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Green Modernism: Uprooted Humans, Nature, and Eco-Intimacy in *Lady Chatterley's Lover*

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Abstract

The processes of modernization, industrialization and the Great War at the beginning of the twentieth century so terribly ruined environments and affected humans. Thus something natural and humane was lost at that period. Such human disenchantment from nature is, broadly speaking, at the heart of what Jeffrey Mathes McCarthy calls "green modernism." Green modernism investigates how anthropocentric practices have led to the dualism of human and nature in the modernist literature. Regarded as part of green modernism, D. H. Lawrence narrates the ways in which the mechanized industry attempts to subjugate nature and humans in *Lady Chatterley's Lover* (1928). Indeed, Lawrence does not repudiate the Cartesian boundary between nature and humans. Instead, he acknowledges that although human bodies are "uprooted" by industrialization, they are intimately interconnected with nonhuman environments. On this view, the article argues that *Lady Chatterley's Lover* puts forward to a green modernist idea that human bodies and selves become part of the natural world, and the lost connection with green nature might only be re-discovered by social and sexual rejuvenation. Highlighting human ecological embeddedness, D. H. Lawrence exemplifies the realization of human relation to green nature in the relationship between the main characters Connie and Mellors. Drawing on ecocritical discussions and Lawrence's insights into sexuality, this study explores the human-nature relationship and ecological intimacy in *Lady Chatterley's Lover.*

Keywords: D. H. Lawrence, *Lady Chatterley's Lover*, Green Modernism, Nature, Industrialization, Sexuality, Eco-intimacy.

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Yeşil Modernizm: *Lady Chatterley'in Aşığı* Adlı Romanda Kökünden Koparılmış İnsanlar, Doğa ve Ekolojik Yakınlık

Öz

Yirminci yüzyılın başındaki modernleşme, sanayileşme ve Büyük Savaş süreçleri, korkunç derecede çevreleri mahvetmiş ve insanları etkilemiştir. Dolayısıyla o dönemde doğal ve insani olan kaybedilmiştir. Jeffrey Mathes McCarthy'nin "yeşil modernizm" olarak adlandırdığı durumun merkezinde genel olarak insanın doğayla olan bağlantısını yitirmesi yer almaktadır. Yeşil modernizm, modernist edebiyatta insanmerkezci uygulamaların insan ve doğa ikiliğine nasıl yol açtığını araştırmaktadır. Yeşil modernizmin bir parçası olarak kabul edilen D. H. Lawrence, *Lady Chatterley'in Aşığı* (1928) adlı romanda mekanikleşmiş endüstrinin doğayı ve insanları nasıl kontrol altına almaya çalıştığını anlatmaktadır. Aslında Lawrence, doğa ile insanlar arasındaki Kartezyen sınırı reddetmemektedir. Aksine Lawrence, insan bedenleri sanayileşme tarafından "köklerinden sökülmesine" rağmen bedenlerin insan-olmayan çevrelerle yakından bağlantılı olduğunu kabul etmektedir. Bu açıdan bu makale, *Lady Chatterley'in Aşığı* adlı romanın, insan bedenlerinin ve benliklerinin doğal dünyanın bir parçası olduğu ve yeşil doğayla olan yitik bağlantının ancak sosyal ve cinsel yenileşmeyle yeniden keşfedilebileceği yönünde yeşil modernist bir fikri öne sürdüğünü tartışmaktadır. İnsanın ekolojik olarak doğaya gömülü olduğunu vurgulayan D. H. Lawrence, insanın yeşil doğayla ilişkisinin gerçekleştirilmesini ana karakterler Connie ve Mellors arasındaki ilişki örneğiyle göstermektedir. Ekoeleştirel tartışmalardan ve Lawrence'ın cinselliğe ilişkin kavrayışlarından yararlanan bu çalışma, *Lady Chatterley'in Aşığı* adlı romanda insan-doğa ilişkisini ve ekolojik yakınlığı incelemektedir.

Anahtar Kelimeler: D. H. Lawrence, *Lady Chatterley'in Aşığı*, Yeşil Modernizm, Doğa, Sanayileşme, Cinsellik, Ekolojik Yakınlık

Genişletilmiş Özet

Geleneklere ve normlara meydan okuyan modernist yazar D. H. Lawrence, *Lady Chatterley'in Aşığı* (1928) adlı romanda Derbyshire'da bir maden sahibi olan zengin ama felçli ve iktidarsız Sir Clifford Chatterley ile evli Constance (Connie) Chatterley'in Oliver Mellors'la olan yasak aşkını anlatmaktadır. Mellors ile tutkulu ve samimi ilişkisinin ardından Connie hamile kalır ve çocuğunun babasının kimliğini Clifford Chatterley'den saklamaya çalışır. Ancak daha sonra Connie, yasak aşkı itiraf eder ve Clifford'dan boşanmak ister. Clifford, Connie'den ayrılmayı kabul etmez çünkü bekçi Mellors'ı kendisinden aşağı görmektedir. Romanın sonunda âşıklar ayrılır ve yeniden kavuşacakları zamanı beklerler. Roman, başkarakterlerin birbirleriyle olan ilişkilerine, "kökünden koparılmış" doğaya, endüstriyel kültüre, topluma ve cinsel aşka odaklanmaktadır. Lawrence Connie, Clifford ve Mellors karakterleri sayesinde endüstriyelleşmiş bir toplumda insanların birbiriyle ve doğayla olan ilişkilerinde nasıl bir kriz yaşadıklarını göstermektedir. Lawrence, bu krizin sadece yeşil doğayla bir olarak ve insanların birbiriyle ekolojik ve cinsel yakınlık kurarak üstesinden gelinebileceğini sorunsallaştırmaktadır. Aslında Lawrence, insan bedenlerinin ve benliklerinin doğanın bir parçası haline geldiğini belirtip yeşil doğa ile olan yitik bağlantının ancak sosyal ve cinsel yenileşmeyle yeniden keşfedilebileceğini savunmaktadır. Bu anlamda Lawrence'ın bu tutumu "yeşil modernizm" olarak adlandırılan kavramla açıklanabilir.

D. H. Lawrence, yeşil modernist bir yazardır çünkü eserlerinde doğanın canlılığını, mekanikleşmiş hayatın insanları insanlıktan çıkardığını ve yeşil doğanın doğasızlaştırıldığını vurgulamaktadır. Yeşil modernizm, modernist dönemde yazılan eserlerin yeşil bir okumasını yapmaktadır. Bunu yaparken de yeşil modernizm metinlerde doğanın, kültürün ve öznelliklerin söylemsel olarak nasıl inşa edildiğini incelemektedir. Söylemsel ve dilsel yapıları yapısöküme uğratırken yeşil modernist okuma, doğanın maddesel gerçekliğini ve canlılığını ön plana çıkarmaktadır. Yeşil modernizmi kuramsallaştıran Jeffrey Mathes McCarthy, yeşil modernizmin doğanın maddesel gerçekliğini açığa çıkardığını, modernist yazarların romantik ve pastoral olarak kabul edilen doğayı reddettiğini belirtmektedir. Yeşil modernizm, doğayı

yerküreden ve kültürden bağımsız olarak görmek yerine doğayı dünyanın eyleyici bir parçası olarak konumlandırmaktadır. Bu anlayışta doğa kapalı, statik ve pasif bir yer değildir; aksine doğa dinamik, canlı ve ilişkisel bir uzamdır. Böylece yeşil modernizm doğayı edilgen ve sabit olarak görmemektedir, doğayı diğer eyleyici varlıklar gibi eyleyen bir aktör olarak görmektedir. D. H. Lawrence, böyle bir doğaya dönüşü savunmaktadır. Ancak Lawrence'ın da belirttiği gibi sanayileşme, kapitalizm ve mekanikleşmiş hayat, farklı bir doğa epistemolojisi inşa etmiştir ve bu inşa insanın doğanın canlılığını ve gerçekliğini görmesini engellemektedir. Dolayısıyla Lawrence insanlığın öldüğünü, insanın ve yerkürenin "kökünden sökülmüş büyük bir ağaç" gibi olduğunu belirtmektedir. Lawrence'ın insan kaynaklı çevresel sorunlara ilişkin bu ekoeleştirel vizyonu, onun sanayileşmenin yol açtığı çevresel sorunların farkında olduğunu göstermektedir. Lawrence'a göre hayat, modernite ve uygarlığın ilerlemesi tarafından köklerinden koparılmıştır. Bu nedenle *Lady Chatterley'in Aşığı* romanı yeşil modernist bir metin olarak görülebilir.

Ayrıca romanda Clifford karakteri, teknoloji ve makinenin inşa ettiği insanı temsil etmektedir. Lawrence'a göre teknoloji ve kapitalizm insanları insanlıktan çıkarmakta, doğadan uzaklaştırmakta, insanların aşkı ve cinselliği yitirmesine neden olmaktadır. Clifford, madenlerinin topluma ve çevreye verdiği hasarla insanlığın doğal köklerinden söküldüğünü göstermektedir. Sanayi ve kentleşme, insanların doğal dünyayla bağlantısını yitirmesinin başlıca nedenleridir. Lawrence, bir bakıma dünyaya verilen çevresel zarar için insanlığı suçlamaktadır. Clifford, romanda bu endüstriyel modernitenin bir sembolüdür; çirkin, iktidarsız ve makineye bağımlı olarak tasavvur edilmektedir. Hiç kuşku yok ki Clifford, Büyük Savaş'ın ve sanayileşmiş toplumun neden olduğu yabancılaşmaya örnektir. Clifford'ın bu durumda olmasının temel nedeni, o dönemde erkeklerin yaşadığı genel çıkmazda yatmaktadır. Savaş ve endüstriyel toplum, diğer erkeklerde de gözlemlendiği gibi Clifford'ın davranış ve düşünme biçimlerini etkilemiştir. Sistemin bir parçası olan Clifford, Tevershall'ın yıkık ve karanlık manzarasının içine gömülüdür ve "sanayi bireyden önce gelir" diyerek sanayileşmede ısrar etmektedir. Lawrence'a göre modern insan, kültür ve toplum doğa tanrısı Pan ile temasını kaybetmiştir; bu kayıp Savaş'ın ve sanayileşmenin bir sonucudur. *Lady Chatterley'in Aşığı* adlı roman Clifford'ın doğaya ve insanlara yönelik insanmerkezci tavrını, Connie'nin Wragby Wood ile olan yakın ilişkisiyle yan yana getirmektedir. Doğa ile kültür arasında böyle bir bağlantı örüntüleyen Lawrence, doğada gömülü olmayı cinsel yakınlıkla ilişkilendirmektedir. Oliver Mellors ve Connie Chatterley arasındaki yakın ilişki, bu yeşil bağlantının cinsellikle birlikte gerçekleştirilmesini örneklendirmektedir. Romanda böyle bir ekolojik yakınlık ve cinsellik vurgulanmaktadır; romanın sonunda bu yeşil bağlantı Mellors ve Connie'nin "bütünlüğünde" yer almaktadır. Connie, *Lady Chatterley'in Aşığı* romanı boyunca Mellors'la yaşadığı çeşitli deneyimlerle yeniden doğmaktadır. Roman, Connie aracılığıyla sosyal, cinsel ve doğal yenilenmeyi aktarmaktadır. Lawrence'a göre yeşil doğada kadın ve erkek arasındaki denge hem cinsel hem de doğal uyanışa yol açmaktadır. Bu, Lawrence'ın yaşam felsefesidir. *Lady Chatterley'in Aşığı* hem bedensel hem de psişik anlamda yeşil doğa ile bağlantı kurarak cinsel ve sosyal yenilenmeyi betimlemektedir.

Introduction

Although David Herbert Lawrence is posited as "the great creative genius of our age, and one of the greatest figures in English literature" (Leavis 1992: 388), he is very well-known for his so-called scandalous novel, *Lady Chatterley's Lover* (1928). Lawrence is, as Rachel Cusk states, "still seen by many as controversial- and controversial he was, but the highly sexed pornographer of public imagination bears no relation at all to the man whose modes of thought and self-expression still retain the power to provoke violent disagreement" (2011: 19). Lawrence's depiction of the uncensored sexuality in the novel made him notorious related to the puritan mores of the 1920s, and the novel has been censored till 1960. The case of *Lady Chatterley's Lover* is thus "the most notorious example of literary censorship in the twentieth century" (Becket 2006: 70). The ban on *Lady Chatterley's Lover* at the Old Bailey in 1960 was overturned and later this decision fixed his reputation. The literary censorship related to the public image of Lawrence, in fact, displays the position from which Lawrence suffered during his lifetime.

It is worth noting at the outset that Lawrence's life, his deployment of modernist subversive techniques and his themes are of utmost importance to re-consider *Lady Chatterley's Lover* as a 'green modernist' novel. First of all, "brought up in a Nottinghamshire mining village by a father who was a very physical, earthy – often drunken – coal miner, and a sensitive and loving mother who had been a teacher and who had written poetry" (Swatridge 1985: 139), Lawrence might be deemed as an ecologically-conscious author, and his fondness for nature at that period shaped his writings. He travelled to America, Australia, Mexico, Florence and France because he suffered from a lung infection, pneumonia. As stated by Walker, his travels were "as much spiritual as geographical in character, and his quest became the primary focus of his writing after the war" (2001: 538). So as to comprehend the content of *Lady Chatterley's Lover*, there are two crucial details that "his aristocratic wife had an affair with an Italian peasant and that he himself suffered sexual impotence" (Harrison 2001: xiii). Adultery and sexuality are the primary issues in Lawrence's theories of sexuality and writings. In short, Lawrence's life was "a cold, harsh, short life filled with rejection, poverty and sickness, in which every comfort of social, family and intellectual life was denied" (Cusk 2011: 19). Some of these problems are questioned in relation to Lawrence's understanding of man and woman. As a result, he "first learned about the truths and falsities of power in his own family: the struggle between his parents [and himself and his wife] was a microcosm of social class, gender, and religion, and his great work arises from his inward and critical understanding of these forces" (Bell 2003: 69). This struggle can also be found in the balance between men and women in *Lady Chatterley's Lover*.

As for Lawrence's place in the British modernist canon, Lawrence arguably follows a quest for literary narrative forms like the rest of modernist writers. In doing so, Lawrence "occupies an ambiguous position with respect to James Joyce, Marcel Proust, T. S. Eliot and the other major figures of the modernist movement" as argued by Walker (2001: 538). Walker explains such a position as follows:

> While, on the one hand, he shared their feelings of gloom about the degeneration of modern European life and looked to ancient mythologies for prototypes of the rebirth all saw as necessary, on the other keenly distrusted the modernists' veneration of traditional culture and their classicist aesthetics. The modernist ideal of art as "an escape from personality," as a finished and perfected creation sufficient unto itself, was anathema to Lawrence, who once claimed that his motto not art for art's sake but "art for my sake." (2001: 538-39)

It is explicitly acknowledged that this status is contentious in the sense that some regard Lawrence as the 'experimental' writer like Virginia Woolf. One, as Nicholas Marsh figures out, may "place Lawrence's works among the 'modernist' experiments in fiction of his time," and "Lawrence's novels took part in what Virginia Woolf called the 'smashing and the crashing,' the tearing down of literary conventions and destruction of accepted forms" (2000: 206-7). In this context, Lawrence can be viewed as the innovator in form and theme since he subverted some trenchant traditions of society and morality at that period. In doing so, he does experiments on the inherited forms of narration such as social realism. Even though Lawrence's fiction carries on some conventions of literary realism, it transgresses the limits and boundaries of both narration and subject-matter. He calls into question the taboo subject such as sex and deploys an 'allotropic' style. For Lawrence, modernism is "both too passive and too active, carrying to a dangerous hypertrophy both the novel's genuine passivity, in its generous receptiveness throughout its history to new social and psychic experience, and its genuine activity" (Pinkney 1990: 125). What is important here is that Lawrence uses old conventions with a new style so as to create his understanding of humanity. His fiction thus looks at the human's intertwinement within green environments, "living wholeness," sexuality, capitalism, industrialization, family, marriage, green nature, and industrial society. Malcolm Bradbury also points at the importance of *Lady Chatterley's Lover* by noting that Lawrence attempted to "make the novel very modern – a post-war-age book about brooding modernity, impending cataclysm, emotional void, class conflict reaching towards extremity, increasing mechanism and materialism in all classes, the growing triumph of an egoism urging man deeper into cold will" (1973: 87). With regard to industrialization, war, and mechanization of life, Lawrence provides striking perspectives for understanding the repercussions of war and the ills of the machine age by using characters such as Clifford Chatterley, who is the very embodiment of class conflict and cold will, and settings, such as Wragby Hall and Tevershall village, both symbolizing the bleakness of industrialization. In this context, this study aims to explore how *Lady Chatterley's Lover* as a green modernist novel illustrates human bodies' relation to the natural world, and to examine sexual and social rejuvenation through ecological intimacy. In so doing, the study delves into Lawrence's philosophical ruminations on uprootedness, nature, sexuality, and industrialization.

Nature, Culture, and Eco-Intimacy in *Lady Chatterley's Lover*

D. H. Lawrence's predilection for organic nature rather than anthropocentric culture in his fiction shows that he radically criticizes the mechanical civilization, the industrial life, and the progress of modernity. His understanding of nature collides with a different range of themes one might find in the novel. The themes in the novel are so varied, as Bradbury points out in the aforementioned statements, that *Lady Chatterley's Lover* entails such issues as class, genders, masculinity and femininity, marriage, intellectual life, the repercussions of industrialization, machinery and technology, carnal and cerebral sex, reciprocity, money, commodification, isolation, civilized life, primitivism, the Victorian taboo, fear and desire, struggle into existence, nothingness, individualism, phallic and blood consciousness, and green nature. It is necessary to elucidate the text by remarking that "[o]urs is essentially a tragic age, so we refuse to take it tragically. The cataclysm has happened, we are among the ruins, we start to build up new little habitats, to have new little hopes" (Lawrence 1983: 1). The first lines of the novel are so striking that one ponders over the vicissitudes of life and the war's impact on the individuals who suffer from the morbid realities of the war and industrialization. It is noted that "[t]he 'tragic age' and 'the ruins' with which the novel opens refer not just to the calamity of recent war but to the 'dead' and 'meaningless' bodies which three thousand years of idealism have strewn across the stage of life. The question at stake is 'love among the ruins' of the modern world" (Pinion 1985: 215-6). Whether a new hope for a green rejuvenation and a sexual love emerges among the ruins is the kernel question in the novel.

D. H. Lawrence might be regarded as a green modernist writer in terms of his emphasis on nature's vibrant vitality, humans' dehumanization, the mechanical life, and the denaturalization of green nature. Green modernism brings to the forefront nature's material reality and active vitality in modernist fiction by exploring how such a green re-reading allows one to re-consider discursive constructions of nature, culture, and subjectivities. Jeffrey Mathes McCarthy points at the aim of green modernism, arguing that green modernism looks at "nature's material actuality" and the "modernist's repudiation of the romantic nature" (2015: 2). A green modernist understanding is thus

> more than myth symbols and green compensations, more than nature as a quiet setting, more than the consolatory application of pastoral nostalgia to intractable modernity; it illuminates the discursive construction of alternative subjectivities and national identities through the discourses of nature that were evolving to serve new purposes in the modernist moment. (McCarthy 2015: 2)

The emerging outlook of green modernism positions nature as an agentic part of the world rather than separating from it. As the quote shows, nature is not a closed, static and passive place; rather, it is a dynamic and open territory. Green modernism in this sense decentralizes the passivity and fixity of nature, and sees "natural world as an actor alongside human agencies and epistemologies" (McCarthy 2015: 4). D. H. Lawrence argues for a return to such state of nature. For Lawrence, however, industrialization, capitalism, and the mechanical life have constructed a different epistemology of nature and so prevented one from seeing nature's vitality and actuality. Lawrence thus argues that the "human race is dying. It is like a great uprooted tree, with its roots in the air" (1983: 354). This proto-ecocritical insight into the human-made environmental damage illustrates how Lawrence is very cognizant of the environmental repercussions of industrialization. Life is, according to Lawrence, has been "uprooted" by the progress of modernity and civilization. Focusing on the uprootedness of humanity and green nature, *Lady Chatterley's Love* is a green modernist text because "the nonhuman environment is present not merely as a framing device but as a presence which begins to suggest that human history is implicated in natural history" (Buell 2001: 8). Lawrence suggests a counter-argument against the uprootedness of humans by relating sexual intimacy and rejuvenation to the connection with green, vital, and agentic nature.

Lady Chatterley's Lover narrates the adulterous affair between Constance (Connie) Chatterley and Oliver Mellors. Connie is married to Sir Clifford Chatterley, who is a wealthy but paralyzed and impotent mine owner in Derbyshire, and Olive Mellors is Clifford's gamekeeper. After Connie's passionate and intimate relationship with Mellors, she becomes pregnant and tries to conceal the identity of her child's father from her husband. Connie, however, confesses the affair and asks Clifford for a divorce. Clifford refuses to release Connie because he regards Mellors as his inferior. At the dénouement of the novel, the lovers are separated and wait for a time when they might be united again. The novel exemplifies the fascination of the well-born woman for the passionate laboring man as it attaches importance to the status of the individual character, the characters' relations with each other, nature, culture, society, and sexual love in an industrial community. Each of the three main characters, Connie, Clifford, and Mellors, goes through a crisis in these relations, one that Lawrence problematizes in the novel.

Moreover, it is noteworthy that the reciprocal sexual rejuvenation is central to D. H. Lawrence's 'metaphysic.' In "A Propos of Lady Chatterley's Lover," he proposes that "I want men and women to be able to think sex, fully, completely, honestly, and cleanly" (1983: 322). It is appropriate to foreground this issue with a glance at Clifford and sex. After the Great War, Sir Clifford Chatterley comes to Wragby Manor as a crippled man so as to "keep the Chatterley name alive while could" (Lawrence 1983: 2). The novel raises the question of the inheritance, and as part of the aristocracy, Clifford sees himself as superior. He is, however, impotent and is not able to have any child. Lawrence writes that "[h]e had been virgin when he married: and the sex part did not mean much to him. [...] Clifford anyhow was just keen on his 'satisfaction,' as so many men seemed to be. [...] And sex was merely an accident, or an adjunct: one of the curious obsolete, organic processes which persisted in its own clumsiness, but was not really necessary" (1983: 9). What is so important for Clifford is not a physical sex but an intellectual mind. At Wragby Manor, there is an ongoing discussion about sex and the mind among Clifford's friends, Tommy Dukes, Charles May, and Hammond from Cambridge. Tommy states that "sex is just another form of talk, where you act the words instead of saying them. [...] Sex might be a sort of normal, physical conversation between a man and a woman" (Lawrence 1983: 33). In this conversation, Tommy questions Clifford's attitude towards sex:

> "And what about you, Clifford? Do you think sex is a dynamo to help a man on to success in the world?"
>
> Clifford rarely talked much at these times. He never held forth; his ideas were really not vital enough for it, he was too confused and emotional. Now he blushed and looked uncomfortable.
>
> "Well!" he said, "being myself hors de combat, I don't see I've anything to say on the matter." (Lawrence 1983: 34)

It can be deduced that for Clifford, sex is not at all of significance in relationships. As argued by Buckley, Clifford "hardly sees sex as important to marriage or as vital to the feelings between men and women" (1993: 32). It is noteworthy here that how Lawrence sees Clifford in the novel is of great value in the sense that Clifford is a symbol of civilization. Lawrence points out in "A Propos of Lady Chatterley's Lover" that

> we have a man, Sir Clifford, who is purely a personality, having lost entirely all connection with his fellow men and women, except those of usage. All warmth is gone entirely, the hearth is cold, the heart does not humanly exist. He is a pure

> product of our civilization, but he is death of the great humanity of the world. He is kind by rule but he does not know what warm sympathy means. He is what he is. (1983: 357-8)

These statements display the function of the character, Clifford, in relation to other characters, especially Connie. It is through Clifford that the question of being aristocrat, that is, the class conflict, is interrogated. According to Lawrence, the mechanical mind of industrialization can make men from aristocracy or middle-class machine-like persons.

Clifford, further, embodies the uprootedness of humanity as technology and machinery make humans dehumanized and disenchanted from nature and love. The mechanized industry and urbanization are the primary reasons why humans lose the contact with the natural world; in a way Lawrence blames humanity for the environmental damage inflicted upon the earth. With regard to the god Pan as the embodiment of nature, Lawrence laments the human disenchantment from nature as follows: “Gradually men moved into the cities. And they loved the display of people better than the display of a tree. They liked the glory they got of overpowering one another in war. And, above all, they loved the vainglory of their own words, the pomp of argument and the vanity of ideas” (2008: 71). Lawrence symbolically uses Pan to illustrate how humanity draws a boundary between nature and culture. Although this could be read as a yearning for a pastoral and romantic return to the prelapsarian state, Lawrence pays attention to an authentic realization of nature and sex that is impeded by urban and mechanical modernity. This industrial modernity is clearly exemplified in the case of Clifford. Commenting on industrial modernity, Sigmund Freud points out that “[m]an has, as it were, become a kind of prosthetic God. When he puts on all his auxiliary organs, he is truly magnificent; but those organs have not grown on to him and they still give him much trouble at times” (1989: 44). Freud ruminates upon technology in these statements in order to show the modernist times. Freud uses the term “prosthesis” as an artificial organ in *Civilization and its Discontents*. Conspicuously, Clifford is the embodiment of such a prosthetic God, and the artificial organ for Clifford is his motored wheelchair: “He was not really downcoast. He could wheel himself about in a wheeled chair, and he had a bath-chair with a small motor attachment, so he could drive himself slowly round the garden and into the fine melancholy park, of which he was really so proud, though he pretended to be flippant about it" (Lawrence 1983: 2). When Clifford becomes prosthetic God, who owns the coal miners, he is described as a machine -like creature in the Chapter 10:

> Clifford was 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, invertebrates of the crustacean order, with shells of steel, like machines, and inner bodies of soft pulp, Connie herself was really completely stranded. (Lawrence 1983: 116)

It is obvious that Clifford becomes a kind of object. Later, Connie points out that "[y]ou can't talk not move nor alive, you can't properly be with a woman. You're not alive" (Lawrence 1983: 238). Clifford is seen lifeless as much as a machine is. It is explicit that Clifford is both objectified and dehumanized. In "Remembering Pan," Lawrence implies Clifford's character by stating that: "Alas, poor Pan! Is this what you've come to? Legless, hornless, faceless, even smileless, you are less than everything or anything, except a lie" (2008: 72). These features might describe Clifford. It is no doubt that Clifford epitomizes the very alienation caused by the Great War and the industrialized society. The blame for such Clifford's state is on the general predicament experienced by men at that period: "Poor Clifford, he was not to blame. His was the greater misfortune. It was all part of the general catastrophe" (Lawrence 1983: 74). The argument here suggests that the War and the mechanized society have caused to the ways in which Clifford behaves and thinks. In this way, Clifford is embedded within the ruined and dark landscape of Tevershall and becomes part of the system. He insists on industrialization, stating that "the industry comes before the individual" (Lawrence 1983: 194). Even he sees the miners as inferior, as "objects rather than men, parts of the pit rather than parts of life, crude raw phenomena rather than human beings along with him" (Lawrence 1983: 13). But Clifford as a prosthetic God is seen as sick like his wheelchair by Connie in the wood: "After a while Clifford started his motor again, then set the chair in motion. It struggled and faltered like a sick thing, with curious noises" (Lawrence 1983: 201). As such, the sickness of industrialization is highlighted in the novel. Indeed, the novel underlines the idea that the reason why Clifford is depicted as such is human's "lost connection with the autonomous cycles of nature" (Resina 1992: 175). Modern humans, culture and society, according to Lawrence, have lost touch with the pagan god Pan, and this situation is related to the War and industrialization. It can be said that the British society is totally (de)humanized as a result of these processes in the text.

Within this context, the novel juxtaposes Clifford's anthropocentric attitude towards nature and humans with the tale of Connie's intimate connection with Wragby Wood. The intimate relationship between Oliver Mellors and Connie Chatterley manifests the green connection and ecological intimacy. It is important to clarify the Lawrentian understanding of sexual and social rejuvenation, and his thoughts on man and woman. In a letter to Edward Garnett, Lawrence points out that

> I don't so much care about what the woman feels – in the ordinary usage of the word. That presumes an ego to feel with. I only care about what the woman is – what she is – inhumanly, physiologically, materially – according to the use of the word: but for me, what she is as a phenomenon (or as representing some greater, inhuman will), instead of what she feels according to the human conception. That is where the futurists are stupid. Instead of looking for the new human phenomenon, they will only look for the phenomena of the science of physics to be found in human beings. [...]
>
> You mustn't look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element. (2007: 407)

It is clear that what Lawrence searches for is a "new human phenomenon" in which everything is organically and greenly interconnected with humans and nature. Connie is implicated within green nature in her depiction at the wood: "She was like a forest, like the dark interlacing of the oak-wood, humming inaudibly with myriad unfolding buds. Meanwhile the birds of desire were asleep in the vast interlaced intricacy of her body" (Lawrence 1983: 147). Wragby Wood has a vital life that is rife with vibrant entities, plants, and lively trees: "The trees stood like powerful beings, dim, twilit, silent and alive. How alive everything was!" (Lawrence 1983: 130). As a green modernist novelist, Lawrence sees nature not as a passive setting but as an alive, vital, and actual phenomenon. Therefore, a realization of green nature and organic connection with the natural world plays a key role in re-configuring humanity itself. In the novel, such green connection is emphatically emphasized, and at the end of the novel this green connection takes place in the "wholeness" of Mellors and Connie. Connie is reborn after undergoing varied experiences with Mellors throughout *Lady Chatterley's Lover*. She becomes a kind of 'phoenix' that is the most important symbol for Lawrence. Phoenix stands for regeneration, rebirth, and rejuvenation after the cataclysm of both the War and industrialization. The novel in this respect conveys social, sexual, and natural regenerations through Connie. Lawrence thus attaches importance to the role of women and elaborates his thoughts on man and woman in another letter to A. D. McLeod:

> I think the one thing to do, is for men to have courage to draw nearer to women, expose themselves to them, and be altered by them: and for women to accept and admit men. That is the start – by bringing themselves together, men and women – revealing themselves each to the other, gaining great blind knowledge and suffering and joy, which it will take a big further lapse of civilisation to exploit and work out. Because the source of all life and knowledge is in man and woman, and the source of all living is in the interchange and the meeting and mingling of these two: man-life and woman-life, man-knowledge and woman-knowledge, man-being and woman-being. (Lawrence 2007: 406)

What Lawrence states here casts reflection on the Lawrentian philosophy of life, and this reciprocal life can be only experienced through green organic connection; that is, through both carnal and cerebral sex. It can be argued that Lawrence gives a voice to women, in particular, Connie in *Lady Chatterley's Lover*. For Lawrence, men and women are the primary sources of life; they are not seen as trenchant models. Commenting on women and men, Lawrence argues in his article "We Need One Another" that

> [a] woman is not a "model" anything. She is not even a distinct and definite personality. It is time we got rid of these fixed notions. A woman is a living fountain whose spray falls delicately around her, on all that come near. A woman is a strange soft vibration on the airi going forth unknown and unconscious, and seeking a vibration of response. – Or else she is a discordant, jarring, painful vibration, going forth and hurting everyone within range. And a man the same. A man as he lives and moves and has being, is a fountain of life – vibration,

> quivering and flowing towards some-one, something that will receive his outflow and send back an inflow, so that a circuit is completed, and there is a sort of peace. (2004: 299)

What is salient from this quotation is that Lawrence draws our attention to the fact that there is a reciprocal and equal sexual love between men and women, and women are not at all objects and commodities. The balance between men and women embedded within green nature, according to Lawrence, leads to both sexual and natural awakening. This philosophy of vital life exemplifies how Lawrence highlights sexual and social regeneration by re-establishing the lost connection with green nature in bodily and psychic senses.

Connie Chatterley, moreover, embodies the invocation of sexual love and the realization of connection with green nature in the text. As highlighted by Lawrence, the sexual and the natural are intertwined to construct an ecological self that is best manifested by Connie. In order to escape the suppressive atmosphere and confines at Wragby Manor, Connie visits Wragby Wood. In these visits, she finds her very self and her connection with nature and Mellors. For Connie, the wood is a kind of "sanctuary," "refuge" and the place of rebirth, and "let in the world" (Lawrence 1983: 42). Green Wood makes Connie realize her place within the world and feel her disconnection from green nature. Connie often goes to the wood after meeting Mellors:

> He threw one or two dry ones down, put his coat and waistcoat over them, and she had to lie down there under the boughs of the tree, like an animal, while he waited, standing there in his shirt and breeches, watching her with haunted eyes. [...] He too had bared the front part of his body and she felt his naked flesh against her as he came in to her. For a moment he was still inside her, turgid there and quivering. Then as he began to move, in the sudden helpless orgasm, there awoke in her new strange thrills rippling inside her. Rippling, rippling, rippling, like a flapping overlapping of soft flames, soft as feathers, running to points of brilliance, exquisite, exquisite and melting her all molten inside. [...] She lay unconscious of the wild little cries she uttered at last. [...] Whilst all her womb was open and soft, and softly clamouring, like a seaanenome under the tide, clamouring for him to come in again and make a fulfilment for her. [...] she lay there crying in unconscious inarticulate cries. The voice out of the uttermost night, the life! The man heard it beneath him with a kind of awe, as his life sprang out into her. (Lawrence 1983: 141-42)

This depiction demonstrates that a new human phenomenon is harmoniously reborn through sexual love within the natural world. As Lawrence remarks, "[i]t is in relationship to one another that they have their true individuality and their distinct being: in contact, not out of contact. This is sex, if you like. [...] In this and through this we become real individuals, without it, without the real contact, we remain more or less nonentities" (2004: 299). Connie and Mellors become the true individuals through this sexual love. This love is directly related to the re-connection with green nature. Lawrence, for example, writes in "A Propos": "Sex goes through the rhythm of the year, in man and woman, ceaselessly changing. […] Oh, what a catastrophe for man when he cuts himself off from the rhythm of the year, from his unison with the sun and the earth" (1983: 347-348). The premise of sexual love predicates on the re-establishment of the lost connection with nature. Therefore, it is obvious that Connie feels her new ecological identity when returning to Wragby Manor: "Another self was alive in her, burning molten and soft in her womb and bowels, and with this self she adored him. [...] In her womb and bowels she was flowing and alive now. [...] And so it did, as if her womb, that had always been shut, had opened and filled with new life, almost a burden, yet lovely" (Lawrence 1983: 143-44). She eradicates the image of "demi-vierge" through this eco-intimacy in the natural world, and her new self becomes "in some way an organic whole with all life" (Lawrence 1983: 37). By gaining phallic and blood consciousness through the connection, she becomes the emblem of Lawrence's notion "wholeness of life," a symbolic mixture of sexual love and nature.

Besides, a green modernist reading leads us to a discussion of Lawrence's use of nature and town as settings. The novel constructs a Cartesian binary between nature and industrialized town, the wood and the manor. Contemporary ecocriticism problematizes the trenchant binary between nature and culture. A green understanding of nature signifies a green place that exists beyond the human realm, and generates life as a holistic force. The understanding of green nature, as Levi Byrant explains it, "either seems to be that once there was an idyllic and harmonious nature that was then destroyed through the advent of humans, or that once nature and hominids lived in harmony only to have this harmony destroyed by the advent of modern science, technology, and capitalist economy"

(2013: 290). Such an ecological vision is grounded in the idea of nature as green, stable, pristine, and untouched, thus as separate from culture. F. R. Leavis' *Culture and Environment* and Leo Marx's *The Machine in the Garden* respectively argue a similar position, engendering a distinction between nature and technology as in Lawrence's understanding of nature. Interestingly enough, for Lawrence, humans are indeed part of green nature, and thereby there is no actual boundary between them. *Lady Chatterley's Lover*, as Buckley remarks, "appears to be a debate between two opposing but tired forces: the wood, with its center of vital and growing but vulnerable life, and Wragby Hall, the emblem of modern thought, industry, hopelessness, and mental friction" (1993: 37). Lawrence portrays the morbid atmosphere of industrialization as follows in the novel:

> In spite of May and a new greenness, the country was dismal. It was rather chilly, and there was smoke on the rain, and a certain sense of exhaust vapour in the air. [...]
>
> The car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, the black slate roofs glistening their sharp edges, the mud black with coal-dust, and pavements wet and black. It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. (Lawrence 1983:162-163)

This bleak picture reflects the repercussions of industrialization that has ruined the town Tevershall. The binary between nature and the pit is construed as such. Green nature and the pit directly affect the individualities of Clifford and Connie: "At first they fascinated Connie with a sort of horror; she felt she was living underground" (Lawrence 1983: 11). The pit as a dark environment becomes part of colliers' corporealities. It is illustrated that "people were as haggard, shapeless, and dreary as the countryside, and as unfriendly" (Lawrence 1983: 11). Nature as a setting plays an active role in shaping the identities of the colliers and Connie. As stated by Buckley, "[n]ature's renewal helps Connie to feel renewal because Lawrence believes that human beings need the qualities of natural growth around them to remind them of what is really important in life" (1993: 80). The same thing is not at all valid for the mining-workers in the pit. Also, the owners of property exert great impact over those who work in their coal-mining pits. As discussed before, Clifford exemplifies the crude, mechanical mind and cold will of industrialization, and the commodification of workers is shown in such statements of Clifford: "[T]hey are not men. They are animals you don't understand, and never could. Don't thrust your illusions on other people. The masses were always the same, and will always be the same" (Lawrence 1983:196). Class consciousness is clearly seen in the character of Clifford. Lawrence thus criticizes class conflict and material culture constructed by the urban aristocracy and the mechanized society: "Everything is to be sold and paid for now; and all the things you mention now, Wragby and Shipley sells them to the people, at a good profit. Everything is sold. You don't give one heartbeat of real sympathy. And besides, who has taken away from the people their natural life and manhood, and given them this industrial horror?" (Lawrence 1983: 195). Such predicament is also questioned by Leo Marx and Raymond Williams. Commenting on D. H. Lawrence's attitude towards industry, for example, Raymond Williams remarks that "[t]here is, first, the general condemnation of industrialism as an attitude of mind" (1960: 215). By means of the motifs related to industrialization, dehumanization, and denaturalization, Lawrence supports the condemnation of the industrialized society and mechanized humans in the text, which might make him an environmentally-oriented author.

What is at fault for Lawrence in the novel is that industrialization has dramatically ruined every place and humanized nature, thereby cutting human's connection with green nature. The novel displays how toxicity is everywhere, and everybody dies from the sulphureous atmosphere: "The air was soft and dead, as if all the world were slowly dying. Grey and clammy and silent, even from the shuffling of the collieries, for the pits were working short time, and today they were stopped altogether. The end of all things!" (Lawrence 1983: 67). Nature here is depicted as toxic and penurious, but nature and humans such as Connie can be rejuvenated by ecological intimacy in the novel. The bleak landscape is more related to the predicament that England confronts. Hence, the question of what will happen to England is interrogated throughout the novel: New England versus old England. Lawrence notes that "England my England! But which is my England?" (1983: 167). In fact, Lawrence yearns for the old England by pointing out that the wood stands for old England. As Lawrence contends in his article "Nottingham and the Mining Countryside,"

> [t]he real tragedy of England, as I see it, is the tragedy of ugliness. The country is so lovely: the man-made England is so vile [...] It was ugliness which betrayed the spirit of man, in the nineteenth century. The great crime which the moneyed classes and promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness: meanness and formless and ugly surroundings, ugly ideals, ugly religion, ugly hope, ugly love, ugly clothes, ugly furniture, ugly houses, ugly relationship between workers and employers. The human soul needs actual beauty even more than bread. (2004: 291-292)

Lawrence passes judgment on the ruined environment, society, and the predicament of ugly England as such. "Lawrence's accounts of the development of industrialism in the English Midlands," as Joan Resina puts it, "increasingly show his sense of doom of a culture which has expanded its mechanical tentacles" (1992: 173). Due to industrialization, Lawrence feels life's vitality and nature's vibrancy gradually drain away; green nature and humans in Britain collapse into a state of passive entities that become mechanized and disenchanted. The solution for this plight is that actual beauty and natural vitality may be gained through reciprocal sexual love in nature, and this makes England rejuvenated. Lawrence believes that "[i]f England is to be regenerated [...] then it will be by arising of a new blood-contact, a new touch, and a new marriage. It will be a phallic rather than a sexual regeneration" (Lawrence 1983: 352). This environmental and bodily consciousness thus is so significant that it enables England and humans to be able to be reborn from the industrial ashes like a phoenix.

Conclusion

What emerges from this ecocritical rumination is that D. H. Lawrence is one of the most significant green modernists who disrupt the fixed conventions and taboo issues. Lawrence is so idiosyncratic that he uses new narrative devices and themes such as sexual love and green nature so as to shatter and question old conventions. The function of the novel as a genre is stated in *Lady Chatterley's Lover* as follows: "[T]he novel, properly handled, can reveal the most secret places of life: for it is in the passional secret places of life. [...] [T]he novel, like gossip, can also excite spurious sympathies and recoils, mechanical and deadening to the psyche. The novel can glorify the most corrupt feelings, so long as they are conventionally 'pure'" (Lawrence 1983: 106). Obviously, Lawrence illustrates the "passional secret places of life;" that is, he exemplifies eco-intimacy and the re-connection with green nature in *Lady Chatterley's Lover*. In this way, the uprootedness of life and humanity might be solved according to Lawrence. Therefore, *Lady Chatterley's Lover* is an anti-anthropocentric novel, an environmentally-conscious one that undergirds an organic, green wholeness of life. The subjugation of green nature by the mechanized society and industrialism cuts all the ties with nature, and so humans lose touch with the very environment where they live. The fact that bodily natures, be them human or more-than-human, are implicated within one another makes humans realize their place in the universe. As Lawrence concedes, we "must plant ourselves again in the universe" (1983: 354). In doing so, one can gain the consciousness of sexual and natural awakening.

D. H. Lawrence also shows that the powerful narrative can alter the deep-rooted prejudices about sexual love and intimacy. Lawrence insists that sexual love is not at all dirty, and people make it dirty. He criticizes hypocritical people who make every dirty thing and then "[t]hey have as great a hate and contempt of sex as the greyest Puritan, and when an appeal is made to them, they are always on the side of the angels" (2004: 242). Highlighting this problem, Elizabeth Bowen also remarks that "[o]riginally, the prophetic side of him [Lawrence] was perhaps ignored; the stress was all on the 'doctrine,' the salvationism, with its exciting and shocking (literally) accent on sex" (1992: 386). Lawrence favors bodily intimacy and natures in the novel. It is noteworthy that *Lady Chatterley's Lover* is "a more perfect expression of his mystical attitude towards the flesh than any other book he wrote" (Nin 1964: 37). In this regard, Lawrence's vision and his more general views on how the dehumanization and mechanization of modernity in Western culture lead to the disconnection with sexual intimacy and green nature are precipitated by *Lady Chatterley's Lover*. Lawrence's green modernism can be seen as working in the sense that his green vision signifies another world, the world of the green god Pan, where every body is intrinsically interconnected with green nature that is vital, vibrant, organic, and actual, and where social regeneration takes place through eco-intimacy.

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