

publisher's readers and author, and which turns out to be especially the case where Lawrence is concerned. Authorship is now understood as a participatory activity:

In an age when textual meaning is held by some theorists to be plural and constantly reconstituted, and by others to be radically indeterminate, for editors to seek to confine textual possibilities to those the author intended may seem antediluvian. (Eggert, p. 40)

As we have seen in this paper, Lawrence was gradually developing a newer form of writing; and, as Eggert rightly maintains, Garnett's conception of the well-made novel was partly mobilised to suppress it. In *SL*, Lawrence appears torn between the new realism encouraged by Ford Maddox Ford in the *English Review*, with its French model of the "restrained, somewhat impersonal novel" (Eggert, p.44) - and which Lawrence tried out in his short stories, and his experiment in representing passion and trauma in *part two*. Lawrence's newer kind of writing is difficult to explain in the terms made available by Garnett and Ford. This only becomes clear later, after Lawrence's split with Garnett, as his novels go some way beyond the ideal of Flaubert's style and Arnold Bennett's construction techniques - although he will still always find moments for free indirect discourse, and the traditional story. Lawrence's radical invention is, in Eggert's words, "an innovative language and idiosyncratic syntax that would plot the deeper movements of the subconscious." (pp.50-51) The message to the new Cambridge editors is that such questions concerning the genesis of the text need to be taken into account:

Clearly, for Lawrence the activity of authorship was a continuum: always subject to new stimulus, influence and experiment. His published volumes only partially represent this continuity, their inadequacy accentuated in this case by a publisher's reader's extensive involvement. (p.51)

The notion of authorship, and the novel as auto-biography seem to suffer the same fate as psychoanalytic criticism: when faced with the complex writing situation or the published text, established ways of understanding may prove inadequate; and once this inadequacy is acknowledged, the changes in understanding might lead to a wholly new hybrid as yet to be defined.

publisher's editor, while still remaining within the bounds of the old traditional concept of authorship as Eggert conceptualizes it.

## THE MEN WHO DIED: D.H.LAWRENCE'S PHALLIC VISION OF THE RESTORED BODY

Anja Viinikka

Although Lawrence does not give any name to the main character, it is self-evident that the man who escaped in the first part of *The Escaped Cock* - which name Lawrence himself preferred to *The Man Who Died* - is Jesus Christ and that the story is based on the Biblical account of the Resurrection. But why did Lawrence not leave the story at that, with the man looking "again on the world with repulsion, dreading its mean contacts"? (p. 146)

In order to understand the basic meaning of the whole bipartite story, attention must be paid to Lawrence's mythopoeic vision in short prose and other writings in the early nineteen twenties, to the personal situation of Lawrence the writer and man since February 1925, and to the context of his other writings in the late twenties.

As shown in my book entitled *From Persephone to Pan: D.H.Lawrence's Mythopoeic Vision of the Integrated Personality*, with Special Emphasis on the Short Fiction and Other Writings in the Early Nineteen Twenties<sup>74</sup>, the period covering the first years of the second decade forms a sequence of three cycles which I call SICILIAN FANTASIA, PANIC VISIONS and THE IMMORTAL PAN according to the central myths and the keynote of the stories dealt with. Persephone is the very personification of rebirth and Hades the representative of the dark hero of the first cycle, in the second one Hades gives way to Pan, and in the most positive one Pan triumphs over Hades. The main stress is always on the latter aspect. The outcome of the protagonists' efforts is vitality and full life, whereas there is another keynote in the works written after Lawrence's serious illness in February 1925.

Some critics, like Leslie M. Thompson in his article "The Christ Who Didn't Die: Analogues to D.H.Lawrence's *The Man Who Died*"<sup>75</sup> have been willing to see *The Escaped Cock* in the light of other writers' works, the impact of which seems of lesser importance than Lawrence's own Passion and experiences since his return to

<sup>74</sup> Viinikka, Anja: *From Persephone to Pan: D.H.Lawrence's Mythopoeic Vision of the Integrated Personality* with Special Emphasis on the short Fiction and Other Writings in the Early Nineteen Twenties. Turun Yliopisto (University of Turku)/Turku, 1988.

<sup>75</sup> Thompson, Leslie M.: "The Christ Who Didn't Die: Analogues to D.H.Lawrence's *The Man Who Died*" in *D.H.LAWRENCE REVIEW*, Volume 8, Number 1, Spring 1975. Among others Thompson introduces Charles Darwin, Thomas Henry Huxley, Samuel Butler, Oscar Wilde, William Butler Yeats and George Moore. pp.19-30.



Italy. As evidenced especially by his correspondence, Lawrence was often confined to bed, in despair and even at death's door, which contributed to the formation of his philosophy of life. As also Janice H. Harris accentuates: "In re-entering the world after nearly dying in 1925, Lawrence asks through a series of characters, what is to come back from the dead?"<sup>76</sup>

Probably the most important impetus to his new view of life was that Lawrence who had come into contact with Etruscan culture while earlier in Italy (Rome, Villa Giulia) and had read on the subject<sup>77</sup>, wanted to go on a walking tour of Cerveteri, Tarquinia, Vulci and Volterra which lasted from the sixth to the tenth of April 1927. It also seems that overmuch attention has been paid to the significance of the detail, that Lawrence saw with Earl Brewster a toy rooster escaping from an egg in a shop window and then wrote a story of the Resurrection inspired by his companion's remark. In fact, the theme of resurrection and the dying pagan gods had already been germinating in his mind long before that incident. To exemplify, as early as in February 1913 he had written in his review of *Georgian Poetry*: 1911-12: "I worship Christ, I worship Jehova, I worship Pan, I worship Aphrodite. But I do not worship hands nailed and running blood upon a cross, [--]. "If I take my whole, passionate, spiritual and physical love to the woman who in return loves me, that is how I serve God." (p. 307) Another example is Lawrence's short story "The Overtone" (1924) where he speculates that if the young Jesus had once happened to meet a nymph, "he would never have been content to die on a cross". (p. 87)

Between September 1924 and January 1925 he had written the essay "Resurrection" where he states: "Since the war, the world has been without the Lord. What if the Lord within us, has been walled up in the tomb. But three days have fully passed, and it is time to roll away the stone. It is time for the Lord in us to arise." (p. 737) Thus, *The Escaped Cock* is a result of extended development and maturation.

By far the most important and far-reaching experience in the spring of the year 1927 was the paintings of the Etruscan tombs that made Lawrence think that death was a pleasant continuance of life. Besides, inspecting the remarkable phallic shafts, 'cippi', he became aware of the ancient Etruscan phallic consciousness and drew the conclusion that vitality continued even after death. The sick author thus found not only personal solace but also the cornerstones of *The Escaped Cock*, the first part of which he wrote in a couple of weeks immediately after his return to the Villa Mirinda.

<sup>76</sup>. Harris, Janice H.: "The many Faces of Lazarus: *The Man Who Died*" in *D.H. Lawrence Review*, Volume 16, Number 3, Fall 1983. p.292.

<sup>77</sup>. Gutierrez, Donald: "D.H. Lawrence's Golden Age" in *D.H. Lawrence Review*. Volume 9, Number 3, Fall 1976. pp.377-408.

Lawrence was not content with the fact that the man who had died and escaped then simply wandered alone and lead an uneventful life, because he felt: "My triumph [--] is that I am not dead. I have outlived my mission and know no more of it." And he thinks: "I am still a man who can go about my business, into my single life." (p. 136) Thus, Lawrence wrote the second part of the story during June and August 1928.

Since there is a kind of intertextuality in the novella, one has to pay attention to his other works dating from approximately the same time, to comprehend the nuances of *The Escaped Cock*. As Harris emphasises - an aspect underlined in my book - the tales often exist "as participants in a rich dialogue of theme and technique with each other and whatever else Lawrence was writing at the time".<sup>78</sup>

In this sense the most important book is certainly *Etruscan Places*, a parable of a Golden Age, which he wrote from May to June 1927. One of the most significant points of this semiphilosophical travelogue is the phallic vision: "It is the natural beauty of proportion of the phallic consciousness, contrasted with the more studied or ecstatic proportion of the mental and spiritual Consciousness we are accustomed to." (p. 107)

Another conspicuous point is touch, which Lawrence accentuates throughout the book. "That again is on of the charms of the Etruscan paintings: they really have the sense of touch. [--] Here, in this faded Etruscan painting, there is a quiet flow of touch that unites the man and the woman [--]." (p. 143)

The wild commandment of the Bible: "Noli me tangere!" makes the man of the novella ponder: "Shall I give myself into this touch? Men have tortured me to death with their touch." (pp. 157-58)

Of further importance in *The Etruscan Places* from the point of view of *The Escaped Cock* are the cock and above all the mysterious egg: "He holds up the egg of resurrection, within which the germ sleeps in the tomb, before it breaks the shell and emerges again." (p. 142) Besides, "the treasure of treasures is the soul" which "does not disappear, but is restored in the egg, [--]." (p. 154)

It seems to me that criticism has almost ignored the fact that Lawrence was simultaneously developing his most scandalous novel with phallic overtones, the two versions of *Lady Chatterley* and *John Thomas and Lady Jane* between November 1926 and August 1927. The impotent husband is mutilated and actually not any longer a man, although he speaks of immortality with his wife and appreciates peace of the soul. It is, however, the body which is essential in all the versions. The basic elements of the intimate relationship between Connie and the forester are phallic consciousness, womb and touch. The man who had risen soon realised: "Now he knew that he had risen for the woman, or women, who know the

<sup>78</sup>. Harris, Janice Hubbard: *The Short Fiction of D.H. Lawrence*, Rutgers University Press, New Brunswick, New Jersey, 1984, p.2.



greater life of the body." (p. 140) And after he had met "Isis in Search" he thought: "For she was Isis of the subtle lotus, the womb which waits submerged and in bud, waits for the touch of that other inward sun that streams its rays from the loins of the male Osiris." (p. 150)

Caressing the priestess the man felt that "his death and his passion of sacrifice were all as nothing to him now, he knew only the crouching fullness of the woman" (p. 168) and touching her breasts he exclaimed: "Father! [--] why did you hide this from me?" (p. 168) It inevitably brings to mind Adam and Eve and the forbidden fruit.

An important product of Lawrence's preoccupation with the story of Resurrection was his review of Vladimir Rozanov's *Solitaria* in April 1927. He was an author who eagerly attacked the church. In his books he examined the basis for religion relating it to the nature of man's sexual drives. He favoured the views of pre-Christian religions and accentuated the antihumanistic nature of Christianity. In his review Lawrence writes: "Rozanov has more or less recovered the genuine pagan vision, the phallic vision, and with those eyes he looks, in amazement and consternation on the mess of Christianity" and continues to say: "He is the first to see that immortality is in the vividness of life, not in the loss of life." (p. 369) This is in keeping with the man of the novella who realises that the life of man is not complete without the touch of woman: "Life has brought me to this woman with warm hands. And her touch to me is more to me than all my words. For I want to live-." (p. 167) Thus, Lawrence announces that it is the flesh, not the spirit that is the true source of immortality.

But back to the ultimate meaning and importance of the second part of the novella. The man is even now anonymous although the priestess of Isis identifies him three times - unlike the Bible, he is not denied three times - as the embodiment of Osiris. Why did Lawrence want to refer to two resurrection stories and yet leave the question of identity at closer inspection at least partly open? The term "fusion of two myths" has been common in criticism of the novella. But LeDoux concludes that "Lawrence does not use the Christ myth to revitalise the Isis-Osiris myth [--] but to return Christianity to its vital archetypal sources."<sup>79</sup>

In Leslie M. Thompson's opinion "Lawrence's last great story focuses on a Christ symbolically revitalised by union with a pagan religion".<sup>80</sup> I prefer revitalisation to fusion and union, but since the similarity or merger is not complete - although parallel - and since the author did not probably imagine himself to be a new evangelist able to alter the established orthodox way of thinking but just wrote a fictive story of a recovering human being allowing different interpretations, I

<sup>79</sup> LeDoux, Larry V.: "Christ and Isis: the Function of the Dying and Reviving God in *The Man Who Died*" in *D.H. Lawrence Review*. Volume 5, Number 2, Summer 1972, p.138.

<sup>80</sup> Thompson, p.21.

would rather like to speak of restoration in a personal as well as in a more general sense.

Tired of the prejudiced reading public, the patronising attitude among publishers, censorship and the hostile-minded English contemporaries, Lawrence had once retired to Sicily in February 1920. After his self-discovery there he had sighed with relief feeling "like a restored Osiris" as he reveals in *Sea and Sardinia*. (p. 131) And again, after returning spiritually and physically tired from the New World to Italy to rediscover the rich Mediterranean culture which had always been nearest to his heart he now began to ponder what was to come after death. Finding solace in the Etruscan tomb paintings he drew the conclusion that: "There seems to have been in the Etruscan instinct a real desire to preserve the natural humour of life. And that is a task surely more worthy [--] than conquering the world of sacrificing the self or saving the immortal soul." (*Etruscan Places*, p. 126) A few pages later on he realises that "the underworld of the Etruscans was a gay place". (p. 134)

In my book on Lawrence's mythopoeic vision I have concentrated on his ingenious utilisation of the ancient myths. But while the main stress in the early twenties was on rebirth, the central idea underlined in *Etruscan Places* and some other writings of the late twenties is now after-life: "To the peoples of the great natural religions the after-life was a continuing of the wonder-journey of life." (p. 174)

The Osiris myth with Dionysian connotations in the novella is an applied manifestation of this.

Lawrence's allusions to Osiris in the context of the Resurrection story hit the nail on the head. First, it was a Rozanov-like protest against orthodox Christianity. He wants to emphasise that after his Crucifixion Christ rose from the dead - as happens in earlier pagan religions - although the church only preaches Christ crucified and has forgotten the rest of the spring and the other seasons. As he writes in "The Risen Lord", which is a kind of a sequel to *The Escaped Cock*: "all the full-flowering spring, all summer and the autumn wheat and fruit, all belong to Christ Risen". (p. 571) Another point linked with the above and of great importance is that if either he really rose from the dead of they took him down too soon, as the man who had died himself says (p. 130), he rose in body and soul. A further problem of the orthodox way of thinking seems to be how to explain that he all of a sudden vanished into thin air. Or, as Lawrence himself wonders in his mature 'sequel', how "Christ risen in the flesh in order to lurk for six weeks on earth, then be taken vaguely up into heaven in a cloud, and never put down?" In his opinion this is "the only part of the great mystery which is all wrong". (*The Risen Lord*), p. 574

*Religion, Language, Art and Custom*, one cannot help thinking that the author, who was so familiar with seasonal rituals of the dying and reviving deities, realised that there were deplorable differences between Christianity and pre-Christian religions.



He thus wanted to write a fictional continuation to show what would have been consistent and reasonable after Christ's revival. For this purpose he applied certain aspects of the myth of the Osiris who with phallic connotations was adored in seasonal rituals.

Osiris, who had many incarnations, was the king of the dead, the god of justice as well as corn, wine and vegetation. His rituals were adopted by the Greeks who identified him with Dionysus. - (By the way, this might well be a reason for the fact that the priestess of the novella occasionally speaks Greek.) Of special interest is the fact that Isis reassembled the fragments of Osiris scattered about by his brother and thus restored the body.

The Priestess of the novella identifies the man as an embodiment of the Osiris, although he does not credit her identification. Lawrence wants to alter the traditional story of Christ through a parallel myth - Osiris was dismembered and Christ crucified - in order to emphasise the natural vitality characteristic of ancient pagan religions: in other words, he symbolically restores even the body of Christ. Thus, there are two men who died and were restored by Lawrence, although it is the synthesis that makes the whole. Second, *The Escaped Cock* is an attack against the narrow-minded and/or negative concepts that Jesus was asexual and that sexuality is regarded as sin. According to the Bible from the point of view of woman: "Happy are the barren, the wombs that never bore a child, the breasts that never fed one." (Luke 23: 30-31); from the point of view of man: "If a man looks on a woman with a lustful eye, he has already committed adultery with her in his heart." (Matthew 5: 28-29) Consequently, no wonder that the man of the novella first had pangs of conscience: "I am almost more afraid of this touch than I was of death." (p. 164) But by and by genuine feelings took place of this terror: "I am going to be warm again, and am going to be whole! I shall be warm like morning. I shall be a man." (p. 167) And at the end of the novella he feels satisfied: "I have sowed the seed of my life and my resurrection, and put my touch for ever 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." And he will return to her as surely as the spring comes.

Thus, Lawrence sees there is something unnatural in the Biblical stories. Whether he was aware or not of the fact that it is biologically impossible for a virgin to be delivered of a male, is of lesser importance in this context, although interesting as such. But the essence of *The Escaped Cock* is crystallised in "The Risen Lord" where Lawrence writes that we ought to accept the image complete, that Christ did not rise merely as spirit but also in the flesh "with hands and feet, as Thomas knew for certain; and if with hands and feet, then with lips and stomach and genitals of a man". (p. 574) And little later he draws the conclusion that "then he rose to take a woman to himself". (p. 575) Even according to modern medicine Jesus did not actually die at all on the cross.

Lawrence's central idea of the blood-consciousness is manifested in *The Escaped Cock* and he repeatedly refers to "blood-stream" or "blood relation" in *The Etruscan Places* (pp. 149 and 165), the product of the same source of inspiration. Osiris fits the novella especially well, since there is even a real blood relation between Isis and Osiris. As to the juxtaposition of Christ and Osiris, James C. Cowan is right when he states that Lawrence set up a dialectic "between the self-denying life of the spirit and the self-affirming life of the blood".<sup>81</sup>

In his travelogue Lawrence remarks that the Etruscans have preserved "the natural humour of life". (p. 126) There is a detail in *The Escaped Cock* that allows a humorous interpretation. When Isis reassembled the Fragments of Osiris, one part, the phallus, was missing, for it had been consumed by a Nile crab. Isis, however, managed to bring warmth to his body to make herself pregnant. Seriously taken, while Christ had no other alternative than celibacy, Osiris was blessed with a scion. Lawrence, in his part, got an ingenious idea when he brought the man who had died - and risen, since in pluperfect - and Isis in search together to experience sexual intercourse. As LeDoux remarks, Lawrence thus "maintained the balance of the female and the male".<sup>82</sup>

To sum up, one point is clear: *The Escaped Cock* is one manifestation of Lawrence's phallic vision of Greco-Egyptian and Etruscan origin and further inspired by Rozanov. As to the basic meaning of the whole of the novella, there are two possibilities: first, that death, or actually after-life was a pleasant continuation of life - as it most likely was especially from the personal point of view of Lawrence, the sick man, and second, that Lawrence considered the revival of the flesh as a consistent continuation of the resurrection story - as it seems from the more general point of view of a philosopher of life. Consequently, whereas the crux of Lawrence's philosophy of life in the mythic writings of the early nineteen twenties was rebirth and the integrated personality or soul, the central idea of *The Escaped Cock* and some other writings of the late twenties was the restored body and after-life.

<sup>81</sup>. Cowan, James C.: "Allusions and Symbols in D.H. Lawrence's *The Escaped Cock* in *Critical Essays on D.H. Lawrence*, edited by Dennis Jackson and Fleda Brown Jackson. G.K. Hall & Co. Boston, Massachusetts 1988. p.185.

<sup>82</sup>. LeDoux, p.143.



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## DECEPTIVE EQUIVALENCE OR EXPRESSIVE IDENTITY? -- THE CHINESE TRANSLATION OF *LADY CHATTERLEY'S LOVER*

Yi Chen

Translating D.H.Lawrence's *Lady Chatterley's Lover* (hereafter *Lady C*) has always presented problems on two levels -- linguistic as well as cultural. The novel's use of the Anglo-Saxon terms and the Derbyshire dialect are linguistically untranslatable, in that the source text's 'sense of place' is irretrievably lost when rendered into another language, or when the target language offers no exact correspondents to the terms and dialect. The cultural hurdles are that crucial authorial meanings are intended by Lawrence in the use of the terms and dialect, the former attacking human hypocrisy in language and extolling the love-healing function of the terms, the latter manifesting the gamekeeper's defiance against middle-class snobbery; these meanings, with their authenticity and potency kept intact, are difficult to transfer to a readership in a different cultural context. Because of the problems stated above, the translation of *Lady C* offers significant interest to translators of Lawrence worldwide.

This study proposes to examine the Chinese translation of *Lady C* first published in 1936 and re-issued in 1986. It seeks to establish whether the translation has achieved expressive identity or functional equivalence, --when the inevitable loss of meaning is limited to the smallest possible degree and the target reader is given an experience as near as possible to what the reader would get --, or merely deceptive identity -- when linguistic identity is achieved at the cost of cultural. As no other Chinese translation of the novel has yet been published inside China, this version's impact on the Chinese response to *Lady C* and Lawrence will also be examined.

### Background Notes

There are two periods of time when Lawrence and his *Lady C* were actively received in China -- the nineteen thirties and the eighties. The first stage was quiet and limited in terms of impact, though it produced some fine, and for their time and place, unusually warm and perceptive critical assessments from an esoteric group of Chinese critics, writing mostly from the foreign concessions of the semi-colonial Chinese port cities. Popular response to Lawrence was negligent, as translations of Lawrence were limited to a few short stories and poems. *Lady C* was the first Lawrence novel to be published in late 1936, by Shi-yi Rao, but it was largely neglected by both the popular and literary readers as war with Japan soon broke out several months later.