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Ethos of Eco-feminist Consciousness in D.H. Lawrence's *Lady Chatterley's Lover*

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Abstract

*This research work explores the interconnection between nature and women in Lawrence's *Lady Chatterley's Lover* to understand how they are interlinked to each other in relation to the theoretical insight of ecofeminism. The concern to the nature-woman interrelationship and the way of treating nature and women in man superior industrialized society make the need for this research. As nature and women are the victims of patriarchal social structure, they face common suppression and oppression as a result of patriarchal thoughts. The nature-women relationship has been overlooked in the light of eco-feminist perspective: a theory that searches common ground of nature and women in patriarchal society. The research method consists theoretical insight of relevant eco-feminists like Susan Griffin, Carolyn Merchant, Val Plumwood and others scholarly journals. The findings from this research show that modern men are unable to hear woe from nature. Man could not connect with nature the way woman can relate with their sorrow and unheard voice and that is because nature and women both share victimized position in society. The significance of such a bonding between nature and women helps to understand that they are interlinked as an important entity by sharing some common values. The conclusion of this research is that the environmental and feminist issues are equal at present. This can be well addressed by foregrounding the multiple voices of eco-feminist theorists who focus on the concern of nature-women interrelationship.*

Keywords: Interconnection, Consciousness, Natural World, Domination, Ecofeminism, Patriarchy.

This research work makes an attempt to analyze ethos of eco-feminist consciousness in David Herbert Lawrence's *Lady Chatterley's Lover* (1928) by applying eco-feminist perspectives. This research paper explores the nexus between three forces; man, woman and nature in the novel. It analyzes Lawrence's vision of nature and women's relation in the novel. In doing so, the eco-feminist insights developed by Susan Griffin, Carolyn Merchant, Val Plumwood etcetera are used as theoretical parameters to analyze the text. The researcher argues that the domination of nature by culture and its patriarchal practices and its impact upon nature. This novel is the story of a young girl named Connie, wife of Clifford Chatterley. This paper mostly deals with Lady Chatterley's (Connie) and nature's victimized position in patriarchal society with the theoretical light of eco-feminism. Lawrence's *Lady Chatterley's Lover* portrays a complicated relationship between woman and nature, man and nature and man and woman. This novel explores the journey of the protagonist, Lady Chatterley, from a corrupt society to a freer natural world. Lawrence here in the novel advocates for the creation of a harmonious bond between man and nature and between man and woman, which is one of the catchy characteristics of eco-feminist consciousness. Moreover, via this novel he is appealing and advocating for co-existence and a deep connection between man and nature.

As the novel opens, Connie finds herself trapped in her present circumstances because Clifford Chatterley, her upper class husband, is introduced as paralyzed and impotent, having been wounded in World War I. No sparks remain in their relationship. Clifford makes himself engaged with coal mines and becomes active in a hollow intellectual world. Clifford is unable to relate to workers in the coal mines that he owns. He took them more as objects than men. Clifford becomes a successful author, absorbed in writing short stories, and that creates a big gap between him and Connie. He was busy

in making money and neglect Connie's emotions and sensuality. Then Connie met Oliver Mellor, Clifford's gamekeeper and had an affair with him in the woods. This affair helps to wake up Connie's sensuality. She realizes emptiness and loneliness of her life. This affair leads her more close to nature, its beauty, its sorrow. Their affair bloom in the woods. Connie got pregnant with Mellor's child. Mellor is also a married man who is living separately from his family. Connie admits to Clifford that she is pregnant with Mellor's baby and wants to be with him but Clifford refuses to give her a divorce. This novel ends with Mellor working on a farm, waiting for his divorce, and Connie living with her sister also waiting and trying to figure out her individual identity with Mellor. There is hope exists that in the end they will be together.

In the context of novel, nature is exploited and contaminated by patriarchy, business and modern technology. Coal mines are excessively degrading nature's purity. Connie wants to get divorced from Clifford and wants to begin her life with her lover Mellor but Clifford denied, because for him it was losing his face on society. So both Connie and nature is exploited by Clifford. Clifford, as the paragon of the modern urbanity indulging in mining activities exploits nature to get financial success and prosperity and crushed Connie's individuality and emotions to maintain his superiority as the agent of patriarchal society. But Connie revolts against hypocrite patriarchal belief and abandoned Clifford and decides to live with Mellor in the woods. So in the novel, Lawrence portrayed strong female protagonist and reason behind presenting Lady Chatterley as a fearless woman is to critique men who give excessive insistence to rationality and neglect nature and woman's individuality for commercial purpose. Here we can find the deep hidden politics of Lawrence to critique the modern world.

Researcher has used Susan Griffin's theoretical concept of eco-feminism

based upon her book *Woman and Nature: The Roaring Inside Her* to analyze this novel. Researcher also bring theoretical insights from Carolyn Merchant's and Val Plumwood's essays, "Nature as Female" and "Blind Spots centrism and Human Self Enclosure" respectively. The major arguments of all these writers surrounds with the idea of eco-feminism which deals with woman and natures' deep interconnection. They point out the women's unique involvement in environment and their concern for environmental damages. Griffin claims that man separates himself from woman and nature since the beginning which becomes the root for man's indifferences nature from woman and nature. Similarly other writers also claim that root for the suppression of woman and nature is the patriarchal social structure. By applying the theoretical insights of previously mentioned eco-feminist theorist researcher will try to shed light on Lawrence's, *Lady Chatterley's Lover* deep holds of eco-feminist consciousness and try to unfold the mutual suffering of woman and nature in industrialized patriarchal society.

Eco-feminism, as a new theoretical criticism of literature combines the oppression and domination of women and nature. They shared history of oppression by patriarchal society. So there is a critical connection between woman and nature. Eco-feminism is a movement or theory that applies feminist principles and ideas to ecological issues. Nature is what gives birth to us; nature is that wholeness of matters and space and time that holds and sustains us so do women. So Eco-feminism tries to look at the intrinsic connection between women and nature. Eco-feminism is both an activist and academic movement that explores the inter linkage between nature and women, the human and the non human world. Eco feminism is largely considered to be third wave feminism. As we know, the first and second wave of feminism has largely dealt with women's rights, women's bodies, women's sexualities, but third

wave of feminism has moved beyond their immediate to looking at the relationship that their surrounding and eco feminism has been born out of this understanding.

The word “eco-feminism” has put forward by French feminist Francoise d’Eaubonne in 1974 in her book *Le Feminisme ou la mort* (Feminism or Death) for the first time. In her opinion, the oppression of woman and oppression of nature have a direct link. The ecological problems are women’s issues, and women’s issues are also ecological problem. So she initiate for an ecological movement to realize women’s leadership, establishing harmonious relationship between man and the nature. Her writing influenced lots of women scholars like Susan Griffin, Carolyn Merchant, Karen. J. Warren, Vandana Shiva and others. And these scholars helped sprung up the movements of ecological Feminism in all around the world. Women become more responsible and started to strike for environment.

On World Environment Day, June 5, 1977, Wangari Maathai from Kenya, a Nobel peace prize winner who planted the first seven trees in the backyard of the office of the National Council of Women and it soon becomes a movement of reforestation which is still active and called the Green Belt Movement. She seeds in Kenya and sprung up reforesting tremendously all over Africa and inspires to others around the world. This movement truly illustrates that women by the nature are beautifier. There is Vandana Shiva, a seed right activist, and water activist and an activist for farmers in India. There is Petra Kelly, the co-founder of Germany’s Green Party Movement, right now Germany is leader in green activism and renewable energy. Women’s participation in Chipko Movement and their role on its victory also empower other women to take initiation for nature. Eco-feminism primarily focused on domination of human beings over the non- human world and how does that impact people, especially how does it impact marginalized group. Most of all eco-feminists

argue that environmental destruction and social justice like racism, poverty, and sexism have common cause that is hierarchal thinking, that the patriarchal thinking which still exist in our society.

An American radical feminist philosopher, Susan Griffin in her book *Woman and Nature: The Roaring Inside Her*, digs out the traditional western identification of woman with earth. She critiques on the relationships between western civilizations and nature, between men and women, and between objectivity and emotion. She writes, "...men considered women to be more material than themselves, or more a part of nature, but indeed considers himself superior to matter, seemed to me to gain significance when placed against man's attitude that woman is both inferior to him and closer to nature"(xv). Since the beginning men knew that there is a strong bond between nature and woman but the problem is that they undervalued this bond and they always consider themselves superior to woman and nature so man always apart himself from nature and woman. She further avows,

We are the bird's eggs. Bird's eggs, flowers, butterflies, rabbit, cows, sheep; we are caterpillars; we are leaves of ivy and sprigs of wallflower. We are women. We rise from the wave. We are gazelle and doe, elephant and whale, lilies and roses and peach, we are air, we are flame, we are oyster and pearl, we are girls. We are woman and nature. And he says he cannot hear us speak. But we hear.(3)

Here, Griffin compares women to nature and mother earth. Biologically women's determined nature is the result of physiological structure. Women are women because their bodies are female. They are physically supine, soft, receptive, and most notably they have the capacity to reproduce. Women are repeatedly associated with eggs, flowers, animals, sheep, cows, rabbits, and with the flora and fauna of mother earth

because here is a women's impulse to protect and save nature of which she is a part of.

Similarly another an environmental activist, and also a pioneer of environmental philosophy, Val Plumwood shows concerns about present degradation of human civilization and its impact upon ecology in her essay, "The blindspots of centrism and human self-enclosure"(97-117). Here, she claims that human being has completely forgotten that they are also natural being in the process of rationalization and today's world is completely based upon anthropocentrism. She argues, "Human – centered culture springs from an impoverished and inadequate conceptual and rational world; it is helping to create in its image a real world that is not only ecologically, biologically, and aesthetically damaged, but is also rationally damaged" (100). Human's self enclosure has made human being blind, actually they are intentionally creating wall in front of them to deny their sins because for them human beings are exclusive. Actually they are creating illusion by rationality which is already damaged. We are already losing the track of nature which means losing ourselves as an ecologically constrained being.

In this essay, Plumwood also talks about hyper separation. She spent her academic life arguing against hyper separation. For her hyper separation is a form of differentiation that is used to justify domination and conquest. It is a kind of separation in which natural world, including women, indigenous people, and non-humans are subordinated. And this kind of hyper-separation are lacking in reason, it uses defining and dominant identity against the subordinated group and exclude and denied their real and supposed qualities. Like woman is set apart because of having a different nature. It is hyper separation(101-2).

"The world we have lost was organic."(223), this line of Carolyn Merchant's

in “Nature as Female” holds bitter reality of ours. We have already lost ourselves as living organism, now human becomes a robot whose life is controlled by science and technology. Merchant is an American eco-feminist philosopher and she is most famous for her theory on her book *The Death of Nature* (1980). In “Nature as Female”, Merchant says that the ancient philosophical beliefs, nature as a living organism and earth as a nurturing mother; these dominant image of nature was gradually vanishing with the scientific revolution and rationalize world view. But another perception of nature as female; wild, uncontrollable, general chaos, disorder becomes forth an important modern idea or reason to took power over nature by humans. She writes, “the needs and purposes of society as a whole were changing with commercial revolution, the values associated with the organic view of nature were no longer applicable; hence plausibility of conceptual framework itself was slowly, but continuously, being threaten”(225). Here, Merchant further argues that, we, human are making our mother earth ugly. Beauty of our mother is fading away with human’s greed, avarice, and lust. Mother earth has given us so much but still miner dared to accuse earth as wicked stepmother who hides and conceals the metal in her inner parts instead of making them available for human use in defense (26).

In a research work, *An Ecofeminist Reading of the Relation between Women and Nature in Margaret Atwood’s Surfing and Cheryl Strayed’s Wild*, Janneke Lourens views nature-women tie as a way of animalizing women according to the androcentric thought. At the same time, Lourens talks on the male domination attitude over female in this research. Lourens examines nature-women bond as “Women are culturally tied to nature according to ecofeminists. The oppression of women and its connection to nature is stated in many traditional sources, but these are hardly positive. A woman is an animal and an animal not of the highest order” (qtd. in

Lourens 9). The statement of Lourens claims that the way of treating women is never positive since past while connecting them with nature. Though ecofeminists agree that women have a cultural affiliation to nature, but the practice of animalizing women in a derogative way as inferior to other animals is common. Women's rank and position deny them to hold their identity as equal as animals too because of traditionally ingrained mindset of patriarchal society.

Ethos generally refers to specific character or spirit or beliefs of a specific person, people, culture or movement. It is actually an underlying sentiment. The word "ethics" is actually derived from ethos. Ethos is Greek word for "character". In "Ecofeminism and Ethics"(285-290), the essay by Lois K. Daly talks about the ecofeminism ethics, which all eco-feminists all around the world shares. Here Daly points out the four specific ethics or characteristics of ecofeminism that eco-feminists share. First and foremost ecofeminism's ethics is that it always seeks to make visible interconnection between the domination of women and domination of nature. For eco-feminists, the structure of patriarchy always plays a vital role to shape human relationship and organize the way the nonhuman world(nature) is conceived and treated. Second one is that ecofeminism always seek to overcome hierarchal dualism and subvert the logic of domination that support patriarchy. Here the logic is that differences signals inferiority and this assumption allows the higher to control the lower, it allows oppressors to oppress. And ecofeminism questions all hierarchal dualisms by subverting this logic. Thirdly, ecofeminism is radically communal and contextual. For eco-feminist, ethics emerge out of the context instead of rights, rules and principles. And the context is understood as relationships in community. Relationships are always central for understanding ourselves and surrounding. They don't see human as individual rather they think we are always defined by our

relationships with nonhuman world nature. Ecofeminism always engage in reconceiving the notion of 'human' and notion of 'nature'. And final ethics of ecofeminism is that it is grounded in praxis. There is always a particular experience of specific group of women who struggle against the interconnections between their own situation and environmental degradation taking place around them to arouse eco-feminist reflection. There needs a certain experience to strike ecofeminism reflection within them.

Eco-feminist consciousness generally refers to sense of awareness or concern for the ecological issues and finding a common ground with women issues. Being in the same position in the society women are more connected with ecological problem than the man. Watching through eco-feminist eye there is no doubt Lawrence has a deep ecological awareness and feminist consciousness in *Lady Chatterley's Lover*. He has shown ecological and feminist ideas by presenting close relationship between nature and woman. There is a woman oppression, struggle for love, sex and freedom.

Lady Chatterley's Lover is Lawrence's last novel. This novel is highly criticized and banned in England and United States up to 1960s because of its obscenity. Lawrence's provoking writings led to censorship, official persecution and misrepresentation of his work. He wrote this novel during the time when modernism is blossoming (1910-1930). So we can see the dehumanizing impact upon nature and patriarchal society because of industrialization and modernization in this novel.

Lawrence portrays interpersonal relationship with and within class barriers, explore human sexuality, instinctive behaviors, as well as health and vitality and reveals flaws of modern society. Through this novel, he attempted to revive human consciousness, an awareness of savage sensuality, sensuality with the power to free men and women from the enslaving sterility of modern technology and intellectualism. This novel is

more relevant today than it first appeared. Most of the critics take this novel as glory of passion and erotic celebration. Numerous critics have examined this novel as erotic and unconventional aspect. Critics have argued that it represents a daring treatment of sexuality; it is an inferior work of art, though some critics have called it a novel of the first rank. This novel looked from the concept of literary obscenity. In "Sexual Consciousness and the "New" "Lady Chatterley"", Amanda Kane Rooks argues that Lawrence's *Lady Chatterley's Lover* contributed to the constitution of sex as a legitimate subject of literature in the first half of the twentieth century (35). This novel describes the journey of a woman away from a life of sterility toward a life of sexual passion and love. This woman, Connie initially married to a sexually inadequate man who puts his faith in the value of the mind rather than that of the body, turns away from the life represented by the impotent husband, toward another man, sexually potent, and outside the social rules. Such a movement brings the woman a new understanding of herself and of the nature of love. This novel is formally conservative but it can hardly be called thematically conservative after all it has to go for censorship. It is important not to evaluate the novel by standard of profanity and graphic sexuality that have become prevalent at the turn of the twenty first century. It describes sex and orgasm and whose central message is the idea that sexual freedom and sensuality are far more important, more authentic and meaningful than the intellectual life.

Reading the book from the perspective of finding vivid descriptions of sexual intercourse will probably not be the right approach since it is not just an erotic novel. It's true that unison through body between the two forms a major plot but there are many themes and sub plots which make the book worth appreciating and reading for. The book is not just a triangular love story between Clifford, Constance and Oliver

Mellors, but the one about exploration of self for each character in the novel. The characters are liberated through the course of time and are more independent and strengthened than their earlier unsettled, fragmented selves. Clifford is one of the primary coordinates who is representative of a system with estate, power and knowledge. But he has been rendered paralyzed from bottom. His physical state of being is suggestive that how his manhood is strongly blown away, for now he is indeed incapable of performing sexually. Though he belongs to the royalty and has a reputation, but actually he is an over grown male child who needs perpetual care and attention.

Constance certainly becomes a 'Lady' by marrying Clifford and is referred all throughout the book as Lady Chatterley. Like Virginia Woolf's Mrs. Dalloway, Constance is also projected on the same lines but she finds a getaway by uniting with the one she loves instead of struggling in the image of a Lady which was not giving her personal peace and happiness. Being Clifford's wife she was indirectly becoming someone who would voluntarily paralyze his or her energies. As a couple the Chatterley's fail, for there is no love between the two. She is more of a regular nurse garbed under the fancy dresses and demeanor of being a wife of someone from an aristocratic setting. Though on an outer level, both try to give themselves false reassurance that this is how their lives are going to be and this is a happy state of being. But a young woman with desires and passions at some point will vent out her energies.

Oliver Mellor is the gamekeeper, lower in social standing but a man in complete virtue. He is someone who Clifford can never be. The personality of Mellor is like a Greek god who tempts one to commit the sin of lust. If Constance got lulled in his spell, she can't be truly blamed. The aura of manliness which he creates can

woo one as a reader too. The unison of the two starts as an exploration of two naked bodies which consummates into being one. With a gradual flow of events and situations, the two came together. Lawrence's craft comes into play when one while reading observes how minutely the act of sex has been described that it becomes an art in itself which can only be mastered through practice. Both Oliver and Constance came together not because they have had some past hollowness to fill, but because both of them are explorers looking for an experience in entirety through an unison of body, mind and soul. When Constance confesses her love for Oliver and discusses their partners who now belong to past, he opines that they can be a hindrance in their life. Clifford cannot produce a child with Constance, but is open enough to accept another's child in her womb and nurture him like his own. Clifford's only deal is that it should be a male child and from a decent class. One as a reader not only feels disgusted with Clifford but also his image becomes shallow when Constance actually confronts him and tells him that the child belongs to Mellor and she wishes to marry him and nurture the child with him; to which Clifford refuses to divorce her.

There are very few critics, including Dr. S. Janaki, Julian Moynahan and some other critics has analyze this novel from ecological and life's perspective. Critics Julian Moynahan argues in her essay "Lady Chatterley's Lover: The Deed of Life" that "*Lady Chatterley's Lover* dramatizes two opposed orientations toward life, two distinct modes of human awareness, the one abstract, cerebral, and unvital; the other concrete, physical, and organic" (66). For her, within the limitations of a particular interpretation of history, culture, and humanity this novel appraises the human situation realistically. Abstraction looms large, and vital mysteries shine with but a diminished glimmer in the modern world and in the novel (69). Lawrence is identified as the first eco-feministic literary personality in *Lady Chatterley's Lover*.

Lawrence has developed different points of view towards feminism between his former and latter periods of writing career. As his last novel, it manifests the author's most obvious anti-feminist attitudes, embodying obvious patriarchal thoughts. On the other hand, Lawrence was greatly concerned with the alienating power of western industry, emphasizing the harmonious relationship between Human and Nature, therefore there are many excerpts describing exploited natural environment showing his care of ecological ethics. *Lady Chatterley's Lover* is example to which the modern relationship between men and women comes to resemble the relationship between men and machines.

This novel might not be perfect novel but it is a novel which has profound impact on the way that modern century was flowing. There is a clear picture how human become self-centered totally unseeing the surrounding damages caused by human greed. In the 1800s, industrial civilization emerged on a large scale in Britain, causing an unbalanced ecological system and bringing natural disasters on surrounding. Human society was demanding more and more from nature. That causes the old beautiful peaceful nature's scenario vanished and replaced by the sight of thick smoke and buildings of factories. Then series of problem between nature and man appear. Nature has been always integral part in Lawrence's works displaying his ethos of eco-feminist consciousness. In the nineteenth century, the capitalist civilization is in full swing with the industrial revolution. Human beings had extorted and plundered natural resources from nature indefinitely in ordered to satisfy their survival and development. And they are treating nature as if human were masters and nature is their slave. Beautiful landscape of thick green forest are replaced by coalmines, air is filled with the thick smoke from chimney. Lawrence is deeply disturbed and worried about the serious destruction of human nature by industrial

revolution.

The countryside named Wragby in *Lady Chatterleys Lover* is the illustration of degeneration of nature. Lawrence described the era in the beginning of book as a “tragic age” (9), showing his hatred to the destruction of industrialization to nature. Lawrence holds that human and nature are closely connected with each other. As he declared in the text, “ours is essentially a tragic age, so we refuse to take it tragically. They cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes” (9). It is obvious that readers are told by him that nature suffers and degenerated, becoming “the ruins” as a result of the development of industrialization. Just like Val Plumwood mention in her essay, “The blindspots of centrism and human self-enclosure” that human beings take themselves as an exclusive being. They denied their sin and refuse take their ruins as tragic age. They are just building an illusion of their false reality.

In the beginning of chapter 2, Wragby is presented in such picture, “Wragby was long low old house in brown stone, begun about the middle of the eighteenth century...It stood on an eminence’s in a rather fine old park of oak trees...” (19). This is beautiful picture of Wragby, a tranquil and beautiful place covered with green trees and filled with pure air before the industrial revolution. But what people could only see is,

...the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw straggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched, small, begrimed, brick houses, with black slate roofs for lids, sharp angles and willful, blank dreariness. (19)

Nature has become the resource of materials for industrialization. The beautiful place had been made into an ugly one owing to industrialization. A sharp contrast between the ugliness and beauty of Wragby can be seen as a disagreeable landscape which Lawrence called "utter hopeless ugliness". The ruined nature is described in a detailed way by Lawrence. Connie is made into his spokesman, witnessing how nature has been destroyed by human beings randomly. For example, Connie can hear tremendous noise from the greedy machine when staying in the quiet room at Wragby, without wind at all. On the contrary, on the contrary, Connie can sniff the air coming from coal and sulfuric acid when there is wind. "the hard air was still sulphurous . Round the near horizon went the haze, opalescent with frost and smoke ,and on top lay the small blue sky,so that it was like being inside an enclosure,always inside"(54). Connie cannot believe that the beauty of nature is already out of the sight step by step. According to Lawrence, the country is so gloomy although it's the month of May that this "gloomy" and "soulless ugliness"(19) can be fully seen throughout the whole novel. Clouds of steam and smoke from the chimney the pit which has been burning for many years can be seen everywhere. From the beginning of the novel, Connie is aware of degradation of her surrounding and her concern also visible for readers. In addition, Connie and Clifford can smell the hard air filled with sulphur when walking across the park to the wood, such scenery comes into their sight.

. . . the blackened brick dwellings ,the black slate roofs glistening their sharp edges,the mud black with coal-dust ,the pavements wet and black .It was as if dismalness had soaked through and through everything .The other negation of natural beauty,the other negation of the gladness of life,the other absence of the instinct for sharply beauty. . . . (192)

With these descriptions of industrial black, dark villages, Lawrence presents reader an

impressive image of destructed nature made by human beings, indicating his deep worry about the industrialization that is why he hopes people could one day go back to the former Tevershall:

Tevershall ! That was Tevershall ! Merrie England ! Shakespear's England !

No, but the England of today, as Connie had realized since she has come to live in it. It was producing a new race of mankind, overconscious in the money, social and political side on the spontaneous intuitive side dead. Half –corpses, all of them: but with terrible insistent consciousness in other half there was something uncanny and underground about it. It was under-world and quite incalculable. (193-194)

Just like Merchant claims in her essay, “Nature as Female” that “the world we have lost was organic” (10). Above imagery of Tevershall shows that they have already lost organic world. Shakespear's England is already in the verse of lost. Modern mankind had produced new world which is painted with money, greed which created corpses like a picture of contemporary world. Just like Merchant has mentioned about human controlling imagery and its destruction in “Nature as Female”, in a same way changes in the Tevershall imagery was directly related to changes in human attitudes and behavior toward the earth. Shakespear's England was romantic and beautiful but this England in described by Lawrence in the text is terrible and ugly. As Lawrence described: “there was nothing but a ravel of dead bracken, a thin and spindly sapling leaning here and there, big sawn stumps, showing their tops and their grasping roots, lifeless” (55).

There is a scene when Connie returns to Wragby with Clifford, shocked completely that the environment people living is like the hell.

Connie was accustomed to Kensington or the scotch hills or the Sussex downs:

that was her England with the stoicism of young she took in the other ,soulless ugliness of the coal iron Midlands at a glance, and left it at what if was :unbelievable and not to be thought about from the rather dismal rooms at Wragby she heard the rattle rattle of the screens at the pit ,the puff of the winding engine,the clink-clink of shunting trucks,and the hoarse little whistle of the colliery locomotives. (20)

Following Connie to stepping into the world of a dirty and ugly Wragby,readers see a industrialized world full of machines,coal iron and smell of acid.The beauty of nature is largely destructed by the industrial business expansion. As Merchant writes in “Nature as Female”, “...the value associate with the organic view of nature is no longer applicable...” (225) that old view of nature’s view is already in threat, they are slowly fading away with the human greed.“Day and night there are the noises of the screen at the pit, the winding-engine,and the trucks” (57).The air is filled with smell of burning sculpture from the underground.The whole world is in a mess because of the burning furnaces of the colliery,with the houses and streets covered with dust from the colliery.There is no doubt that nothing is capable of escaping from the pollution caused by the industrialization.Nature is sacrificed in the process of human’s unlimited pursuing for the economic profits.It is evident that human becomes the criminal who despoils the resources,leaving unrecoverable filth on beautiful landscapes and causing the degeneration of nature.However,human gets his punishment from nature as well.

Relationships especially the one between men and women is one of the most significant themes in Lawrence’s works.In his opinion, not only the harmony of the natural world is ruined by the industrialization, but also the harmony of human world is broken up.According to eco-feminists, there is a close connection between nature

and female, Like all the eco-feminists, Lawrence shares the same opinions that nature and women are similar from the historical and social perspective .On the one hand,nature is ruined by the ruthless industrialization .On the other hand, male and female, as human being, for resembling the nature, becomes the victims of industrialization as well.

In the novel while roaming around the woods, there is a conversation between Clifford and Connie, “But didn’t you say the other day that you were a conservative-anarchist, “she asked innocently”. “And did you understand what I mean?” he retorted. Clifford further added, “All I meant is,people can be what they like and feel what they like and do what they like,strictly privately, so long as they keep the form of life intact and apparatus” (226).From this conversation we can feel that Clifford is superior to working class in the industrialization and treats them cruelly. As almost all eco-feminists claim that environmental destruction and social justice have common cause that is hierarchal thinking which still exist in our society. As a representative of ruling class, Clifford is presented by Lawrence as a selfish, ugly, cruel, heartless and greedy half-man, even a half-machine monster, fully demonstrating Lawrence’s hatred to industrialization that leads to alienation of human beings.

In researcher view, Clifford Chatterley is typical victim image of industrialization, with his humanity being alienated. He is wealthy and in a high social status for his own real estate and coal- mines. Unfortunately, he never stops pursuing money, fame and social position in his life. Deeply influenced by the capitalist industrialization, he gets his larger profits from the mining industry, treating the miners crucially. Clifford has become crippled and impotent after he comes back from the war, which makes him unable to have child. His inferiority of being disabled and male sexual dysfunction can even be reduced by feeling of surrounded by the power

and his money. Undoubtedly Clifford is a symbol of modern man who has lost himself in the process of industrialization. His physical paralysis is for the highly industrialized world he lived. "The gay excitement had gone out of the war...dead... A man needed support and comfort. A man needed to have an anchor in the safe world. A man needed a wife." (18) This line is standing with the Griffins' claim that men always considered women to be materials and consider himself superior to matter (xv). So after losing his male power, he chooses to stay married in order to get rid of his spiritual emptiness. He does not value Connie's needs and emotions. In his eye, sex is not a necessary part of his marriage life, which is opposite to Lawrence's viewpoint that sex is key for maintaining a harmonious relationship between men and women. Therefore, Clifford's asexual marriage will finally be a tragedy.

Clifford becomes a motionless animal in the process of being alienated. On the one hand, his paralysis makes him fragile. When being asked about his opinion on sex, he blushes and says that sex could only promote the mental intimacy between men and women, and it is a "habit" for a couple. He responded "We have the habit of each other. And habit, to this thinking, is more vital than any occasional excitement" (58). Then he turns his attention to the coal-mine industry, making money to escape from his inferiority as a disabled husband. His alienation is not only embodied in his marriage life, but also his cruel attitude towards the working class. In order to make profit from the coal-mining industry, he squeezes every drop of productivity from the miners, leading to their dissatisfaction and strike. There are heated disagreements and arguments between the couple for Clifford's cold and heartless attitude, which gradually distances Clifford and Connie. Clifford is a man who is rich materially but poor mentally. When he got his reputation, wealth and power as a modern industrialist, he tends to show off in order to hide his poor spirit. However, his such foolish

concealing is doomed to be failure. “The wallowing in private emotion, the utter abasement of his manly self, seemed to lend him a second nature, cold, almost visionary business clever. In business he was quite inhuman” (368). Obviously, Clifford is only the poor victim of industrialization physically and mentally. Lawrence makes every effort to criticize industrialization, showing his deep concern about the human being and nature.

Here comes Clifford’s superiority complex as a male as well as a higher class “...he had become almost wistfully moral, seeing himself the incarnation of good, and people like Mellor and Connie the incarnation of mud, of evil. He seemed to be growing vague, inside nimbus” (374). After hearing from Connie that her child’s father is Mellor, Clifford started to hate Connie. He has previously discussed with Connie that he has no problem if his wife is pregnant with another man but when he knew she is pregnant with Mellor’s child. For him, Mellor and his social status is an avatar of mud, dirt, evil and for himself he feels an avatar of good. According to eco-feminist Plumwood this kind of perception like Clifford’s is a form of hyper separation, resulted from hierarchy. Mellor and Connie are only two characters who are concerned about humanity, future and nature in the novel but it’s an irony that Clifford is taking them as an avatar of evil and the one who is real evil thinks he is an avatar of good.

In the novel, Connie is fascinated by nature. It is the wood that provides Connie the resort when she escapes from the gloomy family and the frustrating life with Clifford. What is more, her spirit is getting better every time she gets back from wood. And she comes looking like before, “a ruddy, country looking girl with soft brown hair and sturdy body, and slow movements full of unusual energy” (10). Lawrence believes that nature is a typical symbol of the whole world, in which

Connie escapes from the reality. To Connie, the wood is her “Eden”, awakening her physically and spiritually. It is the wood that gets rid of her despair, bringing her rest, fresh air and beauty of the flowers and trees. The wood is like an effective medicine, curing her distorted heart. Connie is surrounded by the feeling of pressed, although she is noble and wealthy. It is the wood that provides her with the freedom, peace and consolation.

At the same time, Mellor, the gamekeeper, is also cured by wood. After retiring, he lives in the wood, enjoying the natural air, protecting the wild lives, and witnessing the renewal and regeneration at the same time. The sacred wood is his paradise to some extent. Only in the wood can he live happily and be himself. The wood, also the safest place for Mellor, helps him to forget his suffering past. He separated himself from others until he meets Connie. He started to care for her. their meeting in the woods complete their incompleteness. “Without knowing, he came quickly towards her and crouched beside her again, taking the chick from her hands, because she was afraid of the hen, and putting it back in the coop. At the back of his loins the fire suddenly darted stronger” (146). In addition, the wood is the place Mellor’s sexual consciousness wakes up. When Connie appears in the wood, his coldness is melted and his heart is opened by Connie, who changes him from an incomplete man to a complete man in the end. Lawrence further illustrate,

He was aware of old flame shooting and leaping up in his lions, that he had hoped was quiescent forever. He fought against it, turning his back to her. But it leaps downwards, circling in his knees. He laid his hand on her shoulder, and softly, gently it began to travel down the curve of her back, blindly, with a blind stroking motion to the curve of her crouching loins. And there his hand softly, softly stroked the curve of her flank in the blind instinctive caress.(146)

Therefore, to Connie and Mellor, the wood is their heaven. It is nature that makes them have a rebirth. Both Connie and Mellor realize that the conclusive way to work out the plight of modern society is to reconcile with nature and abandon the hopeless attempt to conquer nature. Nature establishes her own identity by providing both Connie and Mellor the wood.

In the chapter 18, Mellor said to Connie “I don’t believe in the world, not in money, nor in advancement, nor in the future of our civilization. If there’s got to be a future for humanity, there’ll have to be a very big change from what now is” (349). These lines hold Mellor consciousness and concern for future of humanity, nature’s degradation which is happening in the name of civilization. He realizes there this world is extremely in need for humanity. It is always a part of nature which is missing in the modern man. Mellor further says to himself:

It is a battle against the money, and the machine and the insentient ideal monkeyishness of the world. And she will stand behind me there. Thank God I’ve got a woman! Thank God I’ve got a woman who is with me, and tender and aware of me. Thank God she’s not a bully, nor a fool. Thank God she’s a tender aware woman. And as his seed sprang in her, his soul sprang toward her too, in the creative act that is far more than procreative. (352)

Women are truly a beautifier. Connie awakens the Mellor’s inner soul. He feels blessed to have her in his life. Connie becomes his soothing agent, his armor in the battle against the insentient ideal monkeyishness of the world. She is protecting him from becoming the machine man. Her tenderness is nurturing him. Mechanism and domination and mastery of nature have become the core concept for the modern world. To eliminate this monkeyishness we humans are much in need for pause and self-reflection.

Lawrence criticizes the tragic influence of industrialization on both body and soul of human. And the only solution to their getting back unconscious and instinctual self is to return to nature providing with human with energy to recover from the frustrating reality, which is like the pregnant mother giving nutriment to her baby. Therefore, the healing effect of nature is strongly evident. And Lawrence himself is optimistic and hopeful for that. As he said once, "It is rather hard work: there is now no smooth road into the future. But we go round into the future. But we go round scramble over the obstacle. We've got to live, no matter how many skies have fallen"(9).

In the beginning of the novel, Connie is shackled in her dull and lifeless life in Wragby. Only after she returns to the wild world, can she feel the essence of life. Connie establishes her identity by means of satisfying her sexual desire. Mellor plays a significant role in establishing Connie's innermost sexual desire is aroused. Harmonious sexual relationship is an indispensable part in human beings. There are some descriptions in the novel about Connie's awaking self-consciousness where Lawrence describes, "She had come to the real bed-rock of her nature and was essentially, sameless. She was her sensual self naked and in ashmed. She felt a triumph, almost vain glory. So! That was how it was! That was how one really was! There was nothing left to disguise or to be ashamed of" (82). Connie achieves her individuality as a woman. She has the qualities of intelligence, independence and courage of changing. In a patriarchal society, Connie is brave enough to fight against injustice and pursue her equality, security and happiness. These are the reflections of her eco-feminist, struggling for the equality and freedom. Her bold pursuing for love physically and mentally saves her from the dull and empty marriage life and constructs her own identity finally.

In conclusion, as one of the most striking figure in the literary world Lawrence is a writer of great imaginative force whose writing encapsulate like the struggle between convention and passion. That is to say his writing fetches to persuade his readers not by reasoning faculty but by means of emotional impact deploys in his writing. Lawrence's *Lady Chatterley's Lover* combined a violent hatred value of modern mechanized civilization with love of the primitive and natural, and a passionate belief in importance of the development of each unique individuality. Lawrence's vision of natural world in this novel is almost like wordsworth's vision upon nature, it is romantic. Nature works as soothing medicine for Connie and her lover, Oliver Mellor. Mellor is obsessed with his some mythic past, which is faded slowly by Connie's love and affection. Sexual relationship between Connie and her lover is handled as a sacred thing, spiritual not as vulgarity, and this act as it claims remain true in this novel. Their love affairs blossom in woods. To be specific, nature is treated as a force that purifies the corruption of civilization. In this novel, Lawrence brings dark vision of life caused by the devastating effect of modern sophistic progress which hinders the innocent uncontaminated simple society and peaceful environment. Lawrence here in the novel conveys his infatuation with nature and sense of hatred towards unchecked industrialization and modern mechanized civilization. Lawrence's inclination and infatuation with nature is really a striking aspect of this novel. Though he is often dubbed as pornographic, sadist and misogynist, his way of introducing Lady Chatterley is really praiseworthy. His way of seeking for common ground between male and female is really impressive but remarkable aspect of the novel is the way he demonstrated and advocated for harmonious relationship between man and nature.

So, researcher's finding from this research is that this novel is wakeup call for

the modern civilization. And machine man should stop viewing nature and woman as their property. Women's concern for the nature's degradation and their intrinsic connection is deeply rooted with their common imagery as a nurturing agent. From the beginning of the world nature and women are always been mother, nurse and guardian for the family.

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