

An Ecocritical Reading of D.H. Lawrence's *The Rainbow*

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Received: May 23 2013

Accepted: June 12 2013

ABSTRACT

This paper aims to investigate, through the analysis of *The Rainbow*, whether D.H. Lawrence shows in his work any ecological inclination or sensitivity and, if so, what impacts environmental changes leave on his characters' nature and way of life.

By the advent of twentieth century, environmental crisis haunted the imagination of literary artists. So, an interdisciplinary school emerged, named Ecocriticism, to survey the impact of Industrialism on imagination. Lawrence is raised in a coal miner family and deals with the impact of environmental issues on the lives and consciousness of his characters. He has been under the influence of anti-utilitarian philosophers who are touchstones in the philosophical ramifications of Ecocritics. In our analysis the changes in three generations of the Brangwen family have been demonstrated and the contrast between the city life and country life has been highlighted to see how the changes of natural surrounding affects Brangwens' relationships with themselves as well as their families and environments. The responses of the characters to major issues such as marriage, love and religion have been analyzed too. In *The Rainbow* Lawrence contrasts the condition of man in two different habitats, the rural and the urban, to reveal the impacts of each environment on the characters' consciousness. His protagonist, Ursula, finally disentangles herself from culture and social groups to nature and isolation, to reunite Brangwens' lost connections with their natural roots. So, Lawrence in *The Rainbow* shows a writer who has a deep ecological philosophy.

KEYWORDS: Ecocriticism, ecofeminism, D.H. Lawrence, *The Rainbow*.

1. INTRODUCTION

1.1. Ecocriticism

The time when man was able to live in harmony with nature has past. Pastoral is no longer believable for modern man, who has been cut off from his natural roots. Industry has contaminated the whole environment, and in such a situation, literary men feel the responsibility to lament the lost innocence of nature. In this way Ecocriticism is born to study the role of nature in literature.

Ecocritics are literary professionals as well as environmental fans. One of the implicit goals of this approach is to regenerate professional dignity for what Glotfelty calls the "undervalued genre of nature writing" (1995, p. xxxi). Lawrence Buell defines Ecocriticism as "study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis" (1995, p. 430). Greg Garrard, states: "*Ecocriticism* explores the ways in which we imagine and portray the relationship between humans and the environment in all areas of cultural production" (2004, p. 2). The word itself is a combination of the Eco, which is taken from Ecology, and criticism, so, like Chaos Theory; it is one of the schools of criticism which combines humanism and science. Ecocriticism is one of the ways in which man tries to fight for the world in which he lives.

Ecocriticism is very young. Actually, it is not a unified school with strict boundaries. It is an area of diverse disciplines. Many critics emphasize the interdisciplinary nature of the enquiry. Ecocriticism has borrowed methodologies and theoretically-informed approaches liberally from other fields of study. As a result, scholars are still engaged in defining its scope and aim. Ecocritics try to do away with mankind's anthropocentric attitudes of nature, and to implant biocentric attitudes instead. Because of its master-slave relationship, Ecocriticism has many similarities with Postcolonial studies and Feminism. Ecocritics try to put their ideas into actions in their professional lives. Even they try to be activists in political and social movements.

1.2. *The Rainbow*

There are two trends in Ecocriticism: The first is the one in which the growing literature affected by the contemporary environmental crisis is a matter of concern. The second trend is rereading the established literary canon based on ecocritical principles, like the present essay.

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The Rainbow is the story of three generations of Brangwens who are, in their first generation, farmers living on the Marsh Farm, but later on, in their last generation, become industrialists, engineers, craftsmen, and colliery managers living in towns and cities. In the first generation the main characters are Tom Brangwen, Lydia Lensky and their children. Tom is the prototype of “fresh, blond, slow-speaking” Brangwens. After finishing school, Tom comes back home, “happy to smell the land again”. His mother dies and he remains alone. Tom falls in love and marries Lydia Lensky. They have two sons, Tom, who goes to live in town, and Alfred who succeeds to the farm. However, the one who continues the next generation of the Brangwens is Anna Lensky, who marries William Brangwen. The story of Lydia and Tom ends with a flood that not only, does kill Tom, but also, declares the separation of Brangwens from their land and ‘blood intimacy’. The atmosphere of the Marsh in the farming generation is one in which man and nature live in harmony. But by the advent of Industrialism, discord and dirt encompasses the Marsh. It seems that industry is the cause of nature’s rage that results in the flood which kills Tom. Ursula is the subject of the third generation of Brangwens. She hates her mother’s being a child producing machine, which is one of the ideas focused in Ecocriticism, that is the unchecked growth of population, which necessitates new means of plundering earth’s resources. Ursula becomes a stranger at home, so she tries to become a teacher. But when she is bored with teaching, she goes back to university. She falls in love with Anton Skrebensky who is an army engineer, who is going to be an officer in India. He proposes to Ursula to be his wife there. Ursula accepts and they become engaged, but some intense physical and mental encounters between them cause their separation. Very soon, Anton goes abroad. Ursula becomes pregnant. Out of despair she writes a letter to Anton asking him to accept her as a wife, but having received no answer, she walks to the neighborhood woods, where she encounters a group of wild horses that nearly override and kill her. However she can save her life by passing a fence, but the struggle aborts her child. At the end of the story Ursula has a vision of a rainbow which has been symbolically interpreted by many readers.

2. DISCUSSION

2.1.Industrialism and nature

The Rainbow portrays the 19th century’s rapid development in industrial production. After the Middle Ages, the concept of nature changed, and later on, with the advent of ideologies like humanism and secularism, some binary oppositions like natural / artificial, nature/culture, country/town, agrarian society/ industrial society appeared. The result became utilitarianism, in which nature is considered just as a fresh resource to feed the industrial machine. The Industrial Revolution supports and strengthens the anthropocentric worldview. In fact, before The Industrial Revolution, nature was a source of mystery that aroused unknown fears. But, after The Industrial Revolution nature became tamed by technology. In such a situation, writers, like Lawrence, began to lament the lost serenity of the countryside under the cruel hand of industry, and to reveal in their novels the horrible condition of the victims of the Industrial Machine.

In most of his novels, Lawrence’s childhood memories of his surrounding coal mining area and his coal miner father are somehow reflected in the background, even when they are not focused as thematic subjects. In *The Rainbow* these issues are among those structural building materials which are brought to surface to show some of the causes of the alienation of the modern man, from nature, other human beings, and himself; and his consequential entity as a lost creature in the vast universe, like a rootless shrub, who cannot fix in one stable place or profession. As we see, the first generation of Brangwens lived in harmony with nature, and lived such a tranquil life, that this serenity can be felt by any reader of the novel. There is a union between men, women and beasts of nature, which is a part of cosmic union between earth and sky that have not been destroyed by the hand of industry yet. However, pastoral peace rapidly gives way to catastrophic destruction. In the ensuing paragraphs, every element of the rural idyll is torn apart by some agent of change. There are scenes in which the pastoral peace of the Marsh is interrupted by the whistle of the locomotives or the sound of collieries. It is the time when the burgeoning coal mining town of Wiggiston is going to be built. So, in *The Rainbow* one of the major themes is the immanent effects of industrialism like the railroads, the bans on the rivers, and especially coal mines, as ominous threats for nature and mankind. In fact, there are many scenes in which the destructive effects of industry and modern ways of life on the lives of Brangwens are evident. In the first generation, at the beginning of the novel, we become aware that the Marsh farm is located alongside a river, which is banned to supply enough water for more lands. This embankment becomes the cause of the flood that takes Tom Brangwen’s life. Besides, a railroad is set up alongside the river to help the colliers deliver their coal, the system that its creaking sound has disturbed the equanimity of the surrounding area. Also, one of the outstanding ecocritical scenes in the novel is the one in which the powder of the collieries spreads in the air while the blackened colliers are going home. And the description of the living area of Ursula’s uncle, the colliery manager at Wiggiston, is very impressive. Ursula and Inger, become aware of the living condition of

colliers who die like animals without being paid a human's deserved attention. In fact, the second and especially third generations of the Brangwens represent the ugliness of the collieries. It is as if an entire generation has forgotten all but wealth, in the name of Nationalism and Industrialism. *The Rainbow* reminds the readers that, in a little over a century, the wild land has been transformed into the most highly industrialized landscapes ever seen. In the scene that Ursula has gone to his uncle's house, where his uncle talks about the lives of the worker of the coal mines, we see a society whose most outstanding feature is its waste of people's lives in mines. In this scene the author depicts a society that has fouled its own nest. During the discussion between Ursula, Tom, and Inger we become aware that in Wiggiston the death of men and the rapid remarriage of their wives is a common matter. For women no man is different from another one, because "the pits take the life sap out of them all", and usually there remains nothing left for their women. In Wiggiston humans do not matter, what matters is the pits.

In fact, by bringing passages describing the serenity and the beauty of life on the marsh farm, and also describing the encroaching grasp of industry, the story constructs an image of a heaven in ruins by the ugly hand of burgeoning Materialism which is enriching the farmers materially, but simultaneously, changing them from independent farmers at ease with land to tradesmen inclined and dependent on cities and coal mines. As it is told in the story, when there was no town and tradesmen, the farmer's income was low, but enough. Now by the advent of industry the race for gaining more and more material possession has begun.

2.2. Religion, Culture, Nature, and Pantheism

What human beings do with their environment is based on the way they think of their relationship with it. This thinking is a part of their culture. Many Ecocritics believe that, this culture has been seasoned with an anthropocentric worldview, which is a result of scripted religions. Ecocritics claim that the teachings of Judo-Christian religions have given human beings immense authority on the earth. It can be easily inferred from those religious doctrines that preach: Man is the center of the universe and He is the noblest creature and the king of the earth. Ecocritics speculate that the anthropocentric stories of Genesis in the Bible persuade people to regard themselves superior and other creatures as inferior. Under the light of these arguments, it can be inferred that religion is one of the root causes of the anthropocentric worldview which is destroying nature. Ecocritics believe that before the appearance of religion, every natural object was believed to have a guardian spirit and man had to respect them. For example, nobody was allowed to kill an animal, cut a tree, or dry a spring without taking permission of its guardian spirit. But by the advent of Judo-Christian religions man's unlimited exploitation of nature became rampant and executed. Christopher Manes in *Nature and Silence* states that "the introduction of two powerful institutional technologies: literacy and Christian exegesis has put the animism of nature in chains" (qtd. in Glotfelty and Fromm 18). He contends that if we are to reanimate the nature we should learn a new language which is the language of all creatures like what Thoreau tried to learn from nature.

As a whole, it cannot be denied that some Ecocritics charge religion for its contribution to nature's destruction, and though, this is a fact that Uni-God religions, like Judaism, Christianity, and Islam, give the highest position to mankind, and reveal that all the other beings are subjugated to him, this is just half of the story. The other half is that, the story can also be read in terms of man's responsibility for nature. In this reading, people as intelligent beings should assume responsibility for protecting and taking care of other creatures in the name of God, as all the creatures are also the creations of God: "Man is not the lord of beings. Man is the shepherd of Being" (Heidegger, 1977, p.237).

Another important religious movement which is one of the areas of study for Ecocritics is Pantheism or Nature religion. Pantheists believe that the doctrines of the orthodox Christianity interfered with the personal relationship between a person and God. Pantheists believe that God exists within each creature. They believe in the immanence of God in the world, and this is another movement by which Ecocritics try to reunite man with his lost natural roots. There are, of course, many other fields that examine religion and nature and the positive or negative effects of religion on nature, and the debate still goes on.

In *The Rainbow* the idea of orthodox religion is not dealt with seriously for those who can live in harmony with nature. For them, religion is God's immanent presence in the surrounding world. The idea is not developed as Pantheism in this story, although Lawrence develops it in many of his later stories like *St. Mawr*, but in *The Rainbow*, Lawrence just clearly implies that his protagonists cannot find their God through formal religion; instead they are searching to find God in nature. Besides, characters that cannot imagine a god out of the boundaries of the church are not developing characters in the story. Even the steadfast belief in orthodox religion is delineated as one of the major causes of discord in men-women relationship. According to Lawrence's own last essays and articles, the writer lost his Christian faith in his early twenties. In *The Rainbow* Ursula Brangwen echoes Lawrence's own position, when she believes in the college's physics teacher who tells her that life consists in a complex of physical and chemical activities to which there is no need to attribute any special mystery. Lawrence felt that many Christian doctrines were fatally

undermined by science, and he found no way of reconciling the idea of a benevolent deity with the indiscriminate allocation of suffering in the world; but rejecting the dogmas of the church was easier than getting rid of a religious temperament and the belief that there were powers in the universe not indifferent to human life.

Brangwens shrank from applying their religion to their own immediate actions. They wanted the sense of the eternal and immortal, not a list of rules for everyday conduct. So, they were always outside of the ordinary churchgoing neighbors. Also, in *The Rainbow* the idea of religion is used to show the way that religion has let the man multiply his race to plunder the resources of the earth more and more based on what Ecocritics consider as, the justification of religion in the matter of man's misuse of nature.

When Lawrence portrays the condition of the vicar and the way he and his family feel superior over the commons of the first Brangwens, he is implying that, this state is not held by originality of religion, but is only a matter of knowledge. His comparison between the condition of vicar and the people is quite purposeful: "As Brangwen had power over the cattle so the vicar (of the nearby church) had power over her husband (Lydia's). What was it in the vicar that raised him above the common men as man is raised above the beast? His soul was master of the other man's. And why? She (Lydia) decided it was a question of knowledge." (*The Rainbow*, p. 6)

Also, during Anna's childhood the story tells us that for Brangwens, who are living in harmony with nature, religion could be just found in the wilderness, as natural religion, not in the church, as orthodox religion: "The religion which had been another world for her (Anna), a glorious sort of play-world, where she lived,...and (orthodox religion) became a tale, a myth, an illusion, which, however much one might assert it to be true an historical fact, one knew was not true" (ibid 220). So, not only is religion out of the boundaries of church and Christian dogmas for those who live more in harmony with nature, but also for the new modern generation who are no longer farmers, who even have jobs related to church, faith is out of church. Although Lawrence does not provide a natural religion or Pantheism in this novel, a strong anti-orthodox tendency is present among the ideas put in the mouth of his protagonists.

2.3. Philosophy and nature

beliefs which are themselves the results of Humanism and Secularism, that resulted in The Industrial Revolution. The motto that man is able to be the pillar of the world, and the Scientific Revolution are results of Renaissance. The emerging self-reliance and the science exerted mostly negative influences on the world and human beings. One of the ideas that emerged out of Renaissance philosophy was the binary opposition of nature/culture in which artificiality was a sign of culture, while everything natural was a sign of untamed barbarity. This kind of philosophy had a profound effect on people's lives. Many people tried to appreciate artificiality to the extent that, during renaissance, they even built their houses in the form of their initial family names. In fact during this period the meaning of the word natural gave up its previous pastoral prestige for the sake of artificial or cultural. Many of such ideas can be seen in the literary works of this period. It was renaissance philosophy that strengthened the idea that the proper study of man is man, so the ideal concern of man's knowledge became human nature to the extent that in this period the idea of nature in arts and literature became human nature not the outside nature. Thus, besides religion, philosophy strengthened the anthropocentric worldview by overtly encouraging human beings to gain control and dominion over nature, which has eventually led the universe to the current environmental crisis.

After Renaissance, René Descartes (1596–1650) proposed an influential account of the difference between mind and body. He separated mind and body, and denied to animals not only the faculty of reason, but the whole range of feelings and sensations that he had associated with thought. As a result, he saw animals as radically different from, and inferior to, humans. They were bodies without minds, effectively machines.

One of the influential philosophers whose thoughts are in line with ecocritical movement is Martin Heidegger, who distinguishes The main doctrines of western civilization are derived from philosophy, and philosophy itself is mainly affected by Renaissance between the ultra-physicalbeing of the things and their corporeal being. "Martin Heidegger had blamed Socratic philosophy for constructing a rational subject that approaches the natural world as an object that serves a purely utilitarian purpose, a process that culminates (or reaches a disturbing nadir) in the Cartesian split" (Borlik, 2011, p.9). So, Ecocritics try to condemn mechanical philosophies like those of Bacon and Descartes, and instead try to expand the philosophies of those like Ruskin and Heidegger.

According to Frank Glover Smith's *D. H. Lawrence*, "Lawrence felt only antipathy for Freudian concepts, and psychoanalysis, fashioned as they were by repressive forms of modern civilization" (1971, p.22). Lawrence has been affected by the philosophy of Martin Heidegger and Nietzsche, who are two of the outstanding touchstone philosophers for Ecocritics. Their ideas have affected the school of Transcendentalism, which opposes the Materialism of the modern society. This movement believes that man is pure by nature and for his contamination the society should be blamed. Lawrence tries to show that a man is 'a god in ruins' by delineating the process in which most of his characters first follow their romantic ideals, and then, become more degenerate as they grow up. As a

consequence they separate from nature, and become corrupted by culture. This is one of the Words worthian maxims too, that children are in perfect harmony with nature, but as they grow up their separation is caused by urbanization. This is very clearly demonstrated in Brangwens. In *The Rainbow* man is pure by nature, but as he is cut off from his land and is put in urban industrial circles he becomes contaminated. In *The Rainbow* Lawrence skillfully brings side by side many scenes in which the purity of natural scenes is juxtaposed with the ugliness of collieries. This is one of the techniques used by Ecocritics to foreground the contamination of man and nature by Industrialism and civilization, and by doing so; they try to create in the readers a kind of longing for Primitivism.

Furthermore, as was noted in the introduction, Lawrence wrote 'The Study of Thomas Hardy' just before undertaking an extensive rewriting of *The Rainbow*; he seems to have used the essay to work through important aspects of his philosophy. *The Rainbow* focuses on the nonhuman background to a degree that is unparalleled even in Hardy. The setting of the Marsh Farm, is devoted entirely to the face of the marsh, and it is only subsequently that 'humanity appears upon the scene'. The individual characters thus materialize out of the setting.

So, throughout *The Rainbow* we can see the effect of the ecocritically accepted philosophers like Heidegger, who defended the nonhuman side of nature, on D. H. Lawrence, who tries to portray the condition of modern man who has forgotten everything except his own whims.

2.4. Ecofemenism

Ecofemenism is one of the main sub-branches of Ecocriticism that tries to find similarities between the oppressed condition of women and the environment. They also try to prove that women are more in harmony with their environment both physically and spiritually. So, they state that, if we want to avoid the destruction of the world we should release women as well as nature from the cruel suppression of oppressors.

The Rainbow in the first generation of Brangwens does not focus on women characters as much as the second and third generations, even women are represented as the Eves who are going to shatter the serenity of men's heaven for the knowledge of the unknown. In this part of the story, after the deliberation of the heaven-like atmosphere of the marsh, the preparation for the forthcoming disaster starts: "It was enough for the men" (5), "But the woman wanted another form of life than this, something that was not blood-intimacy" (ibid5). But, in the following generation of Brangwens, the story's focal characters are women, especially in the resolution of the novel where we have Ursula who is brought back to the organic awareness of the first generation of male characters, even in a higher level of consciousness that seems more impressive. And it is due to the fact that Ursula is educated and experienced in the matter of separation of mankind from nature to cities and his/her return to it. Dolores LaChapelle's ecocritical study *Future Primitive* links Lawrence's ecological vision to his hope for reconfigured and revitalized sexual relation, arguing that, ties between Ursula's new 'awareness of the greater whole of nature' and her discovery of her 'deepest sexual nature' show us how "a fulfilling human society could be built in harmony with the greater cosmos" (1996, p.48).

Thus, although, in the first generation of the Brangwens what we see is the men's world, physical and harsh, as life on the Marsh Farm is where men are satisfied with their Eden-like state of being, while women, like Eve, are expectant for the unknown, but, as we proceed to the second and third generation of Brangwens, life becomes more subtle and intellectual, so it is the time for women like Anna, and specially Ursula, to become the dominant characters of the story. So, when Anna is quarrelling with Will, about his engraving, she sneers at the Eve, saying, "She is like a little marionette. Why is she so small? You've made Adam as big as God, and Eve like a doll. It is impudence to say that Woman was made out of Man's body when every man is born of woman. What impudence men have what arrogance?" (Lawrence, *The Rainbow*, 1995, p.137). In fact in the last generation of the Brangwen it is a woman, who is speculating on the faith of modern man who has lost his roots in the world of commerce and materialism. Ursula is the one who has an epiphany in the botany class that shows her preparation to reconnect the lost chain of Brangwens with nature again. Like Lawrence, for Ursula the most important subject of study becomes botany by which she can feel the harmony of man and nature.

2.5. Apocalyptic expectations

By the appearance of Uni-God Religions, the teachings of holy books introduced the coming of a millennium in which an apocalypse occurs and after that, there comes a time when a Utopia is formed in which men live until doomsday. In Europe many writers responded to such expectations. Such a theme reaches its peak during the beginning of the Romantic period, when many writers misrepresent Napoleon as a leader of a burgeoning millennial movement, but his becoming a dictator astonishes the European writers. However, the apocalyptic expectations do not vanish, instead they change form from a religious apocalypse, which is believed to happen by God's will, because of man's disobedience in the province of God, to a secular apocalypse that happens by the rage of nature, because of man's misuse of nature. It is a recurrent motif in literature where sudden natural disasters reappear in the

forthcoming works of literature like the flood in *The Rainbow*, which is a result of the rage of nature retaliating the abuses of Industrialism. In the work of D.H. Lawrence we find a congruence of environmental themes and apocalyptic rhetoric. Hence his writing has exercised a particular fascination over deep ecologists such as Del Ivan Janik, who claims that: "Lawrence saw man as part of an organic universe, living best by acknowledging its wonder and rejecting the temptation to force his will upon it. In this sense he stands at the beginning of the modern post-humanist tradition and of the literature of environmental consciousness". (Janik, 1995, p. 107)

In *The Rainbow* such apocalypse happens as a flood which kills Tom Brangwen, when the ban on the river breaks, so, the whole marsh is inundated. At this point of the story Marsh Farm becomes a world of itself, which is raged by the god of nature. But what is the cause of this rage? The answer is clear: the embankment, the railroad, the collieries, and as a whole the modern man's abuse of nature. But the rapid pace of industry, that is the cause of nature's rage, is not felt by Brangwens, who have been accustomed to the slow pace of farming life, so, the source of this rage is still unknown for them: "Yet Fred went about obstinate, his heart fixed. He could never forgive the Unknown this murder of his father" (*The Rainbow*, p. 197). Even, in their negligence, they themselves become a part of the cause in the following generations.

2.6. Men-Women Relationship

One of the major themes of *The Rainbow* is the relationship between men and women. This is also one of the concerns of Ecocriticism. Ecocritics try to analyze the way that man's separation from nature has separated him from other kinds of his species, and especially the way that Industrialism and Consumerism have broken the ex-natural intimacy between opposite sexes. In *The Rainbow* such a contrast is quite evident, comparing the relationship of men and women of the first generation, living in harmony with nature, with the relationship of men and women of the last generation. So, between Alfred the first and his wife we see an intimate relationship. Like Tom and Lydia, they have learnt to live their separate lives, as well as their married ones, so they are farmers who live in harmony with nature, their own separate beings, as well as, their spouses. Even between Tom and Lydia the situation is better; in this generation, the powerful state of men has lessened, consequently, a kind of equality between them is created, that results in Lawrence's blood intimate relationship. But, here, in addition to the strong sexual absorption, the element of honor is added to their relationship. Besides, their harmony is not merely physical and earthly. It seems that even God is teeming with them to complete their conjugal bliss. Their relationship is still that of the sexual union of blood intimacy, which is a result of the universal union that existed before industrialism. Between them there is no question of values based on material gain. Tom and Lydia are the last generation of the Brangwens who live in harmony with nature on the Marsh farm. Like any couple, they have their quarrels at the beginning, before learning to let each other have both a separate individuality as well as shared life of a couple. But, after giving birth to their first child, the struggle between them is resolved and Anna finds the opportunity to create a new, independent life. Consequently, when she is a youngster she feels warm and safe at home.

But between Anna and William the governing situation is the struggle of wills and the clash of souls. At last Anna is triumphant. And Will remains a defeated creature, who is not able to find happiness and harmony at home, so he tries to find his satisfaction outside. Lawrence declares the cause of the lost harmony of this generation in Industrialism, which separates man from his land, and results in his separation from other men. Anna and William are the couple after whom the blood intimacy of the Brangwens is demolished. Will is the first Brangwen who has exchanged land for craft and study. They are the couple who feel the boring, recurrent, day to day life of the modern men for the first time. Their only relaxed times are the ones in which they become alone and can go back to nature for a short period of time. Although on the first days of marriage the outside world does not matter to them, but, the story reveals that even such ability is just the last remnant of the previous generation's blood intimacy. They are not going to pass it to their next generation of modern Brangwens, they no longer feel the pulse of their ancestors land, and they are the ones who break the statue of Adam and Eve, which symbolically indicates the separation of Brangwens from their Eden. Later on, the war of strength, which is portrayed by the repeated image of a hawk, results in scenes like Anna's nude dance in front of the fire, in which she separates herself from her husband forever.

In Anna and William's family, which has lost its connection with the earth, the same thing that happened to Anna, happens to Ursula, who, like Anna's childhood, becomes estranged from her mother and emotionally connected to her father, William. But here, the tension between Anna and William, who are lost and rootless creatures, is not resolved. So, Ursula is never freed to be able to grow as an independent creature, and the result becomes her inclinations toward lesbianism, and lack of ability to develop a healthy relationship with her future husband, Anton Skrebensky, causing her loneliness at the end of the story.

Finally, in the last generation of Brangwens, we witness Anton and Ursula's separation, after their lovemaking scenes, which are more like battles of will instead of mixing of wills. In the scenes of their love making, they are both trying to nullify the other partner to enjoy more. For Anton, lovemaking always ends in bitterness, and

for Ursula, it is always a matter of satisfying her mastery over him. She is sometimes even afraid of herself after their battles, “to lay hold of him and tear him and make him into nothing. He always waits there beside her like a shadow which she wanted to dissipate, destroy as the moonlight destroys darkness.” Beside Ursula’s sense of mastery, we become aware that Anton only thinks that if he only has to “net her, capture her, and hold her down”. Ursula’s triumphs at last wipe his character away “She had triumphed: he was not anymore.” As we see married life is also affected by man’s separation from nature, the more one becomes estranged from his primitive natural roots, the more he becomes estranged from his fellow species, and what remains is a lost creature in the hands of modernity.

2.7. Pastoral, Post-Pastoral, and Ecocriticism

During the years that practitioners of Ecocriticism were not united as a unified school of criticism, many of their works were labeled as Modern Pastoralism or New Pastoralism as a derogatory term to lessen the seriousness of this new movement. So, Ecocritics tried to make a new definition for pastoral, which resulted in the definition of the term post-pastoral by Greg Garrard. It means those ecocritical works of art, which not only try to reveal the beauties and benefits of a life in harmony with nature, but also reveal the hardship and the struggle of it. In fact, there is a fundamental difference between pastoral and ecocritical works of art. The difference lies in the anthropocentric worldview which is the base of pastoral works. In pastoral the intellectual man needs the primitive nature to recreate in it, in a way that nature plays the role of an object under man’s service. But Ecocriticism tries to release nature from the destructive power of man. In pastoral the leading anthropocentric view is the assumption that society is complex, sophisticated, and interesting while nature is simple, dull, and uninteresting.

Ecocritics believe that the simple meaning of the word pastoral distorts the real meaning of the word in ecocritical terms. So, they believe that either the meaning of the word pastoral should not be mistaken for ecocritical literary works, or there should be a redefinition for the genre of pastoral. Lawrence Buell, the prominent writer of *Environmental Imagination*, believes that although pastoral has become a suspect genre in the realm of Ecocriticism and new ways of writing in such a genre is necessary for Ecocritics, the theme of retreat and return which is taken from this genre is inevitably present in most of the books on nature. He states: “As this ecocentric repossession of pastoral has gathered force, its center of energy has begun to shift from representation of nature as a theater for human events to representation in the sense of advocacy of nature as a presence for its own sake. (Buell, 1995, p. 52)

Terry Gifford in his book *Pastoral the New critical Idiom* coins post-pastoral which he defines as a new standard for a pastoral work which is accepted by Ecocritics. He enumerated and elaborates six qualities which can be found in accepted post-pastoral works of art. He believes that one or all of these qualities can be found in both prose and verse literary works of post-pastoral writers. He does not draw water tight boundaries between pastoral and post-pastoral works by stating that: “Some writers are capable of writing, at different times, pastoral, and post-pastoral texts” (1999, p.163).

Lawrence is the one who not only paints the beauties of nature in *The Rainbow*, but also reveals the hardship of the Brangwens on the Marsh Farm, and also, tries to reveal the destructive effects of urbanization on men’s lives. So, here attempts will be made to find the evidence of some or all of the six qualities of Greg Garrard’s post-pastoral works of art to judge Lawrence’s novel from an ecocritical standpoint.

The first is “awe in attention to the natural world, a deep sense of the immanence in all natural things, positioning of the self towards nature” (ibid 163). This is what happens in the first generation of Brangwens who feel the presence of nature by all their senses, and this helps them to align their lives with nature. Also the awe in attention to the natural world is created through Lawrence’s minute description of the natural world. The second is “the recognition of a creative-destructive universe equally in balance in a continuous momentum of birth and death, death and rebirth, growth and decay, ecstasy and dissolution” (ibid 163). According to Garrard himself, the most penetrating explorations of the cycles and tensions of the dynamics of the creative-destructive universe are to be found in the work of William Blake, D. H. Lawrence and Ted Hughes. This quality is very outstanding in *The Rainbow*, where three cycles of Brangwens are delineated. Also this maxim is evident in many scenes like the one in which Tom, the colliery manager has a debate with Ursula and Inger about the life cycle of colliers; or when we read about the morning after the flood, or when we see a new fresh morning after the destructive rage of the nature. The third is, “what is happening in us is paralleled in external nature, that the inner is also the workings of the outer, that our inner human nature can be understood in relation to external nature” (ibid 169). In *The Rainbow* such a quality can be seen by the way that Brangwens’ environment affects their temperaments. In the first generation of farmers the serenity of the Marsh farm has created the blood intimacy, in which men live in harmony with nature and each other. But, what happens to the next generations? The city life has infected them by conflict and anxiety. A subcategory of the third quality is the statement that “female experience tends to link the inner and the outer more

than male experience is allowed" (ibid171). This maxim is quite relevant in *The Rainbow*, where we see that the one who is going to reunite the disjointed line of Brangwens to their natural roots is a woman, Ursula, not a man. We should also take note of the fact that in the first generation women are more conscious about the changes brought by industrialism. It begins by their expectation for the unknown. The fourth maxim is "to convey awareness of both nature as culture and of culture as nature" (ibid174). Brangwen's environment, in each generation, creates their culture and such a culture in each generation demands a particular interaction with nature for them. In Ecocriticism, an important assumption is the fact that environment creates the character, so that the study of the environment with which a character interacts will reveal much about the character. One of the approaches that can help a better understanding of the woven themes in *The Rainbow* is to examine how social systems change as rural agrarian life evolves toward urban industry. "As land is traded, people are degraded, moved to and from regions as mere chattel in an invidious property system" (Dixon 81). The fifth quality of post-pastoral is "that with consciousness comes conscience; it is our consciousness which gives us our conscience, our ability to take responsibility for our behavior towards the other species of the plain and towards the plain itself" (ibid 176). This quality can be seen in Tom of the first generation and Ursula of the last generation of Brangwen. They are the characters who have known themselves and such a consciousness let them have such conscience that help them be aware of their environments in which other than human creatures are present, too. The sixth element of post-pastoral writing is "the Eco feminists' realization that the exploitation of the planet is of the same mindset as the exploitation of women and minorities" (ibid 177). This quality can be seen in Wiggiston, where the story tells us that the consequence of man's misuse of nature results in such an ugly, coal mining city, where one can witness the colliery owner's misuse of colliers, and respectively, the miners' misuse of their women. The separation of man from nature has caused man to become a plunderer of natural resources, and ironically made him the victim of his own greed. So, based on what we see in *The Rainbow*, Lawrence is among those writers who can write simultaneously pastoral, and post pastoral.

3. CONCLUSION

The destiny of Brangwens, moving from Marsh Farm to cities, is like exile from Eden. In the first generation men are in a state of blood intimacy, but their women are in search of life in the city to satisfy their curiosity for a broader knowledge of the unknown. In the second generation the burgeoning signs of modernity become the cause of despair in Anna and Will's life and result in their exile from the serenity of Marsh Farm. Will Brangwen welcomes a vision of 'cities and industries and civilization', 'leaving only the bare earth with plants growing and waters running' (*The Rainbow* 152). Finally, Lawrence reveals the idea of Brangwens being aware of what has happened to them in the third generation, when Ursula Brangwen experiences an epiphany in a cellular biology class.

Lawrence's unique position is evident from the first chapter of *The Rainbow*, which provides a pastoral depiction of the generations of Brangwen farmers in the valley of the river Erewash. As we see, for these people nature was conceived primarily as a symbolic system through which God speaks to man. Like fable, Lawrence, at first, presents us with a picture of essential changelessness, which human activity scarcely disturbs. But, for their last generations, as it is stated by Glotfelty and Fromm: "Nature has shifted from an animistic to a symbolic presence and from a voluble subject to mute one" (xxvii). Here peasant men of the first generation have changed to craftsmen.

Finally, the lines that express the rainbow foreshadow the approach of a change in Ursula's life. The rainbow seems to engender a process of self-transformation, a deep desire for the reunification of the Brangwens with their lost natural roots. The desire to be as steadfast as the rainbow is obviously a consequence of her willingness to get away from bitterness of modern time. This is not because of any illusory or escapist tendency, but because she anticipates a realm of existence that surpasses the alienation of the modern industrial man.

On the whole to decide on the merits of *The Rainbow* as an ecocritical work of art that tries to show how humankind changes when he is detached from nature, it is enough to compare the last paragraphs of the novel with the one at the beginning in which the condition of marsh farmers is described.

Acknowledgment

The authors declare that they have no conflicts of interest in the research.

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