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Praxis

**A Peer-Reviewed Journal of
The Department of English
University of Rajshahi**

Editor

Dr. Md. Sakhawat Hossain

Associate Editors

Dr. Mahbuba Hasina

Dr. Md. Alamgir Hossain

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Editorial Preface

Praxis: Journal of the Department of English, University of Rajshahi is committed to maintaining rigorous academic and ethical standards in the publication of scholarly research in the English language, linguistics, and literature. As a double-blind peer-reviewed journal, *Praxis* ensures that all submitted manuscripts undergo an impartial and thorough evaluation process, safeguarding both academic integrity and intellectual merit.

The journal adheres strictly to a policy of originality. Submissions are unpublished and not be under consideration for publication elsewhere. Any form of plagiarism, including self-plagiarism, is considered a serious breach of academic ethics and results in immediate rejection. Authors are responsible for ensuring the authenticity of their work and for properly acknowledging all sources in accordance with recognized citation standards.

To maintain disciplinary coherence while encouraging intellectual diversity, *Praxis* accepts contributions primarily within the fields of English studies, linguistics and English Language Teaching. Interdisciplinary work is welcomed, provided it demonstrates a clear and substantive engagement with these core areas. All manuscripts are written in English and follow either the MLA (9th edition) or the APA (7th edition) style, depending on the disciplinary orientation of the paper.

The journal enforces a structured submission protocol. Manuscripts fall within the prescribed length and include an abstract and a brief author bio-note. Submissions are accepted in both print and digital formats, prepared according to specified formatting guidelines. To ensure equitable representation, each author is permitted to submit only one manuscript per volume. In cases of joint authorship, full disclosure of all contributors and their institutional affiliations is required.

The editorial board reserves the right to make necessary revisions for clarity, coherence, and consistency without altering the substantive argument of the work. Final decisions regarding publication rest solely with the editorial board, based on reviewers' recommendations and the journal's standards. Individual authors, and not the Editorial Board, are responsible for the views expressed in their writing.

Through these policies, *Praxis* seeks to uphold excellence, transparency, and fairness in academic publishing, fostering a scholarly environment that values critical inquiry, methodological rigor, and intellectual responsibility.

In Memoriam: Professor Dr. Idris Ahmed Md. Sakhawat Hossain

I had the privilege of being a direct student of Professor Dr. Idris Ahmed, and the memory of his classroom remains one of the most formative experiences of my intellectual life. He was not a teacher of abundance in number, but of precision and distinction; he took relatively few classes, yet each one bore the mark of rare excellence. His lectures were events that were often animated, lucid, and deeply engaging, without ever obscuring the depth of his scholarship.

What set him apart most strikingly was his method. He had the remarkable ability to render even the most extended and complex texts into something graspable without diminishing their intellectual weight. With a lightness of touch and a finely tuned sense of humour, he guided students into the depths of a text as if it were the most natural of movements. His wit was never ornamental; it was pedagogical and it was an instrument through which difficulty dissolved and insight emerged. Many of his students would testify that his classes were filled with mirth, yet never lost their seriousness of purpose.

In demeanour, he was at once formal and disarmingly intimate. His English was impeccable, measured, and refined, reflecting a deep command of language and tradition. Yet he was not bound by rigidity; at moments, he would slip into Bangla, often to delightful effect, using humour to draw students closer into the discussion. He had a characteristic habit of addressing students as “thou,” a gesture that seemed to collapse distance while invoking an older, almost Shakespearean intimacy. Standing before the class, he maintained an alert and penetrating gaze so that no student could afford inattentiveness, yet none felt excluded or disengaged. His presence commanded attention without coercion.

His intellectual range was formidable. He possessed a sharp and integrated knowledge of English literature, history, philosophy, and the broader Christian and Western intellectual traditions. Yet his scholarly vision was not confined within conventional disciplinary boundaries. His doctoral work on the literary techniques of *Surah Yasin* remains a landmark contribution that demonstrates his courageous attempt to bring Islamic textuality into the sphere of literary criticism. In doing so, he opened a space for dialogue between traditions that are too often kept apart.

Born on 31 December 1938, Professor Dr. Idris Ahmed completed his MA in English from the Department of English, University of Rajshahi, in 1960, and qualified in the then Special East Pakistan Civil Service (EPCS) examination. He joined the Department of English at the University of Rajshahi on 10 March 1973 and served there with distinction until his retirement as Professor on 30 December 2004. He passed away on 16 May 2022, leaving behind a legacy of intellectual brilliance, pedagogical excellence, and humane values.

Dedication



Professor Dr. Idris Ahmed

(31 December 1938-16 May 2022)

This Volume is dedicated to the cherished memory of Professor Dr. Idris Ahmed—a teacher of rare brilliance, a scholar of profound humanity.

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Nature's Resistance to Industrialization: An Eco-critical Reading of *Sons and Lovers* by D.H. Lawrence

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Abstract

For D.H. Lawrence, writing functioned as a crucial form of resistance against the suffocating and infectious spread of industrialization. Whenever nature is degraded, eco-critical lens becomes an utmost vocal against the derogatory treatment of nature. Hence, this paper explores *Sons and Lovers* by D.H. Lawrence from the theoretical framework of eco-criticism. This paper will show the connection of man with nature along with nature's healing power and its influence on the growth of both physicality and morality with its responsive capacity not like a passive setting but like an active participant on molding human lives. As a whole, the total work of this paper is bestowed upon depicting the role of nature on the lives of human beings.

Keywords: D.H. Lawrence, Eco-criticism, Industrialization, Moral and Physical Growth, Nature's Healing Power, Role of Nature

Introduction

The rise of industrialization led to alienation from nature. This detachment created manifold abnormalities. D.H. Lawrence meticulously framed this issue in his novel named *Sons and Lovers*. How nature can bring harmony in the midst of chaos is gorgeously portrayed in this novel. Thus, putting Eco-criticism into perspective to discuss *Sons and Lovers* will unveil new dimensions between natural world and human society.

Discussion

Literary Ecology in *Sons and Lovers*

In his essay, "Literature and Ecology: An Experiment in Ecocriticism," William Rueckert introduces the concept of literary ecology as a way to examine the relationship between literature and the natural world. By exploring how literature can engage with ecological ideas, Rueckert suggests that stories, poems, and other literary works are not isolated from the environment but instead interact with it in meaningful ways. He describes literary ecology as a study of how literature "functions in the biosphere," (108) highlighting the idea that just as ecosystems are interconnected, so too are literature and the environment, each shaping and influencing the other.

Rueckert also introduces a compelling metaphor, viewing literature as "stored energy" (108). He believes that every literary work holds a potential energy, much like a battery, which can be released through the act of reading. When readers engage with literature, there's an exchange, an "energy transfer" (109) where the ideas and emotions contained within the work inspire and inform readers, potentially motivating them to consider ecological issues in a new light. This perspective underlines the idea that literature is not static rather it has the power to spark awareness and action, creating a ripple effect that extends into the real world. *Sons and Lovers* perfectly holds this concept while showing the role of nature in the life of different characters. This

novel perfectly acts as a mediating device between man and nature with the suggestions to the readers to grow a harmonious interconnection and interdependence with nature.

Therapeutic role of Nature in *Sons and Lovers*

“There can be no very black melancholy to him who lives in the midst of Nature and has his senses still” (Thoreau 176).

Lawrence showed the interconnection between nature and human beings. He showed the healing power of nature in its manifold forms. Because of the therapeutic role of nature, it can be called “a lunatic hopefulness, the optimism of the amateur” (Turner 45). This therapeutic representation of nature aligns with the romantic tradition but differs from the Victorian, naturalist and modernist traditions.

Healing Power of Nature

Nature is like a panacea that heals all the scars and spots on human heart inflicted by other human beings. Whoever is tormented by the excessive traumas and pains of reality can use nature as a source of heavenly haven where one can take solace however ephemeral or transient it may be. It gives one to retreat from the “annoyances and trivialities of the human world” (Slovic 354). In *Sons and Lovers*, this escapist tendency of both Mrs Morel and her son, Paul Morel is very much evident. On the contrary, Miriam and Clara represent nature’s spiritual, restorative and independent presence which healed them in different manners.

Dismantled by the emotional breakdown and suffocated by the fabricated version of illusion, throughout the whole novel there is a competition; who can surpass whom in terms of emotional hollowness but, nature simultaneously heals and consequently, withers away all the fumes of regret, sadness, and unfulfilled desires.

Mrs Morel and Nature: an Idealized Alter Universe

For Mrs Morel, nature was “the most sweet and tender, the most innocent and encouraging” (Thoreau 176) place. There are abundant instances of nature’s therapeutic role in Mrs Morel’s suffocating industrialized life. Firstly, She unbearably coiled due to “the struggle with poverty and ugliness and meanness” (Lawrence 8) while “looking ahead, the prospect of her life made her feel as if she were buried alive” (Lawrence 8). This vicious circle continuously pained her, so nature acts as that refreshing substance. As soon as she was weighed heavily down by reality, she rushed to nature’s lap knowing that nature never betrays any human souls who are betrayed by other fellow beings. Nature not only heals a depressed human soul but it is a great companion during the time of solitude. Graveyard like loneliness of Mrs Morel was compensated by nature’s companionship. So, when she felt the necessity to unload her unbearable traumas, she used to appear into the front garden where she had a “private hedge” (Lawrence 8), there “she stood, trying to soothe herself with the scent of flowers, and the fading, beautiful evening” (Lawrence 8).

Secondly, Mrs Morel's failed romantic ideals and subsequent disillusionment with her husband drive her to seek solace in nature, which emerges as an alternative source of fulfilment. The clash between appearance and reality puzzled Mrs Morel in such a huge scale that she could not believe that her introspection regarding Mr Morel both as an ideal lover and as an ideal husband would mismatch into a horrific nightmare. The relentless grind of poverty and industrial labor stripped Mr Morel of his capacity for empathy, resulting in repeated and brutal resulting in frequent and brutal outbursts directed at his wife throughout the novel. For example, before Paul's birth, Mr Morel arrived home drunk one evening; Mrs Morel confronted him, and in response, the senseless drunkard physically assaulted her and threw her outside like useless trash to spend the entire

night, despite knowing that she was pregnant at that time. Her panicked and tumultuous psychological state was perfectly depicted by Lawrence, “trembling in every limb” (Lawrence 29), “mechanically she went over the last scene” (Lawrence 29) as if she were burning inside her memory. Therefore, she was in need of immediate urgency to erase her memory with an alternative option. This alternative must have been a sufficiently powerful factor, one capable of defeating or replacing her present melancholic moment, so nature here rushes to soothe one of its finest devotees, Mrs Morel. While roaming outside hopelessly, she noticed some “tall white lilies” (Lawrence 30) suddenly, which “were reeling in the moonlight, and the air was charged with their perfume” (Lawrence 30). This celestial scene under the moonlight night hypnotized her. Eventually, she seeped the “deep draught of the scent” (Lawrence 30). These lilies’ aromatic scent was like a welcoming garland for entering into the trajectory of nature and seeping of its droplets was like drinking the water of Greek mythological river, Lethe, by which one could forget the tormented past because, memory of a traumatic event is more painful and demolish it with nature’s irreplaceable healing capacity. Water in Christianity is the symbol of baptism that leads one into a pure and regenerative stage as a result, the seeping of the “deep draught of the scent” (Lawrence 30) can also be interpreted as the alleviation of Mrs Morel into a mystical stage, unscarred and unaffected by the perverted and deformed reality. It proves how nature plays that alleviating role of baptism by squeezing out all the nauseous or repugnant spots by replacing a baptized soul with absolute refreshment.

Thirdly, Mrs Morel's desire to own the Willey Farm reveals her dissatisfaction with life in the Bottoms, where industrial horrors and natural blessings uneasily coexist. This very tension mirrors her disgust at the continuous strife between nature and culture. When “she went into the front garden,” (Lawrence 8) then, the “heat suffocated her” (Lawrence 8), so this unusual and paradoxical coexistence were no more tolerable for her as it did not allow her to immerse herself fully into nature. So, for the first time when she went to the Willey Farm, her impression was like the impression of Adam mesmerized by the first encounter of heaven’s dazzling view. Therefore, she desired internally, “if I were his [Mr Leiver’s] wife, the farm would be run, I know. - But there, she [Mrs Leiver] hasn’t the strength – she simply hasn’t the strength” (Lawrence 159, 160). This internal monologue proves how desperate she was to get rid of the divided life under infernal horror and heavenly pleasure that she was simultaneously experiencing in her life in the Bottoms. So, the pain she was going through was stronger. Consequently, for the complete extinction and replacement of these mental horrors, she needed a totally secluded natural setting devoid of any mechanical instruments like the Wiley Farm. This repressed wish was substituted, hence, compensated later when the whole Morel family shifted near the Scargill street home where they had “a long garden that ran to a field” (Lawrence 202). This garden filled Mrs Morel with “excitement and elation” (Lawrence 203) and it was “an endless joy to her” (Lawrence 203).

Nature as a blessing

For Paul, nature evolved through distinct stages: initially, a childhood companion offering escape from parental trauma; then, a source of emotional fulfillment; later, a wellspring of creative imagination; and ultimately, a medium of fulfilling all his suppressed desires. Thus, nature healed Paul in multiple ways depending on the demand of the situations.

Paul as a child had no authority to stop the violence that his father ceaselessly practiced on his mother, so this helpless boy developed an unusual harmony with nature which relieved him at least for a while to forget all the inerasable scenes accidentally created on his psyche. Nevertheless, he used natural elements as a gift for his mother knowing that his mother intensely hated any artificial things. Nature became a source of instrument by which he could impress his

mother. For instance, Paul with his other siblings, used to go outside to collect mushrooms. As the son of a miner, Paul experienced the misery of poverty, so he knew that any elements collected from nature would redouble his joy as it would make his depressed mother jubilant and his family members would get at least something to eat however trivial it might have been. This sense of ecstatic jubilation is perfectly depicted by the narrator, “there was the joy of finding something, the joy of accepting something straight from the hand of nature, and the joy of contributing to the family exchequer.” (Lawrence 91). Paul knew that among all the natural elements, which one was the most lovable one for his mother, was the blackberry; so Paul collected blackberries with Arthur because he knew that on Saturdays Mrs Morel used to make puddings, “So Paul and Arthur scoured the coppices and woods and old quarries, so long as a blackberry was to be found, every week end going on their church.” (Lawrence 91). Through nature, Paul found the source of oedipal advancement because he knew that his father’s industrial identity displaced his passionate existence from the heart of Mrs Morel. As a result, Paul perceived this opportunity as a chance to replace his father. Therefore, nature for Paul during his early stage was also a source of growing a possible oedipal connection with his mother which he successfully achieved.

In terms of imaginative supremacy, no one can surpass the romantic poets. Their extraordinary imaginative capacity was the result of their attachment to nature. Likewise, Paul’s capacity as a painter resonates the romantic poets because, any forms of arts are the products of imagination. Paul’s closeness to nature inspired his creative identity. If Paul would lead a purely mechanized life by keeping complete distance from nature then he would have led the same monotonous life that his father led. His extraordinary creative faculty was the ultimate result of his connection with natural landscapes. This imaginative practice was also a source of retreating into a comfortable space.

Finally, Paul’s dichotomized illusion regarding body and soul affected his relationships. Miriam’s spiritual intensity offered Paul the pure soul he sought, but her simultaneous abhorrence of physicality created an imbalance he could not sustain, forcing him to leave her. So, he abandoned Miriam for Clara in whom he found what he missed in Miriam, the body. But this sensual connection lasted ephemerally, as he missed the soul in Clara, of which Miriam was abundantly filled, so he rejected her, too. Therefore, in this emotional hollowness, nature perfectly healed him, proving that such a tumultuous vacuum in the emotional faculty can be truly healed only by nature.

Healing through Nature

In *Sons and Lovers*, Miriam and Clara are contrasted through their relationships with nature, as each seeks and finds a unique form of healing and fulfilment absent from their lives within an industrialized setting. For Miriam, nature is a place of quiet contemplation and spiritual depth. It offers her a retreat from the emotional turbulence of her relationship with Paul and the limitations of her everyday life. She is deeply attuned to nature’s beauty and mystery, finding a sense of inner peace in its landscapes. Miriam doesn’t just observe nature; she feels connected to it on a spiritual level, as though it reflected her own inner life. Lawrence finely described this spiritual connection of Miriam- “And she was cut off from ordinary life, by her religious intensity, which made the world for her either a nunnery garden, or a paradise where sin and knowledge were not, or else an ugly cruel thing” (Lawrence 182). Her connection with nature as a spiritual entity resonates with the Wordsworth’s pantheistic belief regarding nature. Her communion with nature gives her resilience and allows her to cultivate a reflective, soulful strength. This deep and contemplative relationship with nature fills an emotional and spiritual void for Miriam, giving her

something that human relationships alone do not provide. Through her connection with nature, she finds solace, beauty, and a kind of fulfillment that sustains her.

In contrast, Clara finds in nature an outlet for her desire for freedom and vitality. The natural world allows her to break free from the constraints of her industrialized, routine life. With Paul, Clara finds herself drawn to wild and open spaces, like the riverside, where she feels the energy that nature provides. For her, nature becomes a space for self-expression and an escape from societal restrictions, allowing her to embrace a fuller, more passionate side of herself. The moments spent outdoors represent Clara's longing for a life unbound by her past and her responsibilities. For Clara, nature is not just a scenic backdrop; it is a force that rekindles her sense of freedom, helping her reconnect with parts of herself that have been subdued by the demands of industrial life.

In Lawrence's portrayal, nature offers Miriam and Clara distinct forms of healing that are attuned to their individual personalities. Miriam's connection is reflective and spiritual, while Clara's is passionate and liberating. Through these contrasting relationships, Lawrence emphasizes how nature can restore and rejuvenate individuals, particularly women, offering them what their structured, industrial lives cannot provide. Nature, in essence, serves as a mirror to their souls, revealing different facets of healing and self-realization.

The Impact of Industrialization on Mr Morel

To define Mr Morel, he matches with the description of Thoreau's idea of laboring men which he defined in *Walden*- "Their fingers from excessive toil are too clumsy" (Thoreau 48) who do not

have "leisure for true integrity" and who "cannot sustain the manliest relations to men" whose "labor would be depreciated in the market" and who do not have "time to be anything but a machine" (Thoreau 48).

Mr Morel's existence revolves around the rigid and unyielding patterns of his mining job, preventing him from establishing a meaningful connection with nature. Working as a miner, he spends his days immersed in a world defined by darkness, soot, and machinery, a setting that stands in stark contrast to the natural landscape. This industrial environment doesn't just estrange him physically from nature; it also disconnects him from the sense of serenity and self-reflection that a connection with nature might offer. Lawrence uses Mr Morel's character to define how the demands of industrial life can sever individuals from the natural world, cutting them off from the restorative and healing qualities that nature provides. The harsh reality of mining becomes a central force shaping Mr Morel's outlook on life. He's become accustomed to cramped, claustrophobic, and exhausting conditions, leaving him hardened and callous to any potential serenity in the world outside the mines. When he does find himself in nature, he doesn't experience it as a place of stability or renewal; instead, he remains rigid and unresponsive, conditioned by the grueling demands of his daily labor.

The industrial setting of the mines traps Mr Morel, denying him the opportunity for a harmonious relationship with nature. Mr Morel, locked into his repetitive labor, has no such sanctuary; his life is entirely shaped by the harsh mechanics of the mining industry. The taxing nature of his work seeps into his character, making him more aggressive and volatile. Through Mr Morel's character, Lawrence critiques the isolating effects of industrialization on both the land and human spirit. The exhausting demands of mining damage not only the physical landscape but also any chance for inner reflection or healing. Lawrence implies that industrial life creates an emotional and spiritual wall, leaving people like Mr Morel empty and disconnected. As a result, his aggression and lack of

self-awareness stem from this separation from nature, compounded by the relentless pressures of industrial life.

The Role of Nature in Physicality and Morality in *Sons and Lovers*

“What is the pill which will keep us well, serene, contented?” (Thoreau 183). It was the rhetorical question raised by Henry David Thoreau which he answered- “ For my panacea, [...] let me have a drought of undiluted morning air” (Thoreau 183) even he prescribed in a satirical manner for those who cannot wake up early in the morning to “bottle up some and sell it in the shops” (Thoreau 183-184). To Thoreau, nature itself was the panacea for any sorts of diseases. Lawrence also depicts the same thing in *Sons and Lovers*. The rapid industrialization of the 19th and early 20th centuries disrupted humanity's bond with nature, leading to profound social, psychological, and physical consequences. Even, many contemporary psychologists are also “exploring the linkages between environmental conditions and mental health” (Glotfelty xxi) and they too, are trying to assert that “modern estrangement from nature” (Glotfelty xxi) is “the basis of our social and psychological ills” (Glotfelty xxi). Gregory Bateson, in *Steps to an Ecology of Mind*, emphasizes that a healthy relationship with the environment is essential for human well-being. His work underscores the interdependence between humans and their surroundings, arguing that disconnection from nature has far-reaching repercussions for mental and physical health. This alienation from natural systems was particularly acute during the industrial era, a concern mirrored in D.H. Lawrence's *Sons and Lovers*. Through William Morel's untimely death and Paul Morel's illness, the novel highlights the physical toll of industrial life. Additionally, Lawrence critiques migration as a destabilizing force for both humans and other species.

On the contrary, Nature has long been seen as a moral force in literature, nurturing empathy, emotional balance, and ethical sensitivity. In *Sons and Lovers*, D.H. Lawrence portrays this idea vividly, showing how proximity to nature shapes characters' moral integrity and emotional resilience. Conversely, detachment from the natural world often results in alienation, cruelty, and moral decline. This dichotomy is evident in the contrast between characters like Mr Morel and Lily, who are estranged from nature, and others like Mrs Morel, Paul, Miriam, and Clara, whose connection to the natural world nurtures their inner lives. By drawing on these perspectives, this portion explores the physical and moral influence of nature in *Sons and Lovers* and its broader implications for eco-critical studies.

William's Decline

William's journey from the tranquil countryside to the polluted urban environment underscores the harmful consequences of estrangement from nature. His migration to the city, emblematic of industrial progress, is not merely a backdrop but a catalyst for his physical and emotional decline. William's death is not a simple consequence of neglect; rather, it reflects the toxicity of an industrialized world. The chaotic, strained relationship he experiences with Lily in the city contrasts sharply with the ease and harmony he previously enjoyed in the countryside. This shift suggests that urban life fosters instability in human connections, amplifying William's vulnerability and leading to his premature demise. His fate symbolizes the broader dangers of abandoning nature for the mechanical and artificial realities of industrial cities.

Paul's Struggle

Paul Morel's childhood, deeply rooted in the natural world, provides a stark contrast to his adult experiences in the bleak urban environment of Nottingham. His role as a clerk introduces a sudden and jarring disconnection from nature, which manifests in his physical health. Paul's pneumonia, a direct consequence of prolonged exposure to the dreary cityscape and its

exhausting demands, highlights the toll of industrial life on the human body. Unlike William, however, Paul's recovery is tied to his ability to reconnect with nature. The Willey Farm becomes a sanctuary, offering him physical and emotional rejuvenation. This connection is poignantly illustrated when his father brings him a pot of scarlet and gold tulips during his illness. Even the often-detached Mr Morel seems to recognize nature's therapeutic power, "Paul was in bed for seven weeks. He got up white and fragile. His father had brought him a pot of scarlet and gold tulips. They used to flame in the window," (Lawrence 174). The tulips symbolize life and vitality, underscoring the restorative influence of the natural world on Paul's fragile health.

The extreme toll that nature takes on human physicality due to the alienation from nature can be connected with another Victorian novel, *Hard Times* by Charles Dickens. In *Hard Times*, Dickens presents Coketown like Nottingham as an archetype of industrial society, where natural landscapes are suffocated by smoke and soot. This tainted environment inverts the nurturing role of nature, transforming it into an oppressive force. Stephen Blackpool, a laborer in this mechanical world, embodies the physical and emotional toll of industrialization. His relentless toil in factory conditions leaves him physically frail and emotionally exhausted. Dickens portrays this degradation as a natural consequence of disconnection from nature, paralleling the struggles of William and Paul Morel. Louisa Gradgrind, although not a factory worker, suffers psychological erosion due to her sterile, utilitarian upbringing. Deprived of meaningful exposure to nature, she represents another facet of industrial society's neglect of the human need for natural connection. Like Lily in *Sons and Lovers*, Louisa's alienation underscores the holistic damage wrought by industrialization, affecting both the body and the mind. This shared plight across Dickens's and Lawrence's characters reveals the universality of suffering in an industrialized world.

Migration and Extinction

The theme of migration in *Sons and Lovers* parallels ecological patterns of displacement and extinction, reflecting the consequences of habitat loss. William and Paul's experiences in Nottingham mirror the struggles of species forced to adapt to changing environments. Modern ecological studies show how urbanization leads to habitat destruction and species extinction, emphasizing the fragility of life when uprooted from its natural environment. William's death can be likened to the fate of species unable to adapt to new habitats, while Paul's recovery illustrates the resilience of those who manage to reestablish their connection to nature. These parallel narratives illustrate the broader ecological crisis of disconnection, urging a reevaluation of humanity's relationship with the environment.

Moral Degeneration from Nature's Absence

Mr Morel's character epitomizes the moral decay resulting from estrangement from nature. As a miner, his life is confined to the suffocating industrial world, devoid of natural beauty or vitality. His emotional detachment from his family and his propensity for violence and neglect can be seen as consequences of this disconnection. His compassionate portion was devoured by the constant attachment to the industrial devices. He lacked minimum level of moral decency. His behavior with his wife like a ferocious monster forced Mrs Morel to abandon him. This person always tortured his wife both physically and emotionally. This traumatic aggression of Mr Morel created within all his sons an image which demanded utter hatred. The total imbalance of the Morel family, the growing injection of aggression on innocent children's psyches are the credits that solely belong to him. The failure of Mr Morel both as a husband and as a father broadly, as a human being proves how the industrial world snatches one's moral self where one finally is forced to embrace the annihilation of one's complete humanistic identity.

Similarly, Lily embodies the emotional desensitization associated with urban industrial life. Unlike characters like Miriam and Clara, who find meaning in their connection to nature, Lily's immersion in an urban environment fosters selfishness and cruelty. Her strained relationship with William reflects the moral barrenness of her surroundings. Through these characters, Lawrence critiques the moral cost of industrialization and urban alienation.

Moral Nourishment through Nature

In contrast, characters who maintain a connection to nature, Mrs Morel, Paul, Miriam, and Clara, demonstrate the nurturing power of the natural world. Mrs Morel, for instance, finds solace in her garden, which serves as both a literal and symbolic refuge. Her bond with nature sustains her role as a moral anchor within the family, embodying the nurturing qualities that Lawrence associates with natural beauty. Paul's character further illustrates this theme. His emotional and moral development is deeply tied to his experiences in natural landscapes, which provide him with a sense of clarity and purpose. Lawrence's descriptions of Paul's moments in nature, such as his contemplations at Willey Farm, highlight how these environments nurture his empathy and artistic sensibilities. Similarly, Miriam's spiritual connection to nature deepens her emotional bond with Paul and reinforces her compassionate outlook. Clara, while less overtly connected to nature, finds moments of moral clarity and emotional growth through her interactions in natural settings.

In *Sons and Lovers*, D.H. Lawrence explores the profound moral influence of nature, contrasting the ethical and emotional decline of characters like Mr Morel and Lily with the nurturing experiences of Mrs Morel, Paul, Miriam, and Clara. Through this ecocritical lens, Lawrence critiques the alienation wrought by industrialism while celebrating the moral clarity and emotional resilience that nature provides. Drawing on Romantic ideals and ecocritical scholarship, the novel reminds that the connection to nature is essential not only for physical sustenance but also for the integrity of our moral and emotional lives.

Responsive Attitude of Nature in *Sons and Lovers*

Lawrence used nature not as a backdrop or setting but as an actively reactionary being. The way expressionist painters used different devices to mean different philosophy, so here nature is that device which carries different meanings. According to Bakhtin, "nature itself ceased to be a living participant in the events of life" (217) and "it was fragmented into metaphors and comparisons serving to sublimate individual and private affairs and adventures not connected in any real or intrinsic way with nature itself" (217). Thoreau, in *Walden*, wished that if nature was added with mankind then it "would be affected, and the sun's brightness fade, and the winds would sigh humanely and the clouds rain tears, and the woods shed their leaves and put on mourning in midsummer, if any man should ever for a just cause grieve" (Thoreau 183). This wish of Thoreau is fulfilled in *Sons and Lovers* where nature responds simultaneously with the lives of the characters. Nature responds according to the demand of the situations. This portion of the paper is a subtle description of nature's identity as an active agent to respond simultaneously to define human life.

Nature as an Expressive Device of Human Passion

Nature is used as an expression of sexual unfulfillment and a place of fulfilling the repressed desires. The desired romance of which Mrs Morel was desperately seeking, could not receive it from her husband. Therefore, nature transforms into an open interpretation for her repressed sexual wishes. For instance, when Mr Morel left her outside, the encounter of nature by Mrs Morel perfectly matches with her repressed sexual desires; denied and discarded by her husband but attuned and regained through nature. When she saw some "tall white lilies" (Lawrence 28) then it aroused her as if she were witnessing the phallic organ right before the penetration. When

she touched the “big, pallid flowers” (Lawrence 28), she shivered. This shivering resonates with the sensations after penetration. When “she drank a deep draught of the scent” (Lawrence 28) then “it almost made her dizzy” (Lawrence 28). This dizziness carries the sexual overtone of female orgasm. The whole scene completely carries the sexual interpretation. The passionate orgasm that Mrs Morel desperately sought, found it at last in nature. This implicit sexual tone reflects how nature allows one to fulfill one’s repressed wishes which are either concealed or forbidden by society. Society allows males to be expressive of sexuality whereas, feminine sexuality is always a prohibited discussion as if females were the senseless objects, having no desires at all. Nature here allows Mrs Morel, a female, to exercise her freedom that is buried under the curtain of social norms. So, it is found that nature simultaneously responds to the expected human passions and desires as if it were a responsive being.

Nature responded in two different ways for Paul. When he engaged with Miriam then it was colorless; burning with unfulfilled passion. But when Paul engaged with Clara then nature responded very organically to infuse the physical passion that Paul carried for Clara. At one moment, Paul, while roaming with Miriam, saw some crimson berries then he instantly pulled out a bunch. Here, crimson berries indicates Miriam’s sexual fruition and Paul’s picking out of bunches indicates his wish to involve in the sexual union.

But nature appeared very distinctly for Miriam. When she saw “the moon rise big and misty. She felt something was fulfilled in her” (Lawrence 211). She saw the moon as an expression of her emotional fulfillment. The first impression of Miriam regarding Paul was filled with contentment. Here the moon properly carries that sense of emotional completion though, for a fleeting time frame.

Although, for Paul, the same moon responds in a different manner. His constant attempt to insinuate Miriam for involving in the sexual attachment sank into oblivion. The absolute anticlimax from the height of emotional and physical intensity has perfectly carried by nature, “The whole of his blood seemed to burst into flame, and he could scarcely breathe. An enormous orange moon was staring at them from the rim of the sand hills” (Lawrence 220). The staring of the orange moon illustrates Paul’s intolerable torments due to Miriam’s rejection of Paul’s physical advance. The orange color symbolizes sexual passion but its enormous expansion reflects the explosion and burning because of the unfulfilled sexual attachment.

Finally, nature recreates the whole journey between Paul and Miriam from climax to anticlimax just before their separation, “She (Miriam) went to the fence and sat there, watching the gold clouds fall to pieces, and go in immense, rose colored ruin towards the darkness. Gold flamed to scarlet, like pain in its intense brightness. Then the scarlet sank to rose, and rose to crimson and quickly the passion went out of the sky. All the world was dark grey” (Lawrence 339). Miriam’s watching of golden clouds carries her reflection on the golden times with Paul when they explored the countryside. The heading of the cloud toward darkness indicates the disappearance of their golden time into the labyrinth of forgetfulness through their separation. The changing of the colors indicates the constant stages that they trespassed through this relationship, specially, the last color, crimson, reflects how Paul got what he wanted from Miriam but like a martyred saint, Miriam sacrificed herself which finally, instigated Paul’s awakening sense. So, Paul completely abandoned her as if memories of Miriam were like shadows, unreal and non-existent nightmares.

Paul’s relationship with Clara is intensely connected with physical passions. Nature fully carries the physical passion. Instances are- Paul “bought her (Clara) a bunch of scarlet, brick red carnations” (Lawrence 363) indicating how Paul was adamant to cross the sexual trajectory. Then, beneath the

“growing elms” (Lawrence 363), Paul and Clara heard “the gurgle of the river” (Lawrence 363). The growing elm trees indicate the growing sensual passion within Paul for Clara’s body. The gurgling of the river again echoes the same apex of passionate intensity. This agony of physical passion, later, finds its fulfilment. Paul, at one occasion, saw “many scarlet carnation petals” (Lawrence 366) were sprinkling “on the black wet beech roots” (Lawrence 366) which foreshadowed the scenes that he and Clara were going to exhibit. The beech root symbolizes male sexual organ and scarlet carnations indicate feminine sexual organ, so the enmeshing of petals with roots very clearly evokes the image of copulation for which Paul crazily craved for.

Ash Tree

This is a very important responsive natural entity that carries the total emotional depth of the whole Morel family. The response of the tree can be interpreted in manifold ways. When “The tree shrieked again. Morel liked it. But Paul and Arthur and Annie hated it” (Lawrence 82). Here, shrieking of the ash tree asserts the disharmony and chaos of the Morel household. Even, it metaphorically shrieks like Mrs Morel. When Mrs Morel is whinnying and coiling, how nature can calmly go on! So, nature expresses the internal ongoing agony battled by Mrs Morel. Mr Morel's liking of the shriek proves his sadist nature. He seeks pleasure by torturing both women and nature. So, when nature empathizes with the lamentations of Mrs Morel, he becomes puzzled to discover nature’s responsive capacity to reflect the feminine agony. The children’s hatred, however, stems from the fear that their father instills in them, a fear directed both toward their mother and toward nature itself.

When William was about to arrive from London, everyone was mad with excitement, so they were anxiously waiting. Their anxious hours were fully immersed by the ash-tree, “[t]he ash-tree moaned outside in a cold, raw wind” (Lawrence 105). The moaning of the ash-tree perfectly matches with the tumultuous psychological states of all the family members, desperately waiting and suffering.

When Paul set for Nottingham for the first time with a view to abolishing the material scarcity that he witnessed then, the ash-tree sparkled the light of optimism within the heart of Mrs Morel. As it would mean the farewell to the economic hardships in which the whole family was subjected to. This sense of optimism was perfectly delineated by the ash-tree as if it were as jubilant like the whole Morel family- “It was a perfect morning. From the ash-tree the slender green fruits that the children call ‘pigeons’ were twinkling gaily down on a little breeze, into the front gardens of the house” (Lawrence 127). This explosive response of the ash-tree illustrates the ongoing psychical explosion of jubilations among all the Morel family members.

The ash-tree which once intimidated the children by its shrieking, was transformed into a friend. This metamorphosis of the ash-tree embodies the psychical transformation of Mrs Morel. The shadow and the oppressive force of her husband caused her to shriek but her children's growth and participation in the economic machineries dazzled her tormented psyche. “The ash tree seemed a friend now” (Lawrence 141). This transformation of the ash-tree from an awe-instigating force to a jubilation-exploding mechanism, perfectly matches with the transformation of Mrs Morel from an unhappy wife to a satisfied mother.

When William died of Pneumonia, the ash-tree perfectly infused the internal pains. “The ash-tree stood monstrous and black, in front of the wide darkness. It was faintly luminous night” (Lawrence 171). Death is a monster, so here monstrous erection of the ash-tree symbolizes the despotic stubbornness of death where human strength remains a fragile being, unable to defeat it. The

black color is the symbol of mourning, representing the ongoing dark scar on the hearts of all the members of the Morel family. The darkness of the night seems feeble in front of the darkness of the ash-tree indicating the inner pains that overshadow and swallow all the outer bleak, dark images. Besides, the disappearance of the glitter emphasizes the tragedy that was unfolding in the Morel family. Here, the phrase, 'faintly luminous light' illustrates the fainting of a premature life, William. The disappearance of ash-tree's twinkling to darkness portrays the aftermath of the tragic event that drains all the colorful substances. The ash-tree represents the emotional hollowness experienced by all the family members after the death of William.

Response of Nature in Separate Occasions

Right before the birth of Paul, one day, Mrs Morel imagined some corns standing as if alive. "She imagined them bowing: perhaps her son would be a Joseph" (Lawrence 47). This bowing of the corns indicates how nature was welcoming the birth of a new comer, however denied and unwanted by the society as Paul was the unwanted child of his parents. Nature, here, hints at the connection of Paul with nature which will be inseparable.

The day when Mrs Morel was buried, there was "furious storm of rain and wind" (Lawrence 461). The storm scene recreates the turbulent moment depicted by William Shakespeare in *King*

Lear, where nature responds with fury after Lear, first a father and then a king, is plunged into utter wretchedness. In both works, nature's rage mirrors the injustice inflicted upon its subjects. Here, Paul's abnormal attempt to unburden his mother to relieve her from pain, breaks the natural order, hence, nature responds with "storm of rain and wind" (Lawrence 461). Moreover, it is proved that nature and human lives are simultaneously shifting although, nature and human life are interconnected. Therefore, nature, like a conscious being, responds based on the demands of the situations.

Conclusion

This discussion ultimately reveals a profound truth that the manner in which humanity treats nature, whether with sympathy or antipathy, inevitably shapes and determines the course of human lives. Besides, nature can act as a catalyst that transfuses the hidden emotions of the human subconscious, so reactionary role of nature may reshape the traditional perception regarding nature. Thus, this paper will question traditional thought process regarding the relationship between man and nature from a non-conformist lens.

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