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Nature and Society in D. H. Lawrence's travel book *Sea and Sardinia*
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Zásady pro vypracování

Tato bakalářská práce se zaměří na zobrazení přírodních prvků a sociálních motivů ve vybraném díle Davida Herberta Lawrence. Autor se zaměří na Lawrencův cestopis *Sea and Sardinia* (popřípadě i další) a zmapuje způsob, jakým tento prozaik pracuje s přírodními motivy a jak zobrazuje třídní uspořádání společnosti. Jeho cílem bude zjistit, zda se poetika Lawrencova cestopisu prolíná s jeho přístupem ke stejným tématům v beletrii, zejména v románech *Lady Chatterley's Lover* a *Sons and Lovers*. Soustředí se bude zejména na roli přírodních prvků v kontextu industrializace, ostrovní ráz Sardinie, postavení dělnické třídy apod. Práci završí kapitolou, která shrne míru a povahu spojnic, které Lawrencovo beletristické dílo propojují s jeho tvorbou cestopisnou.

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ANNOTATION

This thesis deals with nature and societal themes depicted in the travelogue *Sea and Sardinia*, and the fiction *Lady Chatterley's Lover* and *Sons and Lovers*. The first part of this thesis consists of an overview of islands and islandness, its definitions and problematics. The second part of the thesis explores the selected novels and scrutinises the selected topics connected to industrial society, its effects on nature, and man's connectedness to nature itself.

KEYWORDS

D.H. Lawrence, islandness, nature, society, industrialism, Sardinia

NÁZEV

Příroda a společnost v cestopise *Sea and Sardinia* D. H. Lawrence

ANOTACE

Tato bakalářská práce se zabývá přírodními a společenskými tématy zobrazovanými v cestopise *Sea and Sardinia* a ve fikci *Lady Chatterley's Lover* a *Sons and Lovers*. První část této bakalářské práce se skládá z přehledu ostrovů a ostrovnosti, jejich definic a problematiky. Druhá část práce zkoumá vybrané romány a analyzuje vybraná témata spojená s průmyslovou společností, jejím vlivem na přírodu a lidská propojenost s přírodou samotnou.

KLÍČOVÁ SLOVA

D.H. Lawrence, ostrovnost, příroda, společnost, industrialismus, Sardínie

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INTRODUCTION

“For man, as for flower and beast and bird, the supreme triumph is to be most vividly,
most perfectly alive.”

- D.H. Lawrence

Humanity has had a turbulent relationship with nature over the course of the history of humankind. Our bond spans across the time of the first hunters and gatherers to the era of the Industrial Revolution. Over the centuries, humans have slowly started to distance themselves from nature and focus on material gains and mental cognizance, creating an ever-growing gap between humanity and our immediate natural surroundings. D.H. Lawrence saw the issue of humans growing apart from nature and tried to remedy it through his literary works. Although he did not receive literary awards during his life, both his fiction and non-fiction literary works are being studied and appreciated for his story-telling prowess, depiction of contemporary society, attempts to break class boundaries, nature symbolism, philosophical outlook on life, and the future of humankind in connection with nature. This thesis deals with societal and natural aspects depicted in the non-fiction travelogue *Sea and Sardinia* and the fiction novels *Lady Chatterley's Lover* and *Sons and Lovers*. Furthermore, this thesis will analyse whether Lawrence's opinions, mainly on the effects of industrialism on nature, the insular character of Sardinia and its people, and the portrayal of classes, remain consistent throughout his works. Lastly, the final chapter will compare the findings which were discovered throughout the analytical part of the thesis and determine similarities and differences.

The first chapter of this thesis will be a theoretical one and will attempt to define the complex idea of an island. The first part of the chapter will describe what is traditionally described as an island and provide a further in-depth look into the abstract complexities of Nissology. Furthermore, this chapter will provide an overview of the use of islands in literary and film settings and the symbolism behind their use. The next part of this chapter will discuss the complex problematics of island communities, their identity, relationships, and power struggles. The following part of the thesis will revolve around the usage of islands as laboratories and the reasons for such use, followed by the importance of evolution and tradition on islands. Moreover, the thesis will discuss the benefits and challenges the rise of Globalization brings to islands, its impact on island economies, and

the issue of outward migration from islands. Moreover, the chapter will describe the stereotypes placed on islanders and the effects of the sea on one's mentality. Lastly, this chapter will discuss the role of fauna and flora on islands.

The second chapter of the thesis will provide a practical analysis of the societal and natural aspects of *Sea and Sardinia*. The "Indomitable Manner of Sardinians" chapter delves into D.H. Lawrence's exploration of Sardinia and its people in his search for a place free from the constraints of modern society. Furthermore, this chapter analyses Lawrence's opinions on the wonder, mystery, individuality, and interconnectedness of people and nature in Sardinia. Moreover, this chapter contrasts Sardinians with Sicilians and the general Italian and Western society. Additionally, this chapter analyses the relationship and depiction of Sardinian men and women, their lifestyle, and their relationship to nature. Furthermore, this chapter describes the Sardinian culture and provides a description of the Sardinian landscape and its connectedness to its people.

The third chapter explores the societal and nature themes in the novel *Lady Chatterley's Lover*. The chapter will delve into Lawrence's criticism of modern industrial culture and the stifling morals of contemporary society, his critical portrayal of the upper class, and contrast it with Lawrence's proposed solution portrayed through his characters who break social boundaries. Furthermore, this chapter will discuss Lawrence's portrayal of the effects of industrialism on nature and humanity's connectedness to nature.

The fourth chapter in this thesis revolves around the societal themes present in the novel *Sons and Lovers*. This chapter will explore the societal impact of industrialism and the complex relationships between the characters of the Morel family. This chapter will further shine a light on the duality of the depiction of Walter and Paul Morel. Furthermore, this chapter will analyse the different ways nature is portrayed throughout the novel and its impacts on the characters and highlight the complex interplay between human experiences and external forces.

The fifth chapter of the thesis scrutinises, through the method of comparative analysis, the consistency of Lawrence's criticism of industrialism and its societal consequences, its impacts on nature, his depictions of *Noble savage* characters, and his stress on human unity with nature in mentioned works.

1. Defining the island and Islandness

To define an island is an action that has been attempted by many scholars studying the subject of Nissology. These attempts have been mostly only partially successful, if at all, for there are many ways an idea of an island can be interpreted.¹ This chapter is concerned with delving deeper into the problems of the interpretation of islands, their characteristics, and the characteristics of the people who inhabit them.

The Oxford Learner's Dictionary offers a fairly simple answer to the question. It defines an island as "a piece of land that is completely surrounded by water".² Although such a black-and-white definition is not satisfactory because of the many ways the word *island* is used. Royle and Brinklow in the chapter on "Definitions and Typologies" of islands state that while a simple geographical boundary of an island might exist, it disagrees with the way how the word is being used in, for example, the English language. They state that even though the definition of the Oxford Learner's Dictionary is technically correct, it leaves a lot of space for ambiguity and subjectivity.³

Whilst an island is 'a piece of land surrounded by water', some accepted islands are not completely surrounded; not all pieces of land surrounded by water are called, or are regarded as, islands. Not all of those who live on islands see themselves as islanders; while those on mountain tops, desert oases or urban ghettos may feel quite enisled (Tuan 1974). There is no accepted wisdom as to at what size islands have to give way to a lesser category; and there is similar ambiguity as to whether large islands should be seen as true islands when their inhabitants fail to manifest a sense of island identity, [...].⁴

This statement is further supported by the addition of what Baldacchino and Veenendaal provide in the chapter "Society and Community,"

¹ Grant McCall, "Nissology: The Study of Islands," *Journal of the Pacific Society* 17, no. 2–3 (October 1994): 105.

² "Island," Oxford Learner's Dictionary, accessed December 27, 2022, <https://www.oxfordlearnersdictionaries.com/definition/english/island?q=island>.

³ Stephen A. Royle, Laurie Brinklow, "Definitions and Typologies," in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 4.

⁴ Royle et al., "Definitions and Typologies," 17–18.

Moreover, if a purely geographical definition of being an island is exchanged for a more psychological or perceptual one, referring to a state of disconnection and detachment from the mainland (however defined) (Baldacchino 2006a; McCall 1994), then any society that is peripheral or isolated from the core might be viewed as ‘insular’. In this case, insularity can also stem from geographical conditions like mountains, rivers or deserts, or even from socially constructed boundaries such as ghettos, enclaves or other borders between countries; [...]⁵

These statements show that a simple definition of an island is not possible. Already, there are far too many ways of interpreting the idea of an island in the way geographical boundaries are concerned.⁶ The issue becomes even more complex with the addition of more metaphorical and imaginative thinking.

Islands often appear in many literary genres and films for a variety of purposes. Their insular nature allows the writer to employ a plethora of story-telling devices and topics. Royle and Brinklow point out, for example, utopian and dystopian themes that can be seen in the dystopian Golding’s novel *Lord of the Flies* or More’s frame narrative, aptly named, *Utopia*⁷, although it is still being discussed whether Utopia is not dystopian in its true essence.⁸ Furthermore, the island setting serves very well for personal growth journeys as can be seen in Defoe’s *Robinson Crusoe*.⁹ Even Shakespeare used the setting of an island in his plays, namely *The Tempest*, which deals, among others, with the difficulty and tragedy of survival on one hand and the creation of a utopian society on the other.¹⁰

With the rise of horror in popular literature, the idea of an island was perfect for it. The idea of a small, secluded location that is hard to escape was a fitting setting for many horror novels. Well’s *The Island of Doctor Moreau*, for example, terrifies with its monsters bred of men and animals just as with its hybridization of Darwin’s theory of evolution with the “directed, designed world of natural theology.”¹¹

⁵ Godfrey Baldacchino, Wouter Veenendaal, “Society and Community,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 339.

⁶ Royle et al., “Definitions and Typologies,” 18.

⁷ Royle et al., “Definitions and Typologies,” 17.

⁸ A. R. Heiserman, “Satire in the Utopia,” *PMLA* 78, no. 3 (1963): 163.

⁹ Royle et al., “Definitions and Typologies,” 17.

¹⁰ Richard H. Grove, *Green Imperialism: Colonial expansion, tropical island Edens and the origins of environmentalism, 1600–1800* (Cambridge: Cambridge University Press, 1995), 34.

¹¹ E. E. Snyder, “Moreau and the Monstrous: Evolution, Religion, and the Beast on the Island.” *Preternature: Critical and Historical Studies on the Preternatural* 2, no. 2 (2013): 213.

Doctor Moreau's want to play God on his island is a testament to what Baldacchino says on the topic of what islands represent. "Perhaps the answer lies in the obsession to control, to embrace an island as something that is finite, that may be encapsulated by human strategy, design or desire."¹²Baldacchino further states that islands naturally invoke the feeling of control in people. They seem to be something that one seems to be able to hold, rule, and govern.¹³

Islands have also been heavily advertised due to tourism and gained a connotation of a paradise. That can be attributed to the efforts of advertising companies which cleverly used the romantic idea of mystery¹⁴ and treasure.¹⁵ It is not the only metaphor often used along with an island. Royle and Brinklow suggest that a metaphor of a prison is just as viable. It portrays an abandoned island, with its shores often surrounded by sea, making escape impossible. It is an idea further helped by the fact that islands have frequently been used as penal colonies, the continent of Australia serving as a prime example. Or the island of St. Helena, to which Napoleon Bonaparte was exiled after his defeat at Waterloo. The authors also state that the contemporary trend is to view an island with "attraction" and "fascination" which helped to put a stop to using islands as a place to discard those, who are unwanted by society.¹⁶

However, it does not get easier to define the communities which inhabit the islands due to their diversity and the plethora of roles the participants undertake. Baldacchino says that an island "[...] is a miniature universe, a bauble of community, society, ecology, economy. It imposes a thick, proto-ethnic identity on its inhabitants of lands over the horizon."¹⁷ It is a place where people come together in order to protect themselves and reach a common goal in a place with often limited resources and fought-over territory.

Baldacchino adds that the inhabitants engage in "[...] a person-driven driven regimen of obligation, reciprocity, family, familiarity, gossip, assumed knowledge, tradition, social, capital, networks but also anti-network, often articulated via an own language or dialect, as well as an own sense of time, space and decorum."¹⁸

¹² Baldacchino, Godfrey, "Editorial: Islands: Objects of Representation." *Geografiska Annaler. Series B, Human Geography* 87, no. 4 (2005): 247.

¹³ Baldacchino, "Islands," 247.

¹⁴ Baldacchino, "Islands," 248.

¹⁵ Royle et al, "Definitions and Typologies," 16.

¹⁶ Royle et al, "Definitions and Typologies," 16.

¹⁷ Baldacchino, "Islands," 248.

¹⁸ Baldacchino, "Islands," 248.

Island communities tend to prefer their fellow member of the community to members of “institutions,” let alone “outsiders,” whom the “insiders”¹⁹ may view as unworthy and potentially dangerous.²⁰ Islanders have often multiple roles they are fulfilling at any given time so the conflict of said roles is common. While the image of an, primarily small, island may seem inviting and heavenly, there are often many power-dynamical struggles happening that are invisible to the “uninitiated,”²¹ who would be oblivious to them and, had he chosen to live there, would have to “learn and ‘earn’ their islandness.”²²

While islands themselves are evolving subjects of study with their popularity rising in recent times, islands, as places where to conduct research itself, have a tradition of experimentation and scientific discoveries reaching back as far as the 1500s, with Tycho Brahe’s astronomical research on the Ven island in Sweden. The tradition of scientific research continued ever since. Royle and Brinklow state that

From field testing of anthrax on Scotland’s Gruinard Island to the detonation of nuclear weapons in the Pacific Ocean – including the Bikini and Enewetak Atolls – islands have been looked upon as ideal laboratories – with little regard for long-term consequences of contamination and forced resettlement of their populations.²³

Such actions pose an oxymoron and show the deformed views the mainland communities have of islands. It appears to be that while continental societies can heavily romanticise islands, they can also very quickly deem them and their inhabitants dispensable and unimportant, in an attempt to project their claims on them.²⁴

The isolated nature of islands and their inhabitants sometimes ensures the prolonged survival of traditions that have been all but forgotten on the mainland. However, Royle and Brinklow in their chapter on “Societal islandness” determine that in order for a culture to prosper, it must evolve and adapt to the changes and challenges that arise. The authors see a rising problem in individual cultures, who are slowly evolving in their own way,

¹⁹ Royle et al., “Definitions and Typologies,” 12.

²⁰ Baldacchino et al., “Society and Community,” 348.

²¹ Baldacchino et al., “Society and Community,” 349.

²² Royle et al., “Definitions and Typologies,” 12.

²³ Royle et al., “Definitions and Typologies,” 16.

²⁴ McCall, “Nissology,” 2.

getting devoured by the ever-so-prevalent forces of globalisation.²⁵ Baldacchino agrees by saying:

“The remarkable diversity is no doubt in part a testimony to the possibilities of insularity; the evidence is that islandness is a stable geophysical and cultural variable that is an anchoring comfort in the current turbulent context of shifting boundaries and politico-economic fusion and fission.”²⁶

In order to maintain their traditions and customs, islanders have developed their own sense of distinctiveness as a way to combat this “face of creeping globalisation.”²⁷

Geographically small islands have long been a subject of interest for Anthropologists due to their confined conditions and the lesser likelihood of being affected by the “homogenizing forces of globalization.”²⁸

“With their emphasis on human societies and cultures and their development as well as on the human biological and physiological characteristics and their evolution, anthropologists have long viewed small islands as natural incubators of cultural evolution.”

Islands of smaller sizes allow for a much more acute and profound study of insular communities. Such studies show that statistically, due to insular communities being much more tight-knit, they are more likely to create democratic forms of government.²⁹ However, as Baldacchino points out, such statistics need to be evaluated carefully. He depicts the dangers that arise when a majority of an island community decides to force their beliefs on the disapproving minority. While Baldacchino says that island communities do share common goals, the problems appear when such goals of the majority are to silence the disagreeing minority through intimidation and public pressure into submission. He further states that it would be unwise to characterise islands as places

²⁵ Royle et al., “Definitions and Typologies,” 12–13.

²⁶ Godfrey Baldacchino, Rob Greenwood, “A Celebration of Existence,” in *Strategies of Development for Small Island Territories of the North Atlantic: Common Sense versus Good Sense* ed. Godfrey Baldacchino, and Rob Greenwood (Charlottetown: University of Prince Edward Island, 1998) 10.

²⁷ Royle et al., “Definitions and Typologies,” 13.

²⁸ Aideen Foley, Laurie Brinklow, Jack Corbett, Ilan Kelman, Carola Klöck, Stefano Moncada, Michelle Mycoo, Patrick Nunn, Jonathan Pugh, Stacy-ann Robinson, Verena Tandrayen-Ragoobur & Rory Walshe (2023), “Understanding ‘Islandness,’” *Annals of the American Association of Geographers*, (March 2023): 3. DOI: 10.1080/24694452.2023.2193249.

²⁹ Foley et al., “Understanding ‘Islandness,’” 3.

of pure social stability and peace. He mentions that those communal and cultural relationships that islanders may feel towards one another, making the community neighbourly and close, may just as well become the binds that force the inhabitants into uniformity and support the rise of authoritarian styles of government. He says that simply living for the purpose of not provoking and standing out does not make islands perpetually harmonious.³⁰

Furthermore, anthropologists recognise the dangers that globalisation poses to islands and their inhabitants and are trying to extend a helping hand.

More recently, the tendency within anthropology has been to seek to champion (and protect) these diverse ways of seeing and being in the world from the homogenizing forces of modernization and globalization, and the paternalism of mainlanders, in particular. A key component of this engaged anthropology resists articulations of inferiority.

The authors further explain that Anthropologists are now fighting the nonsensical nature of demeaning the islands which comes from their mainland counterparts.³¹ While the authors mention positive aspects of globalisation on islands, such as the speedy transfer of information, financial aid after serious disasters, the help to reach autonomy for many islands at the beginning of the 21st century, and the spread of technologies which connect islanders with the rest of the world and even allowed some of the islands to economically prosper,³² although an argument can be made that the same technologies are causing the downfall of islands due to them erasing the otherness and uniqueness of islanders, making them all too similar to mainlanders³³

However, the problems globalisation caused might easily outweigh the positive aspects. Globalisation, through social, technological, and economic development, has caused island economies to wither and erode, leading the island to become increasingly reliant on external forces, such as “tourism, currency exchange rates and international trade

³⁰ Godfrey Baldacchino, “Islands and Despots,” *Commonwealth & Comparative Politics* 50, no. 1 (2012): 103–120.

³¹ Foley et al., “Understanding ‘Islandness,’” 3.

³² Sonya Gracia, Patrick T. Maher, “Tourism,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 257.

³³ Gracia et al., “Tourism,” 273.

agreements.”³⁴ Islands have also become much more vulnerable to “external events and features” which can now influence a system that has previously been shut down to external influences.³⁵ Kelman and Randall, in their chapter on *Resilience and sustainability*, argue that “Traditional island economies were not always premised on growth, instead aiming to live within the available resources and often using emigration; and at times even induced abortion and infanticide as a means of stabilising population levels.”³⁶ Globalisation has, however, upset the delicate balance of sustainability of the islands, causing deep financial troubles for many of them. Nowadays, island economies are trying to fight the powers of globalisation and restructure their economy to be “green,” and “eco-friendly,” therefore regaining their sustainability.³⁷

Nevertheless, the damage has been done already, causing an ever-rising migration issue, due to the lack of work opportunities on the island themselves. Since the 1960s, a “brain-drain”, migration of skilled workers from one place to another in search of better working conditions³⁸, of islands has been taking place, increasing outward migration and decreasing inward migration.³⁹ The authors state that “For even relatively large island states, such as Cape Verde and Samoa, there are now as many islanders overseas as there are at home”. The effects of globalisation also allow migrants to travel much farther than before, whereas prior to worldwide globalisation, islanders would usually migrate to nearby colonies. The authors further summarise the current socioeconomic problems of the island thusly,

“Limited resources of guano and copra have gone, or been lost to market competition, and sheep husbandry holds few attractions. Without an effective private sector, and where even tourist markets are absent or erratic at best, partly in the absence of adequate transport links, many islands and island territories have become subsidised government islands, in a global climate where aid fatigue and neo-liberalism now threaten such subsidies and the lifestyles they support.”

³⁴ Ilan Kelman, James E. Randall, “Resilience and Sustainability,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 359.

³⁵ Kelman et al., “Resilience and Sustainability,” 354.

³⁶ Kelman et al., “Resilience and Sustainability,” 361.

³⁷ Kelman et al., “Resilience and Sustainability,” 362.

³⁸ “Brain-drain,” Cambridge Dictionary, accessed May 25, 2023, <https://dictionary.cambridge.org/dictionary/english/brain-drain>.

³⁹ John Connell, “Migration,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 261.

Many islands are now severely dependent on subsidisation from external benefactors in the forms of investment and remittances. The growing issue of increasingly prohibitive migration laws poses new difficulties for islands in years to come due to limited island resources which do not satisfy the needs of island inhabitants.⁴⁰

Due to mainlanders' inexperience with the living conditions and culture on an island, it is common to imagine that such life must be harsh, making the inhabitants susceptible to harm and their fate bleak. Islanders themselves, however, with the educational help of anthropologists, try to defy such stereotypes placed upon them by mainland societies. From the point of view of islanders, the sea is not necessarily a barrier which makes their lives miserable, limits their opportunities in life and keeps them from achieving happiness, though such outlooks do exist. Authors point out that islands in the western Pacific have been inhabited by people for longer than 3500 years, others, such as the ones located in Norway and Indonesia have also been settled by people for thousands of years even prior to the settlement of the Pacific islands. Even though the islands differed in size and conditions, inhabitants who settled them have developed strategies of reaching fulfilling and profitable ways of using the sea and the land they had at their disposal. They say that islanders do not stay merely rooted on their respective islands. The islanders embrace and venture far into the sea, building trading routes and partake in cultural exchange in the process.⁴¹

The authors state that "The sea can be seen as a road connecting the island through transportation and migratory pathways for all living things, human and nonhuman."⁴² Apart from all the opportunities the sea brings and carries away to and from the shores of the islands, the authors argue that the presence of the sea and its proximity puts people into a mild meditative condition. Recent research into this field has shown that "higher levels of blue space visibility in residential spaces were associated with lower psychological distress". The research further states that "green spaces" did not yield such results. Such blue spaces need not be great bodies of water such as oceans, smaller bodies of water such as lakes have this effect too.⁴³ The authors provide more evidence of their findings when they speak about:

⁴⁰ Connell, "Migration," 272.

⁴¹ Foley et al., "Understanding 'Islandness,'" 3-6.

⁴² Foley et al., "Understanding 'Islandness,'" 6.

⁴³ Kevin Conrad, *From Hurricanes to Epidemics: The Ocean's Evolving Impact on Human Health - Perspectives from the U.S.* (Cham, Switzerland: Springer, 2021), 61.

“Research with coastal communities in the United Kingdom highlights how coastal spaces are experienced as therapeutic landscapes, symbolic of renewal but also rootedness, with different stretches of the coastline contributing in varied ways to people’s well-being.”

The authors further state that “In this way, being close to the shore can occasionally be stimulating and invigorating or peaceful and meditative.⁴⁴ Baldacchino supports these findings and points out that literary characters and tourists seeking rejuvenation have been experiencing such results for many years now. He writes that characters who undertake the journey to islands often return “refreshed, redeemed” or “resolute” by waking them from the old and lazy shiftless social morals.⁴⁵

Furthermore, the authors agree that the sea plays a vital role in defining what an island is and who its people are.⁴⁶ It provides a natural defensive barrier that disconnects the island from the mainland while being a birthplace of opportunity and a source of destruction at the same time.⁴⁷ It provides a sense of isolation for some while providing others with a sense of rarity and exclusivity.⁴⁸ This disparity of perception in what an island encompasses results in the different attitudes towards islands and their people.

“While some feel safe and comforted, manifested in a strong sense of community, tribalism and strong kinship webs, others chafe at the edges, which, when tightened, can press inward until emotions push to the top, resulting in passionate extremes such as anger, hatred, or love.”⁴⁹

The authors state that one could not find two islands that are alike. They also stress the importance of considering the evolutionary development of islands that shaped them into their current form.

⁴⁴ Foley et al., “Understanding ‘Islandness,’” 6.

⁴⁵ Godfrey Baldacchino, “Islands as Novelty Sites,” *Geographical Review* 97, no. 2 (2007): 169–170. <http://www.jstor.org/stable/30034159>.

⁴⁶ Royle et al., “Definitions and Typologies,” 11.

⁴⁷ Baldacchino, “Islands,” 248–249.

⁴⁸ Royle et al., “Definitions and Typologies,” 9.

⁴⁹ Royle et al., “Definitions and Typologies,” 12.

“Islands that were once part of a continent until they were cut off by rising sea levels will be much richer biologically for having started with a continental fauna and flora. Those that are actually ancient continental fragments that have drifted away from adjacent land masses may even preserve primitive life forms that became extinct or were replaced as evolution proceeded elsewhere. Volcanic islands and atolls, in contrast, start with nothing and accumulate biota with the passage of time. Moreover, some islands may be repeatedly submerged and exposed as sea levels have risen and fallen during the ice ages, and with each exposure the process of terrestrial colonisation must start over again.”

Therefore, the physical characteristics of islands, such as their size, shape, and composition, as well as their vicinity to or remoteness from other islands or continents, alongside their location in relation to winds, currents, climate, and migratory routes, all play a significant role in determining the biological populations found on the islands.⁵⁰

The authors say that plants are ingredients of paramount importance to an island’s ecosystem, due to their ability to shape the ecological and evolutionary path and development of other life forms within island ecosystems.⁵¹ Commonly, they arrive on islands due to their seed dispersal being highly effective which allows them to travel across the open sea. Eventually, however, this ability often gets lost over time once they colonise the island, so as not to overpopulate it.⁵² Another way seeds reach islands is through the help of birds. Such seeds will most likely grow into plants that produce berry fruit, although bird dispersal is not nearly as common as arrival by sea⁵³

Another way of introducing plants to islands is through human endeavours. However, the authors state that

“Due to the small size of islands, island plants are represented by a restricted number of individuals, and limited spatial area, compared to continental species. As a result, human disturbance can have a catastrophic effect on species survival. Many island plants have become totally extinct: one example is the St Helena endemic genus *Nesiota elliptica* (the St Helena wild olive).”⁵⁴

⁵⁰ Christian Depraetere, Arthur Dahl, “Locations and classifications,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 37.

⁵¹ Diana M. Percy, Quentin C. B. Cronk, Stephen Blackmore, “Flora,” in *The Routledge International Handbook of Island Studies*, ed. Godfrey Baldacchino (Abingdon: Routledge, 2018), 101.

⁵² Percy et al., “Flora,” 110.

⁵³ Percy et al., “Flora,” 103.

⁵⁴ Percy et al., “Flora,” 108.

Another way human disturbance harms the ecological balance of islands is through the introduction of invasive plants. Such plants quickly grow in numbers, suffocating other, less aggressive type of plants, further upsetting the natural balance that can lead to the extinction of plants and animals that are dependent on them⁵⁵. Mechanical or chemical eradication of such invasive plants often proves to be far too expensive or labour-intensive and can possibly lead to dangerously unpredictable outcomes⁵⁶. The authors further stress the importance of a balance on an island's ecosystem. They state that animals and plants interact with each other and the extinction of one may prove fatal to the other and vice versa. The authors conclude that

“./ almost all ecological and evolutionary processes concerning plants are amplified on islands; generally speaking, the smaller the island, the more amplified these processes are. Small geographic area and low diversity seem to be the main factors. With populations existing in miniature, they are prone to stochastic, or random, processes.”

Furthermore, the authors express the dangers of human intervention on the island's fauna and flora but also uplift the benefit the island's environmental conditions offer to biological research.⁵⁷

⁵⁵ Percy et al., “Flora,” 108–9.

⁵⁶ Percy et al., “Flora,” 110.

⁵⁷ Percy et al., “Flora,” 116–117.

1. Society and Nature in *Sea and Sardinia*

Weiner compares D.H. Lawrence to an “evangelic preacher”. However, Lawrence’s mission is not to introduce people he meets or his reader to Christ, but rather to experience the “vital recognition of wonder and mystery within and without the self: in the otherness of animals and of people, In the deepest undiscovered parts of the unconscious, and in nature.” In his eyes, the stifling moral austerity of modern society has led to repression of individuality and uniqueness in one’s self, making us unable to perceive them in others, and in nature, disallowing us from reaching our potential of achieving “our special individuality”.⁵⁸

Lawrence travelled to Sardinia in search of a place that is in harmony with its own people. Sardinians reminded him of how the world was prior to the mechanization of society. This allowed him to finally find the place where the “blood contact”, Lawrence’s personal philosophy about “the unconscious body, instinct and blood self “which is in direct conflict with one’s consciousness and its want of knowledge, was present. Sardinian relationship with their place allowed for the reunification of sensibility and for the binding of the “chaotic flux of intellect.”⁵⁹

At the beginning of the travel book, Lawrence cynically states that travelling has lost all purpose now.

“Why come to anchor? There is nothing to anchor for. Land has no answer to the soul any more. It has gone inert. Give me a little ship, kind gods, and three world-lost comrades. Hear me! And let me wander aimless across this vivid oyster world, the world empty of man, where space flies happily.”⁶⁰

Lawrence says it is pointless to travel anymore because as much as we try to stumble upon an uncharted, undiscovered, virgin paradise during our search for a place of divine proportions, all we truly do is simply run in circles. Furthermore, he says that we merely “touch the coasts of illusion” because when we think we have reached such a place, it is only to discover that the place has already been lost to what Lawrence sees as mechanized

⁵⁸ Ronald S. Weiner, “THE RHETORIC OF TRAVEL: THE EXAMPLE OF ‘SEA AND SARDINIA,’” *The D.H. Lawrence Review* 2, no. 3 (1969): 231. <http://www.jstor.org/stable/44233304>.

⁵⁹ Charisse Gendron, “SEA AND SARDINIA: VOYAGE OF THE POST-ROMANTIC IMAGINATION,” *The D.H. Lawrence Review* 15, no. 3 (1982): 219. <http://www.jstor.org/stable/44233704>.

⁶⁰ David H. Lawrence, *Sea and Sardinia* (Cambridge: Cambridge University Press, 1997), 35.

and lost to the modern man who doomed the place by his actions and spoiled it.⁶¹ Therefore, land, alongside the acts of searching for it and anchoring, loses all meaning to Lawrence because, in the end, his search would turn him around until he was back in England.

However, this nihilistic outlook on the meaninglessness of life and exploration changes shortly after arriving in Sardinia. He states,

“Our mechanical age tries to override it. But it does not succeed. In the end the strange, sinister spirit of the place, so diverse and adverse in differing places, will smash our mechanical oneness into smithereens, and all that we think the real thing will go off with a pop, and we shall be left staring.”⁶²

In Lawrence’s seemingly lost search for a place that would not be affected by the plights of modern civilisation, he managed to find it. Lawrence depicts Sardinia as lost, never having belonged to anybody or anything. To him, Sardinia has been “Left outside of time and history”.⁶³ Some nations have made claims on the island but never truly claimed it. Such indomitability of the island is encompassed in its inhabitants.

D.H. Lawrence shows the difference between Sardinians when he juxtaposes them against Sicilians because he, along with his wife, travelled to Sardinia through Sicily.⁶⁴ Lawrence had no patience for the Italians. Many aspects of their behaviour raised his ire. Namely, it was their excessive need to show affection, their lack of physical boundaries, their obesity⁶⁵ and softness⁶⁶, and the exuberant glamour that they surround themselves with⁶⁷. He describes them as “ancient souls”, who at first glance let show their unrestrained love, but inside, they are utterly “callous”⁶⁸.

However, a Sardinian man is entirely another breed in Lawrence’s eyes. He described a random peasant dressed in traditional Sardinian attire thusly.

⁶¹ Gendron, “Sea and Sardinia,” 221.

⁶² Lawrence, *Sea and Sardinia*, 40.

⁶³ Lawrence, *Sea and Sardinia*, 41.

⁶⁴ Lawrence, *Sea and Sardinia*, 11.

⁶⁵ Lawrence, *Sea and Sardinia*, 15.

⁶⁶ Lawrence, *Sea and Sardinia*, 67.

⁶⁷ Lawrence, *Sea and Sardinia*, 59.

⁶⁸ Lawrence, *Sea and Sardinia*, 60.

How fascinating it is, after the soft Italians, to see these limbs in their close knee-breeches, so definite, so manly, with the old fierceness in them still. One realises, with horror, that the race of men is almost extinct in Europe. Only Christ-like heroes and woman-worshipping Don Juans, and rabid equality-mongrels. The old, hardy, indomitable male is gone. His fierce singleness is quenched.⁶⁹

He perceives them as much simpler and without the traditional Italian pretentiousness. He describes the Sardinian man as someone, who still possesses “the old fierceness”, strength, which he claims is only still present in the Spaniards and the Sardinians. It is someone, who has not yet been tamed by the Western culture, a culture so keen on making men too feminine and women incompetent.⁷⁰ The men there still have their spines firmly planted inside their backs to keep them straight when they walk, not cowering from anyone.⁷¹

Lawrence further exemplifies the difference between a Westerner man in contrast to a Sardinian. He says that there’s a vast chasm between us and them. Ellis says that Sardinians do not care for the rest of the world.⁷² “Their life is centripetal, pivoted inside itself, and does not run out towards others and mankind.”⁷³ They are not affected by the Western moralising principles and are rather unaffected by what Jesus’s sacrifice meant for Western civilisation.⁷⁴ “They are not going into the world’s common clothes. Coarse, vigorous, determined, they will stick to their own coarse dark stupidity and let the big world find its own way to its own enlightened hell. Their hell is their own hell, they prefer it unenlightened.”⁷⁵ This passage shows the robustness and determination not to change. Sardinians, although coarse, have found their inner uniqueness which allows them to perceive the world as it really is without the need to complicate life. Lawrence’s romantic depiction of Sardinians as *Noble savages*, due to their indomitable nature, detest of modern clothing, affinity to nature and simplicity, and their “animal-bright stupidity”⁷⁶ allows them to stand out and be unique. Uniqueness is something Lawrence wants

⁶⁹ Lawrence, *Sea and Sardinia*, 67.

⁷⁰ Lawrence, *Sea and Sardinia*, 67.

⁷¹ Elizabeth Mathias, “D.H. Lawrence, Ethnographer: Sea and Sardinia as Allegory,” *Mediterranean Studies* 1 (1989): 292.

⁷² David Ellis, “READING LAWRENCE: THE CASE OF ‘SEA AND SARDINIA,’” *The D.H. Lawrence Review* 10, no. 1 (1977): 59. <http://www.jstor.org/stable/44233560>.

⁷³ Lawrence, *Sea and Sardinia*, 61.

⁷⁴ Ellis, “READING LAWRENCE,” 59.

⁷⁵ Lawrence, *Sea and Sardinia*, 62.

⁷⁶ Lawrence, *Sea and Sardinia*, 63.

desperately for Western civilisation which he sees as having lost all sense of its distinctiveness⁷⁷. Lawrence travelled to Sardinia in search of a place that is in harmony with its own people. Sardinians reminded him of how the world was prior to the mechanization of society. This allowed him to finally find the place where the “blood contact”, Lawrence’s personal philosophy about the unconscious body, instinct and blood self which is in direct conflict with one’s consciousness and its want of knowledge, was present. Sardinian relationship with their place allowed for the reunification of sensibility and for the binding of the “chaotic flux of intellect”.⁷⁸

The relationship between a Sardinian woman and a man seems to be a perfect match, according to Lawrence. He says that there is none of the Western pretending to be weak and frail, none of the creeping around her husband, fully subdued. Sardinian women are fierce and defiant, ever a challenge for their partners. Sardinian women seem to not have much tenderness and that is, in fact, a good thing, for they would not be able to live with harsh and coarse Sardinian men, much more primal than Western, civilised men. There is not much tenderness to be found between the two of them. They take each other as they are and feel no need to idolise each other.⁷⁹

Lawrence would further exemplify the vast difference between a Sardinian and a Sicilian even through the language they use. He says that “As a matter of fact, it is more a question of human approach than of sound. Sardinian seems open and manly and downright. Sicilian is gluey and evasive, as if the Sicilian didn’t want to speak straight to you. As a matter of fact, he does not.”⁸⁰

Lawrence says that the fact, the Sicilian is so cultured and complex actually does him more harm than good due to the fact that through his complex nature and oversensitiveness, he loses his decisiveness and his sense of unity and oneness. On the other hand, a Sardinian can still form a uniform opinion, although perhaps at the cost of appearing uncivilised in a Western man’s eyes.⁸¹

Sardinian culture, or lack thereof, pleased Lawrence, due to the simplicity of life it brought alongside it. He himself says “I am not Baedeker”⁸² because he did not come to

⁷⁷ Lawrence, *Sea and Sardinia*, 62.

⁷⁸ Gendron, “Sea and Sardinia,” 219.

⁷⁹ Lawrence, *Sea and Sardinia*, 71–72.

⁸⁰ Lawrence, *Sea and Sardinia*, 85.

⁸¹ Lawrence, *Sea and Sardinia*, 85.

⁸² Lawrence, *Sea and Sardinia*, 223.

Sardinia to make a detailed account of the sights. He came there in his search for a culture which still adheres to their “pre-Christian” dignity⁸³ In doing so, he found a place which directly counters the “sterility of the current civilisation.”⁸⁴ He enjoys that the place is so remote and that it has little to show in our Western way of thinking. To Sardinians, simplicity is part of life. Unlike us, they feel no need to go sightseeing. He says that “Life is then life, not museum-stuffing.”⁸⁵ He does not judge Sardinians as strange; he rather applauds them for it and takes them for what they are, ultimately unique through their secluded and “always remote”⁸⁶ personality.

Although Lawrence says that Sardinia does not have a culture that would be intriguing to a Westerner’s eyes and many times, he complains of squalor and egregious hygiene habits of some Sardinians⁸⁷, he also brings attention to a traditional masquerade in the streets of Nuoro. He originally thinks the participants are all women, however, upon closer inspection, he realises they are mostly all men dressed up in women’s extravagant clothing. He further describes them as “frisky”, “bubbly”, and “unselfconscious”⁸⁸. This tradition impressed him very much, making him wish for “the good old energy of the bygone days, before men became so self-conscious,”⁸⁹ hoping Western civilisation would return to such times.

The general populace of Sardinia is depicted as free and untethered. The lack of sights, unnecessary self-consciousness, boasting, and “odious politeness,”⁹⁰ which made Lawrence detest modern society, was not present here.

When we did not want to talk, they took no notice of us. And that I call good manners. Middle-class, showing off people would have found them uncouth. I found them almost the only really well-bred people I have met. They did not show off in any way at all, not even a show of simplicity. They knew that in the beginning and in the end a man stands alone, his soul is alone in itself, and all attributes are nothing—and this curious final knowledge preserved them in simplicity.⁹¹

⁸³ Lawrence, *Sea and Sardinia*, 285.

⁸⁴ Lawrence, *Sea and Sardinia*, 288.

⁸⁵ Lawrence, *Sea and Sardinia*, 99.

⁸⁶ Lawrence, *Sea and Sardinia*, 48.

⁸⁷ Lawrence, *Sea and Sardinia*, 65.

⁸⁸ Lawrence, *Sea and Sardinia*, 93.

⁸⁹ Lawrence, *Sea and Sardinia*, 95.

⁹⁰ Lawrence, *Sea and Sardinia*, 90.

⁹¹ Lawrence, *Sea and Sardinia*, 90.

In Sardinia, he could see men be gentle with each other without the need to be brutal. People were well-mannered and honest with each other. So honest that they would not even lock the doors of their homes. They felt an affinity to naturality and kindness, but most importantly, Lawrence appreciated the simplicity of Sardinians.

In Lawrence's writing, it is evident that nature and humans are not two separate entities, but rather they are interwoven with each other.⁹² Therefore, it is hard to separate the elements of nature from the social aspects of life, due to the fact Lawrence himself thought it vital that humans live in harmony with nature. However, although the two aspects are very closely related, they are both equally important. Nature plays a vital role in Lawrence's philosophy which underlines his writing, and he further uses it to make his point when explaining social issues. This could be further exemplified in Lawrence's juxtaposition of the stratovolcano, Etna, and traditional Italian culture with Sardinian culture and landscape.

To Lawrence, Etna is the symbol of Italian culture. He describes it as grandiose, intimidating. And awe-inspiring, with its "orange smoke" and "breath of rose-red flame." He mentions the Greeks called it "the Pillar of Heaven,"⁹³ further stressing its cultural significance the Italians inherited. However, Etna, the inorganic symbol of Italy, only disappoints and annoys Lawrence.

Ah. What a mistress, this Etna! With her strange winds prowling round her like Circes panthers, some black, some white. With her strange, remote communications and her terrible dynamic exhalations. She makes men mad. Such terrible vibrations of wicked and beautiful electricity she throws about her, like a deadly net! Nay, sometimes, verily, one can feel a new current of her demon magnetism seize one's living tissue and change the peaceful life of one's active cells.⁹⁴

Lawrence likens Etna to a mythical Greek sorceress who could use her powers to transform men into animals if they displeased her.⁹⁵ It is not the only time he compares

⁹² Ivan Del Janik, "D.H. Lawrence and Environmental Consciousness," *Environmental Review*: ER 7, no. 4 (1983): 359. <https://doi.org/10.2307/3984177>.

⁹³ Lawrence, *Sea and Sardinia*, 8.

⁹⁴ Lawrence, *Sea and Sardinia*, 9.

⁹⁵ The Editors of Encyclopedia Britannica, "Circe | Greek Mythology," in *Encyclopædia Britannica*, February 16, 2018, <https://www.britannica.com/topic/Circe-Greek-mythology>.

Etna to a witch and a mistress. “Etna, that wicked witch,”⁹⁶ further stressing Etna’s control over Italians.

To Lawrence, the natural symbol of Etna symbolises the over-refined culture of Italians. Just like Etna and her “secret changing winds,”⁹⁷ through her, Lawrence describes the unpredictability and untrustworthiness of Sicilians. Etna is the peak of the Italian landscape, which Lawrence describes as “craggy” and “jammed on top of one another.”⁹⁸ It is also the symbol of the peak of Italian cultural heritage which, however, cannot grow further, just as Etna is unable to rise higher into the clouds. Lawrence even demeans Etna by saying that she is not as tall as she is said to be, belittling her significance.

Furthermore, he draws even more parallels between the Etna and the people it symbolises.

“Unless a man is very strong she takes his soul away from him and leaves him not a beast, but an elemental creature, intelligent and soulless. Intelligent, almost inspired, and soulless, like the Etna Sicilians, Intelligent daimons, and humanly, according to us, the most stupid people on earth. Ach. Horror!”⁹⁹

To Lawrence, Etna encompasses the same traits as Sicilians. They share their haughtiness and arrogance. In Lawrence’s eyes, Etna is the symbol of the seemingly educated, intelligent and civilised, however, the still-active volcano is a cruel metaphor for a civilisation that is unable to match the greatness of its predecessors and is destined to explode and crumble beneath its own weight.

Lawrence continues to draw comparisons between the Italian, English and Sardinia landscapes. He describes the Italian landscape as “[...]almost always dramatic, and perhaps invariably romantic.”¹⁰⁰ To him, while the Italian landscape is traditionally picturesque, the Sardinian landscape is beyond compare. “Extraordinary how the heathy, moor-like hills come near the sea: extraordinary how scrubby and uninhabited the great spaces of Sardinia are. It is wild, with heath and arbutus scrub and a sort of myrtle, breast-high.”¹⁰¹ Sardinia does not offer a picturesque landscape in the traditional sense of the word. To Lawrence, its marvelousness lies in its cold, dreary, wide and wild open spaces

⁹⁶ Lawrence, *Sea and Sardinia*, 8.

⁹⁷ Lawrence, *Sea and Sardinia*, 8.

⁹⁸ Lawrence, *Sea and Sardinia*, 12.

⁹⁹ Lawrence, *Sea and Sardinia*, 9.

¹⁰⁰ Lawrence, *Sea and Sardinia*, 51.

¹⁰¹ Lawrence, *Sea and Sardinia*, 50.

which are “not up-and-down at all, but running away into the distance,”¹⁰² giving it a sense of vastness, greatness and indomitability. It offers none of the “cosiness”¹⁰³ that England’s landscape and wildlife do. Lawrence saw Sardinia as a place of freedom where a man was not in control of nature but was rather molded by it. The peasants in their strikingly vivid “black-and-white costume,”¹⁰⁴ however, still manage to keep their distinctiveness. Whereas Italians are being controlled by the malevolent forces of their symbol of nature, Etna, Sardinians keep their freedom in the simple and unforgiving open spaces of Sardinia.

“How different it is from Etna, that lonely, selfconscious wonder of Sicily! This is much more human and knowable, with a deep breast and massive limbs, a powerful mountain-body. It is like the peasants.”¹⁰⁵ The Sardinia nature offers freedom and sincerity without pretence. Unlike Etna, the Sardinian mountain range does not offer a “single peak,”¹⁰⁶ rather it is a series of hilly, steep, and dangerous slopes that run on infinitely, surrounded by woods that, to Lawrence, further signify the savage beauty of the land.¹⁰⁷ Sardinian nature, as its people, is depicted as isolated, “cold and aloof.”¹⁰⁸ However, this insular nature of the island and its people has allowed them to shield themselves from mechanical modernity and uniformity, remaining free.

¹⁰² Lawrence, *Sea and Sardinia*, 51.

¹⁰³ Lawrence, *Sea and Sardinia*, 58.

¹⁰⁴ Lawrence, *Sea and Sardinia*, 45.

¹⁰⁵ Lawrence, *Sea and Sardinia*, 63.

¹⁰⁶ Lawrence, *Sea and Sardinia*, 63.

¹⁰⁷ Lawrence, *Sea and Sardinia*, 63.

¹⁰⁸ Lawrence, *Sea and Sardinia*, 40.

3. Society and Nature in *Lady Chatterley's Lover*

The societal themes depicted in *Lady Chatterley's Lover* mainly consist of Lawrence's profound hate for modern Western industrial culture, alongside the criticism of the stifling morals of contemporary society.¹⁰⁹ Lawrence saw the need for a change in society, which he believed was coming to an end due to people forsaking nature and focusing purely on the intellectual aspect of life.¹¹⁰ In the book, Lawrence "transgresses the class boundaries"¹¹¹ of the time, which resulted in a public outcry, however, he does so in order to find a new way of living rather than as an act of rebellion. While *Sea and Sardinia* is a travelogue of the island of Sardinia, *Lady Chatterley's Lover* is a guidebook to spiritual and societal rebirth.

Lawrence uses the juxtaposition of characters to present the reader with his ideology. He primarily positions the characters Clifford and Mellors against each other. Clifford is a member of the British aristocracy,¹¹² which he symbolises throughout the novel. On the other side, there is Mellors. Although educated,¹¹³ Mellors is a working-class man and symbolises the guide of Connie's spiritual and physical renewal. Connie is Clifford's wife, who is dissatisfied with Clifford's lack of empathy and physicality.¹¹⁴ Mrs. Bolton is a working-class woman who eventually takes care of wheelchair-bound Clifford, who has been injured in war, rendering him paralysed from the waist down.¹¹⁵

To Lawrence, Clifford symbolises everything wrong with the upper society. At first, he appears as an educated and innovative gentleman, however, eventually, his faults are shown and he is portrayed as cowardly,¹¹⁶ autocratic, self-important,¹¹⁷ power-hungry,¹¹⁸ and jealous.¹¹⁹ In the colliery he owns, he treats the colliers cruelly and sees them as animals, rather than people. He says in his conversation with Connie, "And don't fall into errors: in your sense of the word, they are not men. They are animals you don't under-

¹⁰⁹ Janik, "D.H. Lawrence," 362.

¹¹⁰ Janik, "D.H. Lawrence," 360–369.

¹¹¹ Abdelfattah Ghazel, "Class Consciousness in D H Lawrence's *Lady Chatterley's Lover*," *International Journal of Humanities and Cultural Studies* 1, no. 3 (December 2014): 2.

¹¹² Lawrence, David Herbert, *Lady Chatterley's Lover* (Cambridge: Cambridge University Press, 1993), 10.

¹¹³ Janik, "D.H. Lawrence," 369.

¹¹⁴ John B. Humma, "The Interpenetrating Metaphor: Nature and Myth in *Lady Chatterley's Lover*," *PMLA* 98, no. 1 (1983): 77. <https://doi.org/10.2307/462074>.

¹¹⁵ Lawrence, *Lady Chatterley's Lover*, 88.

¹¹⁶ Lawrence, *Lady Chatterley's Lover*, 10.

¹¹⁷ Lawrence, *Lady Chatterley's Lover*, 200.

¹¹⁸ Lawrence, *Lady Chatterley's Lover*, 79.

¹¹⁹ Lawrence, *Lady Chatterley's Lover*, 149.

stand, and never could. Don't thrust your illusions on other people. The masses were always the same, and will always be the same."¹²⁰ Although Mrs Bolton and the miners who produce coal in his mines are significantly influential to Clifford's well-being and career, he fails to see them as human individuals. Rather he sees them as something to control, use and after its been used aplenty, dispose of.¹²¹

Clifford, along with his class, is also depicted as intellectually barren. Lawrence soon disgraces him through the fact he cannot "satisfy" his wife, he never writes anything of real substance and is further portrayed as a perversive, dependent and infantile materialist. His achievements in the war were not mentioned, disallowing him his bravery in battle. Clifford himself realises that the upper classes are void of ideas but due to his cowardice, he does not try to improve the situation, something Mellors and Connie try to do.¹²² Instead, he chooses to hide behind the fading nobles of the aristocracy. He encompasses the moral, cultural and intellectual "bankruptcy"¹²³ of the upper class. Clifford's materialism and lack of appreciation for nature can be seen when he says he wants to the capture the bitch-goddess by brute means of industrial production."¹²⁴ Connie, although a member of the upper class, realises the horrors Clifford wreaks on the land with his industrial endeavours and his lack of empathy for others and seeks Mellors in whom she finds spiritual and bodily rejuvenation.¹²⁵ However, due to Clifford's inability to produce an heir and his failure to take action, he remains impotent in all senses of the word.

Mellors, on the other hand, is the symbol of fertility and a source of rebirth and change.¹²⁶ Although Mellors is an educated individual,¹²⁷ he chooses to use vernacular, rather than use formal English, further distancing himself from the upper classes. Lawrence, through the love affair of Connie and Mellors and their subsequent potential life together, challenges the old norms and restraining customs and offers a new outlook on future life and class boundaries.¹²⁸ The change that Lawrence presents here is one that would "answer the needs of the individual,"¹²⁹ allowing one to reconnect their sensibility

¹²⁰ Lawrence, *Lady Chatterley's Lover*, 200.

¹²¹ Ghazel, "Class consciousness," 9.

¹²² Ghazel, "Class consciousness," 5.

¹²³ Ghazel, "Class consciousness," 7.

¹²⁴ Lawrence, *Lady Chatterley's Lover*, 117.

¹²⁵ Michael Squires, "Pastoral Patterns and Pastoral Variants in *Lady Chatterley's Lover*," *ELH* 39, no. 1 (1972): 130. <https://doi.org/10.2307/2872294>.

¹²⁶ Humma, "The Interpenetrating Metaphor," 81.

¹²⁷ Janik, "D.H. Lawrence," 369.

¹²⁸ Ghazel, "Class consciousness," 14.

¹²⁹ Ghazel, "Class consciousness," 14.

with their mental aspect of life.¹³⁰ Connie manages to break free from her chained existence with Clifford through the “education” of her sensuality.¹³¹ Through them, Lawrence presents a possible alternative to his contemporary world which he saw as ravaged by industrialism and by those who guide society towards it.

Let’s live for summat else. Let’s not live ter make money, neither for us-selves nor for anybody else. Now we’re forced to. We’re forced to make a bit for us-selves, an’ a fair lot for th’ bosses. Let’s stop it! Bit by bit, let’s stop it. We needn’t rant an’ rave. Bit by bit, let’s drop the whole industrial life an’ go back. The least little bit o’ money’ll do.¹³²

Similarly to a flower, Connie is shown in the book as wilting due to her physical side not being cared for by Clifford. “Her breasts were rather small, and dropping pear-shaped. But they were unripe, a little bitter, without meaning hanging there. And her belly had lost the fresh, round gleam it had had when she was young, in the days of her German boy, who really loved her physically.”¹³³ However, after Connie and Mellors seclude themselves from the industrial society and from Connie’s loveless marriage that was purely intellectual, they undergo a spiritual and bodily rebirth. “[...] till suddenly, in a soft, shuddering convulsion, the quick of all her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman.”¹³⁴

Together, they take part in self-rediscovery, love, and intimacy. They melt away the social barriers that previously kept them apart and heal each other’s wounds, be it Mellors’ trauma from previous relationships or Connie’s faltering mental and health state.

While Clifford was further distancing himself from any kind of sensibility and growing into a tyrant, Lawrence depicts him as

[...] drifting off to this other weirdness of industrial activity, becoming almost a creature, with a hard, efficient shell of an exterior and a pulpy interior, one of the amazing crabs and lobsters of the modern, industrial and financial world,

¹³⁰ Janik, “D.H. Lawrence,” 370.

¹³¹ Ghazel, “Class consciousness,” 14.

¹³² Lawrence, *Lady Chatterley’s Lover*, 243.

¹³³ Lawrence, *Lady Chatterley’s Lover*, 76–7.

¹³⁴ Lawrence, *Lady Chatterley’s Lover*, 191.

invertebrates of the crustacean order, with shells of steel, like machines, and inner bodies of soft pulp [...]¹³⁵

Lawrence depicts the colliers who are slaving away in the mines to make Clifford richer also as mere creatures. He shows them through Connie's view as "[...] trailing from the pits, grey-black, distorted, one shoulder higher than the other, slurring their heavy ironshod boots. Underground grey faces, whites of eyes rolling, necks cringing from the pit roof, shoulders out of shape."¹³⁶ Lawrence says that those men were no longer men because something important that would make them men was "bred and killed out of them."¹³⁷ However, the character of Mellors was portrayed as the answer. Koh says that he is a gentleman "in everything but birth," he is educated and perceives the current society as insane.¹³⁸ Lawrence further portrays Mellors as someone who recognises and condemns the uniformity and avaricious depravity of modern society and fights for the return to a simpler life, where people would "[...] learn to be naked and handsome, and to sing in a mass and dance the old group dances, and carve the stools they sit on, and embroider their own emblems. Then they wouldn't need money. And that's the only way to solve the industrial problem."¹³⁹

In *Lady Chatterley's Lover*, nature and societal themes are, once again, deeply "interrelated."¹⁴⁰ Through the use of nature themes in the book, Lawrence is trying to stress the importance of "organic" and "intuitive awareness,"¹⁴¹ which he deems necessary for a person to become whole and balanced. Nature is portrayed as a romantic haven and a place offering a refuge from the harmful and ravaging effects of industrialism and contemporary societal moral values. Lawrence presents a shift from anthropocentrism, the belief that man is the ruler of the universe, to a post-humanist outlook on life where a man can be a part of nature and a contributor to it, rather than being its ruler and desecrator.¹⁴²

¹³⁵ Lawrence, *Lady Chatterley's Lover*, 120.

¹³⁶ Lawrence, *Lady Chatterley's Lover*, 174.

¹³⁷ Lawrence, *Lady Chatterley's Lover*, 174.

¹³⁸ Jae-Kyung Koh, "D. H. Lawrence's world vision of cultural regeneration in *Lady Chatterley's Lover*," *The Midwest Quarterly* 43, no. 2 (2002): 195.

¹³⁹ Lawrence, *Lady Chatterley's Lover*, 335.

¹⁴⁰ Janik, "D.H. Lawrence," 359.

¹⁴¹ Janik, "D.H. Lawrence," 360.

¹⁴² Janik, "D.H. Lawrence," 370.

Nature is depicted as powerful, rejuvenating and healing throughout the whole novel.¹⁴³ Such effects are portrayed as strongest in the mysterious and mystical Wragby Wood¹⁴⁴ near Connie's and Clifford's sterile, "strict" and mechanical mansion.¹⁴⁵ However, Lawrence shows that even such ancient parts of the world, as the woods are portrayed, are not immune to the mechanical malice that is starting to creep into the secluded forest when Mellors says,

But he knew that the seclusion of the wood was illusory. The industrial noises broke the solitude, the sharp lights, though unseen, mocked it." and "The fault lay there, out there, in those evil electric lights and diabolical rattlings of engines. There, in the world of the mechanical greedy, greedy mechanism and mechanized greed, sparkling with lights and gushing hot metal and roaring with traffic, there lay the vast evil thing, ready to destroy whatever did not conform. Soon it would destroy the wood, and the bluebells would spring no more. All vulnerable things must perish under the rolling and running of iron."¹⁴⁶

Through Mellors, Lawrence portrays industrialism as the direct antagonist to nature. To him, industrial society would soon destroy all the organic life and replace it with inorganic, further distorting the balance that was so important to Lawrence's philosophy.

Another example of industrialism ruining nature can be seen when Connie and Mellors accompany Clifford, industrialism incarnate, through the woods. Clifford's wheelchair was equipped with a motor, almost making him part man, part machine. During their trip, he becomes the agent of industrialisation in the woods when his wheels "[...] squash the little yellow cups of creeping-jenny." and the "forget-me-nots." Eventually, he comes across bluebells and while approving of their colour, he fails to appreciate them as a part of nature and only thinks of how he could use them.¹⁴⁷

Humma says that *Lady Chatterley's Lover* is a modern pastoral in which one can find "[...] an idyllic and regenerative sacred place for loving, such as a grove or rural retreat, whose description carries pagan religious meanings."¹⁴⁸ Such a place would be Mellors' hut, located deep within the Wragby Wood. Squires further calls the novel a "traditional

¹⁴³ Humma, "The Interpenetrating Metaphor," 79.

¹⁴⁴ Lawrence, *Lady Chatterley's Lover*, 131.

¹⁴⁵ Lawrence, *Lady Chatterley's Lover*, 18.

¹⁴⁶ Lawrence, *Lady Chatterley's Lover*, 130.

¹⁴⁷ Lawrence, *Lady Chatterley's Lover*, 202.

¹⁴⁸ Humma, "The Interpenetrating Metaphor," 77.

pastoral romance”¹⁴⁹ novel in which Connie and Mellors escape the “unbearable” world to a “pastoral oasis”¹⁵⁰ which would be the Wragby Wood. Deep within the woods, they would find “a locus amoenus,” a lovely place, where the rejuvenation process would take place.¹⁵¹ Mellors himself could be perceived as the representation of the woods itself because he, dressed in all green, mystical, dangerous, yet nurturing, and the woods allow Connie to rediscover herself.¹⁵² The more inward she goes in her rediscovery, the more alive she feels.¹⁵³ Lawrence portrays the woods in full spring with the plants budding unsheathing and teaming with life and with Connie coming alive alongside them.¹⁵⁴ She becomes more in tune with the natural cycles.¹⁵⁵

Lawrence, through the usage of metaphors, further compares nature to Connie’s sexual and spiritual awakening. Due to Clifford’s “turning everything into words”¹⁵⁶ which leads to him “sucking all the life-sap out of living things,”¹⁵⁷ Connie’s body becomes “greyish and sapless.”¹⁵⁸ However, when she is with Mellors in the forest, her own “life-sap,”¹⁵⁹ the blood, would run again after being stifled by Clifford.¹⁶⁰

Lawrence also helps Connie achieve her renewal through the agency of little pheasants that Mellors is taking care of,

And, one day when she came, she found two brown hens sitting alert and fierce in the coops, sitting on pheasants’ eggs, and fluffed out so proud and deep in all the heat of the pondering female blood. This almost broke Connie’s heart. She, herself was so forlorn and un-used, not a female at all, just a mere thing of terrors.¹⁶¹

Connie was deeply distraught by the sterility of her marriage and the lack of love in her life. She also says, “Only the hens, fluffed so wonderfully on the eggs, were warm with their hot, brooding female bodies! Connie felt herself living on the brink of fainting all

¹⁴⁹ Squires, “Pastoral Patterns,” 120.

¹⁵⁰ Squires, “Pastoral Patterns,” 134.

¹⁵¹ Squires, “Pastoral Patterns,” 136–137.

¹⁵² Squires, “Pastoral Patterns,” 135.

¹⁵³ Squires, “Pastoral Patterns,” 136.

¹⁵⁴ Lawrence, *Lady Chatterley’s Lover*, 134.

¹⁵⁵ Squires, “Pastoral Patterns,” 136.

¹⁵⁶ Lawrence, *Lady Chatterley’s Lover*, 101.

¹⁵⁷ Lawrence, *Lady Chatterley’s Lover*, 102.

¹⁵⁸ Lawrence, *Lady Chatterley’s Lover*, 76.

¹⁵⁹ Lawrence, *Lady Chatterley’s Lover*, 102.

¹⁶⁰ Lawrence, *Lady Chatterley’s Lover*, 133.

¹⁶¹ Lawrence, *Lady Chatterley’s Lover*, 124.

the time.”¹⁶² Eventually, however, the eggs would hatch and through Mellors’ actions as a symbol of fertility,¹⁶³ Connie “opened her womb to him,”¹⁶⁴ becoming pregnant which allowed her to feel a “fullness of health.”¹⁶⁵

Humma dubs the nature metaphors used in the novel “interpenetrating metaphors,” for they connect “vegetable images to animal and, to a lesser extent, mineral images and each to the process of sexual-spiritual rebirth at the heart of the novel.”¹⁶⁶ Lawrence uses nature imagery to compare Clifford’s dead coal and air which smelled of “acid” and “sulphur”¹⁶⁷ to the “pure” and “sparky”¹⁶⁸ live chicks, alongside Mellors’ penis which stirred “like a live bird,”¹⁶⁹ showing the meaninglessness of industrialism. Clifford’s mining efforts which were to compensate for his inability to live a full life failed because no life can sprout from what is already dead.¹⁷⁰ On the other hand, Lawrence shows Connie’s pastoral of “innocence,” the spiritual and bodily rebirth, and Mellors’ pastoral of “solitude,” rebirth from isolation, forming together a new pastoral, a pastoral of “happiness.” There, they allow themselves to be awakened alongside nature, become one with nature and reach happiness.¹⁷¹

According to Lawrence, western civilization has conquered Pan, the God of nature, however, Lawrence sees it as a detriment to society.¹⁷² In his attempt to “pastoralize society,”¹⁷³ he tries to re-establish man’s relationship with the world by resurrecting old pagan traditions and rituals. An example of such attempts can be seen when Connie and Mellors undress and start dancing naked during heavy rain. To exemplify their primal urges, Lawrence likens them to animals by saying Connie has “animal breasts”¹⁷⁴ and eventually, Lawrence writes that Mellors “tipped her up and fell with her on the path, in the roaring silence of the rain, and short and sharp, he took her, short and sharp and finished, like an animal.”¹⁷⁵ Another example would be an instance where Mellors

¹⁶² Lawrence, *Lady Chatterley’s Lover*, 124.

¹⁶³ Humma, “The Interpenetrating Metaphor,” 81.

¹⁶⁴ Lawrence, *Lady Chatterley’s Lover*, 132.

¹⁶⁵ Lawrence, *Lady Chatterley’s Lover*, 291.

¹⁶⁶ Humma, “The Interpenetrating Metaphor,” 78.

¹⁶⁷ Lawrence, *Lady Chatterley’s Lover*, 15.

¹⁶⁸ Lawrence, *Lady Chatterley’s Lover*, 124.

¹⁶⁹ Lawrence, *Lady Chatterley’s Lover*, 131.

¹⁷⁰ Humma, “The Interpenetrating Metaphor,” 78.

¹⁷¹ Squires, “Pastoral Patterns,” 140–141.

¹⁷² Janik, “D.H. Lawrence,” 367.

¹⁷³ Humma, “The Interpenetrating Metaphor,” 77.

¹⁷⁴ Lawrence, *Lady Chatterley’s Lover*, 245.

¹⁷⁵ Lawrence, *Lady Chatterley’s Lover*, 248.

decorated Connie's body with a wide plethora of flowers, reminiscing of pagan fertility rituals.¹⁷⁶

“He had brought columbines and campions, and new-mown hay, and oak-tufts and honeysuckle in small bud. He fastened fluffy young oak-sprays round her breasts, sticking in tufts of bluebells and campion: and in her navel he poised a pink campion flower, and in her maiden-hair were forget-me-nots and woodruff.”¹⁷⁷

Through the usage of flowers, sex and the secluded haven of the forest, Lawrence modernises the pastoral concept. Lawrence's pastoral vision did not include the dated dismissal of “sophisticated court behaviour”¹⁷⁸ anymore, rather it now included the rejection of mechanization and the inability of instinct to stand up to the mind.

¹⁷⁶ James George Frazer, Robert Fraser, and Folio Society (London, England, *The Golden Bough: A Study in Magic and Religion* (London: The Folio Society, 2018), 149.

¹⁷⁷ Lawrence, *Lady Chatterley's Lover*, 253.

¹⁷⁸ Squires, “Pastoral Patterns,” 144.

4. Society and Nature in *Sons and Lovers*

The depiction of societal themes in the fiction novel *Sons and Lovers* mainly consists of Lawrence's criticism of industrialism and its effects on people. However, this criticism is, at times, much more nuanced than in his other literary works this thesis concerns itself with. Sometimes, Lawrence chooses not to criticise industrialism and its consequences and he praises it through the words of his characters. This duality of attitudes can be best seen in the portrayal of Paul Morel and his father, Walter.

Walter Moller is a collier in the coal mines. He is fun-loving, outgoing, and spontaneous, however, he is also irresponsible and uneducated. He marries Gertrude, who is of higher social standing than him and comes from a Puritan family background. She is self-reliant and strong, however, she is the opposite of Walter, being strict, religious, and educated.¹⁷⁹ They both lack something the other has but they do not complete each other. Their initial attraction towards each other quickly fades away and they are left in a cold and loveless marriage.

Walter is depicted as a perpetually dirty, uncivilized, cruel, and rude alcoholic. However, Lawrence portrays him both as an agent of industrialism and as its victim.¹⁸⁰ For the most part, he is shown as a drunken savage tyrant that "loathed a fork"¹⁸¹ because it was too modern and a sign of a higher class. When his wife gave birth to his second son and her life was in danger, he did not show any signs of affection or concern. "He was too tired; he wanted his dinner; he wanted to sit with his arms lying on the board [...]"¹⁸² The work in the mines dulled his senses and made him emotionally numb to the point that he would show no love towards his wife or his family.

Moreover, Morel's manners got worse and worse, his habits somewhat disgusting. When the children were growing up and in the crucial stage of adolescence, the father was like some ugly irritant to their souls. His manners in the house were the same as he used among the colliers down pit.¹⁸³

¹⁷⁹ David Herbert Lawrence, *Sons and Lovers*. (Oxford: Oxford University Press, 1998), 85.

¹⁸⁰ Seamus O'Malley, "'The Final Aim Is the Flower': Wild and Domestic Nature in 'Sons and Lovers.'" *The D.H. Lawrence Review* 39, no. 2 (2014): 27. <http://www.jstor.org/stable/44235881>.

¹⁸¹ Lawrence, *Sons and Lovers*, 43.

¹⁸² Lawrence, *Sons and Lovers*, 51.

¹⁸³ Lawrence, *Sons and Lovers*, 177.

The Morel family felt agony due to their father's behaviour. Domestic violence was also not uncommon in the Morel household. Morel would beat both the children¹⁸⁴ and his wife,¹⁸⁵ which would eventually result in an incident where Morel's son, William, almost hit his father back, had it not been for Mrs Morel's fainting at the sight of them.¹⁸⁶

However cruel and unruly Walter Morel might be depicted, Lawrence gives hints that such behaviour stems from the effects of industrialism on Mr Morel. He was forced to work in the mines from early childhood which deprived him of formal and moral education.¹⁸⁷ His many injuries from his work shaped not only his personality but also his lifestyle. He is depicted as "slightly lame,"¹⁸⁸ soiled,¹⁸⁹ and often sitting in darkness in his own home because he was used to operating in darkness.¹⁹⁰ Eventually, he would become completely isolated from the family's matters, making him "an intruder"¹⁹¹ in his own home. In his uneducated cruelty, Morel takes on a role of a "scapegoat." Morel is untouched by the Christian culture of sacrifice, he does not even attend church. He is degraded to the point he is being referred to as a dirty animal, a brute or a beast.¹⁹² He is the opposing force to his wife, who is seen as "holly,"¹⁹³ especially when she is cleaning filth left by her "beastly husband."¹⁹⁴ By using the possessive pronoun "their" rather than the neutral determiner "the," Lawrence further stresses that colliers are the agents of industrialism because they carry the dirt with them, dirtying anything they touch.¹⁹⁵ Lawrence further depicts Morel and his class as common, dirty, and vulgar. He describes Mrs Morel with her scent, while Mr Morel with his "rancid" smell.¹⁹⁶ He is degraded to a beastly level of existence. Through such depictions, Lawrence criticises and blames industrialism due to its way of splitting communities and families apart, making people feel isolated. No longer do both sexes work together on a farm in search of a common

¹⁸⁴ Lawrence, *Sons and Lovers*, 26.

¹⁸⁵ Lawrence, *Sons and Lovers*, 94.

¹⁸⁶ Lawrence, *Sons and Lovers*, 330.

¹⁸⁷ Lawrence, *Sons and Lovers*, 18.

¹⁸⁸ Lawrence, *Sons and Lovers*, 211.

¹⁸⁹ Lawrence, *Sons and Lovers*, 100.

¹⁹⁰ Lawrence, *Sons and Lovers*, 43.

¹⁹¹ O'Malley, "The Final Aim," 27.

¹⁹² Gerald Doherty, "D. H. Lawrence's 'Sons and Lovers' and the Culture of Sacrifice." *The D.H. Lawrence Review* 34/35 (2010): 8. <http://www.jstor.org/stable/44234532>.

¹⁹³ Doherty, "D. H. Lawrence's 'Sons and Lovers,'" 9.

¹⁹⁴ Lawrence, *Sons and Lovers*, 109.

¹⁹⁵ O'Malley, "The Final Aim," 27.

¹⁹⁶ Doherty, "D. H. Lawrence's 'Sons and Lovers,'" 9.

goal. Society has been divided into territories and each sex is guarding their own, seeing the other as an invader.¹⁹⁷

While similar attitudes towards industrialism can be seen through Paul's attitudes towards the world, a duality in his perception can be spotted. When he was forced to go to the city and find work, Lawrence wrote "Then he looked wistfully out of the window. Already he was a prisoner of industrialism" and "His freedom in the beloved home valley was going now."¹⁹⁸ In this passage, Lawrence juxtaposes Paul's early industrial bondage with the picturesque nature he sees through the window. Furthermore, in a passage where Paul is forced to go and collect his father's wages, he recognises the injustice that industrialism imposes on its victims. He sees the office building that Lawrence describes as "[...] a new, red brick building, almost like a mansion [...]"¹⁹⁹ and in stark contrast, he sees the colliers sitting inside in their pit dirt. Paul is upset because he cannot recognise the colliers through all the filth from the mines and is critical of the clerk in charge of paying out the wages due to his bureaucratic and self-important nature.²⁰⁰ However, after Paul's prolonged exposure to city life, he shows "equanimity"²⁰¹ towards industrialism, becoming much less critical and even defending the city and industrialism at times. He is shown as enjoying the work in the city, although he is but a cog in the machine.²⁰² Paul shows says to Clara that towns will improve over time and that they will eventually be "all right."²⁰³ Paul even describes the mining pits as beautiful.²⁰⁴ Furthermore, at the end of the novel, Paul walks not into nature to start a new life, but rather into the "city's gold phosphorescence."²⁰⁵

The portrayal of the upper class in this novel is mainly done through the character of Lilly Western, an upper-class woman and a fiancé of William, Morel's firstborn son. She is depicted as a shallow, forgetful, and careless woman that treats others as her servants, barely even recognising them as human beings. She is said to have "never read a book in her life,"²⁰⁶ not dissimilar to Mr Morel who could barely decipher newspaper.²⁰⁷ She is

¹⁹⁷ O'Malley, "The Final Aim," 28.

¹⁹⁸ Lawrence, *Sons and Lovers*, 140.

¹⁹⁹ Lawrence, *Sons and Lovers*, 108.

²⁰⁰ Lawrence, *Sons and Lovers*, 109.

²⁰¹ Janik, "D.H. Lawrence," 369.

²⁰² Lawrence, *Sons and Lovers*, 174.

²⁰³ Lawrence, *Sons and Lovers*, 415.

²⁰⁴ Lawrence, *Sons and Lovers*, 191.

²⁰⁵ Lawrence, *Sons and Lovers*, 641.

²⁰⁶ Lawrence, *Sons and Lovers*, 201.

²⁰⁷ Lawrence, *Sons and Lovers*, 43.

further portrayed as vain, incapable of self-development, and unable to function on her own.²⁰⁸

Nature in *Sons and Lovers* takes on several forms. Lawrence does not simply present nature as a safe “haven” from industrialism, rather he presents it through the characters of Miriam and Gertrude as both tamed and “domesticated” and wild and “untamed” with Paul fluctuating between the two.²⁰⁹ The tamed face of nature is mainly presented through the garden of Paul’s mother. The garden is described as neat and tidy, Mrs Morel spends many hours tending to it and even says “I THOUGHT I knew every weed and blade in this garden.”²¹⁰ While the inside of the house is portrayed as full of resentment and strife for Mrs Morel, “The garden is a site of healing and a space in which she can transcend the brutality of her immediate material surroundings.”²¹¹ During a particularly harsh argument between the spouses, Mr Morel banishes his then-pregnant wife from the house. After the cold night air and the presence of nature calmed her in a while, she stood “[...] in an immense gulf of white light, the moon streaming high in face of her, [...] and filling the valley [...] almost blindingly.”²¹² “After a time the child, too, melted with her in the mix-ing-pot of moonlight, and she rested with the hills and lilies and houses, all swum together in a kind of swoon.”²¹³

The garden here is shown to have romantic, transcendental, and healing properties and provides a stark contrast to the family’s dwelling. When Mrs Morel is finally able to get back inside her home, her face is “smeared with the yellow dust of lilies,²¹⁴ unlike her husband’s which is constantly covered with pit-dirt.”²¹⁵

Paul has been always close to his mother and grew up to appreciate nature and culture like his mother. Eventually, however, this tame and neat garden was not sufficient for him. He desperately tries to break free from his mother’s influence and her own, tamed domestic garden. To do so, he utilises Miriam and “the wilder landscape.” O’Malley mentions how Lawrence uses the symbolism of flowers to portray Paul’s inner conflict. Both women receive a gift from Paul in the form of “flower-patterned linen.” His mother

²⁰⁸ Lawrence, *Sons and Lovers*, 202.

²⁰⁹ O’Malley, “‘The Final Aim,’” 26.

²¹⁰ Lawrence, *Sons and Lovers*, 252.

²¹¹ O’Malley, “‘The Final Aim,’” 29.

²¹² Lawrence, *Sons and Lovers*, 37.

²¹³ Lawrence, *Sons and Lovers*, 38.

²¹⁴ Lawrence, *Sons and Lovers*, 41.

²¹⁵ Lawrence, *Sons and Lovers*, 98.

receives a beautiful tablecloth and Miriam a cushion cover that he almost throws at her.²¹⁶ The flower on it is a big red rose with a dark green stem, symbolising love and passion. Miriam receives a smaller gift of the two, foreshadowing who will Paul ultimately choose and hinting at Paul's oedipal complex.²¹⁷ However, Paul grows wearisome of nature mediated through his mother and is forced to plant foreign flowers in the garden. To Paul, this perfectly kept, delightful, and domesticated garden offered no wonders anymore. Miriam does not have her own perfect garden. She is forced to search for them on the edges of her family's farm, making them scattered around their property and in the landscape surrounding them. They are wild, natural, and exciting. This is in stark contrast to the pedantically and overbearingly kept garden of Gertrude Morel, where everything needs to be controlled and trimmed. Mrs Morel keeps the garden the same way she raised Paul but Paul is now trying to connect with the untamed face of nature through Miriam. Miriam represents the wild and uncultured side of nature and the unrestricted freedom aligned with it.²¹⁸

Miriam takes on the role of the Romantic sublime,²¹⁹

But it gave him a very keen feeling, as if all his soul stirred within him, to see her there. It was not the same glow, happiness, and pride, that he felt in having his mother in charge: something more wonderful, less human, and tinged to intensity by a pain, as if there were something he could not get to.²²⁰

Miriam represents the vast and overpowering natural forces that may inspire both awe and dread.²²¹ Eventually, however, Paul grows to fear the unrestrained nature of Miriam. She, like nature, does not have boundaries and in her freedom, he starts to panic and chooses to go back to his mother's tamed version of nature.²²²

Another important aspect of nature themes in the novel is the depiction of soil. Lawrence associates dirt and being dirty with industrialism and even implies through the character

²¹⁶ O'Malley, "The Final Aim," 30–31.

²¹⁷ Kimberly Engdahl Coates, "Eros in the Sick Room: Phosphorescent Form and Aesthetic Ecstasy in D.H. Lawrence's 'Sons and Lovers,'" *Journal of Narrative Theory* 38, no. 2 (2008): 137. <http://www.jstor.org/stable/41304882>.

²¹⁸ O'Malley, "The Final Aim," 30.

²¹⁹ O'Malley, "The Final Aim," 32.

²²⁰ Lawrence, *Sons and Lovers*, 269.

²²¹ David Baker, "The Sublime: Origins and Definitions," *The Georgia Review* 58, no. 2 (2004): 304.

<http://www.jstor.org/stable/41402437>.

²²² O'Malley, "The Final Aim," 37.

of Paul that dirt can never be life-giving.²²³ It is always portrayed negatively and never mentioned as a vital part of nature that gives life and nutrients to plants. Paul's father, Walter Morel, is very often the focal point of the conversation about dirt. However, Paul rejects his father and the dirt by association, making dirt a lifeless substance in the process. Even in the passage of Mrs Morel's transcendental experience in her garden after being banished from her house, Lawrence completely omits the soil, focusing only on the evocative image of a blooming garden which is full of flowers and pollen, avoiding the soil completely.²²⁴ Another mention of soil occurs at the end of Paul's and Miriam's relationship. "He thrust, thrust, thrust at the ground with the pointed stick, digging up little clods of earth as if he were in a fever of irritation." The couple engages in a conversation, but nothing more comes out of it. "He hacked at the earth till she was fretted to death. She rose. He sat flinging lumps of earth in the stream."²²⁵ Paul is redirecting his sexual frustration into the earth which he throws into the adjacent stream, preventing it from sustaining life. The soil in all mentioned examples has a negative connotation. It symbolises filth rather than a life-giving substance or is omitted completely.

Lawrence further depicts nature's ability to mould people and their lives. Paul grows up influenced and shaped by nature, going into woods to pick berries²²⁶ and enjoying his time playing in the fields.²²⁷ He eventually grows up to be a painter and draws inspiration from nature, drawing landscapes²²⁸ and creating nature-themed designs.²²⁹ However, the further away he is from nature, the more uninspired and ill he becomes. The unhygienic conditions of the factory²³⁰ and the "long working hours and the confinement"²³¹ are shown as detrimental to Paul's health. The same effect can be seen with his brother William, who grows so apart from nature that he eventually passes away in his flat in London.²³² While in the city, one experiences confinement and isolation, not unlike being isolated on an island, Lawrence depicts nature as a place for people to grow fond of each other and build relationships. An example can be seen in Clara's confined and stressful

²²³ O'Malley, "The Final Aim," 37.

²²⁴ O'Malley, "The Final Aim," 29.

²²⁵ O'Malley, "The Final Aim," 37.

²²⁶ Lawrence, *Sons and Lovers*, 293.

²²⁷ Lawrence, *Sons and Lovers*, 56.

²²⁸ Lawrence, *Sons and Lovers*, 282.

²²⁹ Lawrence, *Sons and Lovers*, 310.

²³⁰ Lawrence, *Sons and Lovers*, 168.

²³¹ Lawrence, *Sons and Lovers*, 187.

²³² Lawrence, *Sons and Lovers*, 210.

work environment producing lace in her mother's flat,²³³ compared to the joy and lasting relationships Paul experienced during his time working on a farm.²³⁴ Lawrence depicts nature as a place for love to start budding.

In bosses of ivory and in large splashed stars the roses gleamed on the darkness of foliage and stems and grass. Paul and Miriam stood close together, silent, and watched. Point after point the steady roses shone out to them, seeming to kindle something in their souls. The dusk came like smoke around, and still did not put out the roses.²³⁵

The roses symbolise the growing passion between Miriam and Paul and allow them to pursue feelings of love and affection.

Another instance of nature bringing two people together could be seen in the passage where Clara and Paul venture into the forest and walk alongside the riverbank where they would share a kiss. However, in this instance, the act of love is not portrayed as two people growing more fond of each other, but the passage takes on a more sinister direction. "He sunk his mouth on her throat, where he felt her heavy pulse beat under his lips. Everything was perfectly still. There was nothing in the afternoon but themselves."²³⁶

"When she arose, he, looking on the ground all the time, saw suddenly sprinkled on the black wet beech-roots many scarlet carnation petals, like splashed drops of blood; and red, small splashes fell from her bosom, streaming down her dress to her feet."²³⁷ This passage differs from the almost transcendental passage Paul experienced with Miriam and the roses. Paul is shown here to resemble a vampire and the whole passage is reminiscent of a monster about to devour its prey or a sacrificial ritual.²³⁸ That is also not the only time Paul is reminiscent of a monster. "She was afraid of the man who was not there with her, whom she could feel behind this make-belief lover; somebody sinister, that filled her with horror."²³⁹ Such a depiction differs from Lawrence's traditional portrayal of lovers in nature. Whereas the lovers would usually bond over blooming flowers and undergo a

²³³ Lawrence, *Sons and Lovers*, 398–401.

²³⁴ Lawrence, *Sons and Lovers*, 231.

²³⁵ Lawrence, *Sons and Lovers*, 246.

²³⁶ Lawrence, *Sons and Lovers*, 476.

²³⁷ Lawrence, *Sons and Lovers*, 476.

²³⁸ Doherty, "D. H. Lawrence's 'Sons and Lovers,'" 14.

²³⁹ Lawrence, *Sons and Lovers*, 591.

spiritual and bodily renewal, nature here is merely a setting in which a vile action might take place.

5. Comparative Analysis

What is perhaps Lawrence's most stable opinion throughout the works this thesis examines is Lawrence's criticism towards industrialism and its societal consequences. Lawrence's perhaps strongest condemnation of industrialism in his fiction *Lady Chatterley's Lover* is portrayed mainly through the character of Clifford, in fiction *Sons and Lovers*, it is depicted primarily through the characters of Lilly Western and Walter Morel, and in his non-fiction, *Sea and Sardinia*, his criticism of industrialism and society is largely represented through Lawrence's criticism of Lawrence's contemporary society itself.

In *Lady Chatterley's Lover*, industrialism is shown to be a destructive force which turns people into emotionless monsters driven by greed and the want to conquer the world. The home of Clifford and his wife is depicted as sterile and mechanical, unfit for a fulfilling life. Through the portrayal of Clifford, Industrial society is shown as doomed and Lawrence offers an alternative through the characters of Mellors and Connie. On the other hand, in *Sons and Lovers*, Walter Morel, a member of the working class, is clearly shown to be an agent of industrialism, whereas, in *Lady Chatterley's Lover*, it is the upper-class members who are afflicting the society with industrialism, the lower class being its victims. Lawrence also shows that Mr Morel is only partly to blame for his actions due to the atrocities industrialism has done upon him. Such distinction is not present in *Lady Chatterley's Lover*, where Clifford is not portrayed as a victim at all. Even his war acolytes were not mentioned during the novel, stripping him of any chance at bravery or achievement.²⁴⁰ Whereas in *Lady Chatterley's Lover*, Lawrence stresses the importance to diverge from the current path of society, in *Sons and Lovers*, such views are not nearly as strong. Paul Morel eventually grows to enjoy his work at the factory, and he defends the confinement and other problems connected to cities. Mellors and Connie, however, seclude themselves from industrialist society into the depth of the Wragby Wood and only emerge from there in search of a more permanent solution to their disdain for industrialism and its society. Their reasoning is not dissimilar to Lawrence's own which lead him to his travel to Sardinia.

²⁴⁰ Ghazel, "Class consciousness," 5.

In *Sea and Sardinia*, Lawrence frequently shows his disgust and disdain for industrial society, criticizing its uniformity, its ability to stifle life, and the isolation it causes in human relationships. He praises the ability of Sardinians to remain free and wishes their resistance to the influence of the rest of the world remains strong. His wishes can be seen through the fate of Mellors and Connie in *Lady Chatterley's Lover*, who tried to sever their relationship with the industrial world and move to a place more in tune with nature, starting a slow revolution which would make people live their lives more in tune with their pre-industrial ancestors.²⁴¹

Lawrence's depiction of the upper class is almost exclusively negative throughout his fiction and non-fiction. In *Lady Chatterley's Lover*, aristocracy is shown as vain, inflexible, cruel, thoughtless, and morally and emotionally bankrupt. Even those members of the upper class who were not portrayed as perpetrators of industrialism are presented as lacking morals. Connie's father even advises her to be unfaithful to her husband, a proposition that Clifford does not reject.²⁴² Connie's father himself leads a promiscuous life full of extramarital activities. This portrayal of the upper classes remains true in Lawrence's other fiction, *Sons and Lovers*, where the character of Lilly is shown as incompetent and unable of further personal development. In his non-fiction, *Sea and Sardinia*, Lawrence presents an issue with how Sardinians themselves perceive him upon his arrival. He describes his arrival thusly. "Yet they view my arrival with a knapsack on my back with cold disapprobation, as unseemly as if I had arrived riding on a pig. I ought to be in a carriage, and the knapsack ought to be a new suitcase. I know it, but am inflexible."²⁴³ Lawrence was aware of the social stigma that appears when a member of the "European civilisation"²⁴⁴ arrives on an island populated with pagans and half-savages and even recognises his own inflexibility, which is an item of criticism in his works. By not arriving as a member of the aristocracy would, like Mellors, he tries to distance himself from the class he initially appears to be a part of and live his life according to the principles of simplicity that he admired in Sardinians. Although slightly varying in intensity at times, his views on industrialism, society, and its effects on humans remain persistent throughout his works.

²⁴¹ Janik, "D.H. Lawrence," 369-370.

²⁴² Lawrence, *Lady Chatterley's Lover*, 22.

²⁴³ Lawrence, *Sea and Sardinia*, 11.

²⁴⁴ Lawrence, *Sea and Sardinia*, 61.

Lawrence's depiction of a *Noble savage* is also a prominent feature in his fiction and non-fiction works. While the themes of depicting a *Noble savage* in *Lady Chatterley's Lover* and *Sea and Sardinia* are similar, the portrayal differs in *Sons and Lovers* with the depiction of Walter Morel. The difference is most visible during a comparison between Sardinian peasants and Mellors against Walter Morel. While both the peasants and Mellors are praised by Lawrence for their lives which they live in simplicity, the life of Walter Morel, be it a simple one in nature, does not receive praise and affection from Lawrence's descriptions. Although all aforementioned examples reject modernity and live according to traditions, Morel is portrayed as disgusting and vile, while Mellors and Sardinians are shown as insightful and free. Morel is mentioned to hate a fork, a modern invention, but Lawrence does not show him any praise for repelling the forces of modern civilisation, rather he depicts him as a filthy bully. Mellors is further depicted as not caring about the traditional constraints of societal morals. "He had a sense of foreboding. No sense of wrong or sin; he was troubled by no conscience in that respect."²⁴⁵ Walter Morel is, however, depicted as vile and beastly due to his ignorance of manners and societal constraints. Both Mellors and Morel speak in vernacular, however, even here a distinction can be made. Mellors is an educated man and chooses willingly to speak in vernacular due to his want to further distance himself from the upper classes, Morel does not have a choice for that is the only language he knows. Moreover, Doherty says that Morel is a "slightly-deformed, soot-begrimed animal-body, masquerading as human."²⁴⁶ Therefore, neither of these characters are true *Noble savages*, apart from the peasants of Sardinia, due to Sardinia being described as unaffected and untamed by any civilisation.²⁴⁷

Lawrence's depiction of nature is yet another key aspect of his works and stays relatively true in all works this thesis concerns itself with. To Lawrence, the harmony between man and nature and his unity with the environment was paramount to his philosophy. This can be seen the most in his fiction *Lady Chatterley's Lover*, where nature serves as a safe haven from the destructive forces of industrialism and the industrial society. Not only does it serve as a place one can escape to, but it also serves as a focal part of the novel where rejuvenation, rebirth, and the rediscovery of sensibility and fertility take place. However, Lawrence's depiction of soil, earth, or dirt remains the same in all works concerned, even in those where one's connectedness with nature is not at the

²⁴⁵ Lawrence, *Lady Chatterley's Lover*, 131.

²⁴⁶ Doherty, "D. H. Lawrence's 'Sons and Lovers,'" 9.

²⁴⁷ Lawrence, *Sea and Sardinia*, 41.

absolute forefront. The depiction of soil, earth, or dirt either has a negative connotation or is omitted completely. “And when the wind was that way, which was often, the house was full of the stench of this sulphurous combustion of the earth’s excrement.”²⁴⁸ Lawrence described how the air smelled due to the nearby colliery. To him, something dead cannot support life, making anything that has been forcefully extracted and used to further mankind’s descent into insanity²⁴⁹ just as lifeless as contemporary society.²⁵⁰ “Not to be any more like a donkey with a log on its leg, fastened to weary earth that has no answer now.”²⁵¹ Here, Lawrence further criticises the lifelessness of the soil and land, further taking away the aspect of nourishment and wonder Earth can provide.

Furthermore, differences can be seen in how Lawrence depicts nature as intertwined with humans and the differences in the portrayal of physical and mental balance in life connected to nature. To Lawrence, education was a cornerstone of his philosophy, however, it was not necessarily a formal kind of education, rather, it was the process of self-improvement and gaining self-awareness, alongside “the unleashing of sensuality,”²⁵² due to sensuality being a key aspect of understanding one’s surroundings according to Lawrence. Such differences can be spotted when Paul and Mellors are compared. Mellors is depicted as being very often in the company of animals. He is mysterious and brooding, yet nurturing and evocative of fertility and strength. His character is possibly based on the character of the Green Knight, and he is the supernatural forest in human form.²⁵³ On the other hand, Paul is depicted as overly sensitive and frail,²⁵⁴ unlike Lawrence’s depiction of Italians in *Sea and Sardinia*. His affinity to nature fades over time as he becomes more invested in his life in the city, abandoning nature and losing artistic inspiration in the process. While Mellors educates his partner Connie through sexual exploration, fulfilling Connie’s life and rejuvenating her, Paul educates his partner Miriam in French and Mathematics.²⁵⁵ In their relationship, it is Miriam who tries to show Paul the wonders of the uncultivated and wild nature, but he panics and leaves her, pursuing an unfulfilling life in the city. Paul is depicted as always searching

²⁴⁸ Lawrence, *Lady Chatterley’s Lover*, 14.

²⁴⁹ Lawrence, *Lady Chatterley’s Lover*, 106.

²⁵⁰ Lawrence, *Lady Chatterley’s Lover*, 153.

²⁵¹ Lawrence, *Sea and Sardinia*, 35.

²⁵² Ghazel, “Class consciousness,” 15.

²⁵³ Humma, “The Interpenetrating Metaphor,” 81.

²⁵⁴ Lawrence, *Sons and Lovers*, 58.

²⁵⁵ Lawrence, *Sons and Lovers*, 239.

for something which he cannot attain, he was “restless”²⁵⁶ and unable to connect with Miriam on a physical level, unlike Mellors, whose way of educating Connie depended on the awakening of one’s sensibility. In *Sons and Lovers*, the education process takes place in Paul’s home where Miriam has to contest for Paul’s affection with his mother. In *Lady Chatterley’s Lover*, the process happens in “supernatural” centre of the forest, surrounded by blooming flowers and a spring forest coming alive. Another distinction can be seen in Lawrence’s portrayal of spring. While in *Sons and Lovers*, it symbolised a tumultuous period of restlessness, hatred, and the inability to surpass mental boundaries between Miriam and Paul,²⁵⁷ in *Lady Chatterley’s Lover*, it is a time for rebirth and bodily awakening.

Lawrence’s feelings towards isolation and islands seem to be nuanced. While he criticises the isolation of members of society in cities and portrays them as unhygienic and crowded, he finds solace in the isolation of Sardinia and its people. The isolation of Sardinians is not depicted as detrimental, rather it is seen as a necessary precaution against the influence of industrialism. Lawrence chooses to portray Sardinians as romantic heroes and emphasizes their indomitable nature, rather than portray them as bitter due to their isolation from the rest of the world. Secluding oneself in nature can be seen both in his fiction *Lady Chatterley’s Lover* and in non-fiction *Sean and Sardinia*. In both, nature is seen as wild and powerful, shaping the life of people living in it, rather than being shaped by people themselves. A difference can be seen in the depiction of nature in *Sons and Lovers*, where nature is also shown to be tamed and domesticated.

Another distinction can be made with Lawrence’s portrayal and usage of rituals and tradition. In *Lady Chatterley’s Lover*, nature rituals and following the traditions of ancestors are depicted as a way forward for the human race. Similarly, Lawrence applauds the life of Sardinians, which they live with simplicity in mind, and brings attention to the gender boundaries breaking masquerade in the streets of Nuoro. However, in *Sons and Lovers*, the rituals and traditions are portrayed as not a necessary part of human life. Claire disagrees with Paul decorating her with flowers²⁵⁸ and Paule eventually even degrades the beauty of nature.²⁵⁹ Whereas in *Lady Chatterley’s Lover*, rituals take place deep

²⁵⁶ Lawrence, *Sons and Lovers*, 228.

²⁵⁷ Lawrence, *Sons and Lovers*, 296.

²⁵⁸ Lawrence, *Sons and Lovers*, 366.

²⁵⁹ Lawrence, *Sons and Lovers*, 334.

within the Wragby Wood and Lawrence even compares the characters to animals, further emphasising the primality and naturality of the action.

Tracy says that “Without doubt, an intimate connection exists between Lawrence’s travel writings and fiction”²⁶⁰ and when studied, one can spot a “distinct pattern.”²⁶¹ in his fiction and non-fiction. All three works examined in this thesis offer a critique of industrialism and society, the portrayal of *Noble savage* characters, and emphasize the significance of humanity's harmony with nature to varying extents. While Lawrence’s opinions on society and nature mostly agree with each other throughout his fiction and non-fiction, they differ occasionally.

²⁶⁰ Billy Tracy, “D. H. LAWRENCE AND THE TRAVEL BOOK TRADITION,” *The D.H. Lawrence Review* 11, no. 3 (1978): 272. <http://www.jstor.org/stable/44233619>.

²⁶¹ Tracy, “TRAVEL BOOK TRADITION,” 273.

CONCLUSION

In conclusion, D.H. Lawrence's comparative analysis across the works examined in this thesis reveals a consistent and strong criticism of industrialism and its societal consequences. Lawrence's portrayal of industrial society as destructive and dehumanizing is exemplified through characters such as Clifford in *Lady Chatterley's Lover* and Walter Morel in *Sons and Lovers*. Through these characters, Lawrence highlights the negative effects of industrialism on individuals and emphasizes the need for an alternative way of life. Lawrence's condemnation of industrialism is also evident in his non-fiction work, *Sea and Sardinia*, where he criticizes the uniformity, stifling nature, and isolation caused by industrial society. He praises the resistance of the Sardinians to the influence of the modern world and longs for a society more in tune with nature, similar to the characters of Mellors and Connie in *Lady Chatterley's Lover*, who seek to disconnect from industrialist society.

Furthermore, Lawrence consistently depicts the upper class in a negative light throughout his fiction and non-fiction, portraying them as morally bankrupt and lacking empathy. Even those of the upper classes who are not directly responsible for industrialism are shown to be devoid of morals. This negative portrayal remains consistent across the works *Lady Chatterley's Lover*, *Sons and Lovers*, and *Sea and Sardinia*.

Lawrence's depiction of the *Noble savage* is another recurring theme in his works. While the portrayal of *Noble savages* in *Lady Chatterley's Lover* and *Sea and Sardinia* aligns with Lawrence's admiration for simplicity and connection to nature, the depiction differs in *Sons and Lovers* with the character of Walter Morel. However, Mellors cannot be considered a true *Noble savage* due to his education. Lawrence praises characters like Mellors and the Sardinian peasants for their insightful and free lives, while Morel is portrayed as vile and beastly, lacking the same noble qualities.

Nature holds a prominent place in Lawrence's works, symbolizing a safe haven from industrialism and a source of rejuvenation and fertility. The harmony between man and nature and the unity with the cosmos is central to Lawrence's philosophy throughout his works. However, Lawrence's depiction of soil, earth, or dirt shows a contradiction. It often carries a negative connotation or is omitted, emphasizing its lifelessness and uselessness.

Lawrence's views on education and self-improvement also play a role in his works. While education is essential to his philosophy, it is not limited to formal education but

encompasses the process of gaining self-awareness and unleashing sensuality. Characters like Mellors and Connie engage in sexual exploration as a means of self-education, while characters like Paul in *Sons and Lovers* lose their connection to nature and artistic inspiration as they become more invested in city life.

Isolation and islands are nuanced themes in Lawrence's works. While he criticizes the isolation and crowding of urban societies, he finds solace in the isolation of Sardinia and portrays the Sardinians as romantic heroes. The seclusion in nature, as depicted in both *Lady Chatterley's Lover* and *Sea and Sardinia*, is seen as a means of escaping the negative influences of industrialism.

Lawrence's perspective on rituals and traditions varies across his works. They are depicted as a way forward for humanity in *Lady Chatterley's Lover*, however, in *Sons and Lovers* they are not portrayed as essential.

In summary, the comparative analysis across the examined works demonstrates consistent criticism of industrialism and society. The portrayal of *Noble savage* characters and the emphasis on the harmony between humanity and nature are also prevalent themes and are generally depicted similarly. While there may be occasional differences, Lawrence's opinions generally remain consistent.

RESUMÉ

Díla Davida Herberta Lawrence (1885-1930) poskytují nedocenitelný vhled do rozdělení západní společnosti 20. století, efektů industrializace na společnost a přírodu, a v neposlední řadě, Lawrencovy filozofie, týkající se lidské spjatosti s přírodou a ostatními lidmi. Zatímco za jeho života byla jeho díla často nedocněna a některá dokonce cenzurována, po jeho smrti se začali akademici zabývat jeho prací více, což vedlo k rozpoznání vyšších kvalit jeho díla, než mu bylo přisuzováno za života.

Vztah lidstva k přírodě byl v průběhu dějin bouřlivý, s rostoucí propastí mezi lidmi a jejich přirozeným okolím. D.H. Lawrence rozpoznal tuto otázku a pokusil se ji řešit prostřednictvím svých literárních děl. I když jeho dílo nebylo široce uznávané během jeho života, Lawrencovo dílo je dnes oceňováno pro své vyprávěcí schopnosti, sociální komentář a zkoumání spojení lidstva s přírodou. Tato práce zkoumá Lawrencova díla *Moře a Sardinie*, *Milenec lady Chatterleyové* a *Synové a milenci* se zaměřením na společenské a přírodní aspekty.

První rozebírané téma se zabývá vědním oborem “*Nissology*,” vědou o ostrovech. Definování ostrova je velmi obtížné, protože definice, které lze najít například ve slovníku či odborné literatuře často nedokáží spojit geografické hranice ostrova a abstraktní myšlenku ostrovů, která tyto hranice dalece přesahuje. Není možné jednotně a jednoduše definovat ostrovy, právě pro tyto důvody. Tato kapitola dále pojednává o využití ostrovů ve filmu a literatuře. Ostrovy jsou pro tyto účely často využívány pro jejich izolovanost a nebezpečnost. I když ostrovy vnímáme jako místo, kde přežití může být složitá záležitost a útek z nich může být velmi obtížný, přesto se nedokážeme ubránit ostrovy vlastnit a romantizovat. O tuto romantizaci se zapříčinili nejen autoři knih a filmů, ale také cestovní agentury, které vykreslují ostrovy a život na nich jako ráj na zemi. Tato kapitola ale dále pojednává i o faktu, že o ráj na zemi se ve skutečnosti jednat vůbec nemusí. Zatímco je pravdou, že na ostrovech se často nachází blízce semknuté komunity, které se snaží jeden druhého bránit ve snaze dojít ke společnému cíli, není úplnou výjimkou, že se na ostrovech vyskytne utlačování menšinové společnosti.

Tato teoretická kapitola dále pojednává o vědeckých experimentech na ostrovech a důvodech k jejich výskytu. Odlehlost a schopnost vědců kontrolovat průběh jejich experimentů dělá z ostrovů ideální místo pro vědecké zjištění. Bohužel, v historii se často nebraly ohledy na obyvatele, faunu a floru, kteří na ostrovech žijí. Důležitým aspektem této kapitoly je globalizace

a její efekty na ostrovy. Efekty globalizace na ostrovy jsou smíšené. Některé nabízejí výhody, jako je výměna informací a při určitých podmínkách i ekonomická prosperita, ale také mohou způsobit ekonomickou závislost a zranitelnost vůči vnějším vlivům. Tradiční ostrovní ekonomiky a společnosti byly narušeny globalizací, což poškodilo jejich udržitelnost a správu zdrojů. V důsledku toho se ostrovy potýkají s finančními problémy a mezinárodní migrací do zahraničí, což vede k socioekonomickým potížím a potřebě externích dotací.

Dále se tato kapitola zabývá ostrovními stereotypy, týkající se ostrovního života, které jsou porovnány se skutečnými aspekty, které ovlivňují život na ostrovech. Na rozdíl od pevninských stereotypů, ostrované vyvinuli strategie, jak prosperovat ve svém prostředí, s využitím mořských a pozemních zdrojů pro obchod a kulturní výměnu. Moře je vnímáno spíše jako cesta k propojení nežli bariéra, která by ostrovany odsuzovala k záhubě.

V neposlední řadě se tato obsáhlá kapitola zabývá faunou a florou na ostrovech a jejich výskytem. Autoři zdůrazňují, že každý ostrov je jedinečný a má svou vlastní evoluční historii. Ostrovy, které byly kdysi spojeny s kontinenty, mají bohatší biologickou rozmanitost díky své původní kontinentální flóře a fauně. Sopečné ostrovy a atoly začínají bez života a postupně se na nich život vytváří a hromadí. Ostrovy mohou být opakovaně ponořeny a vynořeny, což vyžaduje, aby celý proces života na ostrovech začal znovu. Tato kapitola dále zmiňuje důležitost rostlin pro ostrovy. Rostliny jsou klíčové pro utváření ostrovních ekosystémů a na ostrovy často přicházejí prostřednictvím rozptýlení semen větrem nebo mořem. Malá rozloha a omezená biologická rozmanitost ostrovů zintenzivňují ekologické a evoluční procesy. Dále tato kapitola poukazuje na nebezpečnost lidského zásahu do ostrovních ekosystémů. Lidská činnost může mít zničující účinky na ostrovní druhy, což vede k vyhynutí a nerovnováze. Byť ostrovy nabízejí cenné prostředí pro biologický výzkum, lidský zásah může vést k nedozírným a nenapravitelným následkům.

Druhým rozebíraným tématem je Lawrencovo vyobrazení společenských a přírodních aspektů v jeho cestopise *Moře a Sardinie* a jeho beletrie *Milenc lady Chatterleyové* a *Synové a milenci*. Nejsilnější a konzistentní kritika v jeho dílech je zaměřena na industrialismus a jeho společenské důsledky. V *Milenci lady Chatterleyové* je industrialismus líčen jako destruktivní síla, která dehumanizuje jedince poháněné chamtivostí. Domov Clifforda a jeho ženy symbolizuje sterilitu a mechanizaci, nevhodnou pro plný život. Lawrence zde proto nabízí alternativu prostřednictvím postav Mellors a Connie, kteří hledají útočiště v přírodě, kde nachází očistu od světa posvrtného důsledky industrializace. Lawrence vykresluje dopady

industrializace na přírodu a rozkol mezi lidstvem a přírodou a poukazuje na myšlenku, že myšlení nutně nevede ke zdárnému konci pro lidstvo.

Třetím rozebíraným tématem je Lawrencovo vyobrazení rozdělení společnosti. Lawrence ve svých dílech konzistentně prezentuje negativní zobrazení vyšší třídy. V *Milenci lady Chatterleyové* se aristokracie ukazuje jako marná, krutá a morálně zkorumpovaná. Dokonce i ti členové vyšší třídy, kteří nejsou přímo zodpovědní za industrializaci, jsou zobrazeni jako individua postrádající morálku. Lawrence toto zobrazení využívá i v románu *Synové a milenci*, kde postavy jako Lilly postrádají osobní rozvoj a soběstačnost. V knize *Synové a milenci* Lawrence přináší změnu ve formě dělnického postavy, která není tentokrát vyobrazena pouze jako oběť, nýbrž také jako šířitel industrialismu. V *Moře a Sardinie* se Lawrence setkává se sociálním stigmatem spojeným s jeho vlastním statutem člena evropské civilizace, který navštěvuje ostrov obydlený pohany a polovičními divochy. Lawrence zde poukazuje na důležitost jednoduchosti života, odolnost Sardiňanů vůči externím vlivům a jejich spřízněnosti s přírodou.

Lawrencovo zobrazení *vznešeného divocha* je prominentní téma v jeho dílech. V románu *Milenc lady Chatterleyové* a *Moře a Sardinie* představuje *vznešený divoch* alternativní způsob života díky jeho jednoduchosti a harmonii s přírodou. Ve knize *Synové a milenci* je však postava Waltera Morela ztvárněna jinak. Zatímco sardiňští rolníci a Mellors jsou chváleni za jejich sílu a svobodný život, Morel je zobrazován jako odporný a nechutný. Lawrence považuje Sardiňany jako skutečné *vznešené divochy* nedotčené civilizací, zatímco Morel stejnou chválu nedostává. Mellors nemůže být považován za skutečného *vznešeného divocha*, neboť byl vystaven vlivům civilizace a je vzdělaný.

Dalším klíčovým aspektem Lawrencova díla je jeho vyobrazení přírody. Příroda hraje v Lawrencových dílech důležitou roli a symbolizuje útočiště před ničivými silami industrializace. V *Milenci lady Chatterleyové* příroda slouží jako bezpečné útočiště a místo omlazení a znovuzrození. Na druhou stranu, Lawrencovo zobrazení půdy, zeminy a špíny má v jeho díle často negativními konotaci. Převážně představuje degradaci společnosti a země, za což Lawrence viní industriální společnost. Lawrencovo vyobrazení propojenosti přírody s lidmi se liší, s postavami jako Mellors v *Milenci lady Chatterleyové*, anebo *Moře a Sardinie*. Lawrence v těchto dílech vyobrazuje hluboké spojení s přírodou, zatímco v knize *Synové a milenci* se Paulova náklonnost k přírodě zmenšuje, protože se stále více věnuje městskému

životu a opouští své spojení s přírodou, což zapříčiňuje jeho ztrátu inspirace, nespokojenost a nenaplněnost života.

Dalším bodem, kde se Lawrenceovy názory liší je jeho vyobrazení osamocení v jeho dílech. Zatímco v knize *Synové a milenci* místy kritizuje izolovanost lidstva od přírody, v *Milenci lady Chatterleyové* jeho postavy nachází útěchu v samotě přírody. V cestopise *Moře a Sardinie* samota není vykreslována jako škodlivá, ale spíše jako nezbytná obrana proti vlivu industrializace. Lawrence vykresluje Sardince jako romantické hrdiny s nezkrotným duchem. Samota v přírodě zobrazená v *Milenci lady Chatterleyové* a *Moře a Sardinie* zdůrazňuje sílu a divokost přírody a utváří životy těch, kteří s ní souzní.

Lawrenceovy názory na vzdělávání a sebezdokonalování také hrají roli v jeho dílech. Zatímco vzdělání je nezbytné pro jeho filozofii, Lawrence rozšiřuje svou definici tak, aby zahrnovala sebeuvědomění a smyslnost. Postavy jako Mellors a Connie se zapojují do milostného sebepoznání jako prostředku sebevzdělávání a osobního růstu. V *Synové a milenci* ztrácí Paul kontakt se svou uměleckou inspirací a spojením s přírodou, protože se stále více zaplétá do městského života a odmítá prozkoumat milostný vztah mezi ženou a mužem.

Rituály a tradice jsou v Lawrenceových dílech také zobrazeny různě. *Milenci lady Chatterleyové* jsou líčeny jako cesta vpřed pro lidstvo, poskytující pocit spojení a uzemnění. V *Synové a milenci* však nejsou prezentovány jako nezbytné pro osobní růst a naplnění, spíše nabírají prvky hororu.

Závěrem je komparativní analýza napříč zkoumanými díly Lawrence, která odhaluje důslednou kritiku industrializace a jejích společenských důsledků. Jeho ztvárnění *vznešených divochů*, negativní zobrazení aristokracie a důraz na harmonii mezi lidstvem a přírodou jsou opakujícími se tématy. Lawrenceovy názory v dílech jsou konzistentní, i když se občas v detailech rozcházejí.

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