

pain. He adds the corollary that to the extent that one's own pleasure can be increased by the pain of others so much the better for the beneficiary. Cruel as they may seem, such views accord with a recurring trend in human thought to find the ultimate motor of human action in self-interest. Applied to sexual conduct they link up with the ancient contrast between the active (enjoying) vs. the passive (suffering) partner. Denying the existence of God, he sees no barrier to the pursuit of self-interest as the goal of human life. A century before Friedrich Nietzsche, Sade anticipated most of his key insights about power and motivation. He also provided a striking example of the "transvaluation of values." As Lester Crocker has shown, Sade is the most radical and disturbing of all the Enlightenment thinkers. Yet because his books were hard to obtain until the 1960s, awareness of their importance has come late.

It is not generally realized that Sade was personally bisexual. In actual life—the murderous scenes in his books are not to be taken as records of real experience—one of his favorite sexual positions was to be penetrated by his valet as he penetrated a woman. He commended anal intercourse both for contraception and for (male) pleasure. Not surprisingly, in view of his prison years, he was also a connoisseur of **masturbation**.

Sade is sometimes taken to be misogynistic. Yet several of his books feature strong-willed women who are just as adept as the most ruthless man, if not more so, in obtaining their way. The didactic dialogue *Philosophy in the Bedroom*, which is perhaps the best introduction to his work, has a character (Dolmance) who defends male homosexuality. His masterpieces are the novels *Juliette* and *Justine*, the one showing the manifold satisfactions of those who follow his precepts of self-interest, the other the endless sufferings that are the lot of one who obstinately clings to virtue.

BIBLIOGRAPHY. Angela Carter, *The Sadeian Woman and the Ideology of Pornography*, New York: Random House, 1978; Lester C. Crocker, *Nature and Culture*, Baltimore: Johns Hopkins University Press, 1963; Gilbert Lely, *The Marquis de Sade: A Biography*, New York: Grove, 1970; Jean-Jacques Pauvert, *Sade vivant: une innocence sauvage, 1740-1777*, Paris: Robert Laffont, 1986.

Wayne R. Dynes

SA'DI (CA. 1213-1292)

One of the most famous Persian poets and writers. Sa'di ("felicity") was his poetical name. He was born in Shiraz and attended the University in Bagdad. Thereafter he studied the mysticism of the Sufis and educated himself by traveling for years through almost the whole Islamic empire. In or about 1255 he settled in Shiraz where he earned himself a great reputation as a writer. His most famous works are the *Gulistan* (Rose Garden) and the *Bustan* (Orchard), both consisting of stories and poems which are moralistic, didactic, mystical, and amusing.

An important theme in the works of Sa'di is the love for beautiful young boys, which he describes in all its facets, ranging from purely platonic and spiritual in the mystical love poems to obscene and lustful in what can be called his "pornographic" works. In his mystical love poems Sa'di invokes chaste love for boys as a way to transcend the self and ultimately achieve union with God. Beautiful boys can serve as mediators because they are considered as witnesses (*shahid*) of God's beauty on earth. In his more worldly poems and stories he is more cynical and down to earth about the problems and joys of loving boys. Love ended, of course, when the boy's facial hair blemished him: "Sa'di admires the fresh down of youth and not hairs rigid like a packing needle."

In general, Sa'di shared the attitude of his contemporaries toward homosexuality and consequently showed a strong aversion to passive homosexual

behavior of older boys and men. Typically, he had a low opinion of women and marriage. His own wife and children are neglected in his writings. As friends and companions men were important, and for love there were boys. In a poem he says of himself: "Sa'di's fame has spread everywhere for his love of boys (*shahid bazi*). In this there is no blame among us, but rather praise."

BIBLIOGRAPHY. Minoo S. Southgate, "Men, Women and Boys: Love and Sex in the Works of Sa'di," *Iranian Studies*, 17 (1984), 413-52.

Maarten Schild

SADOMASOCHISM (S/M)

This term is conventionally defined as the giving or receiving of pain for erotic gratification. However, nonphysical elements, such as verbal abuse and humiliation, often play a large role. Bondage (restraint) is also common. A more comprehensive definition situates physical and nonphysical aspects in a larger framework of dominance and submission that engages the *fantasy* life of the participants. S/M differs from mere cruelty in that it is—expressly or implicitly—consensual: the partners define limits that must not be transgressed. The activities found in S/M are not radically different from the "horseplay" that sometimes occurs in ordinary lovemaking: teasing, biting, pinching, and wrestling. But in the S/M scene there is, superimposed on these ordinary behaviors, a range of specific S/M activities in a continuum ranging from harmless play to the most elaborate ritual "torture."

Clinical Theories. The first element of the compound *sadomasochism* derives from the Marquis D. A. F. de Sade (1740-1814), whose works depict the inflicting of pain for the erotic enjoyment of the active partner. The term masochism stems from writings of the German Leopold Ritter von Sacher-Masoch (1836-1895), which concentrate on the

element of humiliation experienced by the passive partner, notably the novel *Venus im Pelz* (Venus in Furs), in which Wanda and Gregor are the active and passive participants in flagellation. From clinical evidence nineteenth-century psychiatrists—above all Richard von Krafft-Ebing, author of *Psychopathia Sexualis* (1886)—created an analysis of sadism and masochism as pathology. Modern S/M practitioners hold that what they do has very little in common with the compulsive patterns analyzed by psychiatrists. Instead, they employ their techniques as symbolic interpersonal play that deals in intensities that approach the actual pain threshold and may surpass it, but generally avoid crossing the level of tolerance.

In modern street parlance the two complementary aspects are described as "top" and "bottom" or "S" and "M." In keeping with the dichotomy cherished by abnormal psychology, sadism and masochism are often regarded as diametrically opposed capacities, yet this dichotomy is belied in practice by the fact that individuals can exchange roles. Many S's actually began their involvement as M's, for this is often the best way for a novice to learn.

Homosexual Aspects of S/M. Culturally, the practice of S/M is a commentary on the dominance—submission pattern inculcated by the *gender* roles of advanced industrial society. Hence it is not surprising that women willing to take the role of dominatrix should be in demand, for reversal of the "normal" roles of dominance and submission offers not only a temporary relief from expectations imposed by patriarchal social traditions, but constitutes a kind of symbolic restitution. In like fashion, gay and lesbian S/M practices incorporate culturally defined ideas of active and passive. Here, however, there is a paradox, for S/M adepts will often insist that the M, who in theory is completely subservient, actually controls the pace, direction, and intensity of the experience by communicating his or her needs and limits. In such a dynamic, the S is