

Univerzita Hradec Králové

Pedagogická fakulta

**BAKALÁŘSKÁ PRÁCE**

Univerzita Hradec Králové  
Pedagogická fakulta  
Katedra anglického jazyka a literatury

**Tělo jako obscénní prvek v dílech *Milenec lady Chatterleyové* a  
*Odysseus***

Bakalářská práce

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Historie se zaměřením na vzdělávání  
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Práce analyzuje dvě klíčová kontroverzní díla modernismu – *Milenec lady Chatterleyové* od D. H. Lawrence a *Odysseus* od Jamese Joyce. Cílem práce je zaměřit se na prvky obscénnosti ve spojení s toposem lidského těla a koitu v obou dílech, proto bude vlastní analýzu předcházet stručný úvod do chápání obscénnosti na počátku 20. století. Práce tím poukazuje na prvky, proč tato dvě ústřední díla západního literárního kánonu byla považována za šokující a pohoršující.

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**JOYCE, James. *Ulysses*. Praha: Argo, 1999. ISBN 80-7203-227-5.**

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**LAWRENCE, David, Herbert. *Lady Chatterley's Lover*. Praha: Odeon, 1987.**

**MILLETT, Kate. *Sexual Politics*. New York: Doubleday.**

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Práce analyzuje dvě klíčová kontroverzní díla modernismu – *Milenec lady Chatterleyové* od D. H. Lawrence a *Odysseus* od Jamese Joyce. Cílem práce je zaměřit se na prvky obscénnosti ve spojení s tématem lidského těla a koitu v obou dílech, proto bude vlastní analýzu předcházet stručný úvod do chápání obscénnosti na počátku 20. století. Práce tím poukazuje na prvky, proč tato dvě ústřední díla západního literárního kánonu byla považována za šokující a pohoršující.

Klíčová slova: obscénnost, lidské tělo, modernismus, David Herbert Lawrence, James Joyce, *Milenec lady Chatterleyové*, *Odysseus*



### **Annotation**

NOVOTNÁ, Renata. *Obscene Body in Lady Chatterley's Lover and Ulysses*. Hradec Králové: Pedagogická fakulta Univerzity Hradec Králové, 2015. 42 pp. Bachelor Degree Thesis.

The thesis analyses two seminally important and controversial projects of Modernism – *Lady Chatterley's Lover* by D. H. Lawrence and *Ulysses* by James Joyce. The aim of the project is to focus on the elements of obscenity in connection with human body and sexual intercourse in both works, therefore a brief historical survey into obscenity in the early 20<sup>th</sup> century will be carried out prior to the analysis. The thesis thus suggests why these two focal works of the western literary canon were considered shocking and scandalous.

Keywords: obscenity, human body, modernism, David Herbert Lawrence, James Joyce, *Lady Chatterley's Lover*, *Ulysses*

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## Introduction

The fundamental focus of this bachelor thesis is put on body as an obscene element which can be found in *Lady Chatterley's Lover* written by David Herbert Lawrence and *Ulysses* written by James Joyce. These two crucially important and controversial pieces of work of Modernism are analysed from distinct points of view, yet they are related to each other. The main aim of the thesis is to deal with obscenity represented by body of which the connection is not far from sexual intercourse. It is possible to observe this essential aspect of the thesis both in *Lady Chatterley's Lover* and *Ulysses*; therefore the historical survey of body perception will be realized prior to the analysis itself. This work thus highlights the features and characteristics of reasons why these two cardinal novels of western literary canon were considered shocking and offensive at the time they appeared.

The bachelor thesis is divided into three main chapters which are further separated as well. The first chapter and its subchapters is rather general overview of how human body was perceived and observed; since the perception of and attitudes towards body was not invariable, the brief survey of understanding and consideration of body representation (especially the female body) will be carried out throughout history. Also the matter of pornography will be introduced for it is related to the changeable social awareness of bodily nudity. In order to better comprehend the period which the two novels were written in, the epoch of Modernism will be shortly presented. The theoretical part of the bachelor thesis would not be complete without a concise description of censorship, why the particular pieces of work were considered inappropriate, and how the process of banning of literary arts operated.

The second chapter of the present thesis is devoted to one of the two target English writers, namely David Herbert Lawrence. Before anything else, it is important to shortly but accurately introduce this author and his work in order to become aware of the circumstances and conditions he lived in and what or whom he was influenced by. This shall be helpful even to understand or at least be able to reflect Lawrence's stimuli for creating his stories and employing his motives as such. The way towards publishing of *Lady Chatterley's Lover* with its inconveniences and troubles, and basic explanation of applying obscene and religious elements in his novel is outlined, too. On the one

hand, there appears defence of his work but on the other hand, critique and accusation are presented as well because only then it is possible to fully understand and decide on one's own whether or not Lawrence's literary work is to be blamed and dismissed.

To accomplish the set concern of this bachelor thesis, there is the second author to be focused on. In the third chapter, James Joyce and *Ulysses* will be expounded. To start with, the writer's life itself will be described in order to be given to understand which reasons led Joyce to create his novel and under which conditions he was working. An explanation of *Ulysses* will be given as well since it is essential for understanding the point and purpose of creating of *Ulysses*. The reasons why this piece of work was considered obscene and immoral are given and introduced in the third part of this bachelor thesis, too. The thesis manifests and clarifies the process of creating and developing the two controversial literary works, defends their motives for being written and makes it easier to understand the substance and purpose of these modernist novels.

# 1 Obscenity and Body Perception

This passage is a general and brief survey into the perception and representation of female nudity. The issue covers the time which spans a period from Plato to postmodernism and it is more likely a philosophical and theoretical perspective than the particular illustration or model of the perception of body as an obscene subject matter. This chapter deals with some attitudes and views on the female body as such. It demonstrates people's thoughts and convictions about nudity when observing it and their feelings about it. There are a few paragraphs which contain a short explanation of several occurrences which need to be clarified in order to realise and better understand the concept of female body.

It is essential to define the female body to know where the area of the contemplation is; there is a relationship of feminism and representation of the female body, which can be observed. Female body needs to be somehow framed by an artist not to be perceived as something outrageous; however, there exist various interpretations and images of the female body and it is really individual whether the object is sensed as scandalous or not. There is an intention the women's body to be regulated in some way because the female body is needed to be transformed into the female nude not to be insulting. The body should have its special margins as the society is being highly formalized and conventionalized. "If the body's boundaries cannot be separated from the operation of other social and cultural boundaries, then bodily transgression is also an image of social deviation."<sup>1</sup> The relation between psychical structures and perception of the body is obvious indeed. Psyche is closely connected with the perception and it evokes various images, feelings, and individual inclinations. The female body has a relationship with its boundaries because if it did not have this connection, there would be no unified art object and viewing subject.

The public knowledge is that the female body is predisposed to transgression; as Lynda Nead declares, it is specified as a sexual body lacking containment, issuing filth, and pollution that has a broken surface and it is needed to be fixed via the framing

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<sup>1</sup> NEAD, Lynda. *The Female Nude. Art, Obscenity and Sexuality*. 1. vydání. London and New York: Routledge, 1992, s. 7. ISBN 0-415-02678-4.

and boundaries which distinguish the inside and outside, the bad and the good, and it is important to suppress the transgressive views and acts. It is possible to create an ideal from the female body by allowing the object to be virtuous; as an example, woman can stand as an allegory of Chastity,<sup>2</sup> which illustrates the representation within the relationship between the boundaries and the female body by displacing the worrying connotations.

There is another way to satisfy the desire for the clear boundaries and a view of the female body, which can be reformed and hardened by bodybuilding, which is a blessing for feminism now. It produces a different kind of female body image and it could be seen to blur the conventional definitions of gendered identity. This is one of the ways to bring the female body under control. “It can turn the raw material of the female body into art, which is a frame and that is what is needed to avoid undesirable. The act of representation is itself an act of regulation”<sup>3</sup>; meaning that it represents no threat to patriarchal system of order. There exists the opposition between male culture and female nature and the two confront each other. Because women are predetermined to be the product of nature, whereas men are the piece of work of culture, there is a tension between them however. The procedure of art mediates women to become culture. But there is also the issue where art can be altered into pornography.

## **1.1 The Issue of Pornography**

Pornography developed at the same time as both an extension of, and a counter to, modern aesthetics. It was a complete detachment of and surrogate for the body and the aesthetic, however, it remained quite different from the aesthetic in that it omitted the reflective distance invoked by it. In contrast to the aesthetic, pornography has been characterized by interest and its use which can be represented both by the sense of sensual desire and commercial profit.

Before the eighteenth century, sexually explicit works were regulated in England primarily through the licensing acts; they were found problematic not because of their content but because pornographic publishers reaped large profits from works without paying appropriate licensing fees. “The emergence of pornographic texts in the

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<sup>2</sup> Ibid.

<sup>3</sup> Ibid, s. 9.

seventeenth and eighteenth century signified the burgeoning abundance of private interests, both commercial and personal, that threatened the propertied and educated elite who composed the public sphere. Simultaneously, the propertied and educated elite were creating new forms within a newly defined category, the aesthetic.”<sup>4</sup>

It was in the eighteenth century, when the aesthetic and pornographic appeared as different genres by means of a reciprocally reproductive oppositeness whose terms relied upon one another for completion. The dialectic between sense and reason can be observed within this issue. Several philosophers in the nineteenth century started to adjust or even corroborate the body as the foundation for a positive social order. “In the second half of the nineteenth century and the beginning of the twentieth century, the dialectic was viewed as the aesthetic of the obscene – through the prism of an artistic development.”<sup>5</sup>

The aesthetic of the obscene is a method of sexual depiction that, while theoretically influencing the sensual interests of its readers, does not aim towards sexual arousal as its main purpose (as opposed to pornography). Pornography has not been a part of the prominent cultural order; it has been tagged obscene and insulting to publicly accepted taste and ethics. During the late nineteenth and twentieth century the objections to obscenity in literature became publicly perceptible. Unlike the pornographic, the aesthetic of the obscene strives to be accepted into the cultural mainstream. Pornography played an important role in bringing lower-class bodies to literature, where they were exposed to the digressive control of authors.

The originating sexual desires remain apparent and are part of the viewer’s responses to the image; is it possible to transmute the sexual drives into artistic creation? There is not a big difference between the naked and the nude on the surface, nevertheless, there is one. It is a deeper idea and no one is taken aback by this concern although it can seem just as word splitting. “It is a distinction between bodies deprived of clothes, ‘huddled and defenceless’, and the body ‘clothed’ in art.”<sup>6</sup> In fact, it is the shift from the actual to the ideal, which means the transformation from the naked to the

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<sup>4</sup> PEASE, Allison. *Modernism, Mass Culture, and the Aesthetics of Obscenity*. Cambridge: University Press, 2000, s. 3. ISBN 0-521-78076-4.

<sup>5</sup> *Ibid*, s. 34.

<sup>6</sup> NEAD, Lynda. *The Female Nude. Art, Obscenity and Sexuality*. 1. vydání. London and New York: Routledge, 1992, s. 14. ISBN 0-415-02678-4.

nude, where the nude is somehow regulated not to be transgressed. It involves the difference between culture and nature as the former demonstrated and the ideals of the nude mean structure, geometry, and harmony.

The difference between male and female body appears then where it is claimed that the male one is predictable, which means it is the pure form – heroic, controlled body with masculinity, and the muscles at the forefront; whereas the female body is impure, defiled and thus uncontrolled and unstructured. According to Lynda Nead, there is a demonstrative example of male superiority and female inferiority; it is comparable to Adam and Eve, when the Creator formed Eve from one of Adam's ribs to fill Adam's insufficiency, which shows there is something to share between each other, however, they are not equal. Adam is the primary intention while Eve is only kind of supplement and her function is secondary. Though since Eve's existence, women testify the lack in men - the missing rib of Adam.<sup>7</sup>

The important part of body within perception is definitely obscenity, which is defined in terms of excess, as form beyond limit, beyond the frame and representation. "The obscene body is the body without borders or containment, and obscenity is representation that moves and arouses the viewer rather than bringing about stillness and wholeness."<sup>8</sup> Art and obscenity abut and touch each other; they are not held apart, they are connected. On the other hand, obscenity as such is non-art, it is beyond the frame and it will always form the pair of obscenity and art, whereas art stands for internal and obscenity for external view; obscenity invites a depersonalized view. This is related to erotic art, which is kind of a frame for desire and it is "the term that defines the degree of sexuality that is permissible within the category of the aesthetic."<sup>9</sup> As for obscenity and eroticism within literature, it explores the richness of human relations.

"Within patriarchy, one must often deal with contradictions which are simply a matter of class style and as the working class has assimilated into the middle class, so have its sexual mores and attitudes."<sup>10</sup> In our time, working-class ideal of brute virility has replaced more discreet attitudes of the past. However, women have tended to transcend the usual class stratifications in patriarchy regardless of the class of their birth

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<sup>7</sup> Ibid.

<sup>8</sup> Ibid, s. 2.

<sup>9</sup> Ibid, s. 103.

<sup>10</sup> MILLETT, Kate. *Sexual Politics*. New York: Doubleday, 1970, s. 37. ISBN neuvedeno.



and education. The position which is attributed to women in patriarchy is a constant function of their economic dependence in the past.

“A sexual revolution would require an end of traditional sexual inhibitions and taboos: homosexuality, adolescent, pre- and extra-marital sexuality that most threaten patriarchal monogamous marriage. [...] The goal of that revolution would be a permissive single standard of sexual freedom.”<sup>11</sup> In general, sexual activity has been encircled with the negative atmosphere. Concerning Victorian period, it was notoriously inhibited indeed. Within the last three decades of the nineteenth as well as the first three decades of the twentieth century, the great increase of sexual freedom for both male and female appeared. This time span gave the inception of the attainment of measure of sexual freedom for women (who had never been allowed much) without a devastating loss of social status, or the dangers of gestation in a society with strict sanctions against illegitimate birth.

The Victorian approach was of two kinds: they endeavoured to remove the burden of the fallible woman and tried with a naive optimism to bring up boys in order to be as virtuous as girls. But a use of frightening in one class and grudge in another one virtually prevents solidarity. Kate Millett conveys that “a recurrent and favourite issue in the literature of the period of Victorian era was when the only known “freedom” was a gilded voluptuousness attainable through the largesse of someone who owns and controls everything incentive to struggle for personal fulfilment or liberation.”<sup>12</sup> Class feeling prevented this from happening very often in reality, though. To be able to make progress within sexual revolution, it would have demanded a truly radical social conversion – the variation of marriage and the family as they had been familiar throughout history. However, such radical change had not happened and the situation remained quite offensive as it had been before – the economic disabilities of women, prostitution, venereal disease, and involuntary parenthood. Even though the patriarchy was reformed, the fundamental patriarchal social order remained.

As the whole subject of sex was covered with shame, mockery, and suppression, any failure to conform to stereotype reduces the individual to an abysmal feeling of guilt, unworthiness, and confusion. “Unalterably born into one group or

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<sup>11</sup> Ibid, s. 62.

<sup>12</sup> Ibid, s. 73.

another, every subject is forced to prove they are, in fact, male or female by deference to the ascribed characteristics of masculine and feminine. There is no way out of such a dilemma but to rebel and be broken, stigmatized, and cured.”<sup>13</sup> Even though there existed such conventions as being nonconformist, some writers became pigeon-holed because of their experiments and extraordinary discourse appearing in their pieces of work; for example, it was David Herbert Lawrence and James Joyce, who are to be described and concerned in the following chapters.

## **1.2 Modernism**

The period from 1890 to 1930 is the time that covers and defines modernism in aesthetic and artistic sense of word. However, as the consensual result of the certain negotiating procedure, modernism was established after the year 1930 (as if this movement came into existence when it had already existed). It is a very broad term and covers far many issues. This is less an artistic movement than a new epoch which differs from the previous one. Within modernism, it is possible to observe cultural and civilisation transformation; the reappraisal of human individual’s role and subjectivity was the integral part of this process.

There are contrasts projected almost in all aspects of modernism; the perception of time and space is adapted to this movement. The foundation of literary and artistic modernism is created by the modification of Oscar Wilde’s time, space, and fleetingness experiment; it is when human existence acquires the form and shape of artistic constancy, whereas art itself “experiences” the fleetingness of human being. Modernists regard a man and the world from the inside look. Realists on the other hand, do the same from the outside – this is where the essential difference lies (one thing can appear in diverse ways from various points of view). Modernist conceptions and interpretations of time differ in numerous aspects. They share something in common, however, which is splitting and relativizing human time, adjusting it to their needs, stretching, shortening and distorting it in various ways. The standard and objectively changeable time was replaced with the private time, which is incessantly transforming.

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<sup>13</sup> Ibid, s. 233.

Henri Bergson (1859 – 1941) was a philosopher who affected the way of thinking and sensibility of literary and artistic modernism. From his point of view, time was a constant flux. It is barely possible to imagine Virginia Woolf's literary experiment or David Herbert Lawrence's novel aesthetics without Bergson, says Hilský.<sup>14</sup> He distinguished relative cognition from absolute one when the absolute cognition is direct and comes from intuitions and inner experience. According to him, human identity is not something fixed or static, but a continuous flow and train of states.

It was also William James, who contributed to modernist aesthetics by his stream of consciousness theory. Similarly to Henri Bergson, William James regards every condition of one's mind as impossible to catch and constantly changing occurrence, which contains the past and announces the future state. Cinema as a typical modernist space, which already appeared in 1896, had an extremely huge impact on modernist literary technique. In modernism, it was very frequent to overlap one art with another one – a synthesis.

Martin Hilský claims that modernist literature heads towards a spatial form and the typical fragmentation is necessary to be read and perceived simultaneously and globally, not subsequently. This literary space assumes even the spatial perception, which is only possible to accomplish by repetitive reading. The first reading is necessarily realized in time and is subsequent and then only repetitive reading enables to perceive the literary piece of work as a whole.<sup>15</sup> The substance of modernist literary structure is created by a spatial image of a circle; the stories often begin where they end and vice versa. The principle of renunciation of linearity is applied there. It is important to realize that every author of modernism dealt with space-time continuum in a different way.

From Hilský's point of view, the period of modernism is an epoch typical for instability, doubts, loss of assurance, crisis, and civilisation shocks which culminated in the First World War. The spatial form of modernist literature represents an attempt to return the lost harmony and order to the world and universe.<sup>16</sup> This literary movement is greatly cosmopolitan and is approached specifically by every nation. It is possible to

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<sup>14</sup> HILSKÝ, Martin. *Modernisté*. 1. vydání. Praha: Torst, 1995. ISBN 80-85639-40-8.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

observe French or Romance inspiration within Anglo-American modernism; for example, Friedrich Nietzsche and Henrik Ibsen had had a moral and artistic significance to the western canon. One of the most important general features of Anglo-American modernism is the connection of tradition and modernity of literary thinking and perception.

In the early stage of modernism, there was an influence of classicist aesthetics and political conservatism; aesthetic theories and political attitudes of modernists rose from the impression of crisis of liberal democracy and aesthetic disgust at consequences of laissez-faire and decline in aesthetic and cultural standards. The context of foreign modernism was virtually determining for the Anglo-American one. The cradle of every modernist technique was in Paris. According to Hilský, it was the aesthetics of modernism, which became the ideological issue to the extent that it is possible to speak about aesthetic ideology of modernism. The essence of this ideology is a deviation of modernist authors from realism.<sup>17</sup>

Modernist aesthetics proceeded from the Romantic perception of uniqueness and originality; modernism itself is a culture of the original. In this kind of regarding, the conception of art is regarded as spiritual salvation. This aesthetics adopt certain elements of religion without seeking it of its own accord.

### **1.3 Censorship and Restraints**

Censorship, as the act of regulating numerous manifestations which threaten the particular society, policy, or morality of any kind, is covered with aversion; it basically imposes a ban on, or prevents anybody from, expressing people's will, interests, and needs. It has its own development that originated a long time ago. Censorship of literature hardly works; it is due to the fact that when reading, possessing, or, for example, publishing of the certain book or piece of work is banned, it naturally becomes even more attractive and exciting than it could be.

Twentieth-century literary censorship has been both preventive (asserted before the work could be published) and repressive (used after the publication). On the one hand, it can be presented in laws which forbid particular information or ideas, however,

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<sup>17</sup> Ibid.

on the other hand, people expressing banned ideas and opinions are threatened with the loss of their jobs or social status and position. As a matter of fact, the purpose of censorship is to control the development of a society, maintain the condition and status of society, and suppress any disagreement.

“There is a myth that freedom of speech has been safely protected in England by the jury. This is almost precisely the opposite of the truth. Old Bailey juries (comprised until 1972 solely of property owners) usually did what they were told by judges, and convicted. Until 1959, the publisher of a book that contained any “purple passage” that might have a “tendency to deprave and corrupt those whose minds are open to such immoral influences” was liable to imprisonment. Literary standards were set at what was deemed acceptable reading for 14-year-old schoolgirls – whether or not they could, or would want to, read it.”<sup>18</sup>

The Catholic Church’s Index, which originated from the Middle Ages and continued ceaselessly until 1966, was a list of publications forbidden to read by Catholics. This Index served as the basis of twentieth-century literary censorship. Obscenity legislation in the United States and United Kingdom concentrated on the corruption that could be released. In literary texts, obscenity was connected, for example, with bodies which intentionally disturbed particular religious and legitimate taboos. In England and Wales, a series of laws has existed there since the middle of the nineteenth century as a defence against threat represented by obscenity. This kind of protection has come into force with implementation of Obscene Publications Acts. The Obscene Publications Act 1959 caused a great reform of the law related to obscenity. This act is “an Act to amend the law relating to publication of obscene matter; to provide for the protection of literature; and to strengthen the law concerning pornography.”<sup>19</sup> It represented a new charge towards what was considered obscene and thus inadmissible.

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<sup>18</sup> ROBERTSON, Geoffrey, 2010. The trial of Lady Chatterley’s Lover. In: *The Guardian.com* [online]. October 22, 2010 [cit. 2015-06-02].

URL: <<http://www.theguardian.com/books/2010/oct/22/dh-lawrence-lady-chatterley-trial>>.

<sup>19</sup> *Obscene Publications Act 1959. 1959 CHAPTER 66 7 and 8 Eliz 2, 1959.* [online]. [cit. 2015-06-02].

URL: <<http://www.legislation.gov.uk/ukpga/Eliz2/7-8/66/introduction>>.

## 2 David Herbert Lawrence and His Work

David Herbert Richards Lawrence, the third son of John Arthur Lawrence and of Lydia Beardsall, was born on 11 September 1885 in the Nottinghamshire mining village of Eastwood. This place was the very centre of England's industrial midlands. Lawrence became strongly cleaved to his mother, a schoolteacher, who was very devoted to helping her children flee from the working class. It was the place of Lawrence's birth, the mining area, which caused the development of his animosity towards the mining industry that had caused dehumanization of his father (a coal-miner) and devastated the pastoral English countryside. This was the reason for the evident hostility throughout *Lady Chatterley's Lover*, where he condemned industry and modern technology.

Lawrence's ambition was to become a poet, however, he sustained himself by teaching school. It was in 1909, when Lawrence published his first poems; in 1911 and 1912, it was his first two novels *The White Peacock* and *The Trespasser*. Having published his third novel, the autobiographical *Sons and Lovers* in 1914, he married Frieda Weekley out of England. His escape meant the beginning of a nomadic lifestyle. Lawrence spent virtually the rest of his life travelling the world in search of a healthy ambience in order to rehabilitate his lungs; he had been diagnosed with tuberculosis which ultimately killed him in 1930. Lawrence's running away stood for one of his rebuff of conventional morality; the rejections had been enacted in sexual experiments that almost ruined his marriage, and that informed his later writing, especially *Lady Chatterley's Lover*.

During the period between Lawrence's marriage and his death, he was notably productive in writing and publishing novels (*The Rainbow* and *Women in Love*), nonfiction, travel memoirs, or collections of short stories and poems. At the end of Lawrence's life, afflicted by tuberculosis, he created three various versions of his ultimate novel, the sexually explicit *Lady Chatterley's Lover*.

Lawrence's work was perceived as filthy and extremely immoral, however, he was not the only author to be considered unconventional after the First World War. Even though he shared some of the modernist beliefs, he did not demonstrate the formally radical modernists. He placed the blame on technology, intellectual life, and

social stratification; Lawrence believed that it was modern industry, which caused people to be elements of the patchwork that would not have been able to operate with one piece missing. Consequently, people were deprived of their individuality. Lawrence died on 2 March 1930 in French town named Vence at the age of 44. Vilified as a vulgar and pornographic writer, he is nowadays considered one of the greatest modernist English authors.

There occur three main protagonists in the novel *Lady Chatterley's Lover*. Lady Constance Chatterley, an intellectual and progressive, whose husband is a minor nobleman wounded during World War I. Having been paralyzed, Clifford Chatterley becomes impotent. As a result of this unpleasant injury, he retires to their mansion Wragby, and starts to write his pieces of work and become a successful businessman. Due to this fact, a gulf widens between him and his wife Connie. Being obsessed with his business and glory, he is no longer interested in love which causes that Constance feels lonely and empty with the opinion that this relationship is not worth it anymore. Clifford Chatterley represents the exact nastiness which the novel despises: industry, arrogance, aristocracy, obsession with ruling and superiority despite the actual inability of doing it.

It is possible to notice Connie's maturation as a sensuous woman and changes of her feelings and attitudes towards the pointless and routine life. She falls in love with the sarcastic but intelligent and chivalrous gamekeeper on Sir Clifford's manor, Oliver Mellors, who lives in isolation in the forest. Constance abandons the senseless life and moves to experience profound and pure love with Mellors; their lovemaking, explicitly described in the novel, creates very strong bond between them.

## **2.1 Literary Reflection of D. H. Lawrence's Concept**

David Herbert Lawrence had been contemptuous of books which were created as copies or imitations of other ones. This was the way he demonstrated his passionate seeking of spontaneous life that is unique and not a duplicate, and a human who is able to live his life to the fullest and not only exist. It was exactly sexual intercourse which represented the way to that existence. Lawrence was always a part of his piece of work and expressed himself in the books; he did not keep his distance from the protagonists.

This nonconformist directly invited critics to reproach him for anything. Moreover, Lawrence violated the conventional literary rules intentionally; thus he was different from other modernist authors.

Lawrence's philosophy was progressively developing during his literary output, therefore, it is important to perceive it within both fiction and poetry but not put it in isolation or take it out of context. Martin Hilský points out that according to D. H. Lawrence, the entire existence is of two kinds and has its own contrasts, which is the reason why he situated the characters and settings in oppositions (Sir Clifford and Mellors, Sir Clifford and Constance).<sup>20</sup>

"*Lady Chatterley's Lover* is a quasi-religious tract recounting the salvation of one modern woman through the offices of the author's personal cult, "the mystery of the phallus." Compared with the novels and short stories which preceded it, this last work appears almost an act of atonement. *Lady Chatterley* contains the only wholly explicit sexual descriptions in Lawrence's work, which turns out to be a portrait of the creator himself, nude, and in his most impressive state."<sup>21</sup> Lawrence successfully transforms masculine dominance into a mystical religion, which is sexual politics in its most overwhelming form.

However, the apparent feminine feelings artfully convey the author's masculine message; actually this is a very subtle way to do so. For example, as Kate Millett analyses, an erection gives us the undeniable evidence of male supremacy. John Thomas, which is what Mellors calls his penis (it the third person), is active and is barely matched by Lady Jane - Constance's mere passive "cunt". The gamekeeper is sexually talented indeed. The sexual mystery does not represent a correlative event, though.<sup>22</sup> The scenes of coitus in *Lady Chatterley's Lover* follow the active male and passive female pattern (where ladies do not move) and the foreplays do not occur at all in this novel.

Lawrentian sexuality seems to be guided by the principle sex is for the man; D. H. Lawrence was acquainted with the theories of female passivity and male activity and doubtless found them very convenient. Millett conveys that according to Lawrence, it is

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<sup>20</sup> HILSKÝ, Martin. *Modernisté*. 1. vydání. Praha: Torst, 1995, ISBN 80-85639-40-8.

<sup>21</sup> MILLETT, Kate. *Sexual Politics*. New York: Doubleday, 1970, s. 238. ISBN neuvedeno.

<sup>22</sup> Ibid.



inconceivable that males should ever desist to be overbearing individualists; women, however, must cease to be selves.<sup>23</sup> In comparison with the eighteenth- and nineteenth-century novel, where gentlemen practised exploitative involvements with serving maids, *Lady Chatterley's Lover* represents the contrary – the lady's relationship with her manservant. This novel is probably as close as Lawrence could get to a love story.

## 2.2 Publishing and basic elements of *Lady Chatterley's Lover*

There are not many pieces of work in English literature which have had such disturbed and complex history as David Herbert Lawrence's novel *Lady Chatterley's Lover*. Lawrence started to write it in October 1926 at the Villa Mirinda, in the middle of vineyards and olive groves nearby Florence. Lawrence rewrote his story three times and having his third, ultimate, artistically most successful, and erotically most explicit version typewritten copied by the female copyist Nella Morrison, he ran into the first inconvenience. Since this spinster had been outraged by the contents of the book, she refused to retype it. Lawrence managed to ready the copy of the novel for private costs in a printing office in Florence, where no one was able to read English, though. However, D. H. Lawrence considered it his duty to draw the printer's attention to what he was going to print. Lawrence had described the erotic sequences in his piece of work and the printer remarked indifferently: "Oh! Ma! But we do it every day,"<sup>24</sup> and started to do his job.

Thus the third, unabridged version of *Lady Chatterley's Lover* was published in 1928 in Florence for the first time and one year later in Paris. The acceptance of the book in Anglo-Saxon world, be it Lawrence's native England or America, was far more complicated. It was not until the year 1959 when *Lady Chatterley's Lover* came out unabridged in New York, nevertheless, the main postmaster Arthur Summerfield ordered the book out of post haulage for he found it obscene. A few months later, the judge Frederick van Pelt Bryan, a former student of the fabled critic and English literature professor Lionel Trilling, reached the conviction of necessity of the erotic sequences for meaningful elaboration of the plotline due to his literary knowledge;

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<sup>23</sup> Ibid.

<sup>24</sup> DAVIES, Emiko, 2005. Enamoured expatriates of Florence. Part V: D. H. Lawrence and *Lady Chatterley's Lover*. In: *The Florentine.net* [online]. October 6, 2005 [cit. 2015-03-26]. URL: <<http://www.theflorentine.net/articles/article-view.asp?issuetocId=1067>>.

having reversed the main postmaster's decision on the basis of his jurisdiction, this judge officially declared the book to be acceptable for the American reader's community. Eventually in 1960, the full version of *Lady Chatterley's Lover* had been published by London publishing house, Penguin Books, which was caught in dock immediately afterwards. Within the well-known trial, where a range of renowned writers and literary scientists had defended Lawrence's novel, for instance: Edward Morgan Forster, Helen Gardner, Joan Bennett etc., the novel *Lady Chatterley's Lover* was, thirty years after its author's death, found not guilty. *Lady Chatterley's Lover* sensation had quietened down a long time ago and it became a classical piece of work in English literature. The obscene, pornographic matter of the novel, inappropriate and distorted from the very beginning, has lost its meaning in the context of contemporary Anglo-American literature. The female copyist's indignation, which caused her rejection of copying the manuscript of the book, is rather amusing nowadays. More interesting is the fact that the Italian printer's unconcerned statement without bias did not actually correspond with the point and mission of Lawrence's novel.

In the author's perception, there is a combination of immediate sensual experience with religious rite and common, spontaneous delight in physical existence with phallic mysticism. Even though D. H. Lawrence hated "the grey illness of Puritanism", he never stopped being a great English moralist and puritan. Being brought up in a strict puritan spirit by his mother, and slowly getting rid of the puritan conception of coitus as something filthy and reprehensible, is not determining; albeit this fact psychologically clarifies the intensity of his later defence of purity and sanctity of sex itself. More important is the fact that at the time of complete releasing from puritan scruples, he expressed his faith in bodily life by the voice of puritan preacher. There is always a tensely individualistic visionary and a firebrand, an English puritan prophet, talking with a biblical language behind Lawrentian pagan sensuality. Lawrence's persuasion of messianic power of sexual intercourse and predestination of his characters is basically puritan.

In Lawrence's novel, the whole sensual profusion of realistic details is interwoven with erotic, moral, and social diagram, simple and escalated extremity yet more intensive poetic vision. The ethical scheme of *Lady Chatterley's Lover* is virtually manifested by uncomplicated escalation of the plot, affects main characters' mutual

relationships and social geographic setting of the novel. The three main characters correspond with the three main, half realistically and half symbolically depicted localities – Chatterleys' residence Wragby, a small mining town Tevershall, and a forest where lady Chatterley goes to see the gamekeeper Mellors. This forest represents a natural world, an oasis of life, sacred grove of erotic regeneration, rebirth, fertility, and even typically idealized vision of Old England, whereas Wragby and Tevershall symbolize Lawrentian version of infertile and life deadening barren land.

David Herbert Lawrence, one of the greatest English writers, who came from working-class, regarded the horror of hideous nastiness of English mining region as his personal and deeply felt experience. According to him, this ugliness is a crime which was committed by the rich and representatives of industry on workmen. Lawrence was not only an enthusiastic critic of industrial civilization but the capitalistic relations, too. It was visionary intensity and keenness of this critique that brought about a biased rejection of civilization and progress whatsoever.

### **2.3 Defence of *Lady Chatterley's Lover***

*Lady Chatterley's Lover* expresses Lawrence's sexual and erotic philosophy most explicitly as well as several essays connected with this very novel which are "Introduction to His Paintings", "Pornography and Obscenity", "A Propos of Lady Chatterley's Lover". According to Martin Hilský, in each of these essays, Lawrence conveys utter disgust at pornography and defines it as an attempt to denigrate sexual intercourse and deliberate demotion of human body, and fundamental human relationship. The substance of pornography, according to Lawrence, is not based on explicit depiction of sex and eroticism at all, but on inferiority, concealing, and hiding. The whole Lawrence's piece of work can be perceived as "zealous crusade against the grey illness of Puritanism"<sup>25</sup>, cold greyness of life, bourgeois hypocrisy, and insincere Puritan chastity.

As a matter of fact, Lawrence did not believe that the opposing force of "the grey illness of Puritanism" and the remedy for it can be mere abolition of sexual restraint; he did not hide his distaste for intellectual bohemianism, which might have

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<sup>25</sup> HILSKÝ, Martin. *Modernisté*. 1. vydání. Praha: Torst, 1995. ISBN 80-85639-40-8.

intended to pursue coitus freely, but primarily was freely talking about it in a living room. Intellectual debates in literary salons, where sexual intercourse was discussed as casually and indifferently as weather, made Lawrence affronted by their lasciviousness, shallowness, and snobbery and irritated him even more than Puritan suppression of a body. In *Lady Chatterley's Lover*, Lawrence's hostile relation to demeanour is represented via literary discussions. It was only bohemian-intellectual attitude to coitus and mental consciousness of it where Lawrence regarded denial of unaffected physical enjoyment and the cause of emptiness of modern time life.

Lawrence's perception of eroticism and sex itself was far more serious, ethical, and primarily sacred; so the sexual intercourse and eroticism were consecrated and promoted to holy ceremony, pagan rite bounded to seasonal rhythm, movement of the Sun, the Moon, the stars, and even animate and inanimate nature. He considered sex a life-giving and sunlike power which can purify and strengthen not just interpersonal relationships, but even the men's relation to the whole natural world and universe. Actually, the author's piece of work never says anything about coitus within the limited meaning of word, but within fundamentally physical, instinctive, and intuitive one. In this book, eroticism and sex penetrate natural mysticism to such an extent to erotizing natural elements; as Hilský indicates, Lawrence's erotic symbolism pervades all his descriptions of nature – spring forest deputizes for many other examples.<sup>26</sup> This forest represents the particular place where Constance Chatterley meets up with Mellors, the gamekeeper, and obediently devotes herself to him.

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<sup>26</sup> Ibid.

## 2.4 Obscene and Religious Elements in *Lady Chatterley's Lover*

In *Lady Chatterley's Lover*, there is obvious reflection of strong social oppositeness in erotic value. Wragby, standing for an aristocrat, competent proprietor, and manager of mining industry Sir Clifford, becomes in Lawrence's novel either a place of deadened sexual intercourse (the paralysed Sir Clifford) or empty, frustrated eroticism (lady Chatterley's affair with a dramatist Michaelis). In a similar way, Tevershall is, primarily, a social area affected by mechanized greediness and a place related to poor, nasty coitus.

Similarly, as Hilský comments, Lawrence itemizes erotic and social functions of his characters; Sir Clifford's paralysis itself becomes even too explicit, erotic and social symbol, personification of not only Lawrentian dualism of spirit and body, but even powerlessness of upper classes, exploitative, possessive, and bourgeois attitude towards life. The gamekeeper, Mellors, on the other hand, stands in for a Greek god Pan and messiah; his speaking manner, fluctuating between Derbyshire dialect and standard English, proves to have many erotic and social aspects. He belongs neither to Wragby nor to Tevershall, which he was originally connected with, however, he does speak the language of both communities. Lawrence's forest, therefore, demonstrates space of erotic regeneration occupied by the gamekeeper and even a location standing between Wragby and Tevershall, social area that is ideal for Lawrentian exclusive, romantically isolated, and socially disinherited hero.<sup>27</sup>

Such erotic, social motives are projected in lady Chatterley's and Mellors's relationship as well. The fundamental situation – a noble lady loving an ordinary gamekeeper – implies the important parallel for Lawrence's life (as a son of a coal miner, he had got married a German nobleman's daughter under quite disturbed circumstances). Erotic spontaneity and natural behaviour of Lawrence's protagonists disrupt unnatural social barriers which are given by different social status of the lovers; simultaneously, the mistress's higher social rank may appear as sacrifice which increases her partner's erotic significance. However, the conservative stereotype of male and female erotic role makes the erotic spontaneity undermined.

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<sup>27</sup> Ibid.

Such ambivalence is manifested not even in a range of details of a master (for example, the sequence where the English lady is being a working-class wife in Mellors's cottage while taking dishes from the table, bringing sugar from pantry, and milk from larder to Mellors) but in Lawrence's depiction of erotic sequences and sexual intercourse. Lawrence wanting to portray sensual and erotic reality in a literary way in his book, he had to deal with many obstacles one of which was the language – he was lacking in an appropriate literary language for explicit depiction of sexual reality. For a human body, from waist downwards, he only had either clinical language, barely convenient one for his mystical conception of sex, or degraded and taboo expressions available. As possible to understand from Hilský's comment, provided Lawrence had not wanted to settle for a hint or cover human body with a fig leaf, he had merely two possibilities – he could either use the taboo expressions and make them an element of literary language or create entirely new language.<sup>28</sup> Had he used these taboo expressions deliberately in *Lady Chatterley's Lover*, the reason had not been for shocking the readers or provoking sensation, but for freeing the language taboos of that disrepute that he hated and considered a breeding ground for pornography.

The usage of taboo expressions did not account for only one and the most important problem of Lawrence's erotic realism, though. He, after all, did not intend to highlight the simple fact that humans have even genitalia beside heads and arms, and that they do not just think and speak but also make love with each other. It demands a huge courage to vocalize the simplest human truths and Lawrence actually had found that courage in *Lady Chatterley's Lover*. Lawrence's problem had been more complicated for his phallic religion required both explicitness of the depiction and sanctity and sacredness of sexual intercourse which he fundamentally believed in. As a matter of interest, Lawrence considered Joyce's *Ulysses*, which shared similar bullying by moral censorship as *Lady Chatterley's Lover*, a filthy book and was not able to identify himself neither with Joyce's scatological language nor erotic passages; according to Hilský, this is another proof that Lawrence did not seek only any explicitness, but sacred and deeply moral approach to coitus as revivalist power above all. He wanted to depict sanctity of erotic love with the language which most of the readers associated profane love with. For instance, the scene of Mellors and Connie

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<sup>28</sup> Ibid.

Chatterley decorating their genitalia with flowers is a demonstration of thanksgiving to nature and god Pan. However, if the readers' point of view is slightly shifted, the symbolism of the sequence may seem as intended, too obvious, and even unwittingly comic (phallic humour either deliberately or unintentionally comprises Lawrence's novel).<sup>29</sup>

To render physical and erotic experience, Lawrence had to make up his own metaphoric language and rhetoric which range among repetitive, magical, and fumbling circles. Similarly to imparting erotic gentleness to descriptions of trees, flowers, Sun, and all nature, he pictures erotic experience through elementary natural images. There are images of fire (the flame of life is crucial metaphor of the entire Lawrence's piece of work), or waves, and tide repeated in Lawrence's depiction of eroticism; he courageously tried to express sensations barely expressible.

Another curiosity is actually related to Lawrence's erotic realism; erotic sequences in *Lady Chatterley's Lover* are appraised somewhat one-sidedly by female perception of male body. Although Mellors stands for a phallic hero of the novel, the erotic enjoyment is conveyed by Connie Chatterley. Though such erotic scenes are mainly focused on ecstatic physical feelings of Constance Chatterley, they give out, as Hilský conveys, Lawrence's own conception of female erotic experience, they represent a fiction that correspond to the omniscient narrator's convention of classical, realistic novel; furthermore, Lawrence's narrator empathizes with the most private and the least expressible heroine's physical sensations. His phallic novel represents his own notion of ideal physical love. The particular problem of his erotic sequences is not their explicitness but authenticity of female erotic experiences regarded by a man and connected with the scheme of proud, male strength and female submissiveness, humbleness, and gratefulness, which means male and female stereotype.<sup>30</sup>

And yet Connie Chatterley's character is a triumph of Lawrence's novel. Almost everything essential in the novel, be it erotic gentleness or lyric magnificence of the spring forest, is perceived via her eyes. It is only her who represents the living centre of the novel, an unforgettable protagonist in English literature. She does not die at the end of the book, and so Lawrence's story opens up the promise of life, harmony,

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<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

healthy erotic love, and fertility in the end. Nevertheless, it is hope in Lawrence's lonely, disinherited lovers' stories which symbolizes something romantically tragic.

The thing which D. H. Lawrence was ahead of his time with and also followed and returned back to is perceived more strongly with retrospect. Since Lawrence had demolished a lot of Victorian conventions, he was actually bounded to Victorian tradition at the same time. Martin Hilský says that from the novel typology point of view, Lawrence's *Lady Chatterley's Lover* is corresponding with the Victorian novels rather than aggressions of modern prose. He had disengaged depictions of human relationships from moral prejudices, however, he himself remained a moralist. His strong belief in male dominance, explicit or implied, reminds of Victorian morality and ethics.<sup>31</sup> In his opinions and piece of work, there always intersect demolishing and traditionalist aspects, pioneering and conservative ones.

As Hilský proves, David Herbert Lawrence's oeuvre had a great impact on many other writers. He did not influence only Henry Miller, Anaïs Nin, or Lawrence Durrell but countless number of other significant authors as well; actually, all of those who endeavoured to depict unabridged, human naturalness either way. It is appropriate to assume that Lawrence himself would have objections to Henry Miller or Lawrence Durrell – as he had had ones to James Joyce – and would not be delighted about all consequences of that he had been helpful;<sup>32</sup> the contemporary wave of sexual explicitness characteristic in Anglo-American literature appears in many aspects not to be a follow-up, but the immediate contradiction of everything that Lawrence proclaimed and stood for.

It is to be uttered that as Hilský thinks, Lawrence perhaps created the most lyrical story of erotic awakening in English literature, the one which with its poetic simplicity reminds of Sleeping Beauty archetype, constantly injured and depressed by heartless reality of English society after the First World War.<sup>33</sup> “The grey illness of Puritanism”, which Lawrence had been fighting against, is not a time limited English aspect but has been outliving in varied shapes so far. *Lady Chatterley's Lover* has primarily been the book of healthy, physical love and erotic morality. The key to it and

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<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.



the whole Lawrence's piece of work is a delight in sensually rich life and dislike for bourgeois corruption, for everything that suppresses, holds back, and mutilates natural, physical life.

The fundamental conflict with the censor board was progressively brought about by Lawrence's constant efforts to fight against prehistoric notions of sexual morality; due to these attempts, his novels were being regularly censored as obscene. He rejected the authority's right to usurp governance of the freedom of speech. Lawrence's literature determined his endeavour to go against the formal and conformist ideas of the period he was living in. He had tried to change the conventional notions of sex by writing about it honestly, frankly, and in details.

It was the year 1929 when the ban on *Lady Chatterley's Lover* had been forced; British customs began to confiscate Italian-printed copies of this novel after Lawrence was bound not to find any British publisher. Many opponents of Lawrence's piece of work emerged who "have identified four aspects of the book that they regard as 'obscene': its portrayal of a woman as a sexually aggressive being; its depiction of an interclass relationship in which an aristocratic woman couples with a man 'beneath her station'; its coarse language, which includes words such as 'fuck' and 'cunt'; and its depiction of 'unnatural' (anal) intercourse."<sup>34</sup>

Constance Chatterley was thus considered a disappointment since she betrayed her class and did not act in compliance with the rules and she lowered herself to a quasi-nobleman, more likely peasant with whom she committed sexual intercourse; furthermore, she enjoyed it. To make the situation even worse, Connie was an immoral woman for she had been involved in sexual relations before her marriage and committed adultery in her husband's house.

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<sup>34</sup> *Lady Chatterley's Lover (Critical Guide to Censorship and Literature). The Work*. [online]. [cit. 2015-06-03]. URL: <<http://www.enotes.com/topics/lady-chatterleys-lover/in-depth>>.

### 3 James Joyce and His Work

James Joyce was an Irish writer, who was born 2 February 1882 in Dublin into the Catholic middle-class family. Joyce attended Jesuit schools and he started publishing his essays while being a student of University College in the capital. He had abandoned medical studies in Paris and devoted his entire life to writing stories, poetry, and theories of aesthetics. After Joyce's mother's death in 1903, he met his future wife Nora Barnacle and started to create his autobiographical novel called *Stephen Hero*. Eventually, Joyce did not finish this autobiography, which he recreated into *A Portrait of the Artist as a Young Man*.

In 1904, Nora and James Joyce moved from Dublin to Italy, where he became an English teacher and fathered two children. The year 1914 was very productive for Joyce indeed; he published *Dubliners*, the book of short stories, *A Portrait of the Artist as a Young Man*, and began writing *Ulysses*. The First World War having broken out, Joyce and his family left for Swiss city Zurich, where he continued working on the novel. Several wealthy patrons in Zurich were attracted by Joyce's talent, so he was able to finally publish *A Portrait of the Artist as a Young Man*, and his play *Exiles*. The first episodes of *Ulysses* were published in a serial form in *The Little Review* as well. *Ulysses* was published in a book form in 1922 in Paris, where the Joyce family had moved three years earlier. One year later, as James Joyce's eyesight lessened, he started to create his final work which was brought to an end as *Finnegans Wake* in 1939. Joyce himself died two years later, in 1941 in Zurich, Switzerland.

The first Joyce's conception of *Ulysses* was to be one of the short stories within *Dubliners*, but eventually he decided to publish it as a long novel, a follow-up to *A Portrait of the Artist as a Young Man*. There are two new main characters introduced in *Ulysses* except for Stephen Dedalus – Leopold and Mary Bloom. The story of this novel happens within only one day in Dublin. *Ulysses* seeks accomplishment of realism by representing the main characters' unexceptional and ordinary thoughts in a dispersed and fragmented form which resembles the actual way thoughts and reminiscences occur in people's minds. On the one hand, Joyce endeavoured to emphasize the sense of realism in his novel by including the real people and places into this piece of work. On the other hand, *Ulysses* proceeds from the mythical degree via parallels of each episode

for stories from Homer's *Odyssey*. J. Joyce experimented with shifting style and he came up with some innovations, including stream of consciousness and inner monologues.

The basic story of *Ulysses* is very simple; the novel depicts the atmosphere and life in Ireland's Dublin at the beginning of the twentieth century via several people's point of view within the only day. It is hardly possible to capture human's day in every single detail, circumstance and meaning of what he or she thinks and feels, though. The plot is then full of everyday happenings, a number of memories and thoughts – simply everything which is meant and experienced that particular day.

Among others, there are three crucial protagonists – Leopold Bloom, Marion (Molly) Bloom and Stephen Dedalus. Stephen is twenty two years and teaches ancient history. He stands for an analogue of Telemachos, Odysseus' son. Another archetype is Daidalos and Hamlet, the king of Danes. Stephen left his father's house after Stephen's mother's death but he misses his father and mourns for his mother. Even though he is influenced by Jesuit school, Stephen demarcates himself from Catholicism.

Leopold Bloom is a son of Jewish immigrant and Irish protestant. He married Marion Tweedy (Molly) with which he raises two children: Milly and Rudy. He makes living by looking for newspaper advertisements. He is very intelligent and able to comment any situation which bothers people. After the loss of his own son, he becomes fatherly towards Stephen. Leopold stands for Ulysses. His wife, Molly, is very passionate opera singer. Her mythic archetype is Ulysses' wife Penelope, however, Molly is not very much of a faithful woman.

### **3.1 Body and Pornographic-like Aspects in *Ulysses***

“James Joyce was a writer of large-scale novels that have dominated literary thought throughout much of the twentieth century. He is characterized by a fondness for depicting explicit sexuality in his work and constitutes one of the artists who ushered in an era of explicit sexual representation in the arts. Joyce incorporated pornographic images and narratives in his work in such a way that allowed him to use and control the literature of the body to maintain high-art hegemony. Sado-masochism was a well-worn trope that Joyce made use of in his work and that is a signifier of high-cultural vice.

Joyce was well acquainted with the literature of flagellation; by featuring Leopold Bloom as the masochistic subject, Joyce transgresses the typical class boundaries of the literature of flagellation.”<sup>35</sup>

In the novel *Ulysses*, it is possible to observe a projection of looking for integrity of existence, wholeness of the world and being. The space in this work itself is a huge mosaic which is comprised of single fragments seemingly not fitting in. It makes impression of a broken world, language, and consciousness as well; the fragments of numerous styles are incessantly being rearranged and formed into new configurations. This novel demonstrates the direction from analysis towards synthesis, and chaos towards order; J. Joyce tries to find harmony of chaos and order through the aesthetic way.

Via Joyce’s works, he responded against Roman Catholic Church, nationalism, and hypocritical moralizing. Such a rebellion had an influence on and formed his opinions and conceptions, and became a part of his aesthetics which gave a direction of his artistic efforts. Joyce was influenced by a reformatory thinker Giordano Bruno, who inspired Joyce even with the structure of Bruno’s dialogues. This aspect is reflected in *Ulysses*; Joyce is a poet of structure. Bruno also attracted Joyce by constant challenging to authority.

Joyce’s aesthetics plays with words; a word is for him almost a miracle and he experiments with it. The very centre of everything is exactly the word. At the beginning of the twentieth century in Dublin, Joyce’s aesthetics represented a means of deliberate revolt for it promoted objectivity and autonomy of art. James Joyce puts emphasis on trivialities of everyday life in his epiphanies which represent attempts to expose people’s hypocrisy and pretence; these are manifestations of something hidden and are expressed in commonplace situations. Furthermore, as Martin Hilský conveys, Joyce’s aesthetics resembles Sigmund Freud’s psychoanalysis to such an extent that Joyce distanced himself from Freud, however, this writer achieved similar conclusion by his experimenting and scrutinizing as Freud, too. James Joyce was attracted by the analysis of the smallest fragments which gave an account of and defined the complex unit

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<sup>35</sup> PEASE, Allison. *Modernism, Mass Culture, and the Aesthetics of Obscenity*. Cambridge: University Press, 2000, s. 72 – 114. ISBN 0-521-78076-4.

afterwards. He was interested even in Schliemann's Trojan finds and his next scientific research related to geography of Homeric epos arranged the form of Joyce's *Ulysses*.<sup>36</sup>

The realistic and naturalistic narration intermingles with symbols in *Ulysses*. This novel had been intended to be one of the stories included in *Dubliners*. The essence of Joyce's novel is a contrast of reality and myth when a simple day in Dublin is introduced to the reader in depth. The story lasts from 8 a.m. on 16 June 1904 to the very morning of the second day; also it is possible to trace the movements of the protagonists with precision in this work. James Joyce's originality lies in space-time. There are eighteen episodes in *Ulysses* and each of them corresponds with some of the Homer's *Odyssey*'s ones; each episode bears Homeric name: "Telemachus", "Nestor", "Proteus", "Calypso", "The Lotus Eaters", "Hades", "Aeolus", "Lestrygonians", "Scylla and Charybdis", "The Wandering Rocks", "Sirens", "Cyclops", "Nausicaa", "Oxen of the Sun", "Circe", "Eumaeus", "Ithaca", "Penelope". These titles had not been a part of the text which readers could see, however, Joyce's notes became a component of *Ulysses*. They stand for a base which organizes the text and system of the novel.

The three main characters create a triad when Stephen Dedalus represents intellect, Leopold Bloom an ordinary man and moral character, and Molly Bloom the body, sensual life and the sex itself. Banal errands of the advertising canvasser Leopold Bloom express modern counterbalance of Odysseus's pilgrimage from Troy to Ithaca – his homecoming. Stephen Dedalus (Telemachus) is looking for his lost father, Leopold Bloom (Odysseus) his lost son and at the end he finds even his "lost" wife Molly (Penelope). The motif of meeting and finding can be regarded here which reminds of a comedy. Molly Bloom's soliloquy in "Penelope" was often labelled and censored as pornography in the 1920s and 1930s.

The only day is that single piece which makes the necessary part of whole. As for the language used in *Ulysses*, it is in changeable and uncatchable motion; Joyce's work thus acquires universal meaning. It is an attempt to create something from nothing and every word that is crucial flutters around emptiness. As Hilský conveys, one of the strongest and crushing critiques of *Ulysses* is given by Carl Gustav Jung, who claims

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<sup>36</sup> HILSKÝ, Martin. *Modernisté*. 1. vydání. Praha: Torst, 1995. ISBN 80-85639-40-8.

that Joyce keeps disappointing readers by waiting for something that will never come. He refuses Joyce's eternal nihilism.<sup>37</sup>

Joyce's *Ulysses* was afflicted by the same destiny as well as Lawrence's *Lady Chatterley's Lover*; it was prosecuted for the supposed obscenity in 1922. Without surprise, it was damned by the Church and banned in the United States until 1933 and in Great Britain until 1937. As Joyce wanted to record and mark everything connected with and related to the wholeness of existence and being, which often requires depicting of strong sexual themes, his literary work was therefore charged of obscenity and vulgarity. Is it even possible to capture the entire day, with its particularities, without being forced to use expressions and describe the most secret thoughts that are not conventional or formal? In *Ulysses*, Joyce describes everything and does not leave out anything – it is possible to trace Leopold Bloom's wanderings around Dublin, learn about his daydreams, erections, and even the quality and process of his defecation, and Molly's utterance about sexual intercourse including masturbation and carnal desires.

Kevin Birmingham, a Lecturer in History and Literature in Harvard College, highlights the silliness of *Ulysses*' prosecution by the following words: "The obscenity laws that banned the novel in America and England were supposedly meant to 'protect the delicate sensibilities of female readers.' The first major push against the Little Review in the early 1920s was initiated by a businessman who discovered a copy of the magazine among his teenage daughter's possessions and freaked out after reading the section of '*Ulysses*' Joyce called 'Nausicca.' (It features a young girl named Gertie MacDowell displaying her legs to the protagonist Leopold Bloom at the beach. The businessman's daughter claimed she never bought the magazine and that it had simply appeared in the mail one day. Sure.) This protective outrage represented a holdover from 19th-century notions of novels (especially French novels) as dangerous reading for young girls. How easily their impressionable minds could be filled with dreams of passionate love and their moral fibre loosened! It was not men like Bloom the censors feared would be inflamed by books like '*Ulysses*', but girls like Gertie MacDowell."<sup>38</sup>

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<sup>37</sup> HILSKÝ, Martin. *Rozbité zrcadlo*. Praha: Albatros, 2009. ISBN 978-80-00-02282-6.

<sup>38</sup> MILLER, Laura, 2014. "The Most Dangerous Book": When "Ulysses" was obscene. In: *Salon.com* [online]. June 16, 2014 [cit. 2015-06-03]. URL: <[http://www.salon.com/2014/06/15/the\\_most\\_dangerous\\_book\\_when\\_ulysses\\_was\\_obscene/](http://www.salon.com/2014/06/15/the_most_dangerous_book_when_ulysses_was_obscene/)>.

Joyce had not used vulgar or obscene and dirty words in his speech, however, he was influenced by his wife Nora. It was only her, who uttered the first filthy and obscene word while making love with each other. When distance separated them, as Joyce returned to Dublin without her, they started to post very pornographic letters; especially his wife planning to keep her husband away from courtesans. Joyce was thus affected by his wife and wrote the erotic fantasies down. His literary work resembles Lawrence's one by using "inappropriate language", offending the conventional society which has not been prepared for being told things explicitly, and even corrupting young-girl pure minds.

## Conclusion

The theme concerning obscenity is complicated and complex to such an extent that to be able to determine one's attitude towards it, demands certain cognizance of development and progress of public perception of body as such. Unsurprisingly, people's general stance on talking about body has been developing to these days. Indeed, body was perceived individually (not everyone's conception of it was perceived with disgust) but the overall and common idea was rather of a negative attitude. It might be barely understandable that even mentioning of the inseparable elements of human existence – the body and circumstances naturally related to it – were considered as taboo even though every single person has the “obscene and filthy” parts of body, and pursues the same outrageous and shameful activities such as coitus or bowel movement.

The aim of this bachelor thesis was to outline and introduce two of the most significant literary works of western literary canon – *Lady Chatterley's Lover* and *Ulysses*. However licentiously and immorally these two pieces of work were branded, their impact and influence on further western writers cannot be denied.

David Herbert Lawrence and James Joyce belonged among other authors who rejected to be conventional or conform, and felt the need of expressing these everyday activities (be it various carnal desires or defecation) explicitly as they occurred. They found themselves to be courageous enough because the more their methods and expressions were forbidden the more they sought and made a point of continuing in what they have been doing. Despite their literary works had been banned, it was sure that sooner or later someone would appear to find them not guilty, highlight their importance, and establish them a part of necessary contribution to further development of western literary canon.

Although contemporary readers might not regard *Lady Chatterley's Lover* and *Ulysses* obscene, it is understandable that the early-twentieth-century readers found it vulgar and disgraceful. In the course of time, human perceptions and attitudes change and it is important to be able to notice this transformation. However common the obscene features for the then reader may seem to the present-day reader, it is relevant to admit and be able to find the elements which caused the sensation.



The four-letter words used in both of the novels might have harmed, or they actually did harm, the formal conventions and thoughts of society about human body. The naive and innocent young girls wanted to experience or only imagine the sensuous relationships which were considered unacceptable. Parents of such girls thus, naturally, accused the literary works of being immoral and having unfavourable impact on their offspring. The twentieth-century society was not prepared for being told such “ordinary yet taboo activities” explicitly and people were affronted by that.

Having clarified and elucidate the main causations of being blamed for immorality and obscenity, *Lady Chatterley’s Lover* and *Ulysses* account for the ground and base for the following modernist authors who found inspiration in these groundbreaking and controversial literary works. Being aware of the circumstances and development of the novels, one must surely appreciate the magnificence of them – be it positive or negative.

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