "like animals." Meanwhile she
 begins to feel a kind of strange unapproachability. This is shown by
 15 words such as "inhuman look" (47), "their bright black inscrutability"
 (47), "inaccessible" (49), "impassive" (54), "impersonal" (56). This
 change in her response is gradually shaped in the course of her
 adventure.

A characteristic of Lawrence's expression here is to cut off the
 20 details of descriptions in a daring way. He selects only the important
 words to describe the relationship between the woman and the Indians,
 thereby constructing the primitive world that he bears in mind. This
 laconic and enigmatic mode of speech points out the difference between
 mythic parable and realist novel. Also in many parts the narrative lets
 25 the reader feel a presentiment that something evil will happen: "She

heard the strange wailing shriek of a mountain-lion, and the answer of dogs. But she sat by her small camp fire in a secret hollow place and was not really afraid” (44). Also, by placing the ordinary aspects of things in the mystic parable, he implies that the woman’s adventure is
 5 her riding away to a new dimension of reality. In the two following examples, the word “beyond” is repeated to suggest this:

Mounting, she trotted ahead up the silent valley, beyond the silver-works, beyond any trace of mining. There was still a rough trail, that led over rocks and loose stones into the
 10 valley *beyond*. This trail she had already ridden, with her husband. *Beyond* that she knew she must go south. (44)
 And beyond, a long, great mountain-side, rising up green and light to the darker, shaggier green of pine trees. And *beyond* the pine trees stretches of naked rock against the
 15 sky, rock slashed already and brindled with white stripes of snow. (45; emphasis added)

And again:

Before the sun was up, she was in the saddle again, and they were climbing steeply, in the icy air. The sun came, and
 20 soon she was very hot, exposed to the glare in the bare places. It seemed to her they were climbing to the roof of the world. *Beyond* against heaven were slashes of snow. (49; emphasis added)

Arriving at the Chilchui village, she says that she would like to
 25 serve the Indians’ gods, thinking that it is what they want her to say. By

this point she has lost her free will. She is carried to a dark room in one of their adobe houses and lets the Indian men strip off her clothes. This can be interpreted as a symbolic act in which western consciousness is stripped off her body. For this performance turns out to be unrelated to
 5 any sexual intention, despite her suspicions, and accordingly it is disclosed that her self-consciousness or identity as a beautiful young Caucasian woman, belonging to the ruling class and sexually desired, has no meaning here. At the same time, the notions characteristic of modernity, such as personality, individuality, independence, and
 10 self-consciousness, lose significance in the face of these people's bodily consciousness. This symbolic death of the ideas upon which modernity rests, foreshadows the immense sacrifice which lurks at the end of the story.

Given a drink made with herbs every day, her senses are keenly
 15 honed while her mind is numbed, and finally she comes to the state where her senses are released into "a sort of heightened, mystic acuteness and a feeling as if she were diffusing out deliciously into the higher beauty and harmony of things" (62). This higher state is another dimension of life where she can encounter "cosmic consciousness" (64).
 20 It can be reached not through mind, but through the body. Her body parts from mental control and autonomously begins to claim its own being. This kind of transformation is repeatedly described in the latter half of the story. The following is one such example:

Afterwards she felt a great soothing languor steal over her,
 25 her limbs felt strong and loose and full of languor, and she

lay on her couch listening to the sounds of the village,
 watching the yellowing sky, smelling the scent of burning
 cedar-wood, or pine-wood. So distinctly she heard the
 yapping of tiny dogs, the shuffle of far-off feet, the murmur
 5 of voices, so keenly she detected the smell of smoke, and
 flowers, and evening falling, so vividly she saw the one
 bright star infinitely remote, stirring above the sunset, that
 she felt as if all her senses were diffused on the air, that she
 could distinguish the sound of evening flowers unfolding,
 10 and the actual crystal sound of the heavens, as the vast belts
 of the world-atmospheres slid past one another, and as if the
 moisture ascending and the moisture descending in the air
 resounded like some harp in the cosmos. (57)

As Elisabeth Sargent points out that “as we are invited to register
 15 what her senses register, we are . . . drawn into how she experiences her
 own bodily consciousness” (111), the refrains of the words which
 describe the transformation of her consciousness induce in the reader
 the sensation of her physical process by which she reaches another
 dimension. Nervous disorder, confused consciousness, the sense of
 20 disembodiment, integration with her surrounding, all of these are the
 elements in the process of reaching some other power, and they express
 her trip to something bigger than the ego or the cosmic impersonal
 power, to which she is finally abandoning herself.

The wilderness with the mountain, the river, the desert and the
 25 rocky places she crosses are spaces that makes her lose her power over

herself. The hallucinogenic drink she is given is a material which transforms her five senses. The dark room of their adobe house is a place without lucidity, and the sound of their drums beats produce a different rhythm of life from that in western culture. These various
 5 elements in the nature and culture of this place prepare the transformation of her consciousness. Those descriptions permeate the reader, so that he or she feels that the Indian's religious yearning for life lies beyond western understanding and that western consciousness does not have any significance in this space. By the time the Indians
 10 begin preparing to offer her as human sacrifice, the reader comes to know that this is not an adventure just for entertainment, but a terrifying one where the woman is driven close to madness and death.

This is why this study ventures to argue that this process can be best comprehended with the notion of madness. Shoshana Felman, in
 15 her *Writing and Madness*, says that "reason and madness are . . . inextricably linked; madness is essentially a phenomenon of thought, of thought which claims to denounce, in another's thought, the Other of thought: that which thought is not" (36). In the formation of reason in western society, the outside of reason and thought, or in other words,
 20 the sphere of bodily consciousness where reason has no control, must be excluded by relegating it to the category of "madness."

From this perspective, human sacrifice signifies the return of the excluded, which the woman is forced to experience as her own death. Intellect, or arrogance in western rationality, which believes that it will
 25 be able to know the universe thoroughly, is sentenced to death in the

name of the primitive sensibility which believes that we should always be subordinated to the unknown. Western reason has its foundations undermined by the return of what it excluded. If we regard the protagonist as being burdened with the heritage of western civilization,
 5 her adventure can be construed as a “thought-adventure” in which thought heads for the Other of itself. The ending of her adventure, therefore, indicates a kind of *assassination* of western consciousness.

The ending wherein the Indian men sacrifice the white woman to retrieve their sun is a mythic one as long as we consider it in the
 10 framework of mythic parable, but when we regard myth as another experience of thought which lies right beside modern civilization, the fate of the protagonist can be interpreted as an imperative of the death of thought, or of consciousness in western rationality. The woman’s sacrifice is an *assassination* for western people to reach another
 15 dimension of life and to attain a new perception of reality. Parabolic imagination actualizes this process in narrative form with the laconic expressions of the characters, the setting, and the plot.

In keeping with this line, what does one make of the last sentence? The story ends with the sacrificial knife poised above her
 20 naked body. After that the following sentence says: “The mastery that man must hold, and that passes from race to race” (71). We do not necessarily need to interpret the word “mastery” as worldly power of one race over another. Rather it implies that thought is stripped of its western, mind-centric wrapping so that it can set out for a new world,
 25 where the primitive connection between human and the universe is

assumed through the medium of the body. Therefore, the mastery that passes from the whites to the Indians indicates the possibility of a “world to come.” This pursuit seems a part of the work of a prophet, but as Sontag aptly expresses in her speech mentioned above, “after all, one
 5 function of literature—of important literature, of necessary literature—is to be prophetic” (3). In this sense Lawrence’s *assassination* attempt in the form of the myth does not mean going back to the origin, but instead serves the future reconstruction of western civilization.

10 The way to reach cosmic knowledge in Indian culture is totally different from the scientific or rational methods found in western culture. We can see here not only the woman’s adventure in which she breaks the connection with the white community and the rational self, but also Lawrence’s adventure as a western writer breaking the
 15 traditional way of describing reality and seeking a new form of knowledge in literary form.

3

20 Inevitably, Lawrence is a writer who delineates the characters’ yearning for a new relationship among them or between them and nature or the universe rather than representing their psychological reality in ordinary life. His characters leave their familiar world behind and explore an unknown one—they are all questers. The woman of this tale
 25 is one of them, although she does not take any action except setting out

into the wilderness as she is compelled to transform herself. Through her adventure the author aims to make the reader imagine what would happen to western consciousness or western thought when it enters into the Indian land. In the form of parable he probes the effects of the
 5 primitive land and the primitive culture on western civilization.

Michael Bell says, when analyzing *Women in Love*, that Lawrence “explores the possible meanings of ‘primitive’ cultures for his own.” Bell explains that “[m]odernist universalism treats the African past as a potentiality of the European present, and the essential concern
 10 throughout is with the meaning of the statuette within a white consciousness rather than within its own culture; although, of course, its Africanness remain a vital term in its European meaning” (153). In the same way, Lawrence’s Mexicanness also concerns a white consciousness; the author’s imagination depicts the primitive world,
 15 not for its own sake, but in terms of its relationship with the western world. Nonetheless, his vital concern with the religious dimension of the primitive world reveals his deep insight into its primary meaning. In this regard, a Mexican poet and novelist, Octavio Paz appreciates Lawrence’s vision, saying:

20 D. H. Lawrence, one of the profoundest and most violent critics of the modern world, repeatedly describes the virtues that would transform the fragmentary man of our time into a true man with a total vision of the world. In order to embody these virtues he creates characters who belong to ancient or
 25 non-European races, or he invents the figure of Mellors the

gamekeeper, a son of the earth. (*The Labyrinth of Solitude*
67)

In this parable the encounter with the primitive other results in the death of the rational self. This shows that for Lawrence the
5 primitive other means the possibility of overthrowing European values. He believes that their imagination derives from their intuition toward magic or mystery which resides in the primitive world. And as Paz states in the above mentioned book, “mystery is an occult force or efficacy that does not obey us, and we never know how or when it will
10 manifest itself” (69). Mystery or magic is precisely concerned with Lawrence’s term “the unknown.” Here one finds the opposite end of the spectrum, far from the rationalism of western civilization which boasts its ruling power over the unknown power of nature. In order to convey this somewhat ontological but irrational outcome of the story to the
15 reader in the west, Lawrence needed a form of mythic parable. This motif of the Other who disturbs western mentality is also repeated in his next American novel, *The Plumed Serpent*. Both stories are set in Mexico, where a wilderness of forbidding desert that keeps people away extends and becomes an ineluctable space for the writer’s imagination
20 all the more. We can regard Lawrence’s American novels as the author’s attempt to experiment both with literary forms and subject matter that arise from such imagination as Lawrence had in Mexico through blood consciousness. He tangled with Mexico through his desires and revulsions, and made a strange conclusion in the form of mythic parable.
25 This parable, therefore, contains his audacious and dangerous venture

into consciousness. Mexico provided Lawrence with a good theater for a “thought-adventure” in terms of literary form as well as content.

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Chapter 2

Foreign Bodies:

The Problem of the Other in *The Plumed Serpent*

5

Introduction

Lawrence's decision to forsake England came after a series of disappointments. The publication of *The Rainbow* was suppressed and Lawrence was under government surveillance on suspicion of an enemy spy. Above all he believed that England's war-driven mindset was a perversion of the ethics of life. Lawrence first left England to travel in Italy in 1919 and after that through Ceylon, Australia and a number of the Pacific islands, and arrived in America in 1922. This decision, as well as the change observed in his subsequent novels was often criticized as an abandonment of an actual struggle for change in his home country and an escape to an unrealistic fantasy. However, in those criticisms, Lawrence's instinctual urge for community is often misunderstood. It is true that he had become disillusioned with the "collectivity" produced by western civilization, but he never abandoned the "collective." Instead, he pursued it in an alternative vision of community.

The Plumed Serpent is one of the works in which Lawrence sought to depict a new collectivity outside England.¹ The real issue in this novel is a question that is never entirely resolved: that is, *what kind* of community can be created between racial and cultural others,

given the extreme diversity of Mexico itself and the conflict between Western and non-Western ways of thinking.² In fact, the protagonist Kate notices the ethnic diversity of Mexico with the very different peoples of Taxcala, Oaxaca, Vera Cruz, Sinaloa, Jalisco, and so on, and
 5 stating: "They were of many tribes and many languages, and far more alien to one another than Frenchmen, English, and Germans are" (76). This is the kind of question still remains unanswerable, even by the philosophers today who consider the nature of community, like Alphonso Lingis in his 1994 book *The Community of Those Who Have*
 10 *Nothing in Common*. This chapter argues, by employing the concepts of Lingis, that Lawrence's communal vision in *The Plumed Serpent* is not unrealistic fantasizing; rather it should be seen as a realistic vision of a shared existence with the other that he had constantly pursued.

Before exploring Lawrence's new collectivity, some of the
 15 reproaches to Lawrence's shift in thematic focus should be examined to properly elucidate the problem. In *The English Novel from Dickens to Lawrence* (1970), Raymond Williams describes a crucial issue in Lawrence's later fiction in terms of "the degree to which such a primary relationship . . . can be affected by being isolated from a wider and
 20 continuing life" (174). He points out the change in Lawrence's language as shifting from a shared language to a self-generated one and attributes its cause to his exile experience. In other words, Williams felt that Lawrence had lost his sense of a living community. It is true that much of his criticism of Lawrence, partly political, really came
 25 fifty years ago and is often set aside or supplemented today.³

A recent critic Eunyoung Oh, in *D. H. Lawrence's Border Crossing: Colonialism in His Travel Writings and Leadership Novels* (2006) renews a part of this same argument to explain what he sees as a "dilemma" in *The Plumed Serpent*: Lawrence "had displaced himself

5 from his native land while emphasizing in his text the 'organic' relationship between people and the land" (158). Oh adds, "Instead of choosing to return physically to England, Lawrence tried to provide in *The Plumed Serpent* a 'new' and 'different' spirit" where the opposites could meet, but he was ambivalent about the very idea of a homeland.

10 Neil Roberts makes a similar point on the conflict Lawrence felt between his championing of a native "spirit of place" and his own displacement, and affirms that these conflicting responses to the spirit of place contribute much tension to Lawrence's representation of racial and cultural differences (Roberts 7-8).

15 It was Williams who classified Lawrence's ideal as "an escape" and regarded *The Plumed Serpent* both as its author's escapist fantasy and as an unfortunate political plan. Yet, David Ellis reminds us that it has also had high praise from no less than E. M. Forster (Ellis 219). Peter Scheckner states that Lawrence "chose the language of myth" to

20 propose "another sort of understanding, one aimed more at the emotions than at the intellect" (125) and "did show that given the limitations or poverty of personal and political relationships of the time, it was impossible to retreat into a wholly private world; such did not exist" (134). Scheckner considers Lawrence's "leadership" novels to be

25 "deeply and urgently political" (136), despite his experiments "with the

possibility that man might shun politics . . . because they show to what extent community and the individual . . . are inextricably bound together” (136). L. D. Clark also notes that “*Twilight in Italy* had been the turning point, the firm acceptance of the journey abroad as the

5 primary means to the discovery of new being” (*The Minoan Distance* 159). Virginia Hyde states that after the publication of *Quetzalcoatl*, we are informed of Lawrence’s postcolonial stance even within the imperial period, and “the idea that the Mexican novel is an arena of multiplicity is strongly supported and opened up by a consideration of

10 both versions” (“Mexican Cypressess” 212). There is balanced or favorable consideration from a number of other critics.⁴ They all appreciate the flight abroad as positive in terms of the encounter of the other and try to reread *The Plumed Serpent* in postmodern, postcolonial, and multicultural contexts.

15 It must be conceded, however, that the new forms of community depicted in this novel, based on a revival of indigenous Aztec myth and religion, appear unrealistic and untenable to modern thinkers who attempt to reach consensus through rational thought. For example, even F. R. Leavis states that it displays a “single-minded intent on

20 imagining . . . a revival of the ancient Mexican religion” (67) and Michael Bell mentions that “the new sense of the world” is presented seriously “as an objective fact rather than being felt simply as an inherent quality of the evoked scene” (*Primitivism* 34). He identifies a “conscious modern primitivism” in the novel along with Ramón’s

25 “Quixotic literalism” that “seeks erroneously to translate a symbolic

form or cultural insight into practical action” although the novel’s central impulse is “to recover a holistic vision” (*Language and Being* 167, 190, 201).

Williams, as mentioned above, criticizes Lawrence’s language in
 5 his later works, especially in this novel: “it [a ‘naïve at-oneness with the living universe’] had to be desperately fought back to; abstractly and stiltedly defined; ritually and hypnotically invoked” (*The English Novel* 183). These and other critics note that the novel’s narrative lacks the power to convince the reader of Lawrence’s ideal. The novel,
 10 however, does clearly depict the desire to connect with the “other” and can be viewed as an intense antithesis of the “rational community.” Therefore, the problem is not the relevance of Lawrence’s vision but the possibility of the expression of the irrational dimension of life without translating it back into one’s own reasonable language. One
 15 must consider the great importance of this novel by reconsidering the way it presents the allure of an intimate and living relationship.

In this context, by further exploring the concept of the other, this chapter argues that this novel can be seen in terms of its social and practical aspects as well as its religious ones. The restoration of the
 20 ancient Aztec religion to modern Mexico, which Lawrence presents as an alternative to the Western civilization, should not be dismissed as an imaginative fantasy about the lives of native Mexicans, but instead reconsidered as a representation of another world which actually exists as an invisible bond among people that can manifest in the new society.
 25 Through this analysis Ramón’s new collective vision and Kate’s

irresolution towards it, which remains implicit even to the last, can be understood in terms of the actual and material basis of the place and people which is foreign to industrial westerners. Accordingly, the social and ethical aspects of Lawrence's religious conviction are
5 examined through a consideration of "the other's body."

After Lawrence, many novelists and philosophers followed in this emphasis of a material basis in order to think about the problem of the other and a shared existence with the other. Among those is included Alfonso Lingis. He indicates in his *The Community of Those Who Have*
10 *Nothing in Common* (1994) that the "advanced" Western community, which is formed through rational communication, has homogenized individuals by forcing them to abandon their singularity or peculiarities. He also places responsibility for the last two world wars on modern rationalism. In order to respond to this problem, he tries to uncover the
15 whereabouts of "another community" that would be capable of disturbing this rational community from which great tragedy has spread. For Lingis this emerges in the form of the unpredictable other for the West. In *Foreign Bodies* (1994), he uses this title to reveal what is foreign to the West or that lies outside of the West. It is important to
20 remember that this is not just a response to or rejection of western traits, but that the foreign, or other, exists with its own substantiality. It rejects a simple appropriation in favor of the West. This perspective can be linked to the one Lawrence expressed in *The Plumed Serpent*. For this reason this chapter aims to examine the problem of the other in
25 this novel by referencing Lingis's arguments.⁵

Lawrence left England in order to discover the “Outside” of the West. When he settled in Sardinia in 1919, he regarded this place as offering an otherness. He describes this in *Sea and Sardinia* (1921): “it lies outside; outside the circuit of civilization” (9). This comment

5 shows Lawrence’s belief that primitive places have the possibility of offering an alternative to Western civilization and provide a momentum for its reconstruction. Similarly, Lawrence regards the space of the other in Mexico as space where a naked power of the body, which the West has suppressed, can be found intact. The actual place and people

10 in Mexico, however, whom Lawrence met on the spot, were partially disillusioning to him. While he felt disgusted with them at times, he was fascinated by them as well. The characters of this novel reflect these dual responses of Lawrence. They are at once the projections of Lawrence’s ideal and the more realistic figures who are grasped

15 through the eyes of a clinical observer. The problem that arises here is concerned with what relationship is possible between the unpredictable other and oneself.

The conflict between these two opposites is expressed everywhere in this novel and from the standpoint of the conflict, the problems

20 related the other are revealed. If we ask how the protagonist behaves in the face of the space where her own foundation can be annihilated, it is possible to read this novel as presenting the situation wherein the other of the West urges a response. For Kate, who cannot completely abandon her western humanism or self-centrism, the land of Mexico and the

25 bodies of Ramón, Cipriano and other native Mexicans appear as

“foreign bodies” or an alterity from which she cannot escape. Alterity comes to her as an appeal to question her foundation or an imperative to respond to it. This can be seen in Kate’s attendance to the voices of the people at the end of the novel, where she is beginning to listen to the cry of the mass “The blood is one blood” (417) and feel that it may mean a strange death of her individualism. She recognizes it as the human imperative for the fundamental tie with others. Lingis also focuses on the same problem of others in *Community and Foreign Bodies*. David Farrell Krell points out that Lingis regards the murmur of the mass as that which shows that “they are there in all their stark differences and particularities” (Krell 11), and, by using the word “imperative,” that responding to them is a political ethics.⁶ At the end of *The Plumed Serpent*, a definite answer to how to respond is not given and the real fusion or reconciliation with the other is not shown explicitly, but it is possible to regard Kate’s responses as the presentation of the ethical problem of the “response to the other.”

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Compared to the other two of Lawrence’s “leadership” novels, *The Plumed Serpent* focuses on a religious community and a religious leader. Lawrence has a reason for proposing a religious solution rather than a social or political one when addressing the problems of modern society. In his 1919 essay “Democracy,” he says that social movements to establish a better world are based on “the Average” and this notion

reduces each human being into an abstract being, ripped away from its peculiarities (63). Equality, which such movements struggle to achieve, is regarded as an ideal for the masses in terms of the gathering of average men and women. In the concept of equality Lawrence fears the
5 annihilation of the differences between individuals, and he therefore concludes that any movement that aims for fair distribution or equality is not an ultimate solution to social reformation. For Lawrence, inventing a new collective vision which places an importance on the fulfilment of the integral nature of the individual is more important
10 than the reform of social institutions.

What's more is that political thought, socialism or democracy, is based on an ideal to be attained. In order to actualize this ideal, however, uniformity becomes mandatory and a willingness to conform is viewed as admirable. As a result humans' spontaneous and creative
15 existence is degraded to automated mechanical movement. There, the individual can only function as a small part within a larger machine. The irreplaceable singularity of the individual is destroyed as he is forced to assimilate with others. For this reason Lawrence removed himself from these kinds of political movements.

20 This kind of thinking is reflected in the characters and their responses to their surroundings in *The Plumed Serpent*. For example, when Kate looks at the fresco by Ribera (based on the great Mexican painter and socialist Diego Rivera), she has the following reaction: "In the many frescoes of the Indians there was sympathy with the Indian,
25 but always from the ideal, social point of view. Never the spontaneous

answer of the blood” (52). She is somewhat disgusted to find that both capitalism and the opposing ideals of western socialistic humanism have reached as far as Mexico. At the same time, however, her husband who had been a political activist fighting for Ireland admitted right before he died that all of his efforts to promote universal love among men had, in the end, gone nowhere. Kate had loved her husband as much as it was possible for a woman to love a man, but now she felt that her personal love and her husband’s universal love of humanity both had their limits. Here, “love,” which Lawrence believed to be at the base of western political idealism, is shown to be nothing more than an intellectual process and therefore, unable to release the free creativity of the soul that connects the body to the rest of the universe. This also points to the limitations of a human centered worldview. Kate has a premonition, however, that she will encounter an existence in Mexico that can go beyond this kind of love. She says: “I do believe there is a higher power, which gives us the greater strength, while we keep the faith in it, and the spark of contact” (137).

While love is quite a humanistic value, what Kate discovers in Mexico is another way of being that is viewed from non-human-centric perspective. The latter presupposes a greater power or a greater consciousness than human love and will. It allows for the coexistence of extreme opposites. The intellect cannot fully control this paradoxical power, but for this very reason, it implies the possibility of overcoming a human centered worldview. This power is embodied in the ancient god Quetzalcoatl that Ramón and Cipriano attempt to restore. Quetzalcoatl

is both a snake in the earth and a bird in the sky. Here, the snake itself embodies the coexistence of two extreme opposite powers: a destructive impulse as well as one of vitality. From a western viewpoint the destructive impulse is something that should be tamed by human love
 5 and will. But in Mexico, the tamed snake is seen as the same as the living dead. This is described as follows:

When the snake of your body lifts its head, beware! It is I,
 Quetzalcoatl, rearing up in you, rearing up and reaching
 beyond the bright day, to the sun of darkness beyond, where
 10 is your home at last. Save for the dark sun . . . you were
 bone, . . . like the dry thin bone of a dead coyote's head. (123)

As the quotation says by "reaching beyond the bright day" which is controlled by the reason, "to the sun of darkness," where a primal power resides, humans can attain a wholeness of being. This is the
 15 reason why Ramón wants to restore Quetzalcoatl. The untamed serpent is called the Dark God, wherein Lawrence applies the positive meaning to the word "dark." As Neil Roberts points out (127), in contrast to Conrad, who related the "heart of darkness" to white fears, Lawrence has associated "dark" with an "unknowable God-mystery" (*The Plumed*
 20 *Serpent* 337) of life.

The power which goes beyond the human range is no less than something impersonal. It should be noted that the term "impersonal" is used here in order to deconstruct the dichotomy of the social and the personal. This shows that Lawrence does not shift from one pole to the
 25 other; instead, he seeks a new dimension where both of them exist

intertwined with each other by going beyond the boundaries of the western rational community.

This is, however, shown as a challenging task, too. For Lawrence employs the word “dark” as a racist trope in the following way:

5 Ah the dark races! Kate’s own Irish were near enough, for
 her to have glimpsed some of the mystery. The dark races
 belong to a bygone cycle of humanity. They are left behind
 in a gulf out of which they have never been able to climb.
 And on to that particular white man’s levels they will never
 10 be able to climb. They can only follow as servants. (148)

The idea of another collectivity is often refuted by Kate’s rationalistic feelings, such as in this passage. Although Kate has a premonition of the possibility to go beyond human love, she will not accept it without resistance. The narrator continues to describe her vacillating responses
 15 and her internal dialogue until she comes to feel she can marry the dark Cipriano. Her ambivalence depicted in these scenes may betray Lawrence’s own internal conflict between his utopian ideas and empirical feelings. What should be noted here is what will occur at the boundary between the West and the non-West, humanism and
 20 non-human-centric perspective. This is expressed through the polysemy of words such as “dark,” and the conflict between its two opposite meanings. In this respect the next section will explore further the equivocality of various words that appear throughout the work.

Under Quetzalcoatl, Ramón and Cipriano try to create a new collectivity in Mexico. The process of that union is viewed as a religious experience as it does not follow a logical political progression.

5 Kate has a vague sense of the potency of something that goes beyond human centered views, but she is not able to fully accept it due to her perception of its elements of cruelty and required abandonment of the self.

Kate is repulsed by the cruelty she finds in Mexico early in the book. One example of this can be seen in her response to the bullfight. While she is watching she is shocked to see the crowd applaud “a bull whose shoulders trickled blood goring his horns up and down inside the belly of a prostrate and feebly plunging old horse” (16). Kate is so disgusted with this scene that she resents the way people have degraded “the great Mithraic beast” (17). The bullfight is significant because it symbolizes Kate’s baptism into the cruelty she finds in the present conditions in Mexico and foreshadows later developments in the story. Bullfighting had been introduced from Spain, but here it also has much to do with animal sacrifice, which was widely practiced in ancient Aztec religious rituals.⁷ Kate’s disgust reveals the connection between the devastated state of people that resulted from the impasse of political solutions offered by the government and a bitter legacy of ancient Mexico. At the end of the novel, after the restoration of the ancient gods has been completed, people’s attitude towards this animal changes in a great frieze-like scene—the peons treat the bull as a regal

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creature (432).

Another example of cruelty is the bandits' brutality. The climate of Mexico's political instability after the revolution provides the background for the novel. At that time, peons, the native Mexican
 5 peasants, and others sometimes became bandits and attacked the wealthy. Kate is appalled by some of the peons' vicious ways, like those described to her in the following passage.

Last year the peons had murdered the manager of one of the estates across the lake. They had stripped him and left him
 10 naked on his back, with his sexual organs cut off and put into his mouth, his nose slit and pinned back, the two halves, to his cheeks, with long cactus spines. (101)

Based on these direct encounters with inhuman cruelty Kate wishes to return to Europe, but realizes she cannot because at the same
 15 time she is vaguely drawn to the primitive vitality of Mexico and its people. She is attracted to it because she feels a void at the bottom of her heart that is a result of the automatism of capitalism in the West. Unlike western culture, the desire for life and spirituality in Mexico is associated with the material earth rather than an immaterial heaven.
 20 Kate interprets this as a dark physicality; a kind of desire she calls "the dragons of the Aztecs." Here the dragon symbolizes unconscious bodily desire which expresses both positive and untamable destructive power. Kate realizes that Mexican people, who she sometimes thinks are savages, have a raw vitality that she lacks and this awareness prevents
 25 her from easily embracing an outright rejection of Mexico.

The words “reptile” or “dragon” are used to express the coexistence of two opposites. These words represent the vengeful and implacable nature of the native Mexicans on one hand, and their resilience with a fertility rooted in the earth on the other. In the land of
 5 Mexico, people do not tame the vital and sometimes contradictory primal powers that lie within the human soul. Here too, by giving two opposite meanings to one word, Lawrence implies a way of thinking other than the western rational one.

Another way of thinking is also shown in the marriage with
 10 Cipriano. He chooses Kate as his wife, however; for him, the choice has religious and cosmic significance, more than expressing a personal desire (at least, until his final expression to Kate):

His desire seemed curiously impersonal, physical, and yet not personal at all. . . . But surely, surely it would not be
 15 *herself* who could marry him. It would be some curious female within her, whom she did not know and did not own.
 (236)

Kate symbolizes the goddess of the Quetzalcoatl temple. In this marriage it is required that she abandons her culture-specific ego for a
 20 greater consciousness. She is not an isolated individual any longer, but exists in “reciprocity” (388). This act is described as “a real fusion” (271). Although Kate expects this impersonal marriage to be a restoration to a new life, she finds herself unable to give up her western ego and accept this new dimension as easily as she had anticipated.
 25 This is described in the following way.

She could conceive now her marriage with Cipriano; the
 supreme passivity, like the earth below the twilight,
 consummate in living lifelessness, the sheer solid mystery of
 passivity. Ah, what an abandon, what an abandon, what an
 5 abandon! —of so many things she wanted to abandon. (311)

This scene may be interpreted as the subjection of the woman to
 the male sovereignty, but after depicting the reciprocal impersonality
 of the marriage, it would be irrelevant to overemphasize the power
 relationship between the two sexes, which presupposes the existence of
 10 the western ego. In this marriage the western ego is largely annihilated.
 Rather, the body of Cipriano is represented as a foreign body, a being
 who discloses a new dimension to the westerner Kate. However, it is
 also true that Kate's personality plays a reciprocal role in this marriage.
 For Cipriano, Kate is a being who mitigates some of the harshness of
 15 his judgments. For this reason, she is needed in the pantheon. Her role
 to bring mercy is also depicted in a symbolic way. Her arrival in their
 domain brings rain into the over-heated milieu. The expectation of the
 complementarity in male-female relation in a new dimension (the
 greater manhood and the greater womanhood) as well as his pioneering
 20 probe of interracial marriage through "blood consciousness" clearly
 shows in what form Lawrence tries to realize the real fusion of extreme
 opposites. The latter is a highly important point in this novel, which
 discloses the novel's entire hybridity theme, different from the former
 version of *Quetzalcoatl*, where Kate would not marry Cipriano.⁸

25 The bodies of Ramón and Cipriano are depicted not as those of

individual men in a western sense, but rather as those which restore the connection with the cosmos and the earth by getting beyond the individual ego. For this reason, the word “impersonal presence” is often used in place of “subject” or “identity” to describe them.

5 Now she found herself accepting him finally and forever as
the stranger in whose presence she lived. It was his
impersonal presence which enveloped her. She lived in his
aura, and he, she knew, lived in hers, with nothing said, and
no personal or spiritual intimacy whatever. A mindless
10 communion of the blood. (423)

It is of great interest to note that this is the same vocabulary as is used to describe the mountain: “Popocatepetl stood aloof, a heavy giant presence under heaven” (49).

Kate also experiences other native Mexicans bodies as sheer
15 presences in the same way, as in the Plaza dance:

She did not know the face of the man whose fingers she held.
Her personal eyes had gone blind, his face was the face of
dark heaven, only the touch of his fingers a star that was
both hers and his. . . . The voice finished singing, only the
20 drum kept on. Suddenly the drum gave a rapid little shudder,
and there was silence. And immediately the hands were
loosened, the dance broke up into fragments. The man gave
her a quick, far-off smile and was gone. She would never
know him by sight. But by presence she might know him.
25 (131-2)

Lawrence stresses the power of the native Mexicans to interact with their surroundings, that is, people, nature and the universe. It is true that the impersonality upon which such an ability is based has been lost in modern civilization, and so it is a newly discovered dimension
 5 for Kate who is a member of the modern world. Kate cannot accept this new dimension without resistance although she has a budding awareness of the possibility of an impersonal marriage which would serve as a resurrection to a new life.

Her resistance and confusion reach a climax when Cipriano
 10 conducts the execution of the traitors as a revelation of their God's will. Kate's response to this changes back and forth repeatedly. She is appalled by the scene at first, but later finds her revulsion "fascinating" (387). However, such fascination is denied again soon after that, because she rationalized that "ultimately she belonged elsewhere"
 15 (387), and that she could not respond "to the Godhead as a sheer and awful Will" (388). After a moment, however, she is again fascinated by the "strange, flashing vulnerability in him, the nakedness of the living Wish" (391). And finally she concluded to receive him as her bridegroom, thinking: "Let him be a general, an executioner, what he
 20 liked, in the world. . . . Why should I judge him?" (394).

She tries to justify Cipriano's actions by viewing them as the "Will of God," and by doing so, convincing herself that Cipriano is an embodied will of a power welling up from within the earth. The reader, who expects a rational solution, is not convinced of her acquiescence to
 25 Cipriano's harsh role. However, the reader as well as Kate should not

interpret this execution rationally, in other words, as a proof that their religious movement resorts to violence, but instead it should been seen as a ritual to restore the “sacred” community which exerted an ability to communicate with the universe in the past. Lawrence tries to show

5 religiosity in Indian culture and employs this as an instance of an image of their culture quite persistent among men of his day, as Torgovnick points out (*Primitive Passions* 51). From the outset, “the greater consciousness” under which Ramón seeks a new community cannot be attained through rational argumentation. This is why her thought and

10 sensation become confused and disturbed. She can only accept this irrational conclusion as an appeal and demand from the other. This is exactly the encounter with “foreign bodies” that Lingis describes in his book *Foreign Bodies*.

In the commerce with others, the appeal and demand with

15 which they face me disturbs the array of my practicable field and the carpentry of the world. To see the other as another sentient agent is to see his postures and movements directed to a layout of implements and obstacles about him. (218)

In this book, by using the term “body,” Lingis situates the

20 problem of otherness or foreignness to the West in the dimension of physicality or materiality, without referring it to a rational dimension. He does not jump into solving the uneasiness among the strangers. He only presents the inevitability of the other who demands us to respond. In another of his books, *The Community of Those Who Have Nothing in*

25 *Common*, he interprets the relationship with others not in terms of

“rational communication,” but instead in terms of shared life experience of suffering the death. He makes us aware that we are always already thrown into such an irrational dimension. Krell, writing about this book, describes how Lingis uncovers “imperatives that
 5 reason does not know, imperatives of the *other* community, the community of those who have *nothing*, and who have it *in common*. How heed the imperative without translating it into one’s own homegrown reasonableness or domesticated irrationality? That is the question, and Lingis does not answer it. He lives it, in discomfort” (11). Ramón (and
 10 Lawrence) pose this question, too: how to carry out reform without just bringing about the same old attitudes and abuses they are fighting? For the same reason Kate (and Lawrence), facing both the difficulty of understanding and the inevitability of the other, does not give a definite answer but lives it, in discomfort.

15

3

The foreign bodies, which threaten Kate’s thinking, are Mexico, its primitive landscape, and its people. As for the relationship of the
 20 mind, body and place, Lawrence states in his various works that there is a dynamic relationship between the one and the rest of the world that surrounds it. Therefore, Lawrence connects the primal impulses of the characters, welling up from their innermost regions, to the instinctive life of the soil or earth in the place where they were born. It is the
 25 sensuality and materiality of both the earth and the human that makes

that connection possible.

From the same perspective, it is possible to see in this novel that much significance is given to the descriptions of the climate and nature in Mexico. The harshness of nature in Mexico is depicted through

5 Kate's viewpoint in the following way.

In Mexico, the wind was a hard draught, the rain was a sluice of water, to be avoided, and the sun hit down on one with hostility, terrific and stunning. Stiff, dry, unreal land, with sunshine beating on it like metal. Or blackness and lightning
10 and crashing violence of rain. (214)

A violent, hard and unfriendly nature is represented here:

For Kate firmly believed that part of the horror of the Mexican people came from the unsoothed dryness of the land and the untempered crudity of the flat-edged sunshine. If
15 only there could be a softening of water in the air, and a haze above trees, the unspoken and unspeakable malevolence would die out of the human hearts. (405)

The place and the human are connected. Kate's initial repulsion against the Mexican people can be interpreted as something related to the
20 materiality of the place to which she is unfamiliar.

The overlap of this interpretation with the scene where Cipriano tells Kate about the Western concept of peace hints at the source of the Quetzalcoatl religion.

"Why do white people always want peace?" he [Cipriano]
25 asked.

“Surely peace is natural! Don’t all people want it? Don’t you?”

“Peace is only the rest after war,” he said. “So it is not more natural than fighting: perhaps not so natural.” (185)

5 Mexico is a place that allows for an exploration of the violent and physical origins of humanity, where hunting, violence, and fighting reveal sacred connections to the physical cosmos that constitutes life. If nature and the climate constitute the perception of people living there, it is natural that people living in a naked and harsh natural
10 setting produce a totally different consciousness and physical sensitivity from those of the West, where nature is tamed into harmony with the human world.

However, to emphasize the harsh nature of Mexico too much is to look only at one side, resulting in stressing the negative aspects of its
15 foreignness. The other side, as we have argued, is seen in its vitality and religiosity which conduct people to mythic and cosmological considerations. In this environment Kate changes herself, too, and Kate/Malintzi brings “the northern mystery” (405) of rain to change the environment in complementarity with her. In the last chapter, she can
20 “hardly remember now the dry, rigid pallor of the heat” (426). Kate’s association with healing rain is seen in various parts of the novel (186, 327-30). It provides a reciprocal instance of the relation between human and environment or “the spirit of place.”

In this way, the place affects and transforms foreign people
25 through its “spirit” as well as it constitutes the spirit of indigenous

people. Kate has an ability to open up to the spirit of place and for that reason she is needed as a goddess. In other words, she has a sensibility to listen to the imperative of the other and for that reason she is forced to change. The self and the other change at the same time in relation to
5 each other in the process of this fusion in the same way as in the relationship between human and the environment.

Lawrence depicts the unique nature of Mexico and the countenance of the land, as well as the peons' way of living and their feelings very skillfully. It is essential that these descriptions are not
10 read as a mere backdrop of the story; instead they represent the foundation of the pagan religious sensibility which Lawrence was trying to express. Therefore, the place, its myth and its history should not be examined irrespectively of each other. If the descriptions of mythic views are situated upon an extension of the same line as those of
15 the actual world of Mexico, the mythic world can be perceived as an inherent quality of the actual world. Simply put, materiality of the actual situation of the people provides the quality of their spiritual world.

When the mythic world is described from the perspective of the
20 Westerner Kate, the reader is impressed by the actual conflict between European and indigenous foundations, because what is accepted and what cannot be accepted by her rational mind is clearly shown through the concrete descriptions of Kate's responses. We have already observed Kate's difficulty in accepting Cipriano. The reason it is so
25 hard for her is that she has developed her culture-specific ego in her

native land and has not developed physical sensations in the same space as he did. This space is composed of the consciousness and physicality of the other whose actions are foreign to her, and thereby it appears as a community of the unpredictable other for her. However, once she stays
 5 in Mexico for some months, she begins to be forced to change herself. It is not the will of her ego to change. On the contrary, she is losing ego-control. This is how an imperative of the other works at its physical level. "An imperative of the other" reveals another aspect of Lawrentian "spirit of place," through which we can see the interactions
 10 between people and their surroundings at both the ethical and physical levels.

This could be said to be true of Lawrence himself. He pursued a certain power or momentum that he thought would allow for a restoration of Western civilization in the primitivism in Mexico and its
 15 ancient religion. Once he arrives in Mexico, however, he notices that Mexico never exists on behalf of the West; rather it exists for itself. It overwhelms him, with sweeping revulsion and fascination. This is like the feeling that Lawrence explained in "Democracy":

The central Mystery is no generalized abstraction. It is each
 20 man's primal original soul or self, within him. And *presence* is nothing mystic or ghostly. On the contrary. It is the actual man present before us. The fact that an actual man present before us is an inscrutable and incarnate Mystery, untranslatable, this is the fact upon which any great scheme
 25 of social life must be based. It is the fact of *otherness*. (78)

This truth of otherness imposes upon Kate, as well as Lawrence. This other consciousness urges her to accept it with an irresistible force. This is the call from the unknown soul lying in the actual man before her. It is just the same as what Lingis describes when he says: “The
 5 other facing me addresses me. . . . They ask for a response that will be responsible, will give reasons for its reason, that will be a commitment to answer for what it answers” (219).

From this perspective, Kate’s last words are not quite as usually claimed. When asked to stay in Mexico by Cipriano, Kate answers “You
 10 won’t let me go!” The reader cannot simply assume this to be a statement of Cipriano’s will. Instead, the “foreign bodies,” which are beyond human will, urge her to respond to him. In other words, the reader can interpret the passage as evoking a situation where Kate feels that it is not him but herself who addresses these words and who feels
 15 compelled to answer by his existence—she cannot escape this imperative. On Cipriano’s part, too, his personal response in Spanish, saying that he desires her very much, reveals that Kate has affected him as he has affected her. Transformation by foreign bodies works reciprocally. Kate’s definite response to her imperative is not clearly
 20 uttered. The reconciliation with the other, in other words, the real fusion which Lawrence tries to pursue consciously, is only implied in this book. But one must consider whether or not it is the task of the novel to present the solution. If Lingis’s notion of “foreign bodies” is applied to the world and people outside the industrialized West, as in
 25 this novel, it must be admitted at least that the relationship between

otherness (in terms of a foreign body) and oneself are presented through the self-argument of the protagonist.

4

5

Lawrence sought “the Outside of the West” in an exterior space, that is, in countries abroad. This is because in the first half of the twentieth century, the door to the non-Western world was widely open due to the colonial policies of imperialism. Lawrence, who was a
 10 citizen of a colonial country, had a chance to exploit this advantage. However, Lawrence accepts racial differences in foreign lands through the use of the concept of “the spirit of place,” saying that “there are different spirits in different places,” thereby never judging racial others within a unified hierarchy. In this respect, Eunyoung Oh
 15 concludes that Lawrence had already achieved a post-colonial perspective (2). While we cannot definitely say that there is no evidence of ethnic discrimination in this novel, it is true that the protagonist does not assert the superiority of western civilization. On the contrary, Kate’s initial revulsion towards Mexico can be regarded as
 20 the role of a brake that resists absolute acceptance of non-western values. With hindsight from the present-day’s perspective, this proves to be far more important. For this, as well as the probe of interracial marriage, demonstrates that the process of the real fusion Lawrence bears in mind consists not of the assimilation to the other, but of
 25 hybridity between different cultures.

Despite this fact, a definite solution to the question of how another collectivity would actually be accepted by western society is not given. Recognition that complete fusion with the other will not be realized, however strongly it is desired, has a possibility of driving one to
5 nihilism. In fact, Lawrence tried to escape the paradigm of western thought in order to reconstruct western civilization, but the West did not completely understand the significance of this move. Masashi Asai admits that this novel is a product of Lawrence's explicit attempt of overcoming dichotomy, but he concludes that Lawrence's attempt ends
10 in failure, one step short of accomplishment (184). Lawrence sought for universality in his vision, but western society judged the result to be nothing more than "the author's daydream."

However, from the standpoint that suggests that the other who commands a response constitutes a real ethical and social issue, this
15 novel does not seem to point towards nihilism. Lawrence consistently bore in mind the notion of community, especially when he worked on the so-called leadership novels. An attempt to re-establish the relationship between the individual soul and the universe and to fulfil the self, thereby freeing it from the restrictions of the western value
20 system, is synonymous with an attempt to retrieve an organic wholeness of the body and the mind of human beings which are fractured under modernity and its powerful economic systems. Baruch Hochman describes this in the following way: "What man needs is restoration of the organic, intuitive, flesh-and-blood kinship of the closely knit
25 community. This can be achieved only if he is relieved of the burdens of

love and of mentality. . .” (193). In fact, the community Ramón and Cipriano seek lies beyond love as pity or sentimentality. It makes people face a reality outside the dimension of verbally communicable messages, one that consists of a physically incommutable presence, in
 5 the same way as Lingis describes “foreign bodies” in his books.

For the West, the restoration of “the organic, intuitive, flesh-and-blood kinship of the closely knit community” is an imperative issued from foreign bodies. Kate is described as a being who is perplexed by being pressured to respond to it at the threshold
 10 between the rational western community and “another community” which is lying adjacent. Simply because Kate is pressured to respond, this does not mean that it is easy to respond or that there is a correct answer. Following her inner conflict, rather than her conclusion, the reader, who is most likely a member of the rational modern community,
 15 finds that it is difficult to respond to this problem, but nevertheless, it is also difficult to escape the imperative of the other.

From this perspective emerges room for the reconsideration of the problem of this novel’s style, which has been so often criticized as a defect. We can regard this style as necessary for describing that which
 20 is outside of reasoning and comprehension. The novel/romance form is required here because this story develops beyond rationalism and with elements of mythology. Also, the protagonist’s feelings oscillate and she repeats her self-arguments because she cannot find reasonable justifications for what she experiences. This situation is necessarily
 25 expressed along with the sway of various words’ meanings between two

opposites. In this way, the protagonist's ambivalence goes along with the ambivalence of the words. It is possible to consider this disturbance of clarity in the meaning of words to be an effect of the encounter with the other. Eventually, it appears as anti-thesis against the rational way
5 of thinking which places value on clarity and excludes ambivalence. The new fusion that Lawrence has in mind can be apprehended as a fusion of these two different ways of thinking. The reason why the response to the claim of the other is an ethical problem is that recognizing the imperative of the other is a fundamental act in starting
10 to share in a universal collective vision or shared values, which Lawrence continuously sought.

Foreign bodies do not invite one to go back to the primitive world and do not imply the desperation of incommunicability, but instead they question the western way of thinking, the organization of the world by
15 the culture-specific ego and the rational way of problem-solving. Even though the resolution of the problem of "talking the other," not talking *about* the other, is not completely indicated, this novel demonstrates that responding to this appeal is an ethical issue. In this way it discloses a part of the problem of alterity which is firmly connected to
20 present day struggles.

Chapter 3

From “Speaking about Sex” to “Speaking Sex”:

The Restoration of the “Voice” in *Lady Chatterley’s Lover*

5

Introduction

D. H. Lawrence’s last novel, *Lady Chatterley’s Lover*, has typically been read as a story in which the female protagonist, Constance Chatterley, became aware of her own sexuality and began to boldly pursue it despite potential social backlash. In fact, through a sexual relation with a “fatal” man, she transforms from a woman, who “could yield to a man without yielding her inner, free self” (7), to a woman who felt that “if he were not tender to her now, how cruel, for she was all open to him and helpless!” (173). The development of her sexual awareness is, then, viewed as her arrival at her true self. This standard reading necessarily implies two presuppositions. The first one is the assertion that female sexuality is subordinate to the phallus, and the second one relates to an ideology which links a female’s identity to her sexuality.

20 This novel is sure to exemplify the pride and the power of male sexual vitality, through the use of such an expression as “So proud, and so lordly! Now I know why men are so overbearing!” (210), when describing the phallus. Conversely, there are also descriptions of a woman, whose sexual consciousness and true self are revealed by the
25 phallus. All these instances of phallic worship point to the apparent

tendency of the phallogentricity in Lawrence, and as a result many commentators have read this novel according to this line of interpretation. One of them, for example, the female writer Anaïs Nin wrote that “his intuitive intelligence sought the *core* of the woman. *The*
 5 *core of the woman is her relation to man*” (Nin 54; italics in original). She appreciated Lawrence for his expression of the mysteries of woman’s sexuality, so different from man’s (Powell 52). She tries to pursue “true” femininity as opposed to the “imaginary” product of men’s desire, but because her essential femininity requires an image of
 10 *men* as half of a pair, it is inevitable that this reading becomes phallogentric. Regardless, any extension of this kind of reading produces an image of Lawrence as an advocate of sexual desire, which has been criticized by Foucault.

In *The History of Sexuality* Foucault revealed that sexuality is
 15 constructed through language as one deployment of power, and sex is the imaginary element which is established through the deployment of sexuality. The discourse which dictates how we should have a desire for sex, or in other words, “constitute[s] sex itself as something desirable” (Foucault 156) is one of the deployments of the power. Foucault clearly
 20 showed that the biological body is always already the product of social and historical construction. This critical comment of his has been widely accepted, but it is problematic that he regarded Lawrence as one of those who believed that sex or sexuality is connected to an undeniable truth of individual identity and therefore sought to unlock a
 25 secret door to it.

This argument raises another problem about the relation between the body and language. The assertion that sex is constructed through language fails to identify the problem of the materiality of the body, which resists being verbalized. In other words, we can say that sex is
 5 constructed through language only when we exclude that domain of the body which cannot be expressed in language. If so, Foucault's criticism that Lawrence helped to perpetuate the myth of sex does not take this problem into account. What is most important about the expression of sex by Lawrence is, however, how he, as a novelist, responded to this
 10 problem of body and language.

It is Deleuze and Guattari that noticed the importance of this aspect of the novelist. Lawrence is quoted in *Anti-Oedipus*—"Lawrence attacks the poverty of the immutable identical images, the figurative roles that are so many tourniquets cutting off the flows of sexuality:
 15 'fiancée, mistress, wife, mother. . .'" (351). In Lawrence's expressions of sex, he reads not a pursuit for a fixed principle, such as an ideal relationship between man and woman or fundamental femininity, rather he identifies the presentation of the sexuality as that which produces something new in what Deleuze and Guattari calls "the flow of the
 20 desire" (5). This kind of reading acknowledges the above-mentioned body /language problem, because the comparison of "the immutable identical images" and "the flows of sexuality" corresponds to language, which articulates and fixes the meaning, and the body, which resists being fixed through words.

25 In this chapter I will first read this novel, according to a

Deleuzian way of reading—as a presentation of the impersonal generative power of sexual desire—separating it from the concepts of individual identity and female subjectivity. To support this argument, in the course of my discussion I will include an aesthetic examination
 5 of paintings by Lawrence. I do so because I am convinced that examining the problems of visual artistic media makes us more alert to the inseparability of the material and its thematic content. Finally, through the concepts by Giorgio Agamben, I will verify my hypothesis that Lawrence’s response to the body/language problem contains a
 10 political implication contrary to Foucault’s accusation.

1

As Lydia Blanchard says, this novel has been considered
 15 unsuccessful for its lack of narrative consistency. Many critics are uncertain about how to read the work as a whole—how they are to integrate the passages describing intercourse into the rest of the novel (Blanchard 19). This dissatisfaction is dependant upon a reading that is based on the assumption that the book represents “the mimetic quality
 20 of the novel of realism” (25). This perplexity among readers and critics, however, can be seen as the result of Lawrence’s intention to problematize the relation between sex, which is constructed through language and sex, which resists expression in linguist terms. In other words, what has puzzled people is the contrast between the words *about*
 25 sex described in mimetic language and the words *of* sex described in a

“Lawrentian” usage of language.

Lawrence never wanted to produce fixed and ordered representation. His criticism against it appears in the responses of Connie to the literary comments of Clifford. Reciting Racine, Clifford
 5 declared that “emotions that are ordered and given shape are more important than disorderly emotions.” Connie repudiated his remarks in her mind, “thinking of him listening with vacant face to the emotional idiocy of the radio” (139). Moreover, he appreciates Proust very much, but Connie mocked Clifford, saying that “he doesn’t have feelings, he
 10 only has streams of words about feelings” (194). It is clear that Clifford stands out as most representative of a typical modern man who is afraid of chaotic unstable interpretation.

On the contrary, however, Mellors is characterized as a man endowed with an inclination towards nature. That means he
 15 understands that matter is what is at the core of life, without assigning any humanistic values to it. He has no reservations about uttering four-letter words. This is a provocation against the modern intellects who are afraid of the “natural” words for the body. He even reverses the biblical discourse when he says, “Lift up your heads o’ye gates, that the
 20 king of glory may come in” (210). This is a line from the Psalms, but he says this when he inserts his penis into her “cunt.” Using this quotation in that setting upsets the criterion of obscenity or indecency. Christian morality is overturned and replaced with the ethics of nature. At the same time this is related to the question of how sex should be expressed
 25 in order for us to have a full understanding of it. Mellors’s language

demonstrates one of the ways in which language can have its materiality restored.

Lawrence wrote in “The Novel and the Feelings” that feelings are “the cries far down in our forests of dark veins” (205). They cannot be
 5 represented by an ordered and “tamed” language, but still remain within the realm of human language. Consequently they cannot escape from the above-mentioned problem of the materiality of the body, which resists verbalization. In order to understand this problem better, we should now focus on the interpretations of Lawrence’s paintings.
 10 Taking account of the materiality of this artistic medium, the paintings, helps us to examine their material counterpart in novels: language.

Lawrence painted a lot of nudes while he was working on this novel. He describes in “Making Pictures” his own artistic perspective, stating that “the only thing one can look into, stare into, and see only
 15 vision, is the vision itself: the visionary image” (230). He points out the importance of seeing the invisible behind the visible. That means this kind of visionary image comes from vitality, an invisible dynamic energy, and is, in turn, immanent to matter itself. We can arrive at this visionary image, not through the recognition of visible static shapes of
 20 matter, but through “instinct, intuition, and sheer physical action” (228).

This artistic perspective required him to adopt other methods of expression beyond just drawing an accurate contour of a shape. Some instances of this endeavor in his paintings include “Dance Sketch”
 25 (1928-29), “Close-Up Kiss” (1928) and “Red Willow Trees” (1927),

where people's naked bodies mingle with the objects in the background, such as trees, the ground or water. The faces are freely deformed to such an extent that it causes us to laugh, and the red trees stretch straight to the sky in the same way that can be observed in Van Gogh's

5 "Road with Cypress and Star" (1890). As Jack Stewart points out, Van Gogh and Lawrence put great importance on the substantiality of the object as a model (Stewart, *The Vital* 168). It is because, as Nordenfalk remarks, they saw the objects "not as inanimate things, but as mystic symbols of obscure vital instincts" (qtd. in Stewart "The Vital" 123).

10 That is also the case with the material as a method, because the material has its own vitality. Their works' potential for such expression, therefore, depends on the vitality of the materiality of the paint, colors, and brushwork. In this way in Lawrence's paintings, the themes, the materials and technique are all unified to create new sensations among

15 the spectators.

This challenge in painting corresponds to one in writing. Simply put, seeing the invisible behind the visible corresponds to writing the non-verbal behind the verbal. When inventing the language of sex, just as in his artistic perspective, Lawrence didn't want to produce stable,

20 balanced and consistent narratives in mimetic language, but he groped for a new way of expression that was neither realist nor abstract. It had to be dependent upon not only the materiality of the body, but also that of language, which is, of course, the material of literature.

Lawrence's artistic aim was not to impose a form on lived experience, but to express the flow of life in things themselves. This is why form ought to be dissolved. By doing so, the subject and the body
5 begin to be expressed in terms of "becoming" or "transforming" rather than "a static state." This becoming or transforming should not be interpreted as being related to some development of an essential nature, whether it is female identification produced through a rejection or acceptance of the male chauvinist. Such an interpretation is a
10 mystification of female essential nature. To avoid this we have to observe how the language shifts from an ordered and objective function to an impersonal one. This sense of impersonality through language enables us to identify the impersonal qualities of the body, as well as of the subject. In other words, the process, in which the protagonist is
15 exposed to the great dark knowledge obtained not by words ("The Novel and the Feelings" 205) and loses her subjective ego as well as her organized body, is depicted in parallel to the shift of language from personal to impersonal.

Connie's love affair in her youth, and her adultery with Michaelis
20 after her marriage are depicted, as being the result of her own conscious and objective judgment. She tries to control her body, based on the influence of modern ideology, which combines the concept of female sexuality with her will, freedom and independence. However, when Connie looked at herself naked in the mirror, she sensed that her
25 body "was going meaningless, going dull and opaque, so much

insignificant substance. It made her feel immensely depressed, and
 hopeless” (70). A body itself is matter, the flow of vitality, but the body
 Connie saw in the mirror lacked “sensuality, that warms the blood and
 freshens the whole being” (71). All that time her body was only a
 5 lifeless object, which implies that body and mind, object and subject
 are separated from each other, where one observes the other.

However, Connie saw Mellors washing himself, she was shocked
 by “his white slim back.” “It was a visionary experience: it had hit her
 in the middle of the body” (66). It is precisely the beginning of the
 10 experience connected to “the original dark forest within us” (“The
 Novel and the Feelings” 203), where rational value based judgments
 have no control. It is the pre-human world which contains a kind of
 animality. This pre-human world of the body is the foundation of the
 impersonal generative power of sexual desire.

15 Through her sexual relation with Mellors, Connie’s body/mind
 dichotomy begins to dissolve, and she loses her self-consciousness as a
 centripetal force that had previously totalized her whole self. She
 entered into an indistinct world where instead of the self, various parts
 of the body become separate subjects. This process of body and mind
 20 blending together to become one is expressed by the materiality of
 language, such as sound and rhythm, using repetition, resonance and
 rhyming. In the following passage all of these can be observed:

Oh, and far down inside her the deeps parted and rolled
 asunder, in long, far-travelling billows, and ever, at the
 25 quick of her, the depths parted and rolled asunder, from the

centre of soft plunging, as the plunger went deeper and
 deeper, touching lower, and she was deeper and deeper and
 deeper disclosed, heavier the billows of her rolled away to
 some shore, uncovering her, and closer and closer plunged
 5 the palpable unknown, and further and further rolled the
 waves of herself away from herself, leaving her, till
 suddenly, in a soft, shuddering convulsion, the quick of all
 her plasm was touched, she knew herself touched, the
 consummation was upon her, and she was gone. She was
 10 gone, she was not, and she was born: a woman. (174)

The flow of life here is expressed by one long sentence, which
 shows the flow of language, rather than that of the meaning of the
 words. The materiality of the language gives readers a new sensation of
 sex, not new knowledge about sex. As the expressions of sex shift from
 15 personal to impersonal, sex is separated from the subject, and sex itself
 begins to speak. In this way, Connie has become an impersonal woman,
 that is, “a pure being of sensations” (Deleuze and Guattari, *What is*
Philosophy? 167). Therefore the expression “she was born: a woman”
 should not be considered as an arrival at an essential femininity: on the
 20 contrary, it should be read as the dissolution of organized order: the
 subject constructed by language and the body articulated and given
 meaning. Temporarily, the dissolution of order enables us to achieve
 “the primary unknown” as Lawrence put it, an impersonal and material
 entity of nature or the cosmos. This is why “a woman” here can be
 25 construed as a mode of being that differs from “a rational one which is

represented by ‘man’” (Deleuze and Guattari, *A Thousand Plateaus* 292)—to put this another way, woman is expressed as a being which internalizes nature.

5

3

Considering all this, we may postulate that this novel not only problematizes the relation between “infinite different flows” (Lawrence, “We Need” 301) of man and woman, but also the relation between body and language. As we have already considered, Lawrence’s artistic aim of verbalizing the mystery of the body is rendered possible through the use of impersonal expressions by “the being of sensations” desubjectified in the course of sexual intercourse, rather than through the representation of an object by a subject. We cannot, however, judge whether it is successful or not, because we, too, are forced to face the paradoxical problem of trying to verbalize aspects of the world in which language cannot intervene. Here it would be better to apply this aporia to the argument in *Homo Sacer* by Giorgio Agamben about the discrimination of “bios” and “zoé.”

Zoé is simple natural life common to all living beings and bios is social and political life, which is given meaning by language, and whose demarcation was originally drawn by Aristotle. As Agamben observes, beings that live a natural life and the beings that speak language have never been compatible. “In the classical world simple natural life [zoé] is excluded from the *polis*,” but “the entry of zoé into

25

the sphere of the *polis* constitutes the decisive event of modernity”
 (*Homo Sacer* 2). The latter is the very issue Foucault developed in *The*
History of Sexuality, but Agamben tries to understand the relation
 between these two incompatible aspects of life as neither exclusion nor
 5 co-option, but as a political issue which we have to struggle with at the
 threshold between them.

The question “In what way does the living being have
 language?” corresponds exactly to the question “In what way
 does bare life dwell in the *polis*?” The living being has *logos*
 10 by taking away and conserving its own voice in it, even as it
 dwells in the *polis* by letting its own bare life be excluded,
 as an exception, within it. Politics therefore appears as the
 truly fundamental structure of Western metaphysics insofar
 as it occupies the threshold on which the relation between
 15 the living being and the *logos* realized. (8)

We can consider Lawrence’s discrimination between words about
 sex and words of sex in parallel with this argument by Agamben of *bios*
 and *zoé*. In the following passage, shame appears as the embodiment of
bios itself.

20 Burning out the shames, the deepest, oldest shames, in the
 most secret places. It cost her an effort to let him have his
 way and his will of her. She had to be a passive, consenting
 thing, like a slave, a physical slave. (247)

Connie’s sense of shame is totally expelled by the power of sex which
 25 lies in *zoé*. That is exactly what an attack of *zoé* on *bios* is, where

passion turns into suffering and throws her to uncontrollable passivity. The kind of passivity which Connie experiences signifies human experience in relation to “simple natural life.” We can never escape from the paradoxical reciprocal invasion of these two kinds of life: bios
 5 that tries to tame zoé and zoé that resists being tamed. This paradox is always following along after us.

Zoé, nevertheless, is not negative, for it continues to provide bios with the materiality which enables bios to form what is to be spoken at the threshold of signification. As Agamben noticed, what arises in this
 10 place is not language as *logos*, but a “voice.” It corresponds to Lawrence’s descriptions of “the voices of the honourable beasts that call in the dark paths of the veins of our body.”

We can regard, therefore, Lawrence’s endeavor to invent the language of sex as the restoration of the “voice” at the threshold where
 15 tension exists between “voice” and meaning, and at the same time as a political struggle to produce something potential which resists being appropriated by power, that is, becoming *logos*, language. As Lawrence himself put it, it is concerned with “the primeval, honourable beasts of our being, whose voice echoes wordless and for ever wordless down the
 20 darkest avenues of the soul, but full of potent speech” (“The Novel and the Feelings” 205).

The restoration of the “voice” is, however, a paradoxical endeavor, because only it does so in a way that discloses the impossibility of imagining a “voice” that resists verbalization. But as
 25 Poplawski says, “the realization of the body in writing comes to

represent an instantiation of reality itself, an inscription of the body
 onto/into the world that makes the body real and the real bodily”
 (Poplawski xiv). It is inevitable for us to keep imagining and creating
 such a “voice,” in order to compose reality which resists being
 5 appropriated by power. Lawrence’s *Lady Chatterley’s Lover*
 foregrounds this problem. In this respect, we understand that his
 attempt contains a political implication contrary to Foucault’s
 accusation. Lawrence made this attempt at the risk of getting much
 closer to either a language of the myth of sex which Foucault criticized,
 10 or being seen as peddling sensual pornography. This attempt by
 Lawrence can also be seen as a response to the question of “how we can
 exert our activeness in the midst of the passiveness of our existence,
 which lies deep in our body that is inherently passive as it was given to
 us as a gift from nature” (Higaki 59-60). Lawrence was keenly aware of
 15 both the impossibility and the inevitability of language. This means
 “the nonlinguistic is only ever to be found in language itself” (*Homo*
Sacer 50). That is why we should not regard Lawrence as just “the
 propagandist of sex.”

Chapter 4

Language, Nature, Community:

Post-modern Salvation through Mythopoeia in *The Escaped Cock*

5

Introduction

This chapter will examine a question which has been long contested: Does Lawrence's language of nature repudiate any social formation? As Jeff Wallace sums it up, it is true that Lawrence rejects
 10 "the idea of socially determined consciousness" and accordingly "the idea and the practice of social agencies of change, including democracy, education and organized socialism" ("Language" 106).¹ It is also true that Lawrence stays away from a scientific or intellectual approach to nature. It would be too simplistic, however, if we conclude that his
 15 repudiation of scientific or intellectual knowledge leads him to the extreme opposite, that is, mystical knowledge and drives him away from a social subject into an utterly individualistic autism. On the contrary, Lawrence continued to maintain an instinctual sense of community as I mentioned in the introduction of this thesis. The point
 20 has to do with why Lawrence explores a language of nature in pursuit of a community to come. This is the problem of language and "the language-using human condition" ("Language" 126).

In order to examine this problem, first we need to investigate the characteristics of a language of nature in Lawrence's works. For this
 25 attempt, Lawrence's last novella *The Escaped Cock* serves as suitable

material because in it he proposes his fundamental vision of
 communality through a language of nature. By examining the formal
 characteristics of this retelling of the Christian Resurrection through
 mythopoeia, one is able to probe into the framework where a language
 5 of nature functions.

In *Literature, Modernism and Myth* Michael Bell defines
 “mythopoeia” as a means to “see the world in mythic terms” (2). He
 characterizes it as one of modernist writers’ tactics, by which they
 demonstrate their own world view. Myth runs the risk of being
 10 exploited in order to establish national identity by arousing nostalgia
 for a lost unity or emphasizing continuity from the origin, but “its most
 important meaning was as an emblem of the human world as
 self-created” (Bell, “The Metaphysics” 14). Put simply, it shows that
 the modernist writers are conscious about their own medium.
 15 Furthermore, Bell explains that behind this vogue there is the
 “linguistic turn” in the early twentieth century, where language was
 seen to form the world, rather than describing or reflecting it (ibid. 16).

Bell says, however, that in modernist mythopoeia there are
 fundamental but inevitable contradictions. First, “it [myth] means both
 20 a supremely significant foundational story and a falsehood” and second,
 there is the arbitrariness and relativity of their beliefs, even though
 they believe in the absoluteness of their convictions (*Literature* 1).
 This occurs because they live “in the cultural fragmentation of
 modernity [where] any belief inevitably [becomes] more arbitrary,
 25 relative and self-conscious” (ibid. 3). As Bell declares, “myth is highly

ambivalent in its relation to history: it may be a way of acting purposefully *within* history or a way of transcending, which is to say withdrawing *from*” (“The Metaphysics” 15). This chapter aims to show that Lawrence’s mythopoeia is closely related to history, but before that,
 5 if myth is an affirmation of values, we need to examine the historical motivation for Lawrence’s version of the mythopoeic.

The Escaped Cock, which was later changed to the less risqué *The Man Who Died*, is a story about the Resurrection of Christ, but it is quite different from what the Bible says. In Lawrence’s tale Christ is
 10 resurrected through physical union with a pagan woman who serves the Eastern goddess Isis. This kind of resurrection of the body is Lawrence’s ultimate theme throughout all his works. He writes in a letter to Gordon Campbell in 1914 that “Christianity should teach us now, that after our Crucifixion and the darkness of the tomb, we shall
 15 rise again in the flesh . . . resurrected in the bodies” (*Letters* 2:249). Needless to say, he emphasizes this form of resurrection because he criticizes the mind-centric nature of Western civilization, and its abstract values which are based on Christianity, as the cause of the contemporary social predicament.

20 In addition, the resurrection of the body reveals Lawrence’s positive perspective toward life. In his 1925 essay “Resurrection,” he writes:

Since the War, the world has been without a Lord. . . . It is time for the Lord in us to arise. . . . Rise as the Lord. No
 25 longer the Man of Sorrows. . . . Put away the Cross, it is

obsolete. Stare no more after the stigmata. They are more
 than healed up. The Lord is risen, and ascended unto the
 Father. There is a new Body, and a new Law. (233)

Lawrence clearly discriminates between Crucifixion, Lamentation and
 5 Resurrection. He does not choose Crucifixion, which emphasizes the
 pain of the predicament, nor Lamentation, which emphasizes grieving
 for the predicament, but Resurrection as a positive response to the
 predicament in society after the First World War. Moreover, as Phillip
 Marcus notes, Lawrence was acute for “the subjective element in
 10 Yeats’s use of symbolism and mythology” (212). Lawrence wanted to go
 beyond personal lamentation for “the sad plight of modern man,” much
 further, to restore vitality in the nihilistic atmosphere in society after
 the War. His motive is not personal but social.

In this novella Lawrence tries to invert Christian values by
 15 replacing the Resurrection with the Egyptian myth of Isis and Osiris. In
 this replacement he contrasts Christian idealism, which promises the
 immortal life of the spirit in the hereafter, with a materialism, which
 affirms the mortal life of the body in this world. What is focused on is
 “the body,” which he thinks has already been covered over by abstract
 20 ideas under the Christian value system. The protagonist removes these
 chimeras from the body and rediscovers the body as material which
 consists of blood and bone. Yet his awareness of the body is not brought
 about through reasoning. It is prepared through his relationship with
 the circumambient nature. Lawrence’s version of the Resurrection
 25 places less importance on human will or reason than its spontaneity or

intuition, because it is considered in terms of the process of nature. The displacement from the Christian value system to the ethics of nature and the redefinition of the body are, therefore, the most striking features of Lawrence's mythopoeia.

5

1

"The man who died" awakens from a long sleep in his tomb without any desire to live. Having nowhere to go, he follows the path
10 away from the city. The world around him is described in the following way:

The world, the same as ever, the natural world, thronging
with greenness, a nightingale winsomely, wistfully,
coaxingly calling from the bushes beside a runnel of water,
15 in the world, the natural world of morning and evening,
forever undying, from which he had died. (126)

The world that surrounds the man is as alive as ever. The comparison of the words "undying" and "had died" shows that the man is beginning to be aware of the difference between the undying cycle of birth and death
20 in nature and the petrifying character of his mission.

In Lawrence's works the descriptions of nature are not a mere background for the story but the theme itself. The dynamism of natural things is placed in opposition to the static quality of abstract ideals that the man believed in. It is spring when the man wakes up, so the natural
25 things in his surroundings are described in their blossoming process.

Larry LeDoux points out the importance of the spring in the death-rebirth myth and introduces passages from *The Golden Bough* by James Frazer:

5 Under the names of Osiris, Tammuz, Adonis, and Attis, the peoples of Egypt and Western Asia represented the yearly decay and revival of life, especially of vegetable life, which they personified as a god who annually died and rose again from the dead. (qtd. in LeDoux 134)

10 On the basis of the death-rebirth myth stands the farming life of ancient times, in which spring is a season when seeds are planted that will eventually come to bear fruit. This process of nature is intermingled in the myth with the situation where a man sows his seed in a woman's womb and she conceives.

15 In other writings Lawrence also employs an example of the seasonal cycle of vegetable life when he refers to human destiny:

20 Because I know the tree will ultimately die, shall I therefore refrain from planting a seed? Bah, it would be conceited cowardice on my part. I love the little sprout, and the weak little seedling. I love the thin sapling, and the first fruit, and the falling of the first fruit. I love the great tree in its splendor. And I am glad that at last, at the very last, the great tree will go hollow, and fall on its side with a crash, and the little ants will run through it, and it will disappear like a ghost back into the humus. ("On Human
25 Destiny" 209)

Winter denotes man's death. In *The Escaped Cock*, the man had died in the living world, but it does not mean a real death because his mission is to offer mortal men an immortal life in heaven. This rejects life in nature, in this living world as true life.

5 In the famous scene of the reunion with Madeleine, Mary Magdalene in the Bible, the protagonist says to her the same words as were written in the Bible: "Don't touch me, Madeleine, Not yet!" (131). These words, however, turn out to have a different meaning from the original context. The Bible represents God as the sacred entity which
10 cannot be touched by human flesh. God is a transcendental value whose substance is not visible or tangible. This transcendental value reflects Madeleine's love for the man as self-sacrifice. She feels "the need for excessive giving":

"Have you risen for yourself alone?"

15 He heard the sarcasm in her voice, and looked at her beautiful face, which was dense with excessive need for salvation from the woman she had been, the female who had caught men with her will. The cloud of necessity was on her, to be saved from the old, willful Eve, who had
20 embraced many men and taken more than she gave. Now the other doom was on her. She wanted to give without taking. And that too is hard, and cruel to the warm body.
(133)

Madeleine wants to be saved from excessive taking by excessive giving,
25 but both taking without giving and giving without taking are a greedy

act and against the law of nature. Nature takes as well as gives, and without greed. In that way, the love of God produces nothing but greed in the sense that it is against nature and accordingly Madeleine's self-sacrifice of giving without taking also reveals a form of greed. It is
 5 a treachery against nature, and against her own body in the first place.

He answers, "I have not risen from the dead in order to seek death again" (133). Now the man clearly feels "the great nausea of disillusion" toward his mission (134). He no longer believes in his mission to assure people of everlasting life in the hereafter and begins to realize that this
 10 is harmful: "the day of my interference is done" (132). His statement, "I wanted to be greater than the limits of my hands and feet, so I brought betrayal on myself" (132), discloses the conceit of Christian values. The benevolence in Christianity is in fact a form of "greed" for power over people, even though it comes from a sense of good will to
 15 save people, because God draws values not from within us in material life but from ideals outside us. Lawrence's Christ instead repudiates this transcendence, which demands that we ignore what is immanent to our own bodies.

The implication of the deceit of Christianity is supported by the
 20 fact that the protagonist's reflections are placed in parallel with detailed depictions of nature in spring in the following way:

So the green jets of leaves unspread on the fig-tree, with the bright, translucent green blood of the tree. And the young
 cock grew brighter, more lustrous with the sun's burnishing;
 25 yet always tied by the leg with a string. And the sun went

down more and more in pomp, out of gold and red-flushed air.

The man who had died was aware of it all, and he thought:

The Word is but the midge that bites at evening. Man is
tormented with words like midges, and they follow him right

5 into the tomb. (137)

In nature, where all living things enjoy their material life, the Word of God is nothing more than a midge. He has passed into “the place where words can bite no more” (137), but Madeleine’s love is still based on the Word. Whatever value love may manifest, as long as it is against nature,
10 it is only a kind of arrogance of human beings. One should follow the path the body directs. Therefore, “the man who died” denies Madeleine’s love and self-sacrifice. The cock which is tied by the leg with a string shows the state of the protagonist. We can see here the displacement of the words “Don’t touch me” from what represents the
15 untouchable sacredness of God, to the rhetoric of the denial of love and self-sacrifice.

2

20 After leaving Madeleine, the man meets the woman who serves Isis. Isis is a goddess who is “looking for the fragments of the dead Osiris, dead and scattered asunder over the world” (143). She must “gather him together and fold her arms round the re-assembled body till it became warm again, and roused to life, and could embrace her and
25 could fecundate her womb” (143). She had found all of the fragments of

his body except his phallus, “the last reality, the final clue to him, the genitals that alone could bring him really back to her” (143). This is the mystery of Isis, as well as that of the woman who serves her.

Compared with the attribution of abstract ideals to Madeleine,
 5 this pagan woman is described using sensual imagery. As Robert MacDonald points out, Lawrence’s symbolism has the function of expressing “emotions and aspirations which cannot be reduced to a formula, and whose extent and subtlety can only be suggested by an imagery based on the multiple allusions of a symbolic complex” (35).
 10 Symbols are used in Lawrence’s mythopoeic imagination as a means of expressing cosmic relations between humans and nature, which cannot be reduced to a formula. In the following example, the woman of Isis is described as an element of nature: “For she was Isis of the subtle lotus, the womb which waits submerged and in bud, waits for the touch of that
 15 other inward sun that streams its rays from the loins of the male Osiris” (143). When the woman is young, she meets men who are gallant and imposing, such as Anthony and Caesar. They have virile beauty and passion, but also a greed for power, hubris and self-complacency, so “the very flower of her womb was cool, was almost cold, like a bud in
 20 shadow of frost, for all the flooding of his sunshine. . . . For the lotus . . . will not answer to all the bright heat of the sun” (144), but to the invisible sun in the night,

the lotus stirs as to a caress, and rises upwards through the flood, and lifts up her bent head, and opens with an
 25 expansion such as no other flower knows, and spreads her

sharp rays of bliss, and offers her soft, gold depths such as
 no other flowers possesses, to the penetration of the
 flooding, violet-dark sun that has died and risen and makes
 no show. (144-5)

5 In this way, all the metaphors concerning her are connected with natural
 things. This kind of imagery comes from the author's sensibility that
 finds multiple passions in nature.

Moreover, the woman is described as one who stays away from
 greed. In the beginning, such a woman was anticipated as knowing "the
 10 greater life of the body, not greedy to give, not greedy to take, and with
 whom he could mingle his body" (135). This phrase represents exactly
 the "nature" of nature, and in all of these instances the woman who
 serves Isis is designated as a synecdoche of nature. Lawrence's version
 of Christ is resurrected into the world through physical union with this
 15 pagan woman, which means that he is resurrected by returning to the
 process of nature.

Eventually the man spontaneously yields to the healing and
 sensual touch of the woman of Isis. His restoration to a man of whole
 life is realized through the intermediary of a woman's body of nature.

20 I am going to be flushed warm again, and I am going to be
 whole! I shall be warm like the morning. I shall be a man. It
 doesn't need understanding. It needs newness—. She brings
 me newness.— (158)

Father! he said. Why did you hide this from me?"—And he
 25 touched her with the poignancy of wonder, and the

marvellous piercing transcendence of desire.—Lo! he said.
 This is beyond prayer.—It was the deep, interfolded warmth,
 warmth living and penetrable, the woman, the heart of the
 rose!—My mansion is the intricate warm rose, my joy is this
 blossom!—(159-60)

Here we can see the replacement of the words in the Bible. A cry of the
 agony: “My God, my God, why hast thou forsaken me?” (Matt. 27.46) is
 converted to an exclamation of joy. The story of the Resurrection which
 celebrates the immortality in the hereafter is turned into a story of the
 joy of life in the body and nature.

As Frazer notes in *The Golden Bough*, Isis is a deity who has the
 special ability of magic. The woman who serves Isis is also
 characterized as such. She heals the man with her magical hands. But
 this magical power exists in her body as matter. From this viewpoint,
 we are able to grasp the motive for Lawrence’s mythopoeia within the
 context of a pagan philosophy of nature, where it is hard to draw clear
 lines of demarcation between science and magic.

Lawrence had been reading books about the early Greek
 philosophy of nature which influenced his argument on being in nature.
 For example, Empedocles explains that the human body is constituted
 of four elements: water, earth, light and air. This means that the human
 is produced through the interaction between the body and the material
 elements outside it. He also argues that the soul lies in the blood. This
 claim is always evident in Lawrence’s writing. In “The Two Principles”
 written in 1919 he already states:

There certainly does exist a subtle and complex sympathy,
 correspondence, between the plasm of the human body,
 which is identical with the primary human psyche, and the
 material elements outside. The primary human psyche is a
 5 complex plasm, which quivers, sense-conscious, in contact
 with the circumambient cosmos. Our plasmic psyche is
 radio-active, connecting with all things, and having
 first-knowledge of all things. (260)

In the citation of the story above, during the intercourse with the
 10 woman the man feels the vibration of life both in the body and in the
 soul. This is also a religious sensibility because it is narrated in the
 biblical/mythical context. The reason why Lawrence tries to show the
 reader a true relationship in that context is that he believes that
 religious sensibility is most fundamental as a response to the mystery
 15 of life.

Lawrence became increasingly convinced of such a view of life
 during his visit to Etruria in 1927 with his friend Earl Brewster. The
 Etruscans affirm mortal life on earth and accept death because it is only
 a part of the process. The affirmation of the process of life and death,
 20 the relation between continuity and discontinuity, is what Lawrence
 ultimately seeks. Lawrence depicts in *Sketches of Etruscan Places* their
 view of life and death:

And death, to the Etruscan, was a pleasant continuance of
 life, with jewels and wine and flutes playing for the dance. It
 25 was neither an ecstasy of bliss, a heaven, nor a purgatory of

torment. It was just a natural continuance of the fullness of
life. Everything was in terms of life, of living. (19)

On the walls of their tombs are murals which designate their view
of death. For example, the memorial dance for the dead is filled with
5 the pleasure of life. Dancers' bodies "show pure pleasure in life," "to
the very ends of the fingers" (56). It is "as if they drew their vitality
from different depths that we are denied" (56). They do not seek for an
eternal life in Heaven like the Christians, but enjoy life on earth.
Moreover, as Simonetta De Filippis describes, Lawrence sees in their
10 dance "the phallic-cosmic mysticism based on the sense of 'touch'
through which one perceives a connection with the universe" (116). To
use Lawrence's words, "there is a quiet flow of touch that unites the
man and the woman on the couch" (*Etruscan* 54). The mystery of touch
is exactly what the man who died and the woman of Isis experience not
15 only between themselves but also with the universe. This view of life
offers a different salvation from that of Christianity. Lawrence's
version of Christ thereby discovers the ultimate purpose of his mission.

3

20

When the woman of Isis becomes pregnant in due course, the man
realizes the time has come again for him to depart. The man's
resolution to depart seems controversial but suggestive if we consider
the problem of a language of nature in pursuit of social formation.
25 Judged from Christian morals, leaving behind a pregnant woman will be

interpreted as “unmanly” or irresponsible, but the man no longer exists on a plane where Christian morals are valid. He already lives on the plane of an ethics of nature where everything follows a process of its own fulfillment. He knows “[the] spring was fulfilled, a contact was
 5 established, the man and the woman were fulfilled of one another, and departure was in the air” (161). By the word “fulfill” Lawrence means that the relation between a man and a woman should be fulfilled by one another but the perpetuation of that relation should not be desired. In his 1929 essay, Lawrence rejects the fixity of social role, saying that
 10 “the woman is like an idol, or a marionette, always forced to play one role or another: sweet-heart, mistress, wife, mother. If only we could break up this fixity, and relies the unseizable quality of real womanhood” (“We Need” 302). The perpetuation of the relation prevents us from moving from one potentiality of life to another.

15 Lawrence continues that “the relation of man to woman is the flowing of two rivers side by side, sometimes even mingling, then separating again, and travelling on. The relationship is a life-long change and a life-long travelling” (302). Without an ego or identity which functions as a center to fix the relation, a change and a travelling
 20 become the quintessence in the relationship, not only between man and woman, but also all relationships in nature. From this perspective the man’s departure reveals a quite natural course.

In correspondence with this indefinite nature of life, the word “responsibility” between a man and a woman should also be
 25 reconsidered. A responsibility has usually been considered in the

context of humanism as the action of the subject or the ego. Humanistic definitions, however, become more or less irrelevant in the context of the process of nature which goes beyond humanity. Along with the revision of the concept of humanism, the meaning of irresponsibility
 5 can be inverted to responsibility thereby renewing the related notions of normality or ethics.

We should take it as a “response-ability” on etymological grounds as Jacques Derrida has done.² All living things in nature are able to respond to their surroundings and follow that response to the
 10 next relation. In nature responses have a spontaneous nature. According to the spontaneity of his own response, Lawrence’s version of Christ escapes from the fixity. His flight is already suggested in the title, *The Escaped Cock*. Judging from the fact that the word “cock” is slang for penis, we can detect Lawrence’s confrontational attitude in this title as
 15 well.

The protagonist’s readiness to take off, to depart from the familial fixation can be regarded as a “line of flight.” The protagonist’s graceful gesture of departure shows none of the negative connotations that are often attributed to fleeing or escaping, but instead it implies
 20 that the relation with the woman is everlasting as the process which never stops to flow and never confines life to familial fixation. Deleuze gives the term “flight” a positive meaning. He comments on this point as follows:

The great and only error lines[sic] in thinking that a line of
 25 flight consists in fleeing from life; the flight into the

imaginary, or into art. On the contrary, to flee is to produce the real, to create life, to find a weapon. Generally it is in the same false movement that life is reduced to something personal . . . (*Dialogues II* 49)

5 According to Deleuze, the departure of the protagonist can be read as fleeing to create life. To flee means to escape from the force that binds us, to let go of what was once connected in order to connect with something new. It can be said that behind the humorous title of *The Escaped Cock* Lawrence repudiates being fixed and hopes for the
10 continuation of the flow. Just like a cock which escapes from its bindings, the man goes off in a boat, remaining single. Even early on in the story he already sought his own aloneness as well as the touch of a woman: “perhaps one evening I shall meet a woman who can lure my risen body, yet leave me my aloneness” (138).

15 At the end of the story, the man says to himself:

I have sowed the seed of my life and my resurrection, and
put my touch forever upon the choice woman of this day, and
I carry her perfume in my flesh like essence of roses. She is
dear to me in the middle of my being. But the gold and
20 flowing serpent is coiling up again, to sleep at the root of my
tree. So let the boat carry me. Tomorrow is another day.
(163)

The words such as “sowed the seed,” “her perfume of roses” and “the gold and flowing serpent” distinctly express life in a material world.
25 The departure of the man in a ship also implies his death in due time.

Lawrence's version of Christ is no more an immortal entity, but a mortal human with warm blood and flesh. He will die because to retrieve mortal life in nature is his true resurrection.

If mythopoeia is understood as the act of recreating the world
 5 with new value, Lawrence does this exactly in this novella. In it he shows the path to salvation through the transformation from belief in the abstract Christian values into belief in the materiality of the body and the world. To put it another way, Lawrence's salvation means "believing in this world as it is." It is not a salvation for an individual
 10 but goes beyond it to call for a radically different view of the world. As Kathrin Thiele mentions, "thinking the world differently . . . turns the world from something given into something to be explored, always to be constructed and created," and it "implies a different practice of thinking itself" (Thiele 33). This different practice of thinking in the
 15 form of literary fabulation constitutes a social action as well as a re-figuration of Christianity. By means of mythopoeia or fabulation, Lawrence transmits to the reader another idea of belief and an alternative picture of salvation, and at the same time inevitably forces us to consider new possibilities of relationship, or community.

20 This fabulation as radically fundamental myth embodies the challenge to the system of knowledge. It delivers an awareness, as Wallace aptly describes, that "we as human beings exist as physical organisms in an 'undeniably material world' before we begin to invent ourselves and our world through signification" (124). The paradigm
 25 shift to this non-human-centric materialism entails the shift to a

language of nature whose characteristics are opposite a personification of natural things. Instead the symbolic meaning of the life of natural things is superimposed on the lives of the characters. Through the effect of symbolic expressions Lawrence dehumanizes the characters.

5 In this way he places human life back on a material basis and reconsiders it in terms of a potentiality that produces new values.

Ronald Bogue, in explaining Deleuze's concept of fabulation, points out that "it [every artistic project] simply indicates that the artist's task always has a collective dimension and that its ultimate
10 function is to invent a people to come. . . . One cannot know ahead of time what the artistic invention of a people to come will lead to, but despite its risks, it is the only means of developing new possibilities for art and the social collectivity" (19). This perspective is applicable to Lawrence's fabulation. At the end of *The Escaped Cock*, the man says
15 "So let the boat carry me. Tomorrow is another day." This ambivalent and optimistic attitude looks like a naïve and nonpolitical one. Yet, on the contrary, an awareness of the ambivalent and indefinite nature of life is exactly a materialistic one and Lawrence's emphasis on it constitutes the challenge to fixed idealism of the organized political
20 movements. As long as Lawrence's mythopoeic imagination has much to do with his idea of "true relationship," his fabulation discloses his commitment to a new social formation.

Chapter 5

Nudity:

Lawrence's Visual Art and Expression of Physicality

5

Introduction

In his 1923 essay "The Future of the Novel," Lawrence deplors the status quo of the novel as follows:

10 The people in the serious novels so absorbedly concerned
 with themselves and what they feel and don't feel, and how
 they react to every mortal trouser-button; and their audience
 as frenziedly absorbed in the application of the author's
 discoveries to their own reactions; "that's me! That's exactly
 it! I'm just finding myself in this book!" – why, this is more
 15 than death-bed, it is almost *post mortem* behavior. (152)

The readers of popular novels find themselves in those novels. Reading a novel is a sentimental experience for them. Moreover, they are as involved in the process of self-conscious identification and self-assertion as usual, following earlier morals. There is no adventure
 20 to "the unknown" and therefore there is no discovery of new things. Lawrence continues in the following way: "it's [the novel] got to have the courage to tackle new propositions without using abstractions; it's got to present us with new, really new feelings, a whole new line of emotion, which will get us out of the old emotional rut" (155). If this
 25 were the case, reading the novel would be a shocking experience.

It should be noted here that “to tackle new propositions without using abstractions” assumes another kind of thought, or as it were, novelistic thought. Lawrence is a writer who places an importance on thought, but whatever thought a writer has in mind, it does not provide

5 him with a *raison d'être* of the novel. Lawrence says that “man is a thought-adventurer. And only his adventuring in thought re-discovers a way” (“Books” 198) and claims the novel to be a new way of discovery or understanding. When he talks about thought, he does not limit it to what is generated through intellectual analysis. Given that for

10 Lawrence new feelings are produced by the instinctual body, novelistic thought ought to be concerned with bodily consciousness. The novel pursues human experience as a whole not only intellectually, but also sensuously or physically. The job of the novel is, therefore, not to observe or a represent experienced reality, but rather becomes a

15 composition of reality with new impulses or feelings.

This understanding leads us to the next set of questions: how can the writer express a new feeling without falling into a pallid imitation? What kind of imagination is involved in this practice? If the novel appeals to our sense, not sentimentally, what kind of language does it

20 require, in addition to the plot or characterization? As for the language of art, Lawrence writes in the first version of *Studies in Classic American Literature* that art-speech is “the greatest universal language of mankind, greater than any esoteric symbolism. . . . whereas the authenticated symbol stands always for a thought or an idea, some

25 mental *concept*, the art-symbol or art-term stands for a pure experience”

(169). Art-speech presents the whole of life through its own symbols or images rather than structured signification. This is why I intend to examine these problems by referring to Lawrence's visual art vision. In composing both verbal and visual arts, the relationship between the materiality of art's media and sensual experience remains the crucial point for Lawrence to develop the expression of the body from bodily consciousness.

1

10

Lawrence himself painted many pictures from the time he was a child. He copied classical paintings before publishing some poems and learned how to paint and use colors. He said that he might have become a painter instead of a writer. Apart from those early efforts, he later visited major galleries around the world and attended important exhibitions of modern art. These experiences with visual arts affected Lawrence's literary views, although there is a difference between their media.

In "Making Pictures," he compares writing and painting. "All my life, I have from time to time gone back to paint, because it gave me a form of delight that words can never give. Perhaps the joy in words goes deeper and is for that reason more unconscious. The *conscious* delight is certainly stronger in paint" (231). He painted for genuine pleasure but always tried to put visionary images in it.

It may be typically believed that the experience of seeing is more

immediate and physical than verbal experience. For seeing is one of our body's functions and the meaning of images or the symbols in paintings are attained more directly by seeing than in language. The reality of these processes is, however, more complex—Lawrence associates
5 seeing with intellectual, conscious process.

The reason why seeing is related to mental process is that by seeing the mind recognizes, analyzes and categorizes many different physical experiences into a limited number of familiar categories. The self-conscious ego is constructed as the center of this to organize these
10 habitual repetitions and reflections. Lawrence decisively criticizes the self-conscious ego using the words “the conceit of the ego.” In his 1929 essay “Introduction to These Paintings” he describes how the ego shuts itself up and paints the inside of the walls sky-blue, and thinks it is in heaven (203). The self-conscious ego, constructed through sight,
15 continues to reproduce previous vision and eventually comes to shut out any new revelations beyond our already established world.

In order to discover new feelings about new things, we have to leave behind our old vision, or the preconceived and fixed images of objects which intellect projects on the senses. We have to leave the
20 self-conscious ego that has already established itself between the object and the body. The world, the object and the body are indefinite quantities and vary from moment to moment. They are substances which are transformed through ceaseless differentiation and it is here that something totally new takes place in it. Therefore, Lawrence demands
25 that the artist's attempt to seize life should be made not through the

clear eyes in the definite self, but through the blood or instinctual feelings in the indefinite body.

Both in painting and writing, therefore, seeing is not Lawrence's preferred method. While he worked on the novel *Lady Chatterley's Lover*, he painted many nudes. With what art vision did he paint these pictures? Seeking the answer to this question helps us to analyze Lawrence's literary works. As Glen Macleod sums up briefly, modernist writers often modeled their literary experiments on the contemporary visual arts. At first the Impressionist movement, and then in the second half of the nineteenth century, especially in the 1890s, Post-Impressionist painters such as Van Gogh, Gauguin, Cézanne mainly influenced their literary counterparts (245). But the most influential movement in London in the early twentieth century is Futurism. E. T. Marinetti, leader of the Italian Futurist movement, published the famous manifesto in 1909.

Giovanni Cianci investigates Lawrence's relationship with Futurism in those years and concludes that the encounter with Futurism influenced Lawrence a great deal and prompted him to redesign the themes and the styles of his novels, from *The White Peacock* to *Sons and Lovers* as well as *The Rainbow* and *Women in Love*, according to Futurist proposals. Cianci writes:

Marinetti's exhortation to "destroy the 'I' in literature" added impulse to the erosion of a fictional mode which had impeded the writer [Lawrence]'s registration of the fluid, desultory movement of the incessant metamorphoses and

unpredictable oscillations of his new, problematical
characters. (44)

The Futurists advocated the complete destruction of the past and
the conventional, fixed and stereotyped subjectification. Lawrence was
5 most attracted to this aspect of their doctrines, despite other
fundamental objections. From the Futurist perspective, life is grasped
as an “inhuman” flow in which the tactile experience is emphasized
over the intellectual one.

In *Haptic Modernism*, when discussing modernist literature and
10 the question of touch and the tactile, Abbie Garrington¹ introduces
Marinetti’s recollection of the trench:

He [Marinetti] states that the roots of his interest in matters
manual may be traced to experiments made in 1911, and later
recalled when he found himself crawling through ‘the
15 subterranean darkness of the trench where my battalion was
billeted’ in 1917. (33)

This experience in subterranean darkness has something in
common with that of Lawrence’s childhood in the coal-mine.
In mining community, Lawrence encountered the naked bodies of the
20 miners, the dark space under the ground and the intimate relationship
among miners. In his 1929 essay “Nottingham and the Mining
Countryside,” Lawrence recalls the following:

The people lived almost entirely by instinct, men of my
father’s age could not really read. And the pit did not
25 mechanise men. On the contrary. Under the butty system, the

miners worked underground as sort of intimate community, they knew each other practically naked, and curious close intimacy, and the darkness and the underground remoteness of the pit “stall”, and the continual presence of danger, made
 5 the physical, instinctive and intuitional contact between men very highly developed, a contact almost as close as touch, very real and very powerful. This physical awareness and intimate *togetherness* was at the strongest down pit. (289)

In the darkness, men have to feel about with their hands. The intimacy
 10 among them is produced through touching not seeing. The instinctive bodies of the naked colliers are the starting point of Lawrence’s yearning for the tangible relationship between men and men, men and women and men and the things surrounding him. From this experience comes Lawrence’s belief that language of the body should be generated
 15 not from the observation of the eyes but from the tangibility of the living body and he continues to develop this new kind of narrative. In this sense Lawrence’s working class background provides him with a vitalist perspective.

Futurist doctrines involved revolutionary changes in a new
 20 artistic sensibility. Lawrence agreed with them in their vitalist aspects, but disagreed with their worship of modern technology. Lawrence writes about the Futurists in the letter in 1914, saying “Only I don’t believe in them They will progress down the purely male or intellectual or scientific line. They will even use their intuition for
 25 intellectual and scientific purpose” (*Letters* 2:180). The Futurists

advocated the complete destruction of the past and therefore welcomed the advent of a new age of machinery. Indeed, this aspect attracted the artistic-intellectual modernist such as Ezra Pound or Wyndham Lewis. The latter was influenced by Futurism and developed the style of
5 geometric abstraction called Vorticism. Lawrence, however, opposed this line because to him a scientific or intellectual interpretation of life means anti-life. Life cannot be reduced to a form that science takes or a speed technology worships. Rather life as an intuitive force incessantly exceeds its forms and realizations. Accordingly, Lawrence left the
10 Futurist line.

In order to comprehend Lawrence's criticism of the abstract tendencies of the avant-garde, it is best to refer to his consideration of the "appleness" of Cézanne's apples in "Introduction to These Paintings." This is the most important essay to understand his view of
15 tangibility in arts. As mentioned above, Lawrence made original paintings in the last four years of his life. Those pictures are Lawrence's exploration of the expression of the tangibility of life. Twenty-five of them were exhibited at the Warren Gallery in London in 1929, however, the police confiscated some of them on account of
20 obscenity. A book of reproductions was published at the same time as the exhibition with this essay.

In this essay Lawrence contrasts the Impressionists and Cézanne and insists on the superiority of the latter. Although Cézanne was associated with the Impressionists, he was not satisfied with their focus
25 on surface effects of light and color and longed to create something

more solid and durable. That means “Cézanne added weight and volume by emphasizing the underlying geometric structure of objects” (Macleod 246). Lawrence was attracted to the emphasis on weight and volume of the objects of Cézanne’s paintings, but paradoxically the
 5 emphasis on the geometric structure opened the door to abstract art with the disappearance of the body of the objects. The latter aspects of Cézanne’s paintings attracted Roger Fry’s interest and he declared that the essential aesthetic quality has to do with pure form. Lawrence proceeded in exactly the opposite direction from Fry’s formalist
 10 aesthetics. He rejected any art without body or physicality.

Lawrence declares that the Impressionists made “the grand escape into pure light, pure colour, pure bodilessness” (197). They reduced the body to “but a shimmer of lights and colours” (197). On the other hand, Cézanne realizes that matter exists absolutely and tried to
 15 express this. Lawrence calls the being of the matter “the great lumpy body” (198) in comparison with light of Impressionism. Lawrence describes Cézanne’s approach in the following way:

The actual fact is that in Cézanne modern French art made its first tiny step back to real substance, to objective
 20 substance, if we may call it so. . . . Cézanne’s apples are a real attempt to let the apple exist in its own separate entity, without transfusing it with personal emotion. Cézanne’s great effort was, as it were, to shove the apple away from him, and let it live of itself. (201)

25 Lawrence appreciates Cézanne’s attitude of leaving his self-conscious

ego to let the apple exist in its own separate entity which he calls “the appleyness” of the apple.

At the same time, he acknowledges Cézanne’s way of putting the apple in an interrelationship with its surroundings. In this respect, in
 5 “Art and Morality,” Lawrence compares Cézanne’s painting to the photograph and problematizes the matter of seeing. By seeing, we make the photographic image, the Kodak image, on the retinas and we think it absolutely “real,” but for Lawrence verisimilitude is not “true-to-life” at all. The Kodak image only shows the existence of the object isolated
 10 from its surroundings. It stands by itself “in the middle of the picture. All the rest is just setting, background” (165). We think that we have achieved universal vision through the “All-seeing Eye of Kodak” (165), but in fact reality is perceived when the object is grasped in the living relationship with the surroundings. Cézanne succeeds in this attempt
 15 because he uses his intuitive imagination.

Lawrence states in “Introduction” that “the reality of substantial bodies can only be perceived by the imagination, and the imagination is a kindled state of consciousness in which intuitive awareness predominates” (193). Intuitive awareness is derived from an intuitive
 20 body and this imagination is a physical one. Lawrence contrasts a mode of mental-visual consciousness with a mode of physical-tactile consciousness that is predominantly intuitive. He claims that only through the latter mode of consciousness can we grasp the spirit of life. This is the crucial job of the artist. The spirit cannot be separated from
 25 the materiality of the object. What prevents us from touching the spirit

is our fear for the body and our dismissal of material issues.

This standpoint is to be understood as a materialist approach. I use the word “materialist” to indicate a person who places importance on the real substance of matter and physical awareness through it.

5 Lawrence is a “materialist” as long as he rejects an intellectual approach and believes in the power of the actual substance of the object in the same way as Cézanne. Lawrence connects the word “real” to physicality, when he writes that Cézanne “wanted to be a man of flesh, a real man: to get out of the sky-blue prison into real air. He wanted to
10 live, really live in the body” (202).

This materialist standpoint does not exclude the immaterial aspect of matter; rather it has much to do with the invisible, as we know from the fact that he uses the word “spirit.” In “Art and Morality”, Lawrence says that design in art is a recognition of the relation between
15 various things and it cannot be invented but is, instead, recognized in the fourth dimension “with your blood and your bones, even more than with your eyes” (167). In this case, the word “recognition” is close to “revelation” in the meaning and Lawrence’s intuitive body carries a religious or philosophical meaning.

20 One of the reasons why Lawrence relates the immaterial in the fourth dimension to the material is that he bases his reflections on the notion of nature found in the hylozoic philosophy of Pre-Socratic Greek philosophy. In his last work *Apocalypse* Lawrence mentions the name of philosophers such as Thales, Anaximander, Herakleitos or Empedokles.
25 According to them the cosmos is always newly created each time the

combination of its elements changes. They knew that matter repeats alternately its connection with, and disconnection from, other matter. Humans are created through the same elements in the cosmos and formed in the relations with the circumambient elements. Matter
 5 escapes from its current form and sets out for other new forms. They called this self-transformative force of matter “vitality” or “spirit.” This philosophy made him convinced of his faith in the inseparable relationship between the body and the spirit. Accordingly, his method of finding the invisible in the visible never leaves the body. The fourth
 10 dimension lies superimposed in the material world.

2

We have discussed the materiality of the object and that of the
 15 artist’s body, but we also need to argue the materiality of the medium of art, because it is the medium that embodies the design of art. Critical opinions of Lawrence’s paintings differ, but Lawrence’s expression in language reminds us of Van Gogh’s vital brushwork rather than Cézanne’s. In “Molarity and the Novel,” Lawrence mentions Van
 20 Gogh’s sunflowers and says that he reveals the vivid relation between a man and a sunflower at the quick moment, at the certain moment of time (171). Lawrence appreciates Van Gogh because he catches a “trembling balance” of interrelation in an evanescent moment of the flowing time.

Lawrence’s own expression of trembling balance can also be seen
 25 in many of his works. *The Escaped Cock* is one of the examples.

Belief in the materiality of substances can be seen in the descriptions of nature when the protagonist gets out of the tomb and looks around him.

The man who had died looked nakedly on life, and saw a vast resoluteness everywhere flinging itself up in stormy or subtle wave-crests, foam-tips emerging out of the blue invisible, a black and orange cock or the green flame-tongues out of the extremes of the fig tree. They came forth, these things and creatures of spring, glowing with desire and with assertion. They came like crests of foam, out of the blue flood of the invisible desire, out of the vast invisible sea of strength, and they came coloured and tangible, evanescent, yet deathless in their coming.

(129-30)

The vitality of nature around him is described in the various colors; blue, black, orange, green and by the words like “the flame-tongues,” “came forth,” “glowing with desire,” “crests of foam” or “the blue flood of the invisible desire.” They demonstrate the texture analogous to Van Gogh’s paintings²: vivid colors, the strong brush stroke, the movement of the line, where life has precisely the internal intensity. In Lawrence’s fictional space too, an external description of nature begins to possess its internal intensity in response to life of characters.

Jack Stewart points out that the affinity between Van Gogh and Lawrence lies in the way that “there is an expressive, disturbing, challenging unity between life and art that springs from ontological grounds” (*The Vital Art* 134). They believe in the power immanent to

the real substances of the materials. Thus the desire of life is at a time invisible and tangible. These expressions immediately build up in the readers the sensation of the vividness, strength and movement of life. As Gilles Deleuze and Felix Guattari note in *What is Philosophy?*, “it is
 5 difficult to say where in fact the material ends and sensation begins” (166). The material of art consists as part of the sensation. This is also true of language as the material of literature.

The descriptions of the woman of Isis are also the examples of this belief in substantiality. She is described with sensual texture and an
 10 imagery of things in nature, in contrast to Madeleine who embodies idealism. The following are examples of this. Here a woman asks a philosopher if all women are born to be given to men, he answers:

Rare women wait for the re-born man. For the lotus, as you know, will not answer to all the bright heat of the sun. But
 15 she curves her dark, hidden head in the depths, and stirs not. Till, in the night, one of these rare, invisible suns that have been killed and shine no more, rises among the stars in unseen purple, and like the violet, sends its rare purple rays out into the night. To these the lotus stirs as to a caress, and
 20 rises upwards through the flood, and lifts up her bent head, and opens with an expansion such as no other flower knows, and spreads her sharp rays of bliss, and offers her soft, gold depths such as no other flower possesses, to the penetration of the flooding, violet-dark sun that has died and risen and
 25 makes no show. But for the golden brief day-suns of show

such as Anthony, and for the hard winter suns of power, such as Caesar, the lotus stirs not, nor will ever stir. Those will only tear open the bud. Ah, I tell you, wait for the re-born and wait for the bud to stir. (144)

5 From the expressions such as “the subtle lotus,” “the womb which waits submerged and in bud,” “the lotus stirs as to caress” and “the penetration of the flooding,” it is clear that a woman is assigned expressions as a synecdoche of nature. Life in nature is expressed as sensual here.

10 In this novella the pleasure of sex is connected to the bliss of life on earth. Lawrence first conceived of this story during his visit to the Etruscan ruins. The pictures painted on the unearthed articles and the walls of their repository showed that the Etruscan did not believe in the promise of immortality of the soul and enjoyed a mortal earthly life.

15 They were not afraid of death, because they accepted it as one of the stages of life. Lawrence was much impressed by the Etruscan view of life and death. This is why in this novella the physical fusion of the two bodies is depicted just like the pollination of plant life in nature. Salvation is pursued in material life, not in abstract values.

20 The physical fusion of the woman with the man who did not know the pleasure of life depicts how a new passage is opened between the sensing and the sensed, the self and the other by denuding both of them. This new passage conveys new feelings and new impulses. Sensibilities liberated from the control of the intellect find beauty in the physical
25 responses to the materiality of the body. This beauty is perceived by the

reader through the materiality of language.

For Lawrence sensation is not only personal but also extends to the dimension of impersonal sensation between the body and the universe. With this view of art, he paints and writes not “the
 5 phenomenological lived body,” but the body as living in relationship with its surroundings. This is why Lawrence rejects both realist paintings which draw the correct contours of objects with minute details, and abstract art in which the outlines of the object completely disappear. He feels, instead, that the spirit of life should be expressed
 10 in real substance, not in abstraction. The same can be said for his verbal arts. The body is always described as a substantial one with its blood and warmth, and at the same time as one with the impersonal sensations of life in it. Lawrence’s artistic challenge in novels is to give voice to such a body.

15 This perspective explains well his art of fiction as what Jeff Wallace suggests in the following passage. He writes here about Lawrence’s treatment of Hardy’s novels.

There is initially a surprisingly collective treatment of the novels, almost cursorily listed and summarized, as if their
 20 individual characteristics were of far less importance than the shared pattern they reveal; and there is the sense that the novel possesses an unconscious dimension which might be antithetical to its author’s motives. (“Modernist” 21)

This reading of Hardy demonstrates Lawrence’s own notion of the art of
 25 fiction. As Wallace concludes, the impersonality “constitutes a

different kind of artistic truth-telling” which reveals “broader human and cultural truths, in patterns possibly unavailable to the individual consciousness” (22). We can also see this approach in *Lady Chatterley’s Lover*.

5

3

Lady Chatterley’s Lover is a novel in which Lawrence pursued the problem of “tenderness” after the disillusionment of his “leadership”
 10 creed. His change in the theme is reflected in his use of language. In this novel we can explore the issue of touch, tenderness and beauty not only as the subject matter but also as the perspective of expression. Furthermore, beyond that, we can explore the political implication in that the issue suggests the possibility for a new society in terms of “a
 15 new togetherness.” The problem of tenderness is not confined to the personal relationship between a man and a woman.

Lawrence says in “A Propos of ‘Lady Chatterley’s Lover’” that we need to “get back into relation, vivid and nourishing relation to the cosmos and the universe. . . . this is for the community, an act of men
 20 and women, a whole community, in togetherness” (329). Hugh Stevens asks us if this explanation does not also hold good for the novel. He says that characters discover their own sensuality and are led to some kind of regeneration, but “this is a regeneration of individuals, not a regeneration of society. It takes a utopian leap of the imagination to see
 25 how these stories of lovers cavorting naked in the woods will bring

about cultural regeneration. . . ” (“Organicism” 148). It is exactly a
 “utopian leap of the imagination,” however, that we need to create a
 new togetherness.

Stevens admits that Lawrence’s politics is nevertheless radical
 5 when he is regarded as a precursor of Herbert Marcuse, “whose blend of
 Marxism and Freudianism connected sexual repression with political
 and social repression” (148). This is true, but as long as sexual
 repression does not seek such sexual liberation as the feminists
 advocate. In Lawrence’s case, sexual liberation signifies the
 10 submission to primitive impulses and the abandonment of the
 self-conscious identity. Therefore, it requires a utopian leap of the
 imagination to build a new togetherness.

It is true, nevertheless, that Lawrence sometimes intervenes in
 the story to state his opinion as an author. Here, it is not the language
 15 of the body, but on this point Beatrice Monaco aptly explains:

In *Lady Chatterley’s Lover* we find the two voices: ironic
 free indirect speech and the dominant, direct narrator.
 Indeed these are the main literary devices of the novel,
 which Lawrence largely uses diagnostically. The free
 20 indirect style necessarily focalises a world of multiple,
 relative subject positionings. But a dominant narrator is also
 needed in order to maintain a tight moral leash on this
 relativistic world. . . . it creates a charmed intersubjective
 space By way of its freedom of mobility between
 25 reference points, the instrument of distinction (the

transcendent narrator) *both generates and is subsumed in the*
affective space of the text. (*Machinic Modernism* 148)

Michael Bell also analyses Lawrence's free indirect speech from
the perspective of its German expression, *Erlebte Rede* and connects it
5 to the expression of the unconscious.³ He says that *Erlebte Rede*
represents etymologically "a mode in which every minor detail of daily
life comes into view as part of a life process of continual
discrimination and largely unconscious choice" ("Notes"). For
Lawrence unconsciousness is space where identity or
10 self-consciousness is dissolved into the bigger cosmic consciousness.
This is a space where a new relationship is created.

As we have discussed above, regarding Lawrence's interpretation
of Van Gogh's sunflowers, the representation of the life of an
individual cannot be separated from the relationship with its
15 surroundings, nature or the cosmos. So in verbal arts, too, the artist
holds onto the design of "relatedness." The author works at the
threshold between the conscious action and the unconscious impulse.
The following passages from *Lady Chatterley's Lover* reveal
Lawrence's tactics in verbal art.

20 'It was so lovely!' she moaned. 'It was so lovely!' But he
 said nothing, only softly kissed her, lying still above her.
 And she moaned with a sort of bliss, as a sacrifice, and a
 newborn thing. And now in her heart the queer wonder of
 him was awakened. A man! The strange potency of manhood
25 upon her! Her hands strayed over him, still a little afraid.

Afraid of that strange, hostile, slightly repulsive thing that
 he had been to her, a man. And now she touched him, and it
 was the sons of god with the daughters of men. How
 beautiful he felt, how pure in tissue! How lovely, how lovely,
 5 strong, and yet pure and delicate, such stillness of the
 sensitive body! Such utter stillness of potency and delicate
 flesh. How beautiful! How beautiful! Her hands came
 timorously down his back, to the soft, smallish globes of the
 buttocks. Beauty! What beauty! A sudden little flame of new
 10 awareness went through her. How was it possible, this
 beauty here, where she had previously only been repelled?
 The unspeakable beauty to the touch of the warm, living
 buttocks! The life within life, the sheer warm, potent
 loveliness. And the strange weight of the balls between his
 15 legs! What a mystery! What a strange heavy weight of
 mystery, that could lie soft and heavy in one's hand! The
 roots, root of all that is lovely, the primeval root of all full
 beauty. (174-5)

After the narrator says "And now in her heart the queer wonder of him
 20 was awakened," free indirect speech is inserted and betrays Connie's
 unconscious impulse for the man's body. The passages include
 repetition, the ellipses and the exclamations. These rhetorical devices
 create the peculiar rhythm which synchronizes with the rhythm of her
 feeling.

25 This explicit expression of a sexual desire is an open challenge to

literary convention as well as to the dominant morals of the time, but there is another challenge that exists in terms of the relationship between aesthetics and morals. We need to pay attention to the expression of her tactile sensation. Beauty is perceived not by seeing
 5 but the tender touch of the hand on the buttocks. It is an example of the expression of beauty as a sensuous experience. Beauty is a main issue in aesthetics, admitting that what we consider to be beautiful changes depending on time and place. It has been traditionally related to seeing.

In "Sex Appeal" Lawrence relates beauty to a sensuous
 10 experience in the body: "What sex is, we don't know, but it must be some sort of fire. For it always communicates a sense of warmth, of glow. And when the glow becomes a pure shine, then we feel the sense of beauty" (146). Beauty is no more a phenomenon seen from a detached attitude but instead becomes an event of bodily attachment.
 15 He also says sex is "living beauty" (145) and uses the word "communicate" because the glow of life arises in a relationship. This physical communication is not limited only to sex.

Aesthetics as the art of life which discloses the relatedness between men or things is precisely a moral issue because it
 20 demonstrates a way of being that is pluralistic. Lawrence continues: "While ever it lives, the fire of sex, which is the source of beauty and anger, burns in us beyond our understanding. Like actual fire, while it lives it will burn our fingers if we touch it carelessly. And so social man, who only wants to be 'safe', hates the fire of sex" (146).
 25 Lawrence rebukes the moral standard of society which fears and tries to

control the power of the body and results in repudiating real beauty. Against it he struggles for connecting aesthetics to morals by deconstructing the definition of beauty.

Moreover, Lawrence relates the unconscious to the expression of
 5 a new connection and the conscious to cliché, a ready-made and fixed expression. Thus Lawrence's struggle for a new moral in art becomes a struggle for expression free of cliché, the same as Cézanne's. As is shown in the titles of his essays "Art and Morality" or "Morality and the Novel," for Lawrence, art and morality is the same thing. In "The
 10 Future of the Novel," Lawrence deplores the split between philosophy and fiction, as they used to be unified from the days of myth, and he claims that the two should be brought together again. In his rebuke, Lawrence refers to "that beastly Kant" who divorced art from ethics. Against him Lawrence tries to marry art with ethics by verbalizing
 15 unconscious desire in the body as a source of morals.

4

As discussed above, Lawrence's artistic motive in his novels is to
 20 find new thoughts and feelings through the disclosure of a naked sensibility in the body. This belief in the materiality of the body is directly opposed to the belief in spirituality in Christianity. Lawrence never abandoned his religious sentiments, rather he says that "at the maximum of our imagination we are religious" ("Introduction" 193). He
 25 also writes that "ever since the mythological 'Fall,' man has been

preoccupied with the constant preoccupation of the denial of the
 existence of matter, and the proof that matter is only a form of spirit”
 (201). This is why Lawrence embarks on the retelling of Christian myth
 in *The Escaped Cock*. The protagonist of this novelette is a Lawrentian
 5 Jesus and his “sexual liberation” demonstrates that matter is not a form
 of spirit but is spirit itself. Consequently he succeeds in deconstructing
 Christianity and its morals.

In his various writings Giorgio Agamben articulates the political
 implication of the humanity’s religious quest to find its voice.⁴ In his
 10 book *Nudities*, he describes the naked body as something more than
 sexuality by using the same context as Lawrence’s criticism:

Though they were not covered by any human clothing before
 the Fall, Adam and Eve were not naked; rather, they were
 covered by clothing of grace. . . . [N]udity exists only
 15 negatively, so to speak: as a privation of the clothing of
 grace and as presaging of the resplendent garment of glory
 that the blessed will receive in heaven. Full nudity exists,
 perhaps, only in the bodies of the damned in hell, as they
 unremittingly suffer the eternal torment of divine justice. In
 20 this sense it can be said that in Christianity there is no
 theology of nudity, only a theology of clothing. (58)

In this way the act of denuding or achieving full nudity becomes the
 deactivation of the theological or conceptual apparatus of western
 metaphysics, more than something related to the liberation of sexuality.
 25 Lawrence’s challenge is to restore “the bodies of the damned in hell”

against the conceptual apparatus of Christianity.

In addition, it should be noted that disclosure has nothing to do with secrets as this action generally implies. Agamben postulates “the naked body without any secret” in the following way.

5 The only thing that the beautiful face can say, exhibiting its
 nudity with a smile, is “You wanted to see my secret? You
 wanted to clarify my envelopment? Then look right at it, if
 you can. Look at this absolute, unforgivable absence of
 secrets!” The matheme of nudity is, in this sense, simply
 10 this: haecce! There is nothing other than this. Yet it is
 precisely the disenchantment of beauty in the experience of
 nudity, this sublime but also miserable exhibition of
 appearance beyond all mystery and all meaning, that can
 somehow defuse the theological apparatus and allow us to
 15 see, beyond the prestige of grace and the chimeras of corrupt
 nature, a simple, inapparent human body. (90)

A secret is a transcendental meaning affixed to a body. A body needs no
 such a thing. It only presents its being such as it is, or “thisness.” Thus,
 the disclosure of full nudity does not mean the discovery of the true
 20 body which is given meaning in advance, or the restoration of the
 primordial body which has been lost forever. Rather full nudity is the
 state which is open to the possibility of a new being. This is why nudity
 “signifies nothing and, precisely for this reason, manages to penetrate
 us” (90). In Lawrence’s case as well, the naked body is the site of
 25 creation for the power of life. Lawrence writes about the relation

between the body and potentialities as follows:

There is an arrival in us from the unknown, from the primal
unknown whence all creation issues. Did we call for this
arrival? . . . We did not, it is not of us. We are not created of
5 ourselves. But from the unknown, from the great darkness of
the outside that which is strange and new arrives on our
threshold, enters and takes place in us. ("Life" 16-7)

We can see here alternative religiosity similar to Agamben's.

Colby Dickinson describes Agamben's work as a redefinition of
10 traditional theological terms, such as revelation, redemption, original
sin and so on, as philosophical ones. Consequently it "ultimately leads
him to a re-evaluation of the nature of the 'mystical'" (65). In a similar
way Lawrence's criticism of Christianity offers an ontological
re-working for theological claims in the name of the absence of God as
15 a totalizing power. At the same time, unlike a philosopher, Lawrence as
a writer offers literary re-working and assumes the imagination
resulting from physical intuition as the source of art.

The aim of art for Lawrence is twofold: first, to reach another
dimension through the leap of physical intuition that cannot be reached
20 through rational thought, and, second to explore and express those
potentialities of life which cannot be actualized without the
engagement of artists. The act of denuding or the expression of
physicality is needed both in theme and technique in order to restore
life to the devastated state of people in his contemporary period. By
25 using Agamben's argument we are able to situate Lawrence's

engagements within the line of contemporary thinking. His expressions of sexuality are radical enough, considering that the ban on *Lady Chatterley's Lover* was lifted only in 1960, even though they may seem naïve when seen from our contemporary cultural perspective. Yet what
5 remains valid even now is his proposition that the artist should always pursue new feelings, new emotions and a new reality of life through expressing physicality, not limited to sexuality—the relation between the human and the world which varies from time to time.

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Chapter 6

Apocalypse and the Politics of the Symbol

Introduction

5

In *The Sense of an Ending*, Frank Kermode writes that the Apocalypse is one of the themes that Modernist writers preferred to take up. He observes that they faced the disastrous history of their time and needed the idea of the Apocalypse to leave the past and venture into
 10 a new era. He names the writers such as Pound, Yeats, Lewis, Eliot and Joyce, but as for Lawrence, he says that although he admits some of Lawrence's novels such as *Women in Love* or *Lady Chatterley's Lover* have apocalyptic features, apocalypse does not work in Lawrence's *Apocalypse* (113). Kermode says that for Lawrence Apocalypse is a
 15 "failed myth" (113). *Apocalypse* can be interpreted as an anti-apocalyptic work from this perspective.

As Kermode points out, "the most terrible element in apocalyptic thinking is its certainty that there must be universal bloodshed" (107). For example, Yeats welcomed war as the means of renewal and
 20 accordingly "was enthusiastic for Italian fascism" (107). Yet, Lawrence as a vitalist never accepts anything that goes against life. His *Apocalypse* is indeed a book which discloses the anti-life character of Christianity.

Lawrence's last work *Apocalypse* is a critical treatise on St.
 25 John's *Book of Revelation*. In it, Lawrence reveals the deception

inherent in Christianity: how the Christian idea of eternal life at the hereafter rules over and suffocates earthly life; how the idea of the judgment of God at the end-time derives from weak people's¹ “*ressentiment*,” or sentiment of vengeance; and how the selfless love of

5 Jesus is replaced with an *earthly power* in the form of organized religion. These problems, however, are extremely political as well as religious. Lawrence never identifies the political as a specific theory or movement in his work. In contrast to traditional politics, he is less interested in the reform of social institutions than in the qualitative

10 changes in individual and collective self in society. What he problematizes in *Apocalypse* is regarded as political because he deploys his argument to criticize the fundamental feature of collectivity in western society and the normative principles on which such a collectivity is based. When doing so, he asserts that Christianity has a

15 large responsibility in this problem.

Lawrence's criticism involves the problem of language because he detects a true antagonism between the force that confine the flow of life into an axiomatic explanation in language and the force that frees itself from such confinement. This is why this chapter will focus on a

20 consideration of Lawrence's linguistic views rather than a reading of his political thought in investigating his criticism of Apocalyptic thought. We can observe in Lawrence's argument that the use of language reveals its political stance. If we regard signification in language as a collective process, language constitutes the collectivity's

25 whereabouts. Working from this perspective, this chapter focuses on

the relation between politics and language, especially its poetic aspects. Lawrence's arguments on this subject continue to be relevant to politics in our time. We can also ask how the symbolic thinking of ancient times, which Lawrence advocates in *Apocalypse*, provides us not only with a
 5 method for revising politics itself but also with an alternative way of approaching the problem of "the modern apocalypse."

1

10 Lawrence's accusation against the *Book of Revelation* begins by observing that the text is a composite of layerings: on the top layer lies Christian thought with its orthodox explanatory remarks, which is piled upon the layer of Jewish eschatological thought, and at the bottom there is a layer of ancient pagan thought with its cosmic view. According to T.
 15 R. Wright, the many commentaries read by Lawrence on the *Book of Revelation* corroborate Lawrence's belief in its intertextuality (*D. H. Lawrence and the Bible* 228). According to Wright, in a book published in 1920, R.H. Charles, Archdeacon of Westminster, states that "since
 20 Ephesus, an ancient Greek city in Turkey of today, was a hot bed of every cult and superstition, it is not surprising that John . . . should have incorporated elements not only from Jewish apocalyptic texts but from obscure pagan texts as well" (230).

John encountered ancient eastern symbols in Ephesus, and added Jewish meanings to them as a way that fully exploited them in his
 25 apocalyptic thought. By doing so, the ancient symbol of life as

imaginative power was adapted for a new context: the Jewish allegory that centered on the judgment of God. Since then, the idea of the judgment of God has been reproduced so much that it has become a basic assumption of Christianity up to the present date.

5 Lawrence condemns this transformation, saying that it is the revelation of the power in man. In the time of *Revelation*, the Jews were forced to live in exile, unable to win this earthly power. They were persecuted and bullied wherever they went, forced to become the poor underdogs. Lawrence observed that the only hope of salvation for them
10 was the belief that their destiny was “postponed,” and that their lives would blossom in the hereafter, not on earth, after God had made his descent. At that point they would then be given eternal life and their enemies would face the wrath of God. In this way, the revelation that John receives turns out to be that of the ultimate victory of good over
15 evil, from a perspective distorted by *ressentiment*, and the end of the present age.

 Lawrence asserts that Christianity inherits this Judaic idea of a “chosen people.” He describes this sentiment: “they took over the Jewish idea of ultimate triumph and reign of the chosen people. From
20 being bottom dogs they were going to be top dogs: in Heaven” (*Apocalypse*, 63). Therefore, the *Book of Revelation* is “the revelation of the undying will-to-power in man, and its sanctification, its final triumph” (67). Lawrence extends this condemnation to “the negative power of the mass” (70) in his contemporary society. “In Russia, the
25 triumph over worldly power was accomplished, and the reign of saints

set in, with Lenin for the chief saint,” he writes (70). In this instance, Lawrence problematizes the collective will in the mass, because “the collective will of a community really reveals the *basis* of the individual will” (70). In the midst of frantic worship of their leader, the individual
 5 will to be a master of himself has been lost. Lawrence puts this condemnation in the context of rhetorical devices; in the difference between allegorical centralization and symbolic multivocality.

According to Fredric Jameson, a system of allegorical interpretation calls for an Ur-narrative to absorb all other narratives. In
 10 this system, “the data of one narrative line are radically impoverished by their rewriting according to the paradigm of another narrative” (22). The political implications of a system of allegorical interpretation are here demonstrated. Similarly, the ancient myth of a vital consciousness was appropriated and transformed into ideology in order to serve the
 15 pursuit of an apocalyptic utopia by the Jews. Here we can clearly see the political implications of mythmaking.

From this perspective, Lawrence traces how Christianity was transformed into a “religion of power” in its proper doctrine as a “religion of love.” According to Lawrence, an ancient and universal
 20 web of symbols expressed the productive connection between man and the cosmos. The symbols are open to the possibility of a variety of interpretations because the imagination of the ancient people is rich and sensitive to the changing features of the relationship. They do not confine the vitality of the universe to a fixed explanation.

25 However, when the Jewish people appropriated the ancient

symbols into their doctrine of the judgment of God, they eliminated to the possibilities for the symbols. It was replaced with a system of allegory, where many different potentialities of the symbols were transformed into a representation of the one and only Word of God.

5 Love between the cosmos and people was transformed into love of/for God, understood as a contract between God and a “chosen people.”

Since then, the problem of power appeared in Christianity in the guise of love, with its mechanism of shutting out the flow of the numerous desires into its centralized ideology.

10 Lawrence identifies this transformation as the negation of the imagination that allows a variety of interpretations. He defines the social formation as the process not by fixed ideals but by the affirmation of imagination. In “Introduction to *The Dragon of the Apocalypse* by Frederick Carter,” Lawrence describes this as follows:

15 “What we care about is the release of the imagination. A real release of the imagination renews our strength and our vitality, makes us feel stronger and happier” (47). The imagination is considered an entrance to another, more vital and multi-seminal world.

Lawrence insists that to the pagan, the cosmos outspreads beyond
 20 “our petty little love of nature” (76). It is filled with a wild vitality, or rather it is vitality itself, not staying in the same place even for a moment. It defies all explanation, so the pagan people represented the cosmos using images or symbols. “Symbols mean something: yet they mean something different to every man. Fix the meaning of a symbol,
 25 and you have fallen into the commonplace of allegory” (101). Symbols

have semantic polysemy, and are therefore open to a variety of interpretations. The imagination plays a great role in process.

John of Patmos, however, transformed the essence of their cosmic view by replacing the multivocality of symbols with a Jewish
 5 univocality of allegory. Symbols are the treasury of unexhausted meaning and resist explanation, while allegory “can always be explained: and explained away” (142). The ancient symbols’ multivocality enabled us to find “another meaning, another level of meaning” (60), but orthodox Jews did not need another level of
 10 meaning. They needed a narrative that provided their group with a notion of univocal justice. As a result, the meaning of the *Book of Revelation* is fixed by allegory. It has no life anymore, because life loses its power through explanation.

Rereading the *Book of Revelation* as a book that realizes the
 15 release of the imagination denotes digging down past the layer of “closed interpretation,” into another more vital world. During this attempt, the oppositions between allegory and symbol, explanation and imagination, the only real world and the possibility of other worlds come into focus. The former of each pair is based on a black-and-white
 20 view of the world, and the only correct explanation of the world would be given by referring all narratives to the one and only Ur-narrative. This way of thinking opens the door to the dictatorship and so, in this way, these oppositions are connected to political conflict.

Why is a web of symbols, a playground of the imagination in ancient times, transformed into a system of allegory that seeks a single correct explanation? This problem largely concerns “the judgment of
 5 God.” In order to examine this problem more closely, let us consider Lawrence’s criticism by comparing the two aspects of the word “organism,” which usually correspond to “life.” Gilles Deleuze refers to the word “organ” and “organization” in his essay as “the judgment of God”:

10 [J]udgment implies a veritable organization of the bodies through which it acts: organs are both judges and judged, and the judgment of God is nothing other than the power to organize to infinity. Whence the relationship between judgment and the sense organs. (“To Have Done” 130)

15 This idea of linking the organizing power of the body with the judgment of God designates the first meaning of the “organism”: a totalized entity. This inclination to organize life leads to allegory in language, which aims for the totalized whole to absorb our many different experiences.

20 A system of organs, or an organism, consists of various organs unified in a centralized system of mental consciousness with a command central, which is exactly how the Christian God functions. In order to judge life in terms of transcendent values, the power of the transcendent entity, or God, must be assumed. God is a totalizing and
 25 organizing force, providing the value system by unifying many

different fragmented elements of each organism, or the body. The first meaning of organism is derived from this process of organization of organs. Allegory as a rhetorical device embodies this process.

Lawrence's criticism against Christianity is more specifically
 5 directed toward such organized religion. Presumably, Christ himself never intended to organize his message as such. Against his will, however, after the Jewish intervention, God began to be regarded as the model of totalizing power which provides the cosmos with a univocal meaning and moral. This process is demonstrated in Lawrence's
 10 descriptions, for example, of how the pagan symbol of the woman was transformed through the process of Christianization:

Gone is the grand pagan calm which can see the woman of
 the cosmos wrapped in her warm gleam like the sun, and
 having her feet upon the moon, the moon who gives us our
 15 white flesh. Gone is the great Mother of the cosmos,
 crowned with diadem of the twelve great stars of zodiac. She
 is driven to the desert, and the dragon of the watery chaos
 spues floods upon her. (121)

The ancient Jews hated pagan gods, especially the great pagan
 20 goddess. The pagan goddess was suggestive of the great Mother. She "stands looming far, far back in history in the eastern Mediterranean, in the days when matriarchy was still the natural order of the obscure nations" (120). She was the symbol of procreation and thus stood for sexual permissiveness. However, the Jewish establishment drove her
 25 into the desert, and after her flight, the great vision of the Scarlet

Woman appeared. This image was borrowed from the pagans, but according to the Jewish interpretation she was the “Magna Mater in malefic aspect: the great whore of Babylon” (121). The Jews cursed her because, according to Lawrence, they envied what they wanted but
 5 could not have. “The harlot sits magnificent with her golden cup of the wine of sensual pleasure in her hand. How the apocalyptists would have loved to drink out of her cup! And since they couldn’t, how they loved smashing it!” (121).

Sex was venerated in ancient times, since ancient people affirmed
 10 our physical being as “unknown” (98) or, in other words, as a source of inexhaustible and impenetrable meaning. Once sex came to be regarded as an abomination by Judaism, however, the act of pursuing sensual pleasure was considered deviant. Through this conversion, an ancient symbol that affirmed life and sex was separated from the productive
 15 power of imagination. It is a key example, in which univocal Jewish morality drives out the ancient polysemic ethics of nature. This is also viewed as the work of weak people’s *ressentiment*, but what should be noted here is that Jewish doctrine rejects the innumerable possibilities of the body. This shows its tendency to be too heavily weighted by the
 20 allegorical way of thinking.

The apocalyptic utopia is constituted by denying deviation and by molding life into a fixed form. In this way, the first meaning of organism is closely related to allegory. Presupposing God as the judge, has much to do with signification through this rhetorical device. Along
 25 this line, a politics that seeks univocal justice emerges. These

presuppositions in religion and politics as well as in rhetoric are all directly derived from the first aspect of the “organism”: a totalizing or organizing force.

5

3

Contrary to allegory, the ancient symbols are polysemic. This is because the ancient people’s wisdom is based on the belief that we are part of the living, incarnate cosmos, to which we have innumerable
 10 relations (*Apocalypse* 149). This way of thinking, which is called emotional awareness by Lawrence, can be said to be derived from an additional aspect of the “organism.”

In “The Two Principles,” Lawrence describes the common vision of the cosmos during the ancient times as follows: “they gave the true
 15 correspondence between the material cosmos and the human soul. The ancient cosmic theories were exact, and apparently perfect. In them science and religion were in accord” (260). This is the age in which magic was linked to wisdom and not distinguished from science. Wright refers to this as “earlier occult wisdom” (*D. H. Lawrence and the Bible*
 20 243). Lawrence’s argument in *Apocalypse* follows this line and he names pre-Socratic philosophers Thales, Anaximander, Heraclitus, and Empedocles as those who best delineate their cosmic theories.

As Lawrence continues, “[to] the ancient consciousness, Matter, Materia, or Substantial things are God” (95), one can conceive of these
 25 philosophers as materialists as long as they see dynamic power or spirit

in matter itself. This is the materialism of the days when natural science and religion were linked together. To them, God is the cosmos that is newly created each time there is a change in the combination of its elements. Whatever it might be called, religion, magic, or occult, 5 this knowledge of the cosmos is not necessarily incompatible with modern science. They knew that matter alternately repeats its connection with, and disconnection from, any other matter. In other words, matter escapes from its current form and sets out for other new forms. The ancient philosophers placed more importance on the 10 productive forces of matter than on matter that had already been formed. Such forces of matter include the vitality, or organic power, of life. This implies another concept of the “organism,” different from the first one that refers to totality and organization.

This notion of the organism reflects the idea of hylozoism. As 15 Donald Gutierrez notes, “the term hylozoism refers to the archaic pre-Socratic conception that all matter is alive, or that life and matter are indivisible” (576). This is a philosophical vision that ascribes immanent power to matter. Lawrence also describes this in *Apocalypse*, “A great rock is God. A pool of water is God. And why not? . . . I can 20 touch it. It is undeniable. It is God” (95). For Lawrence, the word “God” signifies life. We can detect from this statement that, according to Lawrence, even inorganic substances have life, so long as we can touch them. The distinction between organic and inorganic makes no sense for him, although he does not actually use the word “inorganic” in this 25 sense.² When he uses the expression “organic relationship,” he also

implies a relationship with inorganic substances. The word “organism,” or life, signifies a deeper meaning.³

This vision emphasizes the physical interrelation between the cosmos and man. The materiality of the body acts in concert with the materiality of the cosmos, and produces variable connections. These connections can be affected by irrational and contingent impulses. As a result, they in turn produce open-ended responses. Life is constituted through these various relations, sometimes contradictory with each other, and symbols express these relations.

10 Lawrence takes the symbol of the twins as an example. He says:

[T]hey give the two alternate forms of elemental consciousness, our day-consciousness and our night-consciousness, that which we are in the depth of night, and that other, very different being which we are in bright

15 day. A creature of dual and jealous consciousness is man, and the twins witness jealously to the duality. . . . Now these little ones, these rivals, they are “witnesses” to life, for it is between their opposition that the Tree of Life grows. (117)

The twins testify to dualism. “They make life possible, but they make life limited” (117), and at the same time they maintain a balance. The dichotomy is not annihilated, instead, it is shown that the existence of opposites depends upon both their conflict and balance.

Another symbol Lawrence takes as an instance of this coexistence of the opposites is the “dragon.” The dragon is one of the oldest

25 symbols of the human consciousness. It is the symbol of “a power or

potency within him” (123), a great desire of any sort, ready to leap out in an instant. Lawrence describes this symbol as follows:

Primitive man, or shall we say early man was in a certain sense afraid of his own nature, it was so violent and unexpected inside him, always “doing things to him.” He early recognized the half-divine, half-demonish nature of this unexpected potency inside him. . . . this is the dragon, the grand divine dragon of his superhuman potency, or the great demonish dragon of his inward destruction. (123)

Here, we can see the coexistence of opposites, both the divine and demonic nature of human potency. Sometimes it comes upon us like a glorious sensation or destructive urge. Man consists of such opposites. Ancient people do not destroy this dichotomy immediately, instead admit that from the conflict or tension between paradoxical desires within us is generated something new. It is this dragon that “surges in us to make us move, to make us act, to make us bring forth something” (124). Lawrence advocates this strange coexistence of contrasting images in ancient symbols.

The notion of tension or conflict between opposites should not be confused with that of war. War means the triumph of one side and the annihilation of the other. It belongs to the world of allegorical interpretation. On the contrary, ancient people believed that in the middle of two extremes, the cosmos, and the human, is always transformed by the conflict between unexpected potencies.⁴ Conflict is neither a cause for triumph nor annihilation, but instead the starting

point for a new formation of life. Therefore, only polysemic symbols can express the world as a kind of web, in which paradoxical elements fight against each other and find new dimensions of life.

In each dimension, the symbols have different meanings. While
 5 allegory fixes the cosmos through a one-on-one correspondence of images with real substances, symbols “may remain travelling in between positions,” as noted by Mary Bryden (109). It can be said that ancient symbols resist the totalitarian regime insofar as they express life as incessant self-transformations and shifting connections with the
 10 Other. It is the second aspect of the organism, to which Lawrence refers in the last chapter of *Apocalypse* as “living organic connections” (149).

4

15 In this way, the dichotomy of symbol and allegory is considered as that of the multivocality and the univocality of life: life as a relation and life as a form. The difference between these two inclinations can be also described as the comparison between the emotional thinking of the ancient prophets dealing with living symbols and the intellectual
 20 thinking of modern politicians dealing with abstraction. At this point, the argument enters into a political sphere. In the following sentences, Lawrence criticizes the teleological thinking of modern man.

We always want a “conclusion”, an *end*, we always want to come, in our mental processes, to a decision, a finality, a
 25 full-stop. This gives us a sense of satisfaction. All our

mental consciousness is a movement onwards, a movement in stages, like our sentences, and every full-stop is a mile-stone that marks our “progress” and our arrival somewhere. (93)

5 This way of thinking reflects our idea of time as a continuity in a progressive line. We always want to come to a conclusion and make progress. Lawrence emphasizes that there is no notion of a goal in ancient time. Instead one finds a rotational thought, the repetition of which implies dynamism and constitutes what is called “a cycle of time.”

10 Lawrence continues:

A completed thought was the plumbing of a depth, like a whirlpool, of emotional awareness, and at the depth of this whirlpool of emotion the resolve formed. But it was no stage in a journey. There was no logical chain to be dragged
15 further. (93)

Then Lawrence proceeds to the problem of decision making, in which emotional thinking is characterized by its dynamics. This is described as follows:

The old oracles were not supposed to say something that
20 fitted plainly in the whole chain of circumstance. They were supposed to deliver a set of images or symbols of the real dynamic value, which should set the emotional consciousness of the enquirer, as he pondered them, revolving more and more rapidly, till out of a state of intense
25 emotional absorption the resolve at last formed; or, as we

say, the decision was arrived at. (93)

In this emotionally intensive way of thinking, the imagination revolves around a whirlpool and from its depth the decision is spontaneously made. The prophet, or the seer, knew what to do in response to the
 5 intensity of the symbols. This means of prophesizing can be called “symbolic seeing,” as one sees in Mara Kalnins’s argument (637).

What is more important is, however, that Lawrence relates the ancient prophet to a poet: “pagan thinkers were necessarily poets” (96). This indicates that their method is equivalent to poetic composition. In
 10 “Chaos in Poetry,” Lawrence explains that the job of poet is to discover “a new world within the known world” (109). Man is afraid of the unknown and begins to put up an umbrella and paints the under-side of it like a firmament. “Then comes a poet, enemy of convention, and makes a slit in the umbrella; and lo! The glimpse of chaos is a vision, a
 15 window to the sun” (109). Chaos is always there no matter how we put up umbrellas of visions, and “from it we draw our breath of life. If we shut ourselves off from it, we stifle” (112). In this essay, Lawrence shows how the poet’s glimpse of chaos continues to contribute to the evolution of man’s consciousness. In *Apocalypse*, a whirlpool can be
 20 interpreted as chaos. In terms of dealing with chaos, Lawrence identifies the method of the seer with that of the poet. In addition, Lawrence relates the job of the seer as a poet to that of the politician in his time: “no politician today has the courage to follow this intensive method of ‘thought’ [and this] is the reason of the absolute paucity of
 25 the political mind today” (94).

Lawrence presents the difference between the pagan manner of thought and that of modern politics. The latter arrives at decision by staying within the guidelines of a predetermined program. It is an allegorical way of thinking. However, it is not probable that any

5 politician today applies this intensive method, as we are too accustomed to the rational way of thinking in the sphere of politics. In politics we reject ambiguities, while a person who offers a wide range of interpretation is regarded as deceitful. Therefore, Lawrence's tactics of indeterminacy are often misunderstood. Even in the sphere of

10 literature, many commentators criticize Lawrence as ambiguous: he is credited for correctly diagnosing the disease of civilization, but repudiated for failing to provide a solution. Critics frequently point to the fact that he always finishes his novels without any concrete conclusion.

15 However, Lawrence's embrace of indeterminacy is the most crucial point in order to understand an alternative idea of politics. At first, one should consider how the pagan way of thought allows for a complete change in one's state of mind. "The old method of the Apocalypse is to set forth the image, make a world, and then suddenly

20 depart from this world in a cycle of time and movement and even, an epos; and then return again to a world not quite like the original one, but on another level" (*Apocalypse* 97). They create a world, then dissolve it to recreate a new one. Though this process of 'dissolution and recreation,' and concept of rotational time, correspond directly to

25 one of the characteristics of modernism pointed out by Frank Kermode

(*Modern Essays* 64), beyond that, images or symbols are connected to the logic of contingency or, as a more precise term, material contingency.

The emotional consciousness that Lawrence advocates is
 5 generated from the body as material being. Material is capable of reconstituting itself when affected by contingent encounters with other elements. Therefore, we never know what we will happen to be. Instead, we have abundant possibilities to become something. Indeterminacy can be linked to these possibilities. Ginette Katz-Roy, in analyzing the
 10 images of the tree in Lawrence's works, points out that "there is no stopping the process of poetic transformation" and connects this process both to "the rotary image-thought" in *Apocalypse* and to Deleuze and Guattari's notion of "becoming" (228). In Deleuzian terminology, becoming means the process of changing the nature of
 15 something by affecting and being affected by something other than itself. She also detects that becoming something else aptly explains "Lawrence's preoccupation with 'otherness'" (232).⁵ In this way, the belief in material contingency leads the writer to, as it were, "poetic" materialism, where poetic images come prior to rational thought and
 20 imagination to perception.

For Lawrence the true confrontation is between the flows that
 25 enter into a fixed axiom and the flows that free from themselves from

this axiom. In *Apocalypse*, Lawrence delineates these two contradictory inclinations towards life, totality and multiplicity, through the analysis of two rhetorical devices, allegory and the symbol. These two inclinations are two sides of the same coin of life. The direction of social formation is dependent upon which is chosen.

In the last chapter of the book, Lawrence returns to the problem of individuality and collectivity in modern society. He calls modern men, the masses, “fragments which have no organic whole” (147). The expression “organic whole” signifies a state that is open to contingent relationships with the rest, while the expression “no organic whole” corresponds to the second aspect of organism.

Although the organism, as an entity organized by a totalizing power, seems to represent a well-established self, it is in fact closed to outside relationships, especially physical relationships. Lawrence calls this type of individual a fragment with only a collective whole. He is the standardized “average man” (“Democracy” 63), having annihilated any uniqueness and becomes no more than a composite of society. On one hand, this type of men forms the society of mass democracy, and on the other hand, raises “the idea of Nation, or Internationalism, higher” (ibid. 65) and is devoted to totalitarianism. Here, from the perspective of the two types of wholes—an individual whole and a collective whole, Lawrence clearly demonstrates the dangers of the mentality of modern man and society as captive of a collective whole. He says that if we want salvation from the modern predicament, we must return to the ancient wisdom of an individual whole with its unregulated relationship

with the other. We must resist “love,” because Christ’s way of loving is closely connected to the judgment of God and will destroy organic connections.

Lawrence must have sensed the recurrence of allegorical violence
 5 in his time. It is true that during this period, when optimism for the linear view of historical development had rapidly diminished since the First World War, political moods reflected this critical awareness and partially shifted towards attempts to control life. For example, government seeks to limit the crude desires of individuals to a
 10 homogeneous form and in this sense government does not function as an apparatus of new collectivity.

At the same time, opposing political movements also sought one ideal solution. This tendency, in the end, would mean annihilation of difference and result in a war for total mastery. In *Apocalypse*
 15 Lawrence disclosed this process as the confrontation between allegory and symbol and urged us to revise the ethical and political implications of allegorical interpretation by emphasizing the polysemy of the symbol. In this sense, it is possible to identify his endeavor as an analysis of the politics of the symbol.

20 We can see the same kind of allegorical violence continue onward into to the present day without any sign of cessation. In the preface to the French edition of *Apocalypse* in 1978, Deleuze positions the USA’s desire for world domination on the same line as the sentiments of those who seek the judgment of God. He describes it in the following way:

25 The Apocalypse is not a concentration camp (Antichrist); it

is the great military, police, and civil security of the new State (the Heavenly Jerusalem). The modernity of the Apocalypse lies not in its predicted catastrophes, but in its programmed self-glorification, the institution of glory in
 5 the New Jerusalem, the demented installation of an ultimate judiciary and moral power. (“Nietzsche and Saint Paul” 46)

Moreover, a Japanese sociologist Mita Munesuke states in his post-9/11 book that this social structure has not changed, though it has been inverted. He quotes from Lawrence’s *Apocalypse* and indicates
 10 that the *ressentiment* inherent in the *Book of Revelation* can be also be seen in the sentiments of Muslim extremists, who were compelled to launch suicide bombings against America in a world globalized by the ideal of “Pax Americana.” As these instances show, the problem of allegorical violence continues to persist even today.

15 However, even though Lawrence challenges the limits of our present social world, it is true that he does not draw up a blueprint of modern society, which is constituted by those individuals who live with a symbolic way of thinking. In this sense, Lawrence’s claim may sound like a utopian ideal, which does not go beyond a Romantic framework
 20 of liberating rhetoric. Nevertheless, Lawrence’s rhetorical strategy is not the mere rediscovery of an ancient myth, but instead the connection of the active power of symbols to creativity, through which an alternative societal assemblage can be realized, whose shape, however, is not determined in advance. Indeterminacy is the crucial point in
 25 creating something in the politics of the symbol.

The poem of “A Sane Revolution” (*The Poems* 449) discloses
Lawrence’s belief in indeterminacy and great possibility of life.

If you make a revolution, make it for fun,
don’t make it in ghastly seriousness,
5 don’t do it in deadly earnest,
do it for fun.

Don’t do it because you hate people,
do it just to spit in their eye.

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Don’t do it for the money,
do it and be damned to the money

Don’t do it for equality,
15 do it because we’ve got too much equality
and it would be fun to upset the apple-cart
and see which way the apples would go a-rolling (1-12)

This strategy is drawn from his conviction that all of the
allegorical discourses have ultimately served the despotic seizure of
20 power. What counts is not a rigid axiom but creative imagination to
play between the world and chaos. The imagination plays a tremendous
role in going beyond the limit of the established order. In this sense,
Lawrence’s criticism of the *Book of Revelation* not only opens the path
to a critical analysis of power, but also urges us to re-examine the
25 relation of language, creative imagination and politics.

Conclusion

This thesis has aimed to demonstrate that from the perspective of the redefined term “displacement” Lawrence’s later works are an
5 affirmation of life in terms of its incessant changing and moving impulses, both spiritually as well as geographically. By providing a continued exploration into how Lawrence’s thought may interact with post-modern perspectives, the six chapters offered opportunities for analyzing Lawrence’s works from a new perspective and encouraged the
10 reader to appreciate their relevance for our present day society.

Lawrence does not equate life with conscious awareness but instead asserts unconscious impulses as the potentiality of life. The unconscious in the body is the flow of desire which ceaselessly connects with anything in its surroundings. This vitalist perspective
15 requires a different formation both in the subject and society from that found in conventional standards. In order to follow the flow of desire to the unknown Lawrence continually displaced himself both in literary engagement and geographical movement.

Perhaps, the most distinct characteristic of Lawrence’s works is
20 the literary expression of vitality in matter, including human bodies. He tries to invent a language of the body, of the unconscious, in the fourth dimension, to the extent that narrative reaches an impersonal plane. This study regards this attempt as one that leads to a post-modern anti-human-centric perspective. The imagination that is liberated from
25 the centripetal forces through the adoption of such a perspective can be

called nomadic. It yearns for the unknown and jumps into Otherness. This flight of the imagination is paraphrased as “a line of flight.”

The author’s vision is always open-ended and seeks out the exilic rather than established space. Therefore, the characters of Lawrence’s
5 fiction are displaced travelers. Their lives are expressed through their feelings driven by the primal instincts in the body. Their sexual desires or yearning for an intimate relation is focused on as a pivotal subject seen from a perspective of the morality of the novel.

In addition, in positing models of resistance to closed-ended
10 interpretations of life, the characters inject turbulence into societal ideals. They are able to undermine the whole establishment of their society by searching for their own fulfilments in a nomadic way. Along with this process, the literary style is also forced to change, departing from realist representation. This study showed this process as a
15 Lawrentian way of modernist writing.

It is true that his vision is utopian, but his narrative does not provide the reader with a detailed picture of utopia. Instead it aims to offer another kind of thinking. Along this line, in Lawrence’s novels the characters are presented as the antithesis of the modern subject of
20 Enlightenment and narrative does not aim for objective representations. Both man and society which are everlastingly changing cannot be grasped through fixed ideals or established ideas. In order to express their indeterminate features as they are, Lawrence needed literary, or more precisely, poetic language. For Lawrence, the description of a
25 landscape, inner or exterior, is not a representation of a state of mind.

Rather, a new landscape should be constructed as an exotic and
mysterious scope of consciousness. Such an exploration aims to present
a new perspective of both individual and social reality. This thesis has
attempted to show how Lawrence's exploration of the possibility of
5 literature and his political perspective of criticism of modernity
intersect at this point and are interwoven together.

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Notes

Introduction

1. I use the word “post-modern” intentionally because the word
 5 “postmodern” includes multiple facets of phenomena in contemporary society thereby obscuring the points of the arguments. The word “post-modern” signifies here no more than the perspective that goes beyond and rejects the values of modernity.
2. Wientzen points out in his essay that recent critical interest in the
 10 politics of the material world has hastened a return to Henri Bergson, who is one of the twentieth-century vitalist thinkers. He also says that Lawrence’s thinking about materiality, especially his understanding of positivist science, informed the political dimensions of his novel in ways that mirror the work of Bergson
 15 (and George Sorel) (35). Similarly, in the Introduction of *Understanding Deleuze, Understanding Modernism*, it is mentioned that Bergson is one of the thinkers who was key to many modernist writers, although, in literary studies, his significance has been overshadowed by attention to Freudian theories of the mind and
 20 (un)consciousness (5).
3. Deleauze and Guattari distinguish between two types of voyage in *A Thousand Plateaus* as follows: “Movement is extensive; speed is intensive. Movement designates the relative character of a body considered as ‘one,’ and which goes from point to point; speed, on
 25 the contrary, constitutes the absolute character of a body whose

irreducible parts (atoms) occupy or fill a smooth space in the manner of a vortex, with the possibility of springing up at any point. (It is therefore not surprising that reference has been made to spiritual voyages effected without relative movement, but in intensity, in one place: these are part of nomadism.)” (381).

4. On Jane Bennett, see “A Vitalist Stopover on the Way to a New Materialism.” *New Materialisms: Ontology, Agency, and Politics*. Ed. Diana Coole and Samantha Frost. Durham: Duke U P, 2010. 47-69.
5. See Simon Casey. *Naked Liberty and the World of Desire: Elements of Anarchism in the Work of D. H. Lawrence*. New York: Routledge, 2003.

Chapter 1

1. The full citation of this passage is the following: “You can never have a new thing without breaking an old. Europe happens to be the old thing. America, unless the people in America assert themselves too much in opposition to the inner gods, should be the new thing. The new thing is the death of the old. But you can’t cut the throat of an epoch. You’ve get to steal the life from it through several centuries” (*Studies in Classic American Literature* 30).
2. See also Wayne Templeton, Lawrence Steven, Pamela L. Caughie, and Ronald Walker. The latest, using the expression “Lawrence’s Mexican nightmare,” concludes that Lawrence could not overcome the fear against racial others and finally gave up holding up his vision of the union through dark blood consciousness. It may be true

biographically, but his “American” novels are not the consequence of that abandonment.

3. This is a 1975 Australian film adapted from the 1967 novel of the same name by Joan Lindsay and directed by Peter Weir. The film
 5 relates the disappearance of several schoolgirls and their teacher during a picnic at Hanging Rock, Victoria on Valentine’s Day in 1900. The truth behind the disappearance is not disclosed in the film.
4. Mitchell R. Lewis points out that Lawrence’s conception of
 10 primitivism can be already found in his early works and it developed in the wake of widespread scholarly interest in the subject, for example, the publication of E.B. Tylor’s *Primitive Culture* (1870), James Frazer’s *The Golden Bough* (1890) and *Totemism and Exogamy* (1910). Lawrence read them as well as Greek drama translations by
 15 Gilbert Murray and *Ancient Art and Ritual* (1913) by Jane Harrison. These influenced Lawrence from the viewpoint of civilization’s mysterious relationship to the primitive.
5. Joel Pfister’s *Individuality Incorporated* provides many historical
 20 details about modernist appropriation of the Indian culture in the Southwest of America in the early 1900s. In it he describes Luhan’s attitude as an example of “bourgeois ideological blanketing,” or “white therapeutic primitivism,” which he considers to be “a simultaneously modern and anti-modern fabrication of class, cultural, and ‘psychological’ status” (135-83).

Chapter 2

1. The two full-length books about *The Plumed Serpent* do relate it to Lawrence's wish for community and dream of a colony of friends, which he called "Rananim." See L. D. Clark, *Dark Night of the Body* 5, 25, 37; and J. P. Pichardie, *La Tentation Utopique* 39-60 et. Passim. Yet the new dispensation in the novel is far more than a group of "friends," attempting to unite cultural differences.
2. In this thesis, I use the word "the West" and "Western" to indicate industrialized Europe and part of America, even though Mexico, in which *The Plumed Serpent* is set, is obviously in "Western" North America geographically and can be seen as Western.
3. Williams had further argued that, while Lawrence was deeply interested in the restructuring of society, he displayed a tendency towards individualistic emancipation or escape from the existing system. As a result of this particular "escape from reality," Lawrence's vision of a desirable community was "quite easy to grasp as an abstraction, but very difficult in any more substantial way" (*Culture and Society* 208). Yet this very concept of "escapism" should be examined from a new perspective today, that is, the problem of the other.
4. Besides the books named, see other studies, for example, Clark, "Reading Lawrence's American Novel,"; Virginia Hyde, "Picking Up 'Life Threads' in Lawrence's Mexico,"; Hyde and Clark, "The Sense of an Ending in *The Plumed Serpent*,"; Marianna Torgovnick, *Gone Primitive: Savage Intellects, Modern Minds*. 159-74.

5. In “Far from the Pallid Float,” in *Encounters with Alphonso Lingis* (2003), the philosopher David Farrell Krell links Lawrence and Lingis, saying that any apt criticism of Lingis “would have to be like D. H. Lawrence’s criticism of Walt Whitman—at once scathing and
5 helpless, apoplectic and worshipful” (4) and continues to discuss Lawrence and Lingis.
6. In “The Murmur of the World” in *The Community of Those Who Have Nothing in Common*, Lingis points out that the western way of
communicating purges noise, murmurs, or cries as disturbing the
10 abstract and objectifying representation, and as a result of this, “the community that forms in communicating is an alliance of
interlocutors who are on the same side, who are not each Other for
each other but all variants of the Same. . .” (81). This point finds
resonance with Lawrence’s sympathy towards Mexican people and
15 his conception of a new community with them. In this respect, Peter Scheckner makes a similar remark in *Class, politics, and the Individual: A Study of the Major Works of D. H. Lawrence* (1985)
that although we hear the loudest voice of characters who speak for
Lawrence, “they are heard in contrast to the great background
20 sounds of the multitudes with neither money nor property” (136).
7. As T. R. Wright points out in *D. H. Lawrence and the Bible* (2000),
Lawrence had read Frazer’s *The Golden Bough* and understood
animal sacrifice as one of form of transubstantiation, just as is found
in Christianity. Wright relates this fact as evidence of Lawrence’s
25 belief in a single source of all religious wisdom. (190)

8. Virginia Hyde and L. D. Clark point out in “The Sense of an Ending in *The Plumed Serpent*” that the two versions of the novel reveal how Lawrence’s thought developed over time on the issue of an interracial marriage and it is demonstrated through Lawrence’s dialogical method. They consider that the conclusion of this novel shows a kind of rapprochement—a new “star equilibrium.”

Chapter 4

1. Wallace discusses the evaluation of Lawrence by Raymond Williams from the perspective of the relationship of language, nature and socialist ideology and concludes the following: “Lawrence acted as a reminder to Williams that the choice of any one language was a narrowing of ‘commitment’, and that the socialist intellectual could only retain a commitment to materialism by retaining an awareness of the ambivalence of the language-using human condition, both inside and outside ‘nature’” (126).
2. See p.51 in *The Other Heading*. Derrida tries to answer the question of where Europe is heading after the collapse of the Soviet Union, using the connotations of words and suggests multiple possibilities for this direction. In pursuit of a new course for Europe, the word “responsibility” is deconstructed into “response-ability.”

Chapter 5

1. Garrington analyses Lawrence’s short story “The Blind Man” as an example of haptic modernism. The blind man communicates with his

- hands, which reveals how the hand may have a mind of its own. She writes that “Acts of touch lead to spiritual revelation denied to the man or woman who merely looks” and explains why Lawrence is skeptical about the eye of the camera, saying that “Vision, for
 5 Lawrence, is misleading, and contemporary visual technologies offer only a petrification of the faults inherent in vision itself” (*Haptic Modernism* 156).
2. Van Gogh’s paintings I bear in mind here are *The Starry Night* (1888), *Mulberry Tree* (1889) or *Houses and Figures* (1890).
- 10 3. Bell distinguishes three versions of this style, in French, English and German. The French word *style indirect libre* reflects a characteristic concern in much twentieth-century French thinking about literature with questions of textuality and the institutionalized formations of literature. By contrast, the English phrase emphasizes
 15 the dramatic impression of a living voice. By comparison, the German expression *Erlebte Rede* is semantically even more heavily loaded towards the English emphasis on life (“Notes”). He suggests that Lawrence’s language is always and pre-eminently an *erlebte Rede*, with a small “e,” a speech charged with life.
- 20 4. According to Dickinson, Agamben uses the word “voice” to represent humanity’s quest for its dwelling place, and “philosophy is considered to be a dialogue between humanity and its Voice, to be an embodied search for this Voice. . .” (73). In other words, voice is a quest of human as a being-in-language to be itself. Dickinson,
 25 however, criticizes Agamben’s thought as “a utopian dream, a hope

that human nature can get beyond cultural significations, beyond political representations and enter into an unforeseen world that can only be conceived as rightly theological inasmuch as it is (paradoxically) free of the theological” (74).

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Chapter 6

1. In order to understand the term “weak people” more fully, we can make reference to the analysis of this notion in Gilles Deleuze’s commentary on Nietzsche. Deleuze notes that “what Nietzsche calls
10 weak or slavish is not the least strong but that which, whatever its strength, is separated from what it can do” (*Nietzsche and Philosophy* 61). This definition can be associated with Lawrence’s distinction between he who has strength within himself to fulfill his own life and he who does not.
- 15 2. Lawrence employs the phrase “inorganic connections” (149) in the last chapter, in opposition to “organic connections.” Here he denotes, with the word “inorganic,” a dead connection, which “is composed of myriad dis-united fragments, each fragment assuming to itself a false wholeness, a false individuality” (147). It implies a dead end. For
20 Lawrence, democracy is one such example.
3. Moreover, Deleuze uses the word “non-organic” in his essay “To Have Done with Judgment” in order to express the vitality of matter, contrary to the organism as the judgment of God. It should be interpreted as “not-organized” or not totalized by the central
25 command. His famous notion of “the body without organs” can be

associated with the second aspect of the organism we discuss here.

4. Of course the term “transformation” here should not be interpreted as the same as the Jewish modification in the *Book of Revelation*. The latter demonstrates the deliberate work of *ressentiment*, but the former shows the spontaneous process of nature.

5. In her essay, Katz-Roy detects the affinity between Lawrence and Bachelard in their advocacy of the primacy of poetic imagination. Bachelard champions the Jungerian pattern of four elements of matter—water, fire, air, and earth—in poetic reveries. She says that Bachelard “shows how the poetic image contributes to the genesis of consciousness” (223).

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