REPRESENTATION OF NATURE IN D.H. LAWRENCE'S *WOMEN IN LOVE* AND *THE PLUMED SERPENT* AND VIRGINIA WOOLF'S *THE VOYAGE OUT* AND *ORLANDO: A BIOGRAPHY*

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ABSTRACT

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The present study lays bare the relationship between nature and the individual in the novels of D.H. Lawrence and Virginia Woolf through an analysis of their uses of natural images. It starts with an overview of the different view points of different critics who have studied these writers' uses of nature and the way these writers treat nature. This critical overview eventually affirmed that the relationship between the individual and nature is central to these writers' uses of nature. Being modernist writers, D.H. Lawrence and Virginia Woolf are both interested in the psychology of individuals. Although they differ in their ways of depiction, they employ natural imagery to depict the psychology of the individuals, which can be defined as their Romantic sensibility toward nature. In both writers, though nature is more central to Lawrence's works than to those of Woolf's, nature is of great importance in the creation and representation of characters. Through their contact with nature, their characters experience self-realization as they reveal their hidden selves and as they find ties between their selves and nature. More specifically, this study tries to examine how Lawrence and Woolf depict nature in order to reveal the psychology of characters in relation to their experiencing self-realization in Lawrence's *Women in Love* (1920) and *The Plumed Serpent* (1926) and Woolf's *The Voyage Out* (1915) and *Orlando: A Biography* (1928).

Key words: Woolf, Lawrence, Nature, Imagery, Self-realization

ÖZ

D.H. LAWRENCE'IN *ÂŞIK KADINLAR* VE *TÜYLÜ YILAN* VE VIRGINIA WOOLF'UN *DIŞA YOLCULUK* VE *ORLANDO:BİR YAŞAMÖYKÜSÜ* ROMANLARINDA DOĞA ANLATIMI

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Bu çalışma D.H. Lawrence ve Virginia Woolf'un doğa tasvirlerini inceleyerek, yazarların romanlarında birey-doğa ilişkisini ortaya koyar. Öncelikle, bu yazarların doğa kullanımlarını inceleyen çeşitli eleştirmenlerin farklı görüşleri ve bu yazarların doğayı nasıl ele aldıkları genel olarak değerlendirilmektedir. Bu eleştirel genel değerlendirme sonucunda, birey-doğa ilişkisinin bu yazarların doğa kullanımlarının merkezinde yer aldığı doğrulanmıştır. Modernist yazarlar olan D.H. Lawrence ve Virginia Woolf, bireylerin psikolojisiyle ilgilenir. Betimleme açısından farklı yollar izlemelerine rağmen bu yazarlar, birey psikolojisini betimlemek için doğa tasvirleri kullanır ve bu da onların doğaya karşı Romantik hassasiyeti olarak nitelendirilebilir. Lawrence'ın eserlerinde doğa kavramı Woolf'un eserlerine kıyasla daha merkezde olsa da, doğa her iki yazarın da karakter yaratma ve sunumunda çok büyük bir öneme sahiptir. Yarattıkları karakterlerin, doğayla ilişkileri yoluyla saklı kişiliklerini ortaya çıkardıkça ve kendi kişilikleri ile doğa arasındaki bağları keşfettikçe kendilerini gerçekleştirdikleri görülmektedir. Daha açık bir ifadeyle bu çalışma Lawrence'ın *Aşık Kadınlar* (1920) ve *Tüylü Yılan* (1926) ve Woolf'un *Dışa Yolculuk* ve *Orlando: Bir Yaşamöyküsü* (1928) romanlarında, karakterlerinin psikolojisini kendini gerçekleştirme tecrübeleri ile ilişkili olarak ortaya koymak için Lawrence ve Woolf'un doğayı nasıl betimlediklerini incelemeyi hedefler.

Anahtar kelimeler: Woolf, Lawrence, Doğa, Tasvir, Kendini gerçekleştirme

To My Family and Özsel

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CHAPTER 1

INTRODUCTION

1.1 Aims and Organization of the Thesis

The aim of this study is to analyse the relationship between nature and the individual in the novels of D.H. Lawrence and Virginia Woolf through an analysis of their uses of natural images. Being modernist writers, D.H. Lawrence and Virginia Woolf are both interested in the psychology of individuals. Experiencing the effects of war, they try to find new ways to depict the inner lives of their characters**,** and these characters are shown as being in need of a spiritual restoration. In both writers, nature is of great importance in the creation of characters and in the depiction of their personal development. Through their contact with nature, their characters experience self-realization as they reveal their hidden selves and as they find ties between their selves and nature. More specifically, this study tries to lay bare how Lawrence and Woolf depict nature in order to reveal the psychology of characters in relation to their experiencing self-realization in Lawrence's *Women in Love* (1920) and *The Plumed Serpent* (1926) and Woolf's *The Voyage Out* (1915) and *Orlando: A Biography* (1928). It will also present a contextual background by making an analysis of certain frequently used natural images.

D.H. Lawrence and Virginia Woolf are chosen for this study as they are known for their love of nature. Although they differ in their ways of depiction, they have some common points such as showing the danger of losing contact with the natural world and treating nature as a powerful source of human inspiration and self-realization. Thus, in both writers there is a yearning for contact of the individual with nature. Another reason is that these writers were both interested in what is unknown about individuals. Living in the traumatized post World War I period, they were aware of the chaos where the self is fragmented and thereby they were in search of new ways to represent this fact and they attempted to show how the individual could gain harmony with his/her environment. In this sense, they adopted natural imagery to depict the psychology of the individuals, which can be defined as their Romantic sensibility

toward nature. More specifically, for these writers in their novels, nature is the key to spiritual illumination, and to the self-realization of individuals who are to gain self-knowledge.

This thesis focuses on Lawrence's *Women in Love* (1920) and *The Plumed Serpent* (1926), and Woolf's *The Voyage Out* (1915) and *Orlando* (1928); one relatively less referred to novel from each writer, that is *The Plumed Serpent* and *The Voyage Out* was included. Additionally, particular attention was paid to choose one earlier and one later novel by each writer to make a more meaningful study. The novels provided a good analysis as the earlier novels, when compared to the later ones, fitted much better to an analysis of the relationship between nature and self-realization**.** Although all these four novels were products of experimental techniques, the later ones in each case were more radically experimental. Lawrence tried to create a new religion in *The Plumed Serpent* and Woolf's *Orlando*, being a kind of fantastic novel, is interpreted in a variety of ways. Incidentally, it was more difficult to analyse these later novels in terms of the relationship between nature and individual.

Each writer is studied separately. During the analysis of the novels, two steps are followed. Firstly, the frequently used natural images in the novels are examined to see how the writers manipulate them and this provides the study with a profound contextual frame in relation to the use of nature in these writers. Then, the relationship between natural images and the self-realization of characters is studied

This study is organized in four parts: the first chapter introduces the thesis of the study and briefly explains the organization of the whole study. Further, in order to define the general frame of their representation of nature and how they are noted for their Romantic sensibility, this chapter provides information dealing with how Lawrence and Woolf treat nature in their works. Considering what critics say in relation to these writers' depictions of nature, concepts that are influential in nature descriptions of these writers are briefly mentioned. Also, a discussion of how these writers perceived nature is provided.

Chapter Two deals with Lawrence's representation of nature in *Women in Love* and *The Plumed Serpent*. In the first subsection, frequently used natural images in both novels are examined in order to provide a contextual background for Lawrence's use of natural images. Namely, flower and water imagery in both novels, imagery of the moon in *Women in Love*, and imagery of the sun in *The Plumed Serpent* are studied. These images are chosen as they are repeatedly used throughout the novels. In the next parts, the relationship between nature and self-realization in each novel is examined separately. While, in *Women in Love*, Ursula Brangwen and Rupert Birkin who are close and sensitive to nature, and Gudrun Brangwen and Gerald Crich who lose contact with nature are studied, in *The Plumed Serpent*, Kate Leslie's ambivalent feelings are reflected through nature.

Chapter Three focuses on Woolf's representation of nature in *The Voyage Out* and *Orlando*. As in Chapter Two, through the analysis of frequently and repeatedly used natural images in both novels, a background is formed for Woolf's depiction of nature. Particularly, images of the sky, weather, and water in both novels, grass imagery in *The Voyage Out* and the image of the tree in *Orlando* are examined. The rest of the chapter deals with the relationship between self-realization and nature. In *The Voyage Out,* the maturation process of Rachel Vinrace— who is to become an individual freed in a way from patriarchal suppressions— is studied through tracing her contact with nature. She struggles towards this freedom but disturbingly, finds it only in death. In *Orlando,* the correlation between Orlando expressing himself and the descriptions of natural surroundings in which he expresses himself are examined. Natural surroundings help him and also the reader to reach his inner thoughts.

Chapter Four briefly mentions the ideas given in the previous chapters and tries to draw a comparison between the depictions of nature in these four novels. Also, further questions arising from this study will be discussed.

1.2 Nature, D.H. Lawrence, and Virginia Woolf

This chapter will provide a contextual background to Lawrence's and Woolf's representations of nature through a brief discussion of how these writers treat nature,

displaying their romantic sensibility. Nature itself is a multidimensional concept which is conceived by many people in different ways. Even within a same literary period, every writer, poet and critic has his/her own view of the nature. Yet what is undeniable for all these different people is nature's strong power of inspiration on the human mind. In its general sense, nature refers to "all the animals, plants, rocks, etc. in the world and all the features, forces and processes that happen or exist independently of people, such as the weather, the sea, mountains, reproduction and growth" (*Cambridge Dictionaries Online*). In this study, nature is treated as referring to these non-human entities- the weather, the sea, the rivers, the lake, the mountains, the sky, the flowers, the trees, sometimes animals- that form the background for setting, plot and character construction. In the following part, as in the whole thesis, Lawrence and Woolf are dealt with separately because of the fact that nature is philosophically central to Lawrence's works studied in this thesis, whereas in Virginia Woolf it is used as a tool to express her character's thoughts or emotions and underlines her thematic concerns.

Lawrence's attitudes toward nature have been described in a variety of ways. Scholars who deal with Lawrence's concept of nature as a mystical and an omnipotent entity detect evolutionary principles in Lawrence, which suggests that Lawrence's works of nature search for a religious interest that traces a god so intimate that it can exist within the individual. Thus, the individual in his/her journey to him/herself is to meet this religious interest within a visionary world—that is nature (Ebbatson, Wright). He is also called primitivistic, as in one who praises the rustic life (Boettcher). Thomas Alcorn uses the term "naturist" in defining Lawrence's nature writing:

> The naturist world is a world of physical organism where biology replaces theology as the source both of psychic health and of moral authority. The naturist is a child of Darwin; he sees man as part of an animal continuum; he reasserts the importance of instinct as a key to human happiness; he tends to be suspicious of the life of the mind; he is wary of abstractions. He is in revolt against Christian dogma, against conventional morality, against the ethic which reigns in a commercial society. . . As a novelist, he is likely to prefer a loose plot structure, built around an elaborately described landscape . . . Finally, he is part of that larger movement on behalf of sexual liberation which is one of the marks of English literature from 1890 to our own day. (x)

Also, scholars agree that Lawrence saw nature in opposition to the mechanical, scientific, and cultural sophistications of human society, that he praised the freedom of nature in contrast to the fetters of society, and also that the relationship between human individual and nature held spiritual value (Sanders, Jacobson).

In *Studies in Classic American Literature* (1924), Lawrence talks about the "spirit of a place", and states that

> Every continent has its own great spirit of place. Every people is polarized in some particular locality, which is home, the homeland. Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars: call it what you like. But the spirit of place is a great reality. The Nile valley produced not only the corn, but the terrific religions of Egypt. China produces the Chinese, and will go on doing so. (12)

Thus, for Lawrence place is like an essential scent for the individual who is encircled by all aspects of it. The landscape, the plants, the flowers and the climate of the place shape the character's personality and the character is inevitably in a relationship with nature. Whatever attitude is taken to analyze Lawrence's representation of nature, what lies at the centre is this relationship between man and nature and the fact that man cannot be uprooted from nature without losing his own essence of being. In this sense, Lawrence's depiction of nature is akin to the Romantic treatment of nature, which is related by Ebbatson to Freud's "bond between the ego and the world about it" (Freud in Ebbatson 4-5).

Undoubtedly, nature is variously represented in the Romantic tradition yet this representation mostly refers to a reconciliation between the individual and nature. As Ebbatson explains:

> The Romantic *Naturphilosophie* is fundamentally an expression of an act of reintegration with the external world whereby the individual spirit regains its lost integrity . . . The emergence of man into culture and civilization is paradoxically often seen as a painful journey into self-division of the spirit, a journey in which man's aspirations can find no adequate object. (6)

In this sense, the unity of self and nature is traced in both Lawrence and the Romantics. They both recognize the significance of the life of natural entities so that they can reach oneness with nature, which can be noted in Wordsworth who finds

> In all shapes
> [. . .] a secret and mysterious soul,
> A fragrance and a spirit of strange meaning (in Ebbatson 6)

Abrams elucidates Wordsworth's notion of unity with nature:

> The vision [that Wordsworth expressed] is that of the awesome depths and height of the human mind, and of the human mind as in itself adequate, by consummating a holy marriage with the external universe, to create out of the world of all of us, in a quotidian miracle, a new world which is the equivalent of paradise. (in Ebbaston 6-7)

In Lawrence there is a turning back to nature to be saved from spiritual decay. Similarly, "The reciprocity of mind and Nature, in Romantic ideology, will save mankind from spiritual death" (Ebbatson 12). Also, Marilyn Tanger puts forward that:

> …nature is for the Romantic imagination a consistent, necessary, and vital source of inspiration. It is almost always a powerful, positive force in their poetry, something that puts the poet in touch with spiritual qualities inside himself, acting as either mirror (reflector) and/or lamp (contributor), revealing, teaching, nurturing, and illuminating the heart, mind, and soul of the poet. (iv-v)

The same dual perspective is also valid for Lawrence as he continually underlines the revitalizing influence of nature on the soul. Wordsworth is preeminent among the Romantic poets who presented nature as full of mystery and power. For both of them, nature is a way to reach self-realization and to experience spiritual rebirth. Each entity in nature has its own uniqueness, yet is irrevocably interconnected to other entities in the universe. Most of the time Wordsworth treats nature as a mentor or a nurse to humans, with all its positive illuminating force; but Lawrence deals with its mysterious non-human aspects that are both inspiring and dark. These mysterious dark forces, nevertheless, embody fertile life-forces in Lawrence, and these propel the individual into a spiritual and emotional awakening that also triggers artistic creativity. In fact,

the individual in Lawrence can only fully reach him/herself within an intricate interconnectedness with nature. This is why nature is of great significance in characterization in Lawrence's works.

In his essay "Aristocracy", Lawrence mentions Shelley, Wordsworth, Byron, and Rousseau. He says :

> . . . They established a new connection between mankind and the universe, and the result was a vast release of energy. The sun was reborn to man, so was the moon.
>
> To man, the very sun goes stale, becomes a habit. Comes a savior, a seer, and the very sun dances new in heaven. (in Tanger 185)

This "new connection between mankind and the universe" urges him to set up nature as a background for his characters. This is why he puts an emphasis on the vitality of nature through which the characters' souls, feelings and thoughts are reflected. Northrop Frye states that "In Romanticism the main direction of the quest of identity tends increasingly to be downward and inward, toward a hidden basis or ground of identity between man and nature" (115). In the very same way, Lawrence's characterization is Romantic, as is understood from passages in which it is shown that the places where characters lay bare their inner regions are in nature. In Lawrence, characters become united with their hidden selves most of the time within nature and only when they become united with it. Frye further mentions the significance of the word "dark" in Romanticism, as generally referring to the "seeping of an identity with nature into the hidden and inner parts of the mind" and to the fact that the hidden identity is reflected through the hidden regions of nature such as "underground caves and streams of Kubla Khan" (115). For Lawrence, nature itself is a living entity and a lamp and mirror through which the darkness of the individual—the hidden self— is revealed. Thus, nature becomes a pivotal point in self-realization. Characters are always aware of nature and its activities and find meaning in it. In this sense, it can be suggested that nature and psychology are very close in Lawrence. In Lawrence, there is a process of "internalizing landscape"—that is, "of developing an idiom through which the subtle ebb and flow of the unconscious life of his characters might be charted

through the device of nature description" (Alcorn 90). So, Lawrence most of the time uses nature and natural elements in order to express the psychology of characters.

Unlike Lawrence who is frequently referred to as a nature writer, Woolf's use of nature is just mentioned with a few sentences in critical studies of the use of nature in literature. Though nature is not central either as a setting or as imagery in *The Voyage Out* and *Orlando*; an interest in nature can still be detected in her works. As Alice van Buren Kelley notes, Virginia Woolf uses "her own keen observations of a country landscape to support the themes of her art" (1). In this sense, Woolf's use of nature is imbued with her concerns about gender and patriarchal values as in "The Plumage Bill", "Thunder at Wembly", and "The Mark on the Wall". However, what requires attention is again the recognizable relationship in her stories between nature and individual that is certainly tinged with her concerns about patriarchy, gender issues, the destructive influence of wars, the split and unstable self, spiritual loss of the modern era, and the workings of human mind.

In fact, "Evening over Sussex", in which Woolf writes about her reflections of a Sussex evening as she watches the countryside from a motor car, finely reflects Woolf's ideas about nature. That is, nature itself is seen as a living creature which keeps its own essence, and it provides individuals with an escape from their bounded spaces so that they can understand themselves as they are able to journey to their inner selves and experience spiritual illumination and awakening. Here, it should be mentioned that:

> . . . Virginia Woolf inherits something of the Romantic idea of the potency of the imagination, working at a depth below the conscious mind. And there is a further echo of Wordsworth in the idea of a creative relationship between the imagination and the natural world, though she is not interested in the moral effect of nature on man, nor does she actually write about nature. But she can find no other way to express the truth of life and character than through natural images and physical perceptions. (Lee 28)

In this sense, Woolf's use of nature is similar to the concept of nature in the Romantic tradition especially in its exploration of a mirror/lamp correspondence. That is, nature heals the soul, illuminates the mind, and guides the individual toward his/her deeper

regions, which corresponds to the vision of nature as nurse and mentor in Wordsworth's terms[1]. Charlotte Zoë Walker, regarding this spiritual illumination as the "question of consciousness, and the individual's possible transcendence through a Wordsworthian apprehension of nature" (146-147), states that "[t]hose moments of transcendence in [Woolf's] fiction, and in her personal writings— as when she wrote in her diary that she could "pass from outer to inner and inherit eternity"[2] are characteristically expressive of an expansive view of nature" (147). Clare Morgan also elucidates that "Woolf's utilization of landscape and the position of the human within it is rooted in a Romantic tradition" (36-37) and shows some evidence from Woolf's own words to present the "proto-Wordsworthian aspect of her interest in landscape" (37). Woolf writes to Lytton Strachey in August 1908: "I have been spending a delightful holiday given up to reflection and the beauties of nature" (in Morgan 37). In a postcard written on 30 March 1921, she mentions an "indescribable" place in which there is "Gorse. Cowries. Cliffs. Choughs. Ravens. Cream. Solitude. Sublimity and all the rest of it" (in Morgan 37). In 1922, in relation to Lytton Strachey's comment that she is "very romantic, which alarms me slightly", she humorously elucidates that:

> Of course you have put your infallible finger upon the spot— Romanticism. How did I catch it? . . . I think it must have been from my Great Aunts . . . Next time I mean to stick closer to facts. (in Morgan 37)

As Morgan further asserts, "Woolf's transposition of 'romantic' to 'Romantic' acknowledges the nature of her debt to the specific tradition rather than the general ethos, a tradition to which she continues to adhere despite any contrary intentions" (37). Thus, "the Romantic tradition"[3] can be openly acknowledged as influential in Woolf's treatment of nature.

As in the "Evening over Sussex", in "A Sketch of the Past", Woolf experiences a similar illumination which Walker calls an "ecstatic wakefulness" (147):

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[1] Yet, it should not be ignored that, although her idea of nature has an educative attitude toward nature similar to Wordsworth's, it is not as joyful as his.

[2] 27 November 1935

[3] Woolf's interest in the Romantic tradition can also be traced in her frequent references to the artists of that period such as Shelley, Keats, etc.

> The quality of the air above Talland House seemed to suspend sound, to let it sink down slowly, as if it were caught in a gummy blue veil. The rooks cawing is part of the waves breaking—one, two, one, two—and the splash as the wave drew back and then it gathered again, and I lay there half awake, half asleep, drawing in such ecstasy as I cannot describe (in Walker 147).

This "ecstatic wakefulness" results in creative imagination as "Woolf also hints from time to time at a merging of writing, reading, and nature" (Walker 149). In *Between the Acts,* nature metaphorically becomes the inspiration of Miss La Trobe's next play (Walker 150): "Words of one syllable sank down into the mud. She drowsed; she nodded. The mud became fertile. Words rose above the intolerably laden dumb oxen plodding through the mud. Words without meaning— wonderful words" (212). In *The Waves* the reader is told how to read a poem mingled with the essence of nature (Walker 150):

> Certainly, one cannot read this poem without effort. The page is often corrupt and mud-stained, and torn and stuck together with faded leaves, with scraps of verbena or geranium. To read this poem one must have patience and infinite care and let the light sound, whether of spiders' delicate feet on a leaf or the chuckle of water in some irrelevant drainpipe, unfold too. (198-199)

In *To The Lighthouse,* Mrs. Ramsay, being engrossed in excessive reading, "transforms into a sort of tree climber or feathered flyer through the words" (Walker 150): "she read and turned the page, swinging herself, zigzagging this way and that, from one line to another" (119). Rachel in *The Voyage Out* experiences moments of illumination after she reads in nature. In *Orlando,* Orlando calls the poem that represents his life and his identity "The Oak Tree", and s/he frequently ponders about describing nature. In her essay "Reading", Woolf thinks of herself as reading a book "laid upon the landscape, not printed, bound, or sewn up, but somehow the product of trees and fields and the hot summer sky, like the air which swam, on fine mornings, round the outlines of things" (in Walker 150-151). Actually, these mixtures of nature, reading, and writing expose Woolf's interest in her characters' moments of consciousness that arise from the inspiring power of nature on human mind.

To briefly rephrase, having the eye of a naturalist and a critic, Virginia Woolf had had a profound awareness of the environment around her since her childhood. In her

writings, she presents her concerns of patriarchy, gender issues, and the strain of the war on the individual, contrasting these to nature and giving precedence to nature over the mechanical, over civilization, and over patriarchy. Also, nature is treated in a Wordsworthian tradition, as spiritual illumination and consciousness is gained through the counsel of nature. Moreover, nature inspires the creative imagination and feeds the consciousness in Woolf's works. This study will focus on how in Woolf's novels, nature carrying the bits of these concerns becomes also a setting in which characters gain their identity as they are able to reveal their inner selves within nature that triggers their minds.

To sum up, Lawrence's and Woolf's uses of nature can be interpreted in a variety of ways, but what lies at the center of them is the relationship between the individual and nature. In both writers, nature is a key term to understand the psychology of characters. Permeating and inspiring the thoughts of the characters, nature enables them to express themselves. For these writers, who are seeking new ways to declare the situation of spiritually lost individuals who deny the power of instincts and are exposed to the unstable existence of self in the modern era, nature becomes a tool to depict the inner world of their characters that reflects writer's own concerns about life.

CHAPTER 2

REPRESENTATION OF NATURE IN D.H. LAWRENCE'S *WOMEN IN LOVE* AND *THE PLUMED SERPENT*

In this chapter, *Women in Love* (1920) and *The Plumed Serpent* (1926) are studied in order to explore Lawrence's representation of nature through which, it is argued, characters are able to reach the deeper regions of their selves. *Women in Love* is about two couples— Ursula Brangwen-Rupert Birkin and Gudrun Brangwen-Gerald Crich and each of these characters' struggles to form a balanced relationship with the opposite sex. Their personalities are revealed through nature. Likewise, *The Plumed Serpent* tells of the spiritual seeking of forty-year old Kate Leslie in Mexico where she meets the religion of Quetzalcoatl.

In both novels, characters experience spiritual illumination in their contact with nature. To make a more meaningful analysis of Lawrence's representation of nature in relation to the spiritual illumination of characters, his most frequently used nature images and how he manipulates these images (so that they can be meaningful in the two novels) will be examined. In the next phase, the way characters reach their inner selves through their contact with nature will be analyzed.

2.1 Images of Nature in *Women in Love and The Plumed Serpent*

The aim of this section is to name the most frequent nature images common to *Women in Love* and *The Plumed Serpent,* and to show how they are manipulated to contribute to the themes of the novels. More specifically, flowers, water, the moon, and the sun are the chief natural images common to these novels. Flower and water images are equally important in both novels; while the moon is recurrently important in *Women in Love*, the sun is central to *The Plumed Serpent*.

As mentioned before, Lawrence is interested in psychological facts and sensations. In his study of Lawrence's use of symbols, Paul Poplawski expounds: "Lawrence's increasing expertise at rendering psychological states truly starts to fuse with his metaphysical scheme in his use of symbol" (68). In this sense, "his subject-matter

naturally generates an enormous amount of imagery. At the same time, it is ideas and states of emotion that Lawrence conveys, so his images are driven by ideas" (Marsh 144). Thus, his images are the physical embodiments of his thoughts and therefore every image comes to echo something else, which makes Lawrence's works rich for interpretation and gives them symbolic value. Lawrence's imagery is likely to turn into symbols; as Marsh also notes "minor imagery contributes to a major symbol" (171). Through repetitive and recurrent motifs—"by the constant addition of accumulated 'sub-symbols' and 'sub-metaphors'" (Marsh 171), images gain symbolic values in Lawrence, and an image mentioned in an earlier phase of a novel can find its echo in a later passage.

Eliseo Vivas's term "constitutive symbol" thus seems appropriate for Lawrence. The term refers to a symbol "whose referend cannot be fully exhausted by explication, because that to which it refers is symbolized not only *through* it, but *in* it, . . . unlike the metaphor where tenor and vehicle are apprehended independently" (in Poplawski 68). Lawrence himself also gives a similar explanation in relation to his use of symbols:

> You can't give a great symbol a "meaning", any more than you can give a cat a "meaning". Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental. . . . .The images of myth are symbols. They don't "mean something". They stand for units of human *feeling*, human experience. A complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the dynamic self, beyond comprehension. (in Poplawski 69)

Thus, as mentioned earlier, Lawrence's attempts to depict the psychology of his characters led him to use symbolism, which also resulted from his associating nature with his characters. In this sense, Lawrence takes up Ruskin's "Pathetic Fallacy"— "a technique which makes the setting figure forth a character's interior landscape, his mind and mood" (Landow 41). In fact, all these go back to Wordsworth "who was the first to root his characters in landscape and to intensify their being through regression as far back as inanimate objects" (Langbaum 77).

2.1.1 Flower Imagery in *Women in Love* and *The Plumed Serpent*

One of the most frequent images of nature that Lawrence makes use of in his fiction is the flower. With his knowledge of botany[1], Lawrence used numberless flowers in his works and as Daniel James Stiffler puts forwards, "When Lawrence chooses a flower for his art, he does so with an awareness of both its botanical nature and its symbolic presentation" (11). As with other natural images, flower imagery also helps Lawrence to convey his themes and explore the psychology of his characters. He generally associates flowers with human beings, and uses them as a tool to voice the thoughts and concerns of the characters. In this process, Lawrence takes notice of both the real characteristics and the artistic representation of the flowers.

In *Women in Love*, Lawrence's knowledge of the botanical world becomes apparent; in this novel flowers are identified with the characters; the maturation process of a character is likened to the biological growing of a flower, and characters are enabled to express their thoughts through the image of flowers. Hermione is introduced to the novel carrying "a lot of small rose-coloured cyclamens" (10). The cyclamen "whose blossom is always turned down, and it is thus representative of diffidence" (Stiffler 62) stands as a contrast to Hermione whose "face lifted up" (10) and who has a haughty appearance. Ursula later makes a similar comment as she observes Hermione "never looks fresh and natural, like a flower, always old, thought-out" (41). Correspondingly, after Hermione's hitting Rupert with a stone, a lapis lazuli, Rupert, to heal his soul, needs to be in contact with flowers that are shown as being in some respects the opposites of Hermione:

> He was happy in the wet hillside, that was overgrown and obscure with bushes and flowers. He wanted to touch them all, to saturate himself with the touch of them all. He took off his clothes, and sat down naked among the primroses, moving his feet softly among the primroses, his legs, his knees, his arms right up to the arm-pits, lying down and letting them touch his belly, his breasts. It was such a fine, cool, subtle touch all over him, he seemed to saturate himself with their contact. (91)

[1] One of the elective courses in which Lawrence was registered when he was studying for his teacher's certificate at the University of Nottingham was botany.

On the other hand, Ursula, the other woman who enters Rupert's life, is associated with flowers. In the earlier parts of the novel, Ursula's life is described "like a shoot that is growing steadily, but which has not yet come above ground" (42) and Rupert sees her "like a strange unconscious bud of powerful womanhood" (77). Experiencing love with Rupert, Ursula grows from a "shoot" to a "bud" and eventually to a flower. Correspondingly Ursula gives a "piece of purple-red bell-heather" (269) to Rupert after their fight resulting from Ursula's jealousy of Hermione and with the simple flower "everything" becomes "simple again" (269). In a Southwell inn where they make love, Rupert sees her face "exactly like a flower, a fresh, luminous flower, glinting faintly golden with the dew of the first light" and he smiles "faintly as if there were no speech in the world, save the silent delight of flowers in each other" (272). For him, she was "beautiful as a new marvellous flower opened at his knees, a paradisal flower she was, beyond womanhood, such a flower of luminousness" (273). Furthermore, before their wedding day, Ursula was "new and frail like a flower just unfolded" (322). After it, Ursula is never associated with bud, as she has grown into a flower.

Floral imagery is associated with other characters, as well. Flowers that depict Gerald's affairs are associated with mud that is already identifiable with decay, dirt, and corruption. Mud as a physical entity is not pure because it is already a combination of soil, silt, and clay; and it is generally used in the making of ceramics. Correspondingly, Gerald's women—Gudrun and Pussum—are "fleurs de mal". Pussum is directly called "a flower of mud" (335) because of her corrupt and impure personality, and Gudrun whose job is to make miniature copies of nature from mud (ie in ceramics) is also readily identifiable with mud flowers:

> Gudrun had waded out to a gravelly shoal, and was seated like a Buddhist, staring fixedly at the water-plants that rose succulent from the mud of the low shores. What she could see was mud, soft, oozy, watery mud, and from its festering chill, water-plants rose up, thick and cool and fleshy, very straight and turgid, thrusting out their leaves at right angles, and having dark lurid colours, dark green and blotches of black-purple and bronze. But she could feel their turgid fleshy structure as in a sensuous vision, she *knew* how they rose out of the mud, she *knew* how they thrust out from themselves, how they stood stiff and succulent against the air. (101)

Gerald, unlike Rupert, having no interest in botany, comes in to contact with the flowers that are associated with death at his father's grave;

> . . . he could see the heaped pallor of old white flowers at his feet. This then was the grave. He stooped down. The flowers were cold and clammy. There was a raw scent of chrysanthemums and tube-roses, deadened. He felt the clay beneath, and shrank, it was so horribly cold and sticky. He stood away in revulsion. (296)

The mud flowers that Gudrun associates herself with rise from the "festering chill" which reflects her cold-blooded personality, and although Gerald is repelled by the cold flowers of mud, he goes to Gudrun and makes love with her.

As mentioned earlier, Lawrence's images are accompanied by many other images and metaphors. Apart from mud, what defines the floral imagery that is associated with Gerald's life is coldness. Gerald sees Pussum as "unfolded like some fair ice-flower in dreadful flowering nakedness"[1] and his love for Gudrun is expressed as follows:

> And he thought of her as pure, chaste; the white flame which was known to him alone, the flame of her sex, was a white flower of snow to his mind. She was a wonderful white snow-flower, which he had desired infinitely. And now he was dying with all his ideas and interpretations intact. They would only collapse when the breath left his body. Till then they would be pure truths for him. Only death would show the perfect completeness of the lie. Till death, she was his white snow-flower. (188)

Thus, Gerald meets his death in the Alps where the snowy mountains are also associated with floral imagery: "the peaks of snow were rosy, glistening like transcendent, radiant spikes of blossom" (351), "the peaks that sprang up like sharp petals in the heart of the frozen, mysterious navel of the world" (357), "the peaks and ridges glowed with living rose, incandescent like immortal flowers against a brown-purple sky" (391). With "glistening", "glowed" and "incandescent", flower imagery is immediately associated with the brightness that Gerald lacks and which Gerald reaches through his consummation with the snow flowers.

Lawrence enables his characters to express themselves through the image of a flower, too. He uses the images of catkins in Rupert's explanation of his idea "star-

[1]Lawrence changed "red lotus" to "fair ice-flower".

equilibrium" (127), a perfect relationship in which each individual retains his/her own singleness. Also, in "An Island", Ursula and Rupert debate on nature, humanity, and love while Rupert amuses himself picking daisies and throwing them in a pond:

> He watched it, then dropped another daisy into the water, and after that another, and sat watching them with bright, absolved eyes, crouching near on the bank. Ursula turned to look. A strange feeling possessed her, as if something were taking place. But it was all intangible. And some sort of control was being put on her. She could not know. She could only watch the brilliant little discs of the daisies veering slowly in travel on the dark, lustrous water. The little flotilla was drifting into the light, a company of white specks in the distance. (111)

Rupert watches the daisies with "bright, absolved" eyes; that is he is content with his action—as suggested by "bright"— and freed from his guilt and responsibilities—as suggested by "absolved". That is, Rupert absolves himself of his earlier anger with Ursula and now he is ready to carry on the relationship. On the other hand, Ursula feels something "strange" and "intangible" from Rupert's behaviour, "some sort of control" that she cannot figure out. Hence, she wants to go to the shore to be "no longer imprisoned on the island". In this sense, "The daisy may be seen as representative of innocence, and Ursula can feel her emotional innocence slipping out of control" (Stiffler 68).

Also, daisies become a tool for Rupert to express his political views through associating the daisy's being made up of smaller florets with a democratic system:

> 'Why are they so lovely,' she cried. 'Why do I think them so lovely?'
>
> 'They are nice flowers,' he said, her emotional tones putting a constraint on him.
>
> 'You know that a daisy is a company of florets, a concourse, become individual. Don't the botanists put it highest in the line of development? I believe they do.'
>
> 'The compositae, yes, I think so,' said Ursula, who was never very sure of anything. Things she knew perfectly well, at one moment, seemed to become doubtful the next.
>
> 'Explain it so, then,' he said. 'The daisy is a perfect little democracy, so it's the highest of flowers, hence its charm.'
>
> 'No,' she cried, 'no—never. It isn't democratic.' (112)

On Ursula's rejection, he gives "a satire of Marxist interpretation" (Marsh 54), "It's the golden mob of the proletariat, surrounded by a showy white fence of the idle rich". He ends this conversation saying "Quite! It's a daisy—we'll leave it alone". His "It's a daisy" reminds us of Ursula's earlier exclamation "But still it is love" given in reply to Rupert's rejection of the word "love" which he thinks is vulgarised. In this sense, "[h]is 'It's a daisy' is a capitulation in their argument about love" (Marsh 55).

Lawrence elaborates the image of the daisy with some other images. For Rupert, daisies are "like a water lily, staring with its open face up to the sky" (111) and for Ursula they are "the brilliant discs . . . veering slowly in travel on the dark, lustrous water" and "a little flotilla . . . drifting into the light, a company of white specks in the distance" (111). She sees them as "tiny radiant things, like an exaltation, points of exaltation here and there" and for Rupert "they are a convoy of rafts" (111). What is noted among these elaborations is the brightness. Next, there is an implication of rising up—suggested by Rupert's "staring . . . up to the sky" and Ursula's "exaltation". Also, Ursula's likening of the daisies to a "flotilla" and Rupert's to a "convoy of rafts" indicate a voyage. Thus, human beings are like the daisies on "the dark, lustrous water" and they are in search of the illumination of their souls. As also pointed by Marsh:

> . . . people, humanity as a whole or individuals, are somehow afloat on a dark primitive stream, going towards the sluice where they will be destroyed. Their attention and their hopes are fixed upon the sky, not the dark stream which is their true element. Life is this kind of a voyage. (56)

The Plumed Serpent also abounds with floral imagery that is identified with characters, stands for "rebirth", and is used to express some meaning in relation to the Quetzalcoatl religion. To begin with, flowers are associated with characters. Cipriano calls Kate "the First Flower" of "a world of new flowers . . . [that] push the old world back" (293). This image immediately draws attention to the earlier part of the novel in which Kate is seen to envision her own life at the age of forty: "the first half of her life was over. The bright page with its flowers and its love and its stations of the Cross ended with a grave. Now she must turn over, and the page was black, black and empty" (43). She thinks that why she has left her home and family is "to be alone with

the unfolding flower of her own soul, in the delicate, chiming silence that is at the midst of things" (52). Kate is associated with the image of a flower and what will make her blossom again will be her marriage with Cipriano—Huitzilopochtli—, which will be associated with flower imagery:

> As she sat in that darkened church in the intense perfume of flowers, in the seat of Malintzi, watching the bud of her life united with his, between the feet of the idol, and feeling his dark hand softly holding her own, with the soft, deep Indian heat, she felt her own childhood coming back on her. The years seemed to be reeling away in great circles, falling away from her. (357)

This experience allows her to gain a new perspective as Cipriano "takes the flower of [her] life":

> And when he comes to me he lays his pure, quick flame to mine, and every time I am a young girl again, and every time he takes the flower of my virginity, and I his. It leaves me *insouciante* like a young girl. What do I care if he kills people? (356)

Hence she thinks that she needs Cipriano and Ramón, as "they make [her] blood blossom in [her] body (39). The rebirth or gaining of a new self that Kate yearns for is promised in the Quetzalcoatl religion through floral imagery. As written in the hymns, the mythic god—Quetzalcoatl says:

> 'I said to myself: I am new man. I am younger than the young and older than the old. Lo! I am unfolded on the stem of time like a flower, I am at the midst of the flower of my manhood. Neither do I ache with desire, to tear, to burst the bud; neither do I yearn away like a seed that floats into heaven. The cup of my flowering is unfolded, in its middle the stars float balanced with array. My stem is in the air, my roots are in all the dark, the sun is no more than a cupful within me.
>
> 'Lo! I am neither young nor old, I am the flower unfolded, I am new'. (205)

In these passages, when Lawrence uses flower imagery, he also makes use of words such as "bud", "virginity", "blossom", "unfolded", "stem", "seed", and "new"; hence his use of flower comes to be associated with "rebirth". Kate experiences rebirth either through choosing to stay in Mexico which is defined in terms of maleness, or through

the Queatzelcoatl religion—a phallic religion, or through her marriage and submission to Cipriano. Concomitantly, the flowers of Mexico are defined by maleness:

> . . . The Mediterranean has the dark grape, old Europe has malted beer, and China has opium from the white poppy. But out of the Mexican soil a bunch of black-tarnished swords bursts up, and a great unfolded bud of the once-flowering monster begins to thrust at the sky. They cut the great phallic bud and crush out the sperm-like juice for the pulque. (66)

Ramon says that "my flower on earth is the jasmine flower, and in heaven the flower Hesperus" (162). Hesperus—the evening star— is the flower that smells at night and the jasmine, whose scent is heady become representations of the Quetzalcoatl while the followers of Christianity are "scentless rose-trees" (112). Moreover, Ramon says:

> The leaves of one great tree can't hang on the boughs of another great tree. The races of the earth are like trees; in the end they neither mix nor mingle. They stand out of each other's way, like trees. Or else they crowd on one another, and their roots grapple, and it is the fight to the death. – Only from the flowers there is commingling. And the flowers of every race are the natural aristocrats of that race. And the spirit of the world can fly from flower to flower, like a humming-bird, and slowly fertilize the great trees in their blossoms. . . And the mystery is one mystery, but men must see it differently. The hibiscus and the thistle and the gentian all flower on the Tree of Life, but in the world they are far apart; and must be. (224-225)

For Ramon, flowers stand for people and "the spirit of the world" can be expressed through flowers. Also, flowers are again associated with human beings as Ramon identifies characters with exotic flowers:

> And I am hibiscus and you are a yucca flower, and your Caterina is a wild daffodil, and my Carlota is a white pansy. Only four of us, yet we make a curious bunch. So it is. The men and women of the earth are not manufactured goods, to be interchangeable. But the Tree of Life is one tree, as we know when our souls open in the last blossoming. We can't change ourselves, and we don't want to. But when our souls open out in the final blossoming, then as blossoms we share one mystery with all blossoms, beyond the knowledge of any leaves and stems and roots: something transcendent. (225)

As Stiffler elucidates:

> Carlota is a white pansy, indicative of her pure thoughts, her orthodox religion. Kate is a wild daffodil, obviously a reference to her homeland and her rebirth

> of spirit. Cipriano is a yucca flower, a flower native to Mexico and, with its sword-shaped leaves, representative of his militarism. But the most significant flower here is one Ramon chooses for himself; the hibiscus. Easily the most-mentioned flower in *The Plumed Serpent*, the hibiscus is a vine-like plant covered with blossoms which last only a day. (130-131)

In *The Plumed Serpent*, flowers come to be associated with characters and express some meaning in relation to the Quetzalcoatl religion. As seen in the above quotations, when he uses flowers in relation to real characters such as Kate, Cipriano, Carlota and Ramon, Lawrence is able to create nice artistic representations and his use of flower imagery makes sense as it gives some explanation in relation to his characters. Yet, in the case of religion, the flower symbolism fails. The fragile nature of the flowers does not fit the gentle intermingling of opposites and nice blossoming of the individual echoed in the hymns of the religion of Quetzalcoatl as the practice of the religion is generally murderous and violent. Similarly, the image of the delicate flowers found in the hymns cannot be associated with the real land as it is cruel. As also sensed by Kate "there seemed a faint whiff of blood in all tropical-scented flowers: of blood or sweat" (53). She visualizes the reality, the real flowers that Kate sees suit a destructive and violent land whereas in Ramon's imagery flowers have nothing to do with characters and setting, as he also considers his men as flowers; in fact men of Quetzalcoatl cannot be like flowers as Cipriano himself is a cruel general and Ramon is a bloody revolutionist. Thus, flower symbolism cannot find its meaning in the novel as the expected fragile nature of the flower cannot be associated with the cruelty of the Quetzalcoatl religion.

2.1.2 Water Imagery in *Women in Love* and *The Plumed Serpent*

Another natural image that Lawrence recurrently uses is water. It is identified with darkness and subconscious and it is used in order to express the personality and ideas of characters. In "An Island", it is seen that Ursula watches "the brilliant discs of daisies" that swim on "the dark, lustrous water" (111). Water imagery that is associated with darkness is again found in "Water-Party". Smelling a marsh, Rupert states:

> ‘It seethes and seethes, a river of darkness,’ he said, ‘putting forth lilies and snakes, and the ignis fatuus, and rolling all the time onward. That’s what we never take into count – that it rolls onwards.’
> . . .
> ‘The other river, the black river. We always consider the silver river of life, rolling on and quickening all the world to a brightness, on and on to heaven, flowing into a bright eternal sea, a heaven of angels thronging. But the other is our real reality –’
> . . . ‘that dark river of dissolution. You see it rolls in us just as the other rolls – the black river of corruption. And our flowers are of this –our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality, nowadays.’ (147-148)

“The silver river” is defined with “brightness”, “a heaven”, “a bright eternal sea” and “a heaven of angels thronging”[1]. In this sense, the silver river is a kind of dream and ideal that the society wants to reach, ignoring the dark river. On the other hand, “The black” or “the dark” river is associated with lilies (that generally have a sexual meaning for Lawrene), “snakes”, “dissolution”, “corruption”, “the death-process” (147-8), and “destructive creation” (ibid). The “dark river” is identified with terms which “are both frightening (‘the death-process’) and conventionally repulsive (‘dissolution’ and ‘corruption’)” (Marsh 164). Yet “sensuous perfection” and “destructive creation” come out of this dark river. Thus, “the dark river” that is ignored by most people, who prefer to think of “the silver river”, is actually the things that people repress and therefore the reality of life. On the other hand, through the dark river, Rupert explores his ideas about humanity; it is in a process of spiritual degeneration. With the image of a dark river, Lawrence’s theory of society, that depends on his view of the individual psyche, is echoed. Jacobson claims that for Lawrence:

> Within each individual there is a ‘dark self’ (or ‘blood being’, or ‘blood consciousness’ or ‘active unconsciousness’) which exists independently of, and anterior to, ‘the ordinary mental consciousness’ (or ‘white self’ or ‘personality’ or ‘social ego’ or ‘mental subjective self’). When the psyche is healthy, the dark self, which is the true source of the passions, the true centre of response to the outside world, has primacy and power over the mental consciousness, which should properly do no more than transmute the ‘creative flux’ of life into what Lawrence called the ‘shorthand’ of ideas, abstractions, principles, ideals.

[1] This term seems to be satirical since the term “pokes fun at mannered church vocabulary and implies that people subscribe to a facile and falsely prettified belief” (Marsh 166).

> However, when the relationship of forces within the individual is disturbed, the mental consciousness, with its ideas and ideals, can usurp the primacy which should belong to the dark self; it repudiates the life of the body and the senses, and then seeks to impose upon the rest of the person the fixed, static abstractions which are all that it knows, all that it contains. Instead of being open and receptive before the world, aware always of the 'otherness of the world to himself, the man becomes a creature of his own fixed will, self-enclosed, self-referring, insentient; he becomes an automatism, a system, a machine. (84-85)

Thus, when the 'dark self' in a healthy psyche (like a dark river) is accepted, it inspires the creative urge in the individual. What spoils the relationship between the 'dark self' and "white self" is the individual's giving primacy to the "mental consciousness". Similarly, Rupert thinks that the dark river "rolls in us just as the other rolls" (147) and thus it should not be ignored. Both rivers are part of a creation—the white one is the "synthetic creation" and the black one is a "destructive creation".

Earlier in the novel, Ursula is "strongly and mystically" (111) inspired by the flowers on the pond, and in "Water-Party" she is again moved by water as Rupert opens the sluice of the lake:

> Then, a real shock to her, there came a loud splashing of water from out of the dark, tree-filled hollow beyond the road, a splashing that deepened rapidly to a harsh roar, and then became a heavy, booming noise of a great body of water falling solidly all the time. It occupied the whole of the night, this great steady booming of water, everything was drowned within it, drowned and lost. Ursula seemed to have to struggle for her life. She put her hands over her ears, and looked at the high bland moon. (159)

This time Ursula is moved by the "harsh roar" and "heavy, booming noise" of water and it can be inferred that the noise keeps the meaning of "dark" as it occupies "the whole of night" and makes Ursula "put her hands over her ears". It is also associated with death as "everything was drowned within it, drowned and lost", and as it already carries the dead bodies of two people. Another thing to be noted here is the fact that Ursula looks at the moon—the moon is identified with her feminine ego as we shall see— as soon as she feels the need to "struggle for her life". Thus, she feels that her feminine ego is threatened by the dark water, that is perhaps a reference to the forces urging her to submit to what Rupert wants from her.

Although Ursula struggles for her feminine ego, since the moon is "high" and "bland", it is weaker than the dark water and it will soon be shattered. The water that mysteriously moves her toward Rupert in the mill-pond now comes as "a real shock to her" (159) as she becomes aware of its power, and eventually in the Southwell inn her awakening is completed when she feels:

> . . . the rivers of strange dark fluid richness had passed over her, flooding, carrying away her mind and flooding down her spine and down her knees, past her feet, a strange flood, sweeping away everything and leaving her an essential new being, she was left quite free, she was free in complete ease, her complete self. (273)

Southwell is the place they experience full sexuality and after that they are never after seen in a fight. The "dark river" that passes over her is identifiable with her unconscious desire to submit to Rupert and his "star equilibrium", and she eventually accepts it.

As mentioned in the section concerning floral imagery, Gudrun is attracted by "water-plants that rose succulent from the mud of the low shores" (101) and for her Gerald comes to be identified with the water plants that are already associated with darkness as they have "dark lurid colours, dark green and blotches of black-purple" (101). In fact, earlier in the novel, she envies him as she detects him in the "translucency of the grey, uncreated water" (37). Water is defined as "translucent", "grey", "cold" (37-38) and hence that is identifiable with darkness. The water-plants that Gudrun later watches are "thick", "cool", "fleshy", "thrusting", "stiff" and "succulent" (101); similarly she sees Gerald swimming in the water, as "immune", "vigorous", and "thrusting" (37-38) which fits to his cool personality that undermines the instincts.

When Gerald, in a later scene, stretches from a boat to take her sketch book she feels his presence like "marsh-fire":

> Gudrun was aware of his body, stretching and surging like the marsh-fire, stretching towards her, his hand coming straight forward like a stem. Her voluptuous, acute apprehension of him made the blood faint in her veins, her mind went dim and unconscious. And he rocked on the water perfectly, like the

> rocking of phosphorescence. He looked round at the boat. It was drifting off a little. He lifted the oar to bring it back. And the exquisite pleasure of slowly arresting the boat, in the heavy soft water, was complete as a swoon. (102)

Water imagery is extended in "Water-Party" during which Gerald's sister and her fiancée are drowned:

> In another moment, he [Gerald] had dropped clean down, soft and plumb, into the water. Gudrun was swaying violently in her boat, the agitated water shook with transient lights, she realised that it was faintly moonlight, and that he was gone.
>
> . . . She saw the movement of his swimming, like a water-rat. . .
>
> Gudrun again watched Gerald climb out of the water, but this time slowly, heavily, with the blind clambering motions of an amphibious beast, clumsy. Again the moon shone with faint luminosity on his white wet figure, on the stooping back and the rounded loins. But it looked defeated now, his body, it clambered and fell with slow clumsiness. He was breathing hoarsely too, like an animal that is suffering. He sat slack and motionless in the boat, his head blunt and blind like a seal's, his whole appearance inhuman, unknowing.
>
> . . .
>
> 'If you once die,' he said, 'then when it's over, it's finished. Why come to life again? There's room under that water there for thousands.'
>
> 'That's true,' he said, 'maybe. But it's curious how much room there seems, a whole universe under there; and as cold as hell, you're as helpless as if your head was cut off.' He could scarcely speak, he shook so violently.
>
> . . .
>
> And do you know, when you are down there, it is so cold, actually, and so endless, so different really from what it is on top, so endless –you wonder how it is so many are alive, why we're up here. (155-158)

Water, already causing a real death, is "heavy and deadly". On the other hand, Gerald notes that there is "a whole universe" under it. As Gary Adelman states, "The lake illustrates the psychology of Western man: the surface unreality, the deadly violence within" (80). In fact, Gerald in a way makes a journey to his subconscious from which he escapes. Concordantly, he tells Gudrun that under the water he has experienced the chilling effect of death and one of the things about his family that he is subconsciously not content with: "Once anything goes wrong, it can never be put right again . . .I've noticed it all my life—you can't put a thing right, once it has gone wrong" (158) which refers to Gerald's killing his brother when he was a boy, her sister's being drowned, and the foreseen death of his father and eventually to that of his own death. Gudrun is attracted by Gerald whom she watches in water; hence the bond is tied between them.

In this passage, Lawrence again accompanies water imagery with some other images; this time he uses animal imagery such as “rat”, “seal”, and “horse”.

In *The Plumed Serpent*, Lawrence uses water imagery through its mythical connotation as a fundamental element in creation and life and to depict the hidden and subconscious thoughts of the characters. Kate reads that a divine entity arose from the lake at Sayula to inform the people of the rebirth of the Quetzalcoatl (49). Actually, Lawrence plots Kate’s reflecting herself— her desire to sympathize with the land— and her wish to be reborn more frequently around the lake at Sayula:

> They came to the edge of the town, to a dusty, humped bridge, a broken wall, a pale-brown stream flowing full.
>
> . . .
>
> . . . Pale green willow-trees fringed from the earthen banks to the fuller-flowing, pale-brown water. The river was not very wide, between deep banks. They slipped under the bridge, and past a funny high barge with rows of seats
>
> . . .
>
> Morning was still young on the pale buff river, between the silent earthen banks . . . They had entered a wide river, from the narrow one
>
> . . .
>
> The boatman rowed short and hard upon the flimsy, soft, sperm-like water, only pausing at moments swiftly to smear the sweat from his face with an old rag he kept on the bench beside him. The sweat ran from his bronze-brown skin like water. . .
>
> . . . now he was rowing against stream. This wider river flowed out of the lake, full and heavy.
>
> The boat moved slowly, in the hush of departed night, upon the soft, full-flowing buff water, that carried little tufts of floating water-hyacinth. Some willow-trees stood near the edge, and some pepper-trees of most delicate green foliage.
>
> . . . On the left bank Kate had noticed some men bathing: men whose wet skins flashed with the beautiful brown-rose colour and glitter of the naked natives, and one stout man with the curious creamy-biscuit skin of the city Mexicans. Low against the water across-stream she watched the glitter of naked men, half-immersed in the river.
>
> He pulled rhythmically through the frail-rippling, sperm-like water, with a sense of peace. And for the first time Kate felt she had met the mystery of the natives, the strange and mysterious gentleness between a scylla and a charybdis of violence; the small poised, perfect body of the bird that waves wings of thunder and wings of fire and night in its flight . . . The magnificence of the watchful morning-star, that watches between the night and the day, the gleaming clue to the two opposites. (73-83)

In the passage above, there are three geographical entities that have the element of water—a stream, a river, and a lake— as the boat that Kate takes enters into a stream, then a river, and eventually a lake. Water is identified with the terms "pale-brown" (twice), "pale buff", "flimsy" (twice), "soft" (twice), "sperm-like" (twice), "bronze-brown", "full" (four times),"heavy", "buff", "brown", "dun-coloured", "buff-coloured" and "frail-rippling". Thus, connotations of darkness in relation to the unconsciousness dealt with in *Women in Love* section are also relevant to *The Plumed Serpent*. When Kate is on water, she is more liable to sympathize with Mexico and its people, which is a feeling whose authenticity she frequently questions. Also, the lake carries "tufts of . . . water-hyacinth" which attributes "wholeness" to the lake because "flowers encompass both masculine and feminine elements, and the hyacinth balance on the water to float" (Chiriqui). In this sense, Lawrence tries to present her as subconsciously wishing to stay in this land and to be united with it. Yet, during her voyages on the river or lake, she never loses sight of the land, she can always see the shores and banks, since she does not want to be governed by her subconscious desires. Actually, streams and rivers are all flow–and are mobile entities which, in this novel end in a lake a static place. This representation corresponds to Kate's own spiritual journey that has come to a standstill as she thinks she has already had enough life experience.

Just as Gudrun detected Gerald in the water and was drawn to him, Kate also takes notice of the Mexican males that are in water. The men have "beautiful brown-rose colour" (80) and "creamy-biscuit skin" (80) that are like the "dry, baked" (79) banks. She sees "a beauty in these men, a wistful beauty and a great physical strength" (79) and wonders why she "felt so bitterly about the country" (79). In the "gleaming far-awayness" in the eyes of the Quetzalcoatl man in the water and the "abstracted, transfigured look" (81) of the boatman, for the first time she meets "the mystery of the natives, the strange and mysterious gentleness between a scylla and a charybdis of violence". Yet, when she is at the hotel on the lake, Kate is again put off by the violence of the land. Kate does not "want to land" (94). When she is on water on the boat to Sayula, she can get in touch with her own deeper self and thus she is attracted by Mexico, its people and the Quetzalcoatl. Water is again "soft" and "spermy" like

"fish-milk" (94) and Kate again is drawn by the native men as she thinks "[t]heir souls were nascent, there was no fixed evil in them, they could sway both ways" (95).

2.1.3 Moon Imagery in *Women in Love*

Another natural image that is recurrently used in *Women in Love* is that of the moon. During the analysis of water imagery in *Women in Love*, it was mentioned that the moon is identified there with the female ego. The following passage is taken from "Moony" in which Ursula finds Rupert stoning the moon. Before this, Lawrence has already made sufficient use of the moon to give emblematic associations. Seeking Rupert through the mill-pond, Ursula suddenly feels the presence of the moon:

> She started, noticing something on her right hand, between the tree trunks. It was like a great presence, watching her, dodging her. She started violently. It was only the moon, risen through the thin trees. But it seemed so mysterious, with its white and deathly smile. And there was no avoiding it. Night or day, one could not escape the sinister face, triumphant and radiant like this moon, with a high smile. She hurried on, cowering from the white planet. . .
>
> . . . The moon was transcendent over the bare, open space, she suffered from being exposed to it. There was a glimmer of nightly rabbits across the ground. The night was as clear as crystal, and very still. . .
>
> . . . She was glad to pass into the shade out of the moon. There she stood, at the top of the fallen-away bank, her hand on the rough trunk of a tree, looking at the water, that was perfect in its stillness, floating the moon upon it. But for some reason she disliked it . . . And she wished for something else out of the night, she wanted another night, not this moon-brilliant hardness. She could feel her soul crying out in her, lamenting desolately.
>
> She saw a shadow moving by the water. It would be Birkin . . . She sat down among the roots of the alder tree, dim and veiled, hearing the sound of the sluice like dew distilling audibly into the night. The islands were dark and half revealed, the reeds were dark also, only some of them had a little frail fire of reflection. A fish leaped secretly, revealing the light in the pond. This fire of the chill night breaking constantly on to the pure darkness, repelled her. She wished it were perfectly dark, perfectly, and noiseless and without motion. (212-213)

In the passage above, the moon is "mysterious, with its white and deathly smile", "sinister face", "triumphant and radiant", and "transcendent". Similarly, in an earlier part of the chapter, Ursula had been thinking of her "hidden" part— "the strange brightness of her own presence, a marvellous radiance of intrinsic vitality"— as "a

luminousness of supreme repudiation (212). In fact, Ursula is shown in an attempt to escape from the moon as she suffers from "being exposed to" the moon and does not like this "moon-brilliant hardness" (213), which refers to her being strict or showing harsh resistance to Rupert's idea of singleness. Thus, to escape the "sinister face, triumphant and radiant like this moon", she hurries on "cowering from the white planet" (212). In the above passage, the moon is described as "white" as well. It is important to note that "a white moon for Lawrence represents inhibited or 'spiritual', idealized love, the 'self-aware-of-itself' as opposed to the spontaneous self" (Pinion 34). In fact, Ursula wants to escape from her own self that resists Rupert. However, while she is trying to escape from the moon, she sees Rupert whose "hair [is] tinged with moonlight" while he is cursing Cybele and Syria Dea. If the moon stands for Ursula's feminine ego then this is an action close to the moon stoning as "Cybele and Syria Dea . . . both stand for 'Magna Mata' or the 'Goddess of Fertility'" (Mori 475), and Rupert had earlier thought of Ursula and Hermione as Great Mothers:

> He stood staring at the water. Then he stooped and picked up a stone, which he threw sharply at the pond. Ursula was aware of the bright moon leaping and swaying, all distorted, in her eyes. It seemed to shoot out arms of fire like a cuttle-fish, like a luminous polyp, palpitating strongly before her.
>
> . . . Then again there was a burst of sound, and a burst of brilliant light, the moon had exploded on the water, and was flying asunder in flakes of white and dangerous fire. Rapidly, like white birds, the fires all broken rose across the pond, fleeing in clamorous confusion, battling with the flock of dark waves that were forcing their way in. The furthest waves of light, fleeing out, seemed to be clamouring against the shore for escape, the waves of darkness came in heavily, running under towards the centre. But at the centre, the heart of all, was still a vivid, incandescent quivering of a white moon not quite destroyed, a white body of fire writhing and striving and not even now broken open, not yet violated . . . It was getting stronger, it was re-asserting itself, the inviolable moon . . .
>
> Birkin stood and watched, motionless, till the pond was almost calm, the moon was almost serene. Then, satisfied of so much, he looked for more stones . . . The moon leapt up white and burst through the air. Darts of bright light shot asunder, darkness swept over the centre. There was no moon, only a battlefield of broken lights and shadows, running close together. . .
>
> . . . He saw the moon regathering itself insidiously, saw the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments, winning home the fragments, in a pulse and in effort of return. (214-215)

Words used in the above passages such as "battling", "clamouring", "writhing and striving", "getting stronger", "inviolable", "strengthened", and "triumphant" strengthen

the suspicion that Rupert's emblematic fight with the moon is actually a fight against Ursula's female ego. Rupert is trying to stone the "inviolable moon" that shakes upon the water in "triumphant reassumption" (214). Although he can erase the reflection of the moon for some moments, Rupert's triumph does not last long as the moon regathers itself. And he goes on madly and throws larger stones till "there was nothing but a rocking of hollow noise . . . no moon any more" (215) and then he is satisfied.

Seeing him, Ursula is "dazed, her mind all gone" and she feels "she had fallen to the ground and was spilled out, like water on the earth. Motionless and spent she remained in the gloom" (215). She sees that "the fragments caught together re-united, heaving, rocking, dancing, falling back as in panic . . . as gleam after gleam fell in with the whole, until a ragged rose, a distorted, frayed moon was shaking upon the waters again, re-asserted, renewed, trying to recover from its convulsion, to get over the disfigurement and the agitation, to be whole and composed, at peace" (215) which echoes the strong power of Ursula's female ego. Similarly, although Ursula appears before to Rupert peacefully, what follows is again a struggle. Like the moon, Ursula's female ego is regathered and she is soon in a fight with Rupert who does not care about her "female ego" and her "assertive will" (217). After some fighting, they have "such peace and heavenly freedom" (218-219). Moreover, when on the next day Rupert asks her to marry him, she, like the moon, reforms her "assertive will" (217) and becomes "so bright and radiant and attractive in her pure opposition" (227) as she cries out not to be bullied by any man.

2.1.4 Sun Imagery in *The Plumed Serpent*

Whereas the moon was an important meaningful image in *Women in Love*, the sun is the most frequently used sky image in *The Plumed Serpent* and it is frequently described as "fierce", "angry" and "dark" yet it has a recreating power since, for Lawrence, "the sun, like the rest of cosmos, is alive" (in Stewart 141). The passage below shows how the sun image is presented:

> 'So one of the gods with hidden faces walked out of the water, and climbed the hill'. . .. He looked up at the sun, and through the sun he saw the

> dark sun, the same that made the sun and the world, and will swallow it again like a draught of water.
>
> 'He said: *Is it time?* And from behind the bright sun the four dark arms of the greater sun shot out, and in the shadow men arose. They could see the four dark arms of the sun in the sky. And they started walking.
>
> . . .
>
> 'The men made houses on the shore, and the man on the hill, who was a god, taught them to sow maize and beans, and build boats. But he said to them: No boat will save you, when the dark sun ceases to hold out his dark arms abroad in the sky.
>
> 'The man on the hill said: I am Quetzalcoatl, who breathed moisture on your dry mouths. I filled your breasts with breath from beyond the sun . . . It is I, Quetzalcoatl, rearing up in you, rearing up and reaching beyond the bright day, to the sun of darkness beyond, where is your home at last. Save for the dark sun at the back of the day-sun, save for the four dark arms in the heavens, you were bone, and the stars were bone, and the moon an empty sea-shell on a dry beach, and the yellow sun were an empty cup, like the dry thin bone of a dead coyote's head. So beware!
>
> 'Without me you are nothing. Just as I, without the sun that is back of the sun, am nothing.
>
> 'When the yellow sun is high in the sky, then say: Quetzalcoatl will lift his hand and screen me from this, else I shall burn out, and the land will wither.
>
> . . .
>
> 'But men forgot me. Their bones were moist, their hearts weak. When the snake of their body lifted its head, they said: This is the tame snake that does as we wish. And when they could not bear the fire of the sun, they said: The sun is angry. He wants to drink us up. Let us give him blood of victims. (110-111)

"Dark", "darkness", and "angry" are the terms that describe the "bright sun" here. The sun is the potent power that wants blood sacrifices. Here, Lawrence's words should be noted:

> It is so easy to understand that the Aztecs gave hearts of men to the sun. For the sun is not merely hot or scorching . . . It is of a brilliant and unchallengeable purity and haughty serenity which would make one sacrifice the heart to it. Ah, yes, in New Mexico the heart is sacrificed to the sun and the human being is left stark, heartless, but undauntedly religious. (in Das 157)

In this sense, Lawrence plots Kate's attraction to Cipriano to go in tune with the sun image as Cipriano is associated with the sun. Kate wants to escape from the mechanical world and to be saved by the sun:

> Yet, at the same time, with her blood flowing softly sunwise, to let the sunwise sympathy of unknown people steal in to her. To shut doors of iron

> against the mechanical world. But to let the sunwise world steal across to her, and add its motion to her, the motion of the stress of life, with the big sun and the stars like a tree holding out its leaves. (93)

Cipriano, on the other hand, is of "the red Huitzilopochtli" who is of "the power from behind the sun" (331). By marrying Cipriano, Kate experiences "a transformation of her individual self into the eternal life of the god of the sun" (Das 157) as she is depicted as willing to submit to male power to experience a spiritual illumination:

> She trembled, and her limbs seemed to fuse like metal melting down. She fused into a molten unconsciousness, her will, her very self gone, leaving her lying in molten life, like a lake of still fire, unconscious of everything save the eternality of the fire in which she was gone. Gone in the fadeless fire, which has no death. Only the fire can leave *us,* and we can die.
>
> And Cipriano the master of fire. The Living Huitzilopochtli, he had called himself. The living firemaster. The god in the flame; the salamander.
>
> One cannot have one's own way, and the way of the gods. It has to be one or the other. (289-290)

In fact, the image of the sun is one of the few images that Lawrence consistently uses in this novel and thereby is able to associate the imagery with the meaning: the sun is described as dark and angry, Kate wants a "sunwise world", and Cipriano having bloody acts such as killing people is associated with the sun and he marries Kate.

2.2 Nature and Individual in *Women in Love*

In *Women in Love,* the association of death and violence with the mechanical world pervades the novel. The novel was written during the First World War and although "it does not concern the war itself", in its "Foreword", Lawrence states "I should wish the time to remain unfixed, so that the bitterness of the war may be taken for granted in the characters" (in Clarke 142-143). Also, the novel "presents a thoroughly modern society on its way 'down the slope of mechanical death[1]'"(Tanger 76). In fact, when the novel is considered as a whole, violence and a gloomy atmosphere imbue the novel. Characters in *Women in Love* have been noted for their tendencies toward either the natural or the mechanical world. In this novel, each of the four main characters can be

[1] *Women in Love* 322.

analyzed in this way, as each has significance to the others. Throughout the book Gudrun and Gerald stand, in a way, in contrast to Ursula and Rupert: "Both [Gerald and Gudrun] are strong-willed and exert, almost compulsively, their wills on others. Both are passionate, tragic examples of the "phallic cult"" (Boettcher 114). Their identity is explored through the images of nature, as nature with its illuminative power enables the characters to express their inner feelings in relation to life, love, and marriage.

Throughout the novel Ursula is associated with positive things and, as we have seen, she is described using organic terms. In fact, as Bueneflor puts forward:

> Ursula Brangwen, for D. H. Lawrence, is his culminating character and the dancer of "the world alive". She becomes for him *the* female who achieves equal status with his male characters in pursuing a fulfilling identity. In this capacity, Ursula Brangwen becomes a breakthrough literary achievement for David Herbert Lawrence". (1)

Thus, organic images such as flowers, butterflies, and the moon come to represent her identity, that is consistently shown as full of vitality. It is her vitality and Lawrence's association of her with these images that enable her to have an interconnectedness with all living things and nature.

In "Diver", the earth is described as "quickening and hastening in growth" (36) and Ursula's "active spirit" is like a "shoot that is growing steadily, but which has not yet come above ground" (42). She is sensitive towards nature as she wonders "if the trees and the flowers could feel the vibration" (16). When she sees Gerald beating his horse, crying it is "a living thing" (96) she is frustrated. In another incident, Gudrun's anthropomorphizing a bird hurts Ursula's heart (229). She thinks that birds are "unknown to us, they are the unknown forces. It is impudence to look at them as if they were the same as human beings. They are of another world" (229). In relation to Ursula's sensitivity to the natural world, Tanger elucidates that:

> Her words here echo Blake's lines on the robin redbreast in a cage, or, better, Shelley's concerning the skylark—that though the spirit of the bird can be felt,

> it can never be captured and defined. As with the Romantics, her experience of the bird simply heightens Ursula's awareness of the ultimate mystery. (82)

Rupert Birkin, is introduced as hating the "dying organic form of social mankind" (112) and having a wish for an earth without humans (108). In this sense, he is very much like Lawrence himself whose discussion of social and political thoughts reflects his unease with modern society. Actually:

> . . . one of the main reasons why he [Lawrence] detested modern life so profoundly was because he believed it was driven by the impulse to assert the self-sufficiency of man, his independence from the natural order. The modern world, as he saw it, encouraged men to believe that they could find fulfillment as producers and consumers of material goods, as members of competing political parties or nation-states, as manipulators of yet more and more powerful machines, instead of as creatures whose ultimate allegiance should always be to non-human forces outside themselves and greater than themselves. (Jacobson 82)

Similarly, Rupert comes to realize that the vitality of his own essence is in danger of being extinguished as he "has travelled so far from nature that he is in danger of not being able to find his way; indeed, he is in grave danger of losing "the Cosmos"[1], that is, with his interconnectedness with nature, altogether and going 'down the slope of mechanical death" (Tanger 5).

Rupert, is aware of the fact that modern man is suffering a spiritual loss. Calling the people of the day "dreary liars", he clarifies his classification stating that:

> Our one idea is to lie to ourselves. We have an ideal of a perfect world, clean and straight and sufficient. So we cover the earth with foulness; life is a blotch of labour, like insects scurrying in filth, so that your collier can have a pianoforte in his parlour, and you can have a butler and a motor-car in your up-to-date house, and as a nation we can sport the Ritz, or the Empire, Gaby Deslys and the Sunday newspapers. It is very dreary. (44)

As he will come to understand, man should reconnect with nature if he is to be saved from the illness of the modern world.

[1] "We and the cosmos are one. The cosmos is a vast body, of which we are still parts. The sun is a great heart whose tremors run through our smallest veins. The moon is a great gleaming nerve-centre from which we quiver forever. . ." Lawrence, D. H. *Apocalypse*, p. 77

Ursula, who was left with the promising image of the rainbow at the end of *The Rainbow*, now needs another experience to fulfill her maturation process which will be her experiencing love and deciding to marry. With Rupert she will have the opportunity to end this process. However, Rupert is also in the process of his maturation as he is fed up with the ills of the society and his long-lasting relationship with Hermione whose mental consciousness bored him. Like Ursula who is in need of someone to help her, Rupert needs a woman—a "proper mate" (323)—with whom he will reach his ultimate goal. In this sense, they need each other to make the necessary "transit out of life" (339).

At the beginning of the novel, Rupert is already in a relationship with Hermione Roddice with which he is dissatisfied as he does not want to be bullied by her "conceit of consciousness" (34) that wishes to dominate him. He is aware of the fact that Hermione is not the "proper mate" for him and their real separation is soon realized with Hermione's attack on Rupert with a "ball of lapis lazuli" (90). After this separation, Rupert steps back to nature to find relief. When "spots of rain" (90) are falling, Rupert goes away from Breadalby "to the open country, to the hills" (90) and wanders among the plants and flowers. Enjoying this contact with nature, he reveals that:

> To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman; and then to sting one's thigh against the living dark bristles of the fir-boughs; and then to feel the light whip of the hazel on one's shoulders, stinging, and then to clasp the silvery birch-trunk against one's breast, its smoothness, its hardness, its vital knots and ridges—this was good, this was all very good, very satisfying .(91)

Rupert, "like a primitive Wordsworth" (Tanger 80) feels so fortunate and happy that "[n]othing else would do, nothing else would satisfy, except this coolness and subtlety of vegetation travelling into one's blood" (91). With earth and rain, Rupert feels the restorative power of nature as he was content with "this lovely, subtle, responsive vegetation" (91) that allows him to be in contact with himself. Nature heals him like a

nurse and "Just as an experience with nature makes it possible for Wordsworth to return to the world, Birkin's experience has this same revitalizing and sustaining effect" (Tanger 80). Rupert now has the strength to go back to everyday world and he knows that "It was necessary to go back into the world. That was true. But that did not matter, so one knew where one belonged. This was his place, his marriage place" (92). Thus, uniting himself with nature gives Rupert the power to return to the community.

Next time Rupert is seen, he is in the "wilderness of a garden" (104). He is in a trance "unaware of anybody's presence" and is working "like a wild animal, active and intent" (104-105). Ursula who is with her sister "by the side of Willey Water", "rose and drifted away, unconscious like the butterflies" (101) that she is watching, and wanders till she comes across Rupert. This coincidence will be the initiation of the process in which both Rupert and Ursula will come to realize that Ursula is the "proper mate" for Rupert, as she can help him in his spiritual healing because she is close to nature. Ursula, coming of "a young, inexperienced race" (257) — as Hermione calls it— is what is needed by "race-old" (167) Rupert who "is more akin to the dead values and aristocratic lies represented by Breadalby" (Tanger 81). As Rupert also recognizes, she will be his salvation:

> She had the perfect candour of creation, something translucent and simple, like a radiant, shining flower that moment unfolded in primal blessedness. She was so new, so wonder-clear, so undimmed. And he was so old, so steeped in heavy memories. Her soul was new, undefined and glimmering with the unseen. And his soul was dark and gloomy, it had only one grain of living hope, like a grain of mustard seed. But this one living grain in him matched the perfect youth in her. (322)

As mentioned before, Ursula is associated with organic terms and she is noted for her sensitivity to nature, which will help Rupert restore his life. After their coincidental meeting, Ursula and Rupert row to an island on Rupert's punt. Here, Rupert tries to convey his pessimism to Ursula. He thinks that like the island that is "rather overgrown" (105) he feels "at the really growing part of [him] . . . all tangled and messed up" (106). In fact, Rupert tells Ursula that "humanity itself is dry-rotten" as all men are "apples of Sodom" and "their insides are full of bitter, corrupt ash" (107). In contrast, Ursula presents herself like a "walking flower" (107). Yet, Rupert, first

making fun of her, states that "humanity is a tree of lies" (108) and it would be better if the world was "cleaned of all the people" (108) through which he declares the necessity of the existence of nature:

> Do you think that creation depends on *man*! It merely doesn't. There are the trees and the grass and birds. I much prefer to think of the lark rising up in the morning upon a human-less world. Man is a mistake, he must go. There is the grass, and hares and adders, and the unseen hosts, actual angels that go about freely when a dirty humanity doesn't interrupt them—and good pure-tissued demons: very nice'. (109)

This tie with nature and wish to return to the organic world pleases even Ursula, who struggles against his pessimism. Ursula, being aware of the fact that what Rupert wants is a "phantasy" (109), suggests love as a solution to the worsening of the world; yet he regards love as a "disease" (110) as it is "vulgarized" (111). Their quarrel goes on with his talk about a daisy being "perfect little democracy" (112), and Ursula's cry that "it isn't democratic" (112) and that Rupert's act is "hateful" (112) (just as she earlier labeled Gudrun's calling robins little Lloyd Georges). Rupert understands his lapse and Ursula's ability to heal his soul. In fact, this conversation will be the beginning of their intimacy.

Rupert and Ursula come to understand that they are proper mates gradually, through their contact with nature. What Ursula wants from a man is love and "unspeakable intimacies" (230) and she wants to posses Rupert "utterly, finally to have him as her own" (230). Rupert, on the other hand, wants a relationship where every individual retains his/her singleness—his/her independence and individuality. Though, Ursula fights against Rupert's ideas of singleness, she also likes singleness while remaining unaware of this fact. For instance, at the water-party Ursula and Gudrun go to an island to be alone. When they are on the island, Ursula "peaceful and sufficient unto herself . . . strong and unquestioned at the center of her own universe" (141), unconsciously sings her song. She likes "best of all the animals that were single and unsocial as she herself was" (211-212). She loved the horses and cows in the field because each was "single and to itself, magical" (212) and "was not referred away to some detestable social principle" (212).

In this respect, Rupert is similar to her. As conveyed by Tanger, "[b]oth Ursula and Birkin have the Romantic power of soul to stand alone, individual in the worlds which they have created for themselves" (84). Rupert wants his star equilibrium— the conjunction in which they are united yet each retains his/her singleness. Although Ursula is unconsciously ready to accept Rupert's idea of star equilibrium, as she likes to retain her own independent individuality, it will take some time for Rupert to make Ursula realize this fact. Ursula's gaining this awareness of her own self will take place with the help of natural images such as catkins, stars, plants, and moon and other images of nature such as that of a forest.

To begin with, Rupert declares his idea of star equilibrium to Ursula earlier in his visit to Ursula's classroom. Hence, Rupert's first tool to make Ursula be aware of his equilibrium will be some natural entity— that is the catkins that Ursula's students have been sketching. He tells Ursula:

> You must mark in these things obviously. It's the fact you want to emphasise, not the subjective impression to record. What's the fact?—red little spiky stigmas of the female flower, dangling yellow male catkin, yellow pollen flying from one to the other. (28-29)

He thinks the female part should be marked as red and the male as yellow so that they can stand separately but at the same time they should be connected by the "pollen flying from one to the other" (ibid). This is the idea that each should be single and free within itself yet united and it is his first—though not purposeful—attempt to make Ursula conscious of her own part that yearns to be single and separate.

The second incident takes place when Rupert directly tells Ursula his ideas about star equilibrium. While Ursula thinks that "love includes everything" (130), for Rupert "it's a *freedom* together" (130). Rupert says that he does not want her beauty or femininity; he does not want to "serve" (216) her spirit. He wants to deliver himself "over to the unknown" and it is best for him if they "both cast off everything, cast off ourselves even, and cease to be, so that that which is perfectly ourselves can take place in" them (125). As Ursula is unwilling to accept his ideas, Rupert again explains himself using natural images. He tells Ursula that instead of "meeting and mingling",

he wants “a strange conjunction with” her— “an equilibrium, a pure balance of two single beings- as the stars balance each other” (127). Their struggle is both interrupted and illustrated by the entrance of a male and female cat into the scene. Mino is chasing a wild female cat “with eyes that were green and lovely as great jewels” (126). They see how Mino hits and bullies the female cat. For Rupert, Mino hits her to make her “acknowledge him as a sort of fate” as he wants “superfine stability” (127). On the other hand, Ursula calls Mino “a bully like all males” (127) while Mino looks at “the noisy woman” in disdain (127). In relation to the analogy between the cats, and Ursula and Rupert, Tanger explains :

> The behavior of the cats in this scene is so enjoyably correct and so amusing that the reader is, despite Ursula’s rational objection, won over by Birkin. That Birkin and Ursula are like the cats cannot be denied when the landlady comes in catching them in the midst of their fight, and they both look at her “very much as the cats had looked at them, a little while before”. The description is funny and at the same time apt. The two cats are very much alive in their catness while at the same time serving as behavioral analogues for Lawrence’s/ Birkin’s argument. (85-86)

Thus, Rupert’s ideas are again expressed through natural images. Although Rupert calls her “my love” (132) at the end of this quarrel, the struggle between the two will go on until Ursula accepts his star equilibrium.

After an illness, Rupert goes to the south of France without informing Ursula. During his absence, Ursula, “Darkly, without thinking at all”, knows “that she was near to death” (164-165). Yet, this experience enables her to draw back her feminine ego. In this sense, Ursula’s experience of death-like separation is restorative for death is “a great consummation, a consummating experience” and “it is development from life” (165). This restorative power is noted again through natural imagery as she is “fulfilled in a kind of bitter ripeness, there remained only to fall from the tree into death” and “[a]fter all, when one was fulfilled, one was happiest in falling into death, as a bitter fruit plunges in its ripeness downwards” (165).

As time passes, Ursula’s ego fades, yet the bit that she still retains continues to trigger the struggle between Rupert and her. Nature again becomes the place where the deeper

parts of human consciousness are revealed. Hence, Ursula's inner self is best revealed in the moon-stoning scene. Ursula was seen to be trying to escape from the shadow of the moon which is identified with her feminine ego, and correspondingly, Rupert was trying to break the moon which resembles his struggle to be freed from Ursula's "assertive will" that recollects itself after each of their fight.

Next time when they come together, they go out of the town where they will find "their homeland" (Alcorn 96) and reach their equilibrium. As Ursula hears "the Minster bells" (271) and sees "the first stars" (272), the world becomes "a dream world . . . [a] great circumscribed reminiscence" for her and she is a "strange, transcendent reality" (272). Ursula stands "as if she were enchanted, and everything were metamorphosed" (272). Ursula now "hung in a pure rest, as a star is hung, balanced unthinkably" (278) and Rupert, "like an Egyptian, steadfast in perfectly suspended equilibrium, pure mystic nodality of physical being", are ready to "give each other this star-equilibrium which alone is freedom" (278). In the depths of Sherwood Forest where "[t]he palish, gnarled trunks showed ghostly, and like old priests in the hovering distance, the fern rose magical and mysterious" (278), they experience the "palpable revelation of living otherness" (279) as they passionately make love. In this sense, "Birkin has located the modern English Eden: it is the forest home of the pastoral hero-rebel, Robin Hood. And Birkin recognizes that they have found their locality, their resting place between the mud and the stars" (Alcorn 97). As also Tanger elucidates, "[t]he two Romantics have at last been united on the model of a Wordsworthian relationship" (89). Thus, it is in nature that they gain their harmonious relationship, as they eventually relinquish their egos.

Unlike Ursula and Rupert, Gudrun and Gerald are destructive in personality and so is their relationship. For Gudrun, "Everything withers in the bud" (4) and like her, Gerald feels "like a plant whose tissue is burst from inwards by a frost" (301). In fact, afflicted and barren natural scenes and images prepare the background for their destructive love, while Ursula and Rupert's being united was backgrounded with gentle and fertile nature. At the water party Rupert describes Gudrun and Gerald as "marsh flowers . . . born in the process of destructive creation"(148).The difference between Gudrun and Ursula was shown during their sketching near Willey Water. While Ursula was

watching the butterflies in trance, Gudrun was sketching the water-plants that she associates herself with—both are "thick" and "cool". Affected by "the rigid, naked, succulent stems" (101), she stood as in trance. In this sense, Gerald is the concrete manifestation of "marsh-flower" with his cold-blooded personality.

Actually, Gudrun and Gerald are indifferent to vital natural elements and they are associated with symbols of death. This is best revealed through their association with the mechanical and earthy (subterranean) world like clay, which will bring about especially Gerald's destruction. When he takes over his family's coal mines, Gerald puts "the great industry in order" (197) as he "pits his will against the forces of the earth" and "[i]n the machine age, his dehumanized will is the instrument for raping mother earth and hoarding her organic matter" (Burack 97):

> The coal lay there in its seams, even though the seams were thin. There it lay, inert matter, as it had always lain, since the beginning of time, subject to the will of man. The will of man was the determining factor. Man was the archgod of earth. His mind was obedient to serve his will. Man's will was the absolute, the only absolute. (193)

For him, "the essential secret of life" is "harmony" but this is far from Rupert's cosmic concepts of equilibrium. Rather, Gerald translates "the mystic word harmony into the practical word organisation" (197):

> He had a fight to fight with Matter, with the earth and the coal it enclosed. This was the sole idea, to turn upon the inanimate matter of the underground, and reduce it to his will. And for this fight with matter, one must have perfect instruments in perfect organisation, a mechanism so subtle and harmonious in its workings that it represents the single mind of man, and by its relentless repetition of given movement, will accomplish a purpose irresistibly, inhumanly. It was this inhuman principle in the mechanism he wanted to construct that inspired Gerald with an almost religious exaltation. (197)

His coal miners who "were reduced to mere mechanical instruments" (200) submit to Gerald's power and for them "[t]here was a new world, a new order, strict, terrible, inhuman, but satisfying in its very destructiveness" (200). Gerald starts

> . . . the first great step in undoing, the first great phase of chaos, the substitution of the mechanical principle for the organic, the destruction of the organic purpose, the organic unity, and the subordination of every organic unit to the great mechanical purpose. It was pure organic disintegration and pure mechanical organization. (200)

Like Gerald, Gudrun, whose art is to make miniature, inorganic copies of nature, is also closer to the mechanical than to the organic. She is "like a new Daphne, turning not into a tree but a machine" (98). The "potent and half-repulsive" (98) atmosphere of Beldover, "half-automatised colliers" (98) and men all of whom "had a secret of power, and of inexpressible destructiveness, and of fatal half-heartedness" (100) arouse in Gudrun "a strange, nostalgic ache of desire" (99). Her life is like a clock that is "eternal, mechanical, monotonous" (407) and "[i]ndeed, she was like a little, twelve-hour clock, vis-a-vis with the enormous clock of eternity—there she was, like Dignity and Impudence, or Impudence and Dignity" (407) . Gerald is also like "[a] chronometer-watch—a beetle" (409).

Gudrun and Gerald are destructive both in their nature and towards nature. In fact, their destructive relationship is manifested by their relationship with nature and entities in nature such as mare, cattle, and rabbit. The scenes in which they are together are accompanied with violence. This can be observed firstly in an earlier chapter when Gudrun watches Gerald's goading an Arab mare to the point of torture "with black-dilated, spellbound eyes" (94) as if she was amazed by his violent act. Although the mare stands with "mechanical relentlessness" (94), pawing "mechanically" (94) it submits to Gerald's power. As Sanders reports "For Lawrence this mechanization of a living creature is the cardinal sin against nature, one repeated in Gerald's treatment of the miners" (110). Although it "made Gudrun faint with dizziness, which seemed to penetrate to her heart" (94), she takes a strange delight in it as it "appeals strongly to . . . her sexual imagination" (Pinion 41).

Even when Gudrun starts to interact creatively with nature through her "Dalcroze"[1], she changes her behavior to a violent rejection:

[1] "A form of self-expression through dance, taught by a Swiss educationalist and musician, Emily Jacques-Dalcroze (1865-1960)" (Notes to *Women in Love*, 425) .

> Gudrun, with her arms outspread and her face uplifted, went in a strange palpitating dance towards the cattle, lifting her body towards them as if in a spell, her feet pulsing as if in some little frenzy of unconscious sensation, her arms, her wrists, her hands stretching and heaving and falling and reaching and reaching and falling, her breasts lifted and shaken towards the cattle, her throat exposed as in some voluptuous ecstasy towards them, whilst she drifted imperceptibly nearer, an uncanny white figure, towards them, carried away in its own rapt trance, ebbing in strange fluctuations upon the cattle, that waited, and ducked their heads a little in sudden contraction from her, watching all the time as if hypnotised, their bare horns branching in the clear light, as the white figure of the woman ebbed upon them, in the slow, hypnotising convulsion of the dance. She could feel them just in front of her, it was as if she had the electric pulse from their breasts running into her hands. (143)

Gudrun's dance is both violent and full of sexual power. In this very moment when her passion is at its peak, Gerald comes to the scene and is fascinated by Gudrun's voluptuousness. In a sudden motion, Gudrun rushes "sheer upon the long-horned bullocks" till they run away "snorting with terror" (145). Just as Gerald had violently goaded his Arabian mare, Gudrun drives the cattle mad.

The chapter "Rabbit" is the scene where Gerald and Gudrun experience "the obscene beyond" (210) that is the supreme moment of being aware of themselves as proper mates. Gudrun and Winifred—Gerald's little sister to whom Gudrun gives drawing lessons— decide to draw Bismarck, a strong black rabbit. When Gudrun tries to capture him "her heart was arrested with fury at the mindlessness and the bestial stupidity of this struggle, her wrists were badly scored by the claws of the beast, a heavy cruelty welled up in her" (208). When Gerald comes, he sees "with subtle recognition, her sullen passion of cruelty" (208) and taking the rabbit from his ears, he strikes the rabbit so that "there came the unearthly abhorrent scream of a rabbit in the fear of death" (209). Gerald's face is "gleaming with a smile" while "a smile twisted Gudrun's face" (209); they seem to get satisfaction from this violent act. Moreover, Gudrun's calling the rabbit "a sickening fool" with "mocking, white-cruel recognition" makes Gerald's brain quiver and "there was a league between them, abhorrent to them both. They were implicated with each other in abhorrent mysteries" (210). Violence feeds their lust, as seen when Gudrun shows him the blood on her arms:

> . . . it was as if he had had knowledge of her in the long red rent of her forearm, so silken and soft. He did not want to touch her. He would have to make himself touch her, deliberately. The long, shallow red rip seemed torn across his own brain, tearing the surface of his ultimate consciousness, letting through the forever unconscious, unthinkable red ether of the beyond, the obscene beyond. (210)

They do not respect the powerful rabbit which was full of vitality, and they also ignore the vitality of other natural entities. "Loving death, they mock at the mystery of life taking perverse pleasure in the torment of living things" (Tanger 95). Having no longer any tie with nature, their relationship revolves around destructiveness and death, too. To show the obscene and violent scenes that feed the passion of Gudrun and Gerald, Lawrence again uses natural elements such as dark water, clay, and ice. The first case of conscious sexual attraction takes place during the water party. When they are on the boat, full of passion but in a "pure, perfect sleep" (153), they are alerted by "a great shout" (153) and Gerald's sister and her fiance are drowned in the "heavy and deadly" (156) water. Gerald like a "water rat" (155) goes into the water that has a current "as cold as hell" (158). Watching Gerald emerge from the water, Gudrun is again indifferent to the loss of life:

> . . . Oh, and the beauty of the subjection of his loins, white and dimly luminous as he climbed over the side of the boat, made her want to die, to die. (156)

Gudrun and Gerald make love for the first time just after the death of Gerald's father, which is immediately associated with death through the element of clay. Gerald wandering around in a trance eventually goes to the graveyard. He sees "cold and clammy" flowers, smells the "raw scent of chrysanthemums and tube-roses, deadened" and feels "the clay beneath, and shrank, it was so horribly cold and sticky" (296). He takes the clay of his father's grave to Gudrun's bedroom, and pouring into Gudrun "all his pent-up darkness and corrosive death" (301), he feels "whole again" (301) since he is destructive and akin to death.

In accordance with their associations with images that show the lack of life, the eventual recognition of their own selves takes place in the icy Tyrol Mountains which stand as a contrast to Ursula and Rupert's place of consummation that is Sherwood

Forest. They are both spiritually barren and their final resolution is "a barren tragedy" (416). Gerald's end is known to be analogous to the destructiveness of ice:

> He was one of these strange white wonderful demons from the north, fulfilled in the destructive frost mystery. And was he fated to pass away in this knowledge, this one process of frost-knowledge, death by perfect cold? Was he a messenger, an omen of the universal dissolution into whiteness and snow? (220-221)

In the icy mountains, there is "a silence and a sheer whiteness exhilarating to madness. But the perfect silence was most terrifying, isolating the soul, surrounding the heart with frozen air" (347). Yet Gudrun feels at home here. In fact, Gudrun "who throughout the novel cannot escape the cold devil of irony that froze her soul", has like Gerald, found her proper setting[1] (99). In these icy mountains, she looks into herself and sees her inability to feel. Watching the snowy peaks of mountains, Gudrun sees "all their loveliness, she *knew* how immortally beautiful they were, great pistils of rose-coloured, snow-fed fire in the blue twilight of the heaven. She could *see* it, she knew it, but she was not of it. She was divorced, debarred, a soul shut out" (351). Thus, she continues to retain a distance from nature as she watches it but is unable to become a part of it.

In this icy landscape, Gudrun finds another mate, that is Loerke with his "black look of inorganic misery" (368) and his love for mechanized society (370). In a stark reminder of Gudrun's early vision of Gerald spurring his horse, Loerke shows them a statue of a horse. Ursula says that it is "stock and stupid and brutal" whereas "horses are sensitive, quite delicate and sensitive" (375). But for Loerke who ignores life and nature:

> . . . it is a work of art, it is a picture of nothing, of absolutely nothing. It has nothing to do with anything but itself, it has no relation with the everyday world of this and other, there is no connection between them, absolutely none, they are two different and distinct planes of existence, and to translate one into the other is worse than foolish, it is a darkening of all counsel, a making confusion everywhere. (377)

[1] *Women in Love* 416

Ursula suddenly feels the cold and she remembers "the dark fruitful earth, [and] that towards the south there were stretches of land dark with orange trees and cypress, grey with olives, that ilex trees lifted wonderful plumy tufts in shadow against a blue sky" (379). Feeling the urge to leave "the snow-world, the terrible, static ice-built mountain tops", she wants "to see the dark earth, to smell its earthy fecundity, to see the patient wintry vegetation, to feel the sunshine touch a response in the buds" (380). She tells Rupert that she hates "the snow, and the unnaturalness of it, the unnatural light it throws on everybody, the ghastly glamour, the unnatural feelings it makes everybody have" (380). So, in accordance with their vital nature, Ursula and Rupert decide to leave this icy landscape.

In the following part of the novel, Gudrun and Gerald are still in the icy landscape where they seem set on destroying each other. In their "white cruel recognition", Gerald nearly kills Gudrun in the bedroom (413). Wandering outside after this argument, he comes to "the hollow basin of snow, surrounded by sheer slopes and precipices, out of which rose a track that brought one to the top of the mountain" (415), where he dies. Haruhide Mori interprets Gerald's death as proving "the propriety of the philosophy preached in *Psychoanalysis and the Unconscious or in Fantasia of the Unconscious,* that death is the end of a man who has nothing but will and intellect without any vital connection with the mother earth" (471). As he has no bond with nature and no life-force, his death in the snow shows "the failure of man's will before nature" (Mori 471).

To conclude, in *Women in Love*, Lawrence depicts a society that is pervaded by the spiritual senselessness of the modern era; nature functions as a release from the spiritual decay of the modern era. While those who are aware of the vital influence of nature, like Ursula and Rupert, are more likely to be saved from this spiritual decay, those like Gudrun and Gerald who are governed by the mechanical principle are inevitably exposed to destruction.

2.3 Nature and Individual in *The Plumed Serpent*

John B. Humma considers *The Plumed Serpent* as "D.H. Lawrence's most ambitious failure" (62), F. R. Leavis thinks that it is only one of Lawrence's novels "difficult to read through" (in Stiffler 122), and James C. Cowan calls the novel a failure because it lacks unity (in Humma 62). On the other hand, for William York Tindall, it is Lawrence's "best novel as well as [an] outstanding example of primitivism" (in Sriffler 122-123).

When Lawrence's representation of nature in the novel is analyzed, these conflicting views of the novel are evident. Lawrence succeeded in creating an inspiring visual spectacle but what he failed to do was to convey this theme through nature. As Charles Burack notes, ". . . though he often distorts Mexico and Mexicans, the total effect of the novel is to create a respect, even an admiration, for the mystery and magic of the land and many of its people" (127). As in *Women in Love*, there is a turn to nature from the mechanical and there is a search for the connection between the individual and nature. For this aim, Lawrence turns nature into a religion which will save people "from the dry-rot of the world's sterility" (*PS* 92).

In a very general sense, *The Plumed Serpent* explores the experiences of forty-year old Kate Leslie in the sensuously described land of Mexico where she meets a new religion—the religion of Quetzalcoatl— that takes its origin from nature. Thus, it was this very "living religion" (Das 155) that made Lawrence think the book was "nearer to my heart than any other work of mine" (in Das 155). Kate comes to Mexico "to cut herself off from all the mechanical widdershin contacts", not "to be touched by any, any of the mechanical cog-wheel people", and to be freed from the "sterility of nothingness which was the world, and into which her life was drifting" (93). In Mexico, she expects to find new experiences; these will be her meeting with the religion of the Quetzalcoatl through its spiritual leaders Don Ramon and Don Cipriano, and her experiencing submission to a man. In *The Plumed Serpent*, religion and people are treated as products of nature. Kate, however, cannot experience illumination through her contact with nature and she feels ambivalence towards nature, and thereby to its people and the new religion which are treated as products of nature.

In *The Plumed Serpent*, there is a cry for salvation and a yearning for unity with "the mystery of the cosmos" (124). Lawrence resurrects the Aztec gods and goddesses and presents a search for a new kind of connection between man and nature. The novel tries to give natural elements such as the sun, the moon, the earth, and sky new meanings where all opposites (man and woman, body and soul), represented by the snake and the eagle, are expected to consummate unity in the "Morning Star". Thus, nature becomes a religion whose god is Quetzalcoatl— "the Plumed Serpent", "a sort of fair-faced bearded god; the wind, the breath of life, the eyes that see and are unseen, like stars by day" (50). This "breath of life" is frequently presented by the mingling of natural images as suggested in the hymn of Quetzalcoatl :

> "beyond the lashing of the sun's bright tail,
> In the stillness where waters are born";
>
> "In the cave which is called Dark Eye,
> Behind the sun, looking through him as a window
> Is the place. There the waters rise,
> There the winds are born".
>
> "On the waters of the after-life
> I rose again, to see a star falling, and feel a breath on my face".
>
> "The star that was falling was fading, was dying.
> I heard the star singing like a dying bird";
>
> "I bound the bright fangs of the Sun"
>
> "And [I] started down the long slope
> Past the mount of the sun.
> Till I saw beneath me
> White breast-tips of my Mexico
> My bride".
>
> "Jesus the Crucified
> Sleeps in the healing waters
> The long sleep". (106-107)

When Ramon talks about "the snake of the world" [Quetzalcoatl] , he says "only his living keeps the soil sweet, that grows you maize . . . the trees have roots in him, as the hair of my face has root in my lips" (178). With these natural images, Lawrence "reinforces our sense of the organicism of the cosmos" and nature represented in the

Quetzalcoatl is "a vitalistic earth that Lawrence wants to convey" (Humma 73). However, these vital nature descriptions do not convey any meaning, because like Ramon's expressions, they cannot find further implications in the novel. Also, delicate nature descriptions are contrasted to the cruel actions of the Quetzalcoatl religion, which somewhat negates the cosmic sense.

Moreover, there is a discrepancy between the real nature of Mexico and the one represented in the hymns of the Quetzalcoatl religion, since real Mexico is dangerous and violent. Mexico is "a place with a strange atmosphere: stony, hard, broken, with round cruel hills and the many-fluted bunches of the organ-cactus behind the old house, and an ancient road trailing past, deep in ancient dust. A touch of mystery and cruelty, the stoniness of fear, a lingering, cruel sacredness" (86). Although Quetzalcoatl yearns to unite the opposites in "the Morning Star", it exists as an invalid concept since the images of sky and earth that are nicely described in the hymns do not comply with the cruel and unfriendly nature of Mexico. It is only towards the end of the novel that "[t]he universe seemed to have opened vast and soft and delicate with life" (387). Thus, throughout the novel, nature is cruel and does not allow the "beautiful mingling of sun and mist", as Kate observes:

> In Mexico, the wind was a hard draught, the rain was a sluice of water, to be avoided, and the sun hit down on one with hostility, terrific and stunning. Stiff, dry, unreal land, with sunshine beating on it like metal. Or blackness and lightning and crashing violence of rain.
>
> No lovely fusion, no communion. No beautiful mingling of sun and mist, no softness in the air, never. Either hard heat or hard chill. Hard, straight lies and zigzags, wounding the breast. No soft, sweet smell of earth. The smell of Mexico, however subtle, suggested violence and things in chemical conflict. (194-195)

On the other hand, the cruel nature of Mexico reinforces the cruel aspects of the Quetzalcoatl religion. In this sense, Ramon is considered to be able to bring "the velvety dark flux from the earth, the delicate yet supreme life-breath in the inner air" (97). Mexico can give a "dark flux" to Ramon but the "down-dragging" place (429) cannot revive the spirits of "down-dragging" people (133). Calvin Bedient who regards the Morning Star as a failed symbol states that what "had once been a species of Romanticism [in Lawrence], treasuring the connection of this world with the next . . .

becomes in *The Plumed Serpent* a tired desire to be gone altogether" (in Tanger 148). Nature imagery in this novel is expected to contribute to the messages of the novel and the religion, which are to find a new connection between man and the Cosmos and to unite opposites in the nature-based religion. In shocking contrast to this expectation, neither the messages of the novel nor the religion can even find their embodiment in the land, as the imagery mentioned in the hymns is not associated with the real nature of the land.

In this sense, Kate is both attracted and repelled by Mexico, Mexicans, and the religion of Quetzalcoatl, which reflects Lawrence's "own ambivalence about Mexico and the aboriginal experience . . ." (John in Tanger 139). Unlike other Lawrentian characters who experience an awakening through their contact with nature, Kate cannot reach that awakening as she is put in a trance by Quetzalcoatl. As the real Mexican nature is itself alien to man, it hinders any interpretations related to the character.

Early in the novel, Kate watches two volcanoes and feels the heavy atmosphere of Mexico: Popocateptl is like "a heavy giant presence under heaven, with a cape of snow" and it is "rolling a long dark roll of someone like a serpent" (42). Ixtaccihuatl- "the White Woman" seems to "emit a deep purring sound, too deep for the ear to hear, and yet audible on the blood, a sound of dread" (42), which makes Kate think that there is "no soaring or uplift or exaltation" in these mountains as "in the snowy mountains of Europe" (42). Instead, there is "a ponderous, white-shouldered weight, pressing terribly on the earth" (42). At first glance, Mexico "with its suburbs of villas, its central fine streets, its thousands of motor-cars, its tennis, and its bridge-parties" is a holiday place where "[t]he sun shone brilliantly every day, and big bright flowers stood out from the trees" (42). Yet, once alone, she feels an "undertone" which is like "the low, angry, snarling purring of some jaguar spotted with night" and "a ponderous, down-pressing weight upon the spirit: the great folds of the dragon of the Aztecs, the dragon of the Toltecs winding around one and weighing down the soul. And on the bright sunshine was a dark steam of an angry, impotent blood, and the flowers seemed to have their roots in spilt blood" (42). Thus, "[t]he spirit of place was cruel, down-dragging, destructive" (42). During her journey to Sayula, although she senses "a certain delicate, tender mystery in the river" (83), the mystery and alien beauty of the

land is swept away by the horror and murder stories. One of the few examples that show nature influences or reveals her mood takes place when she is at Lake Sayula and influenced by the land to the extent that she can feel like one of the natives.

> She was surprised at herself, suddenly using this language. But her weariness and her sense of devastation had been so complete, that the Other Breath in the air, and the bluish dark power in the earth had become, almost suddenly, more real to her than so-called reality. Concrete, jarring, exasperating reality had melted away, and a soft world of potency stood in its place, the velvety dark flux from the earth, the delicate yet supreme life-breath in the inner air. Behind the fierce sun the dark eyes of a deeper sun were watching, and between the bluish ribs of the mountains a powerful heart was secretly beating, the heart of the earth. (97)

Moreover, she feels ambivalence towards the people of the land who are treated as the products of the natural world of Mexico that is "down-dragging" (42). Kate finds the people of Mexico are "oppressing" (34) as "their middle is raging a black hole, like the middle of a maelstrom" (34) and they make her heart sink (34). Although she is afraid of the natives, sometimes she feels the "sensitive tenderness of the heavy blood" (44). Although she is attracted to Don Cipriano and in the end marries him, and she feels his presence "like a healing of the blood", sometimes he becomes "an intolerable weight on her" (71). Kate herself feels "like a bird round whose body a snake has coiled itself" and it is told that "Mexico was the snake" (63). It is only towards the end of the novel when Kate sees a real snake, it is directly stated that she feels "a certain reconciliation between herself and it" (387). However, instead of seeing Kate as mildly accepting submission to her marriage, it is sensed that her reconciliation "is [a] pathetic evidence of the failure of the Quetzalcoatl aspiration in her own life, of her abashed acceptance of a lower, snake-like form of existence and marriage" (Daleski in Tanger 141) as she wonders "if it [the snake] was disappointed at not being able to run on four feet not keep its belly on the ground" (387). In other words, she still has questions on her mind in relation to man's so called power and she thinks maybe the snake itself is not satisfied with its own being.

Whenever Kate observes cruelty in the Mexicans whom she regards as the products of nature of Mexico, she identifies it with the cruel nature of Mexico. The novel, in fact, starts with the violence of a bull-fight in which the spectators take delight. Kate is

shocked by the "gallant show" and "before she knew where she was, she was watching a bull whose shoulders trickled blood goring his horns up and down inside the belly of a prostrate and feebly plunging old horse" (11). While the crowd is amused by the show, Kate senses the "smell of blood" (11) which makes her leave the show and go through the streets of Mexico; yet she cannot escape from the cruelty of the "great under-drift of squalor and heavy reptile-like evil" of the land (22).

Later, when Kate is at Sayula, she sees that two "infant men" (195) set a water fowl on water with a tie and infants watch with a "dark lust" (196) how the bird suffers. Although Kate chases the boys, they turn with an older brother and they keep torturing the bird. Kate, considering brats as the product of the land, associates this violence with the earth:

> He could not see that the bird was a real living creature with a life of its own. This, his race had never seen. With black eyes they stared out on an elemental world, where the elements were monstrous and cruel, as the sun was monstrous, and the cold, crushing black water of the rain was monstrous, and the dry, dry, cruel earth.
>
> And among the monstrosity of the elements flickered and towered other presences: terrible uncouth things called *gringos*, white people, and dressed up monsters of rich people, with powers like gods, but uncouth, demonish gods. And uncouth things like birds that could fly and snakes that could crawl and fish that could swim and bite. An uncouth, monstrous universe of monsters big and little, in which man held his own by sheer resistance and guardedness, never, never going forth from his own darkness. (199)

Kate feels that Mexico with its cruelty is a place of "Victims and Victimizers" (198).

As seen, Kate cannot gain self-knowledge through her contact with nature. What she will experience as she foresees will not be a spiritual awakening but instead she senses that "Her world could end in many ways, and this was one of them. Back to the twilight of the ancient Pan world, where the soul of woman was dumb, to be forever unspoken" (283), and she moves toward a Lawrentian womanhood that is to submit to man's power. The "supreme phallic mystery" (280) that Kate feels in Cipriano complies with the nature of Mexico which is likened to male body and organs of sexuality. Water is "sperm-like", (79), fruits of mango trees are like the "testes of

bulls" (369), from the "great phallic bud", they crush out "the sperm-like juice" for the pulque (66).

In fact, throughout the novel, images of earth and sky stand as a contrast to each other. In this sense, snake and bird stand for two opposites that are man and woman. As already hinted, nature of Mexico is phallic and Quetzalcoatl that Ramon wants to revive is a phallic god and is represented by the image of snake:

> I am the wind that whirls from the heart of the earth, the little winds that whirl like snakes round your feet and your legs and your thighs, lifting up the head of the snake of your body, in whom is your power. When the snake of your body lifts its head, beware! It is I, Quetzalcoatl, rearing up in you, rearing up and reaching beyond the bright day, to the sun of darkness beyond, where is your home at last. (111)

On the other hand, women are defined as birds. Earlier in the novel, the Mexican women in the market whom Kate sees are described as "bird-like" (44). Kate herself is defined as the bird amazed by the snake (63). Ramon tells Kate:

> Mexico pulls you down, the people pull you down like a great weight! But it may be they pull you down as the earth's pull of gravitation does, that you can balance on your feet. Maybe they draw you down as the earth draws down the roots of a tree, so that it may be clinched deep in soil. Men are still part of the Tree of Life, and the roots go down to the centre of the earth. Loose leaves, and aeroplanes, blow away on the wind, in what they call freedom. But the Tree of Life has fixed, deep, gripping roots. (71)

As Ramon further remarks "It may be you need to be drawn down, down, till you send roots into the deep places again. Then you can send up the sap and the leaves back to the sky, later" (71). Thus, choosing to stay in Mexico-a phallic land, accepting to marry Cipriano—the phallic power, Kate decides to stay to be drawn to her roots, that is to submit to man:

> Ah! and what a mystery of prone submission, on her part, this huge erection would imply! Submission absolute, like the earth under the sky. Beneath an over-arching absolute. (281)

Even at the end of the novel, ambivalence prevails in the novel. After the revolution of the Quetzalcoatl, "The whole country was thrilling with a new thing, with a release of new energy" yet "there was a sense of violence and crudity in it all, a touch of horror" (382). Kate is hesitant about whether to stay or leave. Don Ramon knows that although the natives worship him, they will "violate" and "murder" him (397). Thus, neither Kate nor the other followers of the cult can reach the spiritual awakening, as the nature of the land and nature of the religion itself are also ambivalent.

In fact, it is only towards the end of the novel that Lawrence depicts some gentler natural scenes in one of which Kate sees an ink-black ass-foal that "did not understand standing up" and feels sympathy and admiration for it:

> Then it turned, and looked with its bushy-velvet face straight at Kate, and put out a pink tongue at her. She laughed aloud. It stood wondering, dazed. Then it put out its tongue again. She laughed at it. It gave an awkward little skip, which surprised its own self very much. Then it ventured forward again, and all unexpectedly even to itself, exploded into another little skip.
>
> 'Already it dances!' cried Kate. 'And it came into the world only last night.' (396)

In conclusion, in *The Plumed Serpent*, Lawrence tries to create a new religion to find a new connection between mankind and the universe. While Lawrence successfully adopted natural imagery to contribute to the themes of *Women in Love*, he does not obtain the same success in *The Plumed Serpent*. The same concerns of the former novel, such as yearning for the vital influence of nature to be saved from the emptiness of the mechanical world, are found in the later one. However, throughout the novel, Lawrence uses real Mexican nature, and at the same time presents an image of nature in the religious hymns, but these two sets of images do not reinforce each other. As a result the reader cannot grasp the authentic self of Kate through any consistent association with nature imagery. She cannot experience clear moments of illumination through her contact with nature as she feels an understandable ambivalence toward nature. Though Kate feels momentarily sympathies for the mystic land and its people, her horror which she feels against them sweeps away all her positive feelings that she has for nature.

CHAPTER 3

REPRESENTATION OF NATURE IN VIRGINA WOOLF'S *THE VOYAGE OUT* AND *ORLANDO: A BIOGRAPHY*

In this study, two of Woolf's novels —*The Voyage Out* (1915) and *Orlando* (1928) — are chosen to show how Woolf depicts nature as a place where the psychology of characters is revealed and the way nature provides them with a free space in which they are able to construct their identities. *The Voyage Out* is Woolf's first novel and it tells the story of 24-year-old Rachel Vinrace who goes on a journey to the exotic land of Santa Marina, an imaginary setting in South America. In fact, the novel also describes the spiritual journey and maturation of the character during which she is freed from her defined domestic space and the patriarchal values associated with it. On the other hand, in *Orlando* Woolf is able to depict the concept of the androgynous mind that her work explored elsewhere –but perhaps more powerfully here. In this sense, it can be suggested that Orlando was able to reach her development what other Woolfian characters, starting with Rachel Vinrace, struggled for.

In both novels, nature becomes a free space for the characters who can escape from their already constructed surroundings which, most of the time, impose social and psychological boundaries on them. Within this frame of the study, *The Voyage Out* and *Orlando* are treated separately and, to be more precise, only the main characters of the books, Rachel Vinrace and Orlando, are analyzed. The study follows two paths. In the first place, certain nature images that are frequently used by Woolf to support her themes and interests are identified and discussed. Then, an examination of how the characters, revealing their inner regions, experience self-journeys toward maturation is provided.

3.1 Images of Nature in *The Voyage Out* and *Orlando*

The aim of this section is to display the most frequent nature images in *The Voyage Out* and *Orlando,* and to lay bare how Woolf's fuses her language with natural imagery to express the meanings of the novels. More specifically, the sky, water, grass, and the tree are the natural images that are important in both novels. The sky and water

images are equally important in both novels; while grass is recognizable in *The Voyage Out*, and the image of the tree is central to *Orlando*.

In *The Common Reader* (1928), in relation to the novels of George Meredith, Virginia Woolf writes:

> It is significant that Richard and Lucy, Harry and Ottilia, Clara and Vernon, Beauchamp and Renée are presented in carefully appropriate surroundings—on board a yacht, under a flowering cherry tree, upon some river-bank, so that the landscape always makes part of the emotion. The sea or the sky or the wood is brought forward to symbolize what the human beings are feeling or looking. (in Thakur 18)

A very similar strategy is seen in her novels, as well. Most of the time, she employs nature and natural entities in relation to the emotions and psychology of her characters, using nature to reveal their inner worlds and showing it as inspiring the feeling and imagination of the characters. She manipulates landscape, sea, sky, water, garden, and grass to accompany the psychology of her characters.

Woolf's use of natural images is not as schematically repetitive and consistent as Lawrence's, a fact which may result from the fact that in her novels she does not present life from a fixed perspective and no entity is unidimensional for her. Instead, life is fluid for Woolf and therefore the human mind that sees life is also changeable. In this way, her use of natural images is not always consistent and can change within the novels.

3.1.1 Sky and Weather Imageries in *The Voyage Out* and *Orlando*

Woolf's uses of the images of sky and weather in *The Voyage Out* are suggestive and multifaceted. Just as indicated in *The Voyage Out*, more than one meaning can be given to the same image: "Some said that the sky was an emblem of the life they had had; others that it was the promise of the life to come" (28).

To begin with, Woolf uses descriptions of weather and sky as a background against which the inner worlds and the moods of the characters are revealed through using

clear sky for the peaceful states and identifying stormy air with turmoil, death, and giving a halt to ordinary life. In *The Voyage Out*, being "half obliterated too in fine yellow fog" (7), London with its "fine rain" (6) and cold and misty atmosphere represents Helen Ambrose's missing her children, misery for the poor of London, and "[h]er mind [that] was like a wound exposed to dry in the air" (7). Also, the gloomy appearance of the sky comes to be associated with the unrestful souls of the characters and eventually with death. The voyage itself begins "happily with a soft blue sky, and a calm sea" (20). We are told that exultation was felt by the passengers, as "They were free of roads, free of mankind, and the same exhilaration at their freedom ran through them all. The ship was making her way through small waves which slapped her and then fizzled like effervescing water, leaving a little border of bubbles and foam on either side" (24). Here the "soft blue sky" and "calm sea" echo the happy mood of the characters.

In contrast, the interruption of storm is used as a tool to indicate the human mind also performing unusually, out of the daily routine. Firstly, Woolf gives a kind of reconciliation between the real storm and human mind. When the air is stormy, passengers are described as "flying leaves [that] meet in the air" (73) and their sensations are like "the sensations of potatoes in a sack on a galloping horse" (74). Woolf associates this violent effect of the storm also through describing it as if "a lash were descending" (73), and the ship as a "broad-backed dray-horse [that became] "a colt in a field" (73). Through the real swaying of the storm, the ship and people swing, and this makes people's minds unsteady too, either disrupting the communication through its noise or making people stay in their rooms. Thus, during the storm "The world outside was merely a violent grey tumult" and the storm enables people to have "a perfect rest from their old emotions" (74). For instance, Helen feels a liking for Clarissa's desire for a tidy room—which she earlier disliked— even when she is in pain because of her sickness. In a similar way, the storm provides the background for an important incident; Richard Dalloway kisses Rachel on that stormy night when they are standing in "a whirlpool of wind" (78) with papers "flying round in circles" (78). Correspondingly, the inside of his brain is described as "still rising and falling like the sea on the stage" (76).With the passing away of the storm, Woolf makes the passengers busy with the dealings of the daily life. As the storm "relaxed its grasp"

(75), passengers felt "something loosen within them" (75). So, when the storm which makes them "atoms flying in the void" (75) ends, "the world dropped into shape . . . Wind and space were banished; the world floated like an apple in a tub, and the mind of man, which had been unmoored also, once more attached to old beliefs" (75) and they became again "people riding a triumphant ship on the back of the sea" (75) and after "their view of the strange under-world, inhabited by phantoms", they returned to live with their ordinary feelings as they "began to live among tea-pots and loaves of bread with greater zest than ever" (76).

Woolf employs a storm once more in the novel, this time to permeate characters' feelings about Rachel's death. After her death there is a thunderstorm which is again suggestive. The gathering clouds rigid waves, thunder, swishing rain, the wind that drives the "darkness across the earth", and the frequent flashes of lightning stand for the moods of the characters afflicted by Rachel's death (429). A sense of emotional relief is again indicated after the storm has passed:

> But the light was only the reflection of the storm which was over. The rain had ceased, the heavy clouds were blown away, and the air was thin and clear, although vapourish mists were being driven swiftly across the moon. The sky was once more a deep and solemn blue, and the shape of the earth was visible at the bottom of the air, enormous, dark, and solid, rising into the tapering mass of the mountain, and pricked here and there on the slopes by the tiny lights of villas. The driving air, the drone of the trees, and the flashing light which now and again spread a broad illumination over the earth filled Mrs. Flushing with exultation. (436)

Actually, the storm, like Rachel's death, again gives a halt to ordinary life. Both the storm and the death made people anxious, and seemed to suspend life as they stood "collected in little groups" (430) and not doing anything. However, when the storm has passed, people in the hall of the hotel are left with "a comfortable sense of relief" as they began to tell stories about the storm that "produced in many cases their occupations for the evening" (431). Similarly, after Rachel's death, people in a way reestablish some sort of daily or social activity (421-424). Woolf also says that here her intention was "to give the feeling of a vast tumult of life, as various and disorderly as possible, which should be cut short for a moment by the death, and go on again" (in Urstad 165).

As in *The Voyage Out*, images of the sky are of importance in *Orlando*. In this novel, Woolf's use of weather and sky is both realistic and suggestive. The actions of this novel span three centuries and each change of historical period is characterized by a change in the sky, and "Orlando's responses to weather and climate illustrate her receptiveness to the inevitable changes of life, whether those changes involve new locations of place, gender, or marital status" (Maggio[1]). More specifically, through the images of and changes in the sky, a "spirit of the age" is evoked through which Orlando's personality can be explored.

Woolf describes the sky in the Elizabethan Age as either dark or light but never misty or grey which fits the unambiguousness of the age as she presents it:

> The age was the Elizabethan; their morals were not ours; nor their poets; nor their climate; nor their vegetables even. Everything was different. The weather itself, the heat and cold of summer and winter, was, we may believe, of another temper altogether. The brilliant amorous day was divided as sheerly from the night as land from water. Sunsets were redder and more intense; dawns were whiter and more auroral. Of our crepuscular half-lights and lingering twilights they knew nothing. The rain fell vehemently, or not at all. The sun blazed or there was darkness. Translating this to the spiritual regions as their wont is, the poets sang beautifully how roses fade and petals fall . . . The flower bloomed and faded. The sun rose and sunk. The lover loved and went. (12)

Nevertheless, the unambiguousness of an age that is removed from "[t]he withered intricasies and ambiguities of our more gradual and doubtful age" (12) stands as a contrast to indecisiveness and uncertainty experienced by young martial Orlando. Young Orlando is first seen as performing martial acts as "the fashion of time" requires, thinking that he will be a warrior like his ancestors (5). Yet, Orlando yearns to be a poet. On the other hand, Orlando's vacillating between two different life styles—being a warrior or a poet— can be seen as reinforced by the weather's changing between extreme modes.

[1] Page numbers of this monograph are not available as the publisher sent it as a word file which has not page numbers.

In the seventeenth century, Orlando's sudden decision to marry is immediately associated with "the suddenness and severity that then marked the English climate" (15) and which eventually brought the Great Frost:

> The Great Frost was, historians tell us, the most severe that has ever visited these islands. Birds froze in mid-air and fell like stones to the ground. At Norwich a young countrywoman started to cross the road in her usual robust health and was seen by the onlookers to turn visibly to powder and be blown in a puff of dust over the roofs as the icy blast struck her at the street corner. . . Corpses froze and could not be drawn from the sheets. It was no uncommon sight to come upon a whole herd of swine frozen immovable upon the road. The fields were full of shepherds, ploughmen, teams of horses, and little bird-scaring boys all struck stark in the act of the moment, one with his hand to his nose, another with the bottle to his lips, a third with a stone raised to throw at the ravens who sat, as if stuffed, upon the hedge within a yard of him. The severity of the frost was so extraordinary that a kind of petrifaction sometimes ensued; and it was commonly supposed that the great increase of rocks in some parts of Derbyshire was due to no eruption, for there was none, but to the solidification of unfortunate wayfarers who had been turned literally to stone where they stood. (15)

Woolf depicts darkness in tune with a view of London in the 17th century as in a "suspended animation" (16) that resulted from the frost:

> As the sun sank, all the domes, spires, turrets, and pinnacles of London rose in inky blackness against the furious red sunset clouds . . . there like a grove of trees stripped of all leaves save a knob at the end were the heads on the pikes at Temple Bar. Now the Abbey windows were lit up and burnt like a heavenly, many-coloured shield (in Orlando's fancy); now all the west seemed a golden window with troops of angels (in Orlando's fancy again) passing up and down the heavenly stairs perpetually. . . .(25)

Woolf mentions "darkness" ten times and "blackness" fourteen times in the first chapter, which creates the sombre atmosphere of the "wintry landscape" (18) in which Orlando meets the deceitful Sasha. "Inky blackness" (25) will later come to depict the misery of Orlando after being cheated by Sasha. Correspondingly, looking up into the sky, Orlando sees "nothing but blackness" and he thinks that "[r]uin and death . . . cover all" (27). The scene prepares the background for Orlando's own disappointment and sadness which will come as a result of Sasha's unfaithfulness. On the other hand, a "serene and orderly prospect"(110) upon which "glittering, positive" stars look down from a "cloudless sky", and "the extreme clearness of the sky" are associated with the

Age of Reason in which Orlando meets "the heroes" (137) of rationalism—Dryden, Pope, and Addison. When Orlando looks at the sky, she can detect every detail of the environment (110), which stands for the clear mind of the Age of Reason.

The nineteenth century is famously introduced with a "great cloud" (112):

> . . . With the twelfth stroke of midnight, the darkness was complete. A turbulent welter of cloud covered the city. All was darkness, all was doubt; all was confusion. The Eighteenth century was over; the Nineteenth century had begun. (111)

Woolf is again using the sky to evoke the mood of the age as the cloudy sky and damp weather are associated with the "doubt", and "confusion" brought by the Industrial Revolution that turns the agrarian community into an industrialized one. Then, Woolf metaphorically associates "The great cloud" (112) with darkness in the inner lives of the people as "[t]he damp struck within" (113). Because of the damp, "[m]en felt the chill in their hearts; the damp in their minds" (113), which is used as an emblem for the confusion of people that can be identified with the fact that "the clouds cut people off from the sun, the source of light and warmth that is the centre of life in an agrarian community. Hence, that disconnection from life's source causes Orlando and her fellow citizens to become confused and disoriented" (Maggio).

Woolf further manipulates the sky in order to create a context for the Victorian period that is generally defined as oppressing. As a result of damp, ivy smothered the bare stone of the houses in greenery, representing the "[e]vasions and concealments [that] were sedulously practiced on both sides" (113). Thus, the darkness and the ivy evoked by damp refer to people's not being able to talk freely as "[n]o open conversation was tolerated" (113) and thus denotes the rigidity of Victorian social norms. The damp and the cloudy atmosphere changed the era "stealthily and imperceptibly" (112). Men grew beards and fastened trousers "tight under the step" (112). As also "furniture was muffled" and "walls and tables were covered", "nothing was left bare" (112). Both man and his house were covered to shun the chill of the damp. Woolf uses the weather as a medium to explain Victorian clothing, eating, and decoration in a humorous fashion.

In this part of the novel, Woolf uses the damp as an emblem of fecundity, as well. This fecundity is seen in the family life of the Victorians as: "The life of the average woman was a succession of childbirth. She married at nineteen and had fifteen or eighteen children by the time she was thirty; for twins abounded" (113). The fecundity of ivy paralleled "the undistinguished fecundity of the garden, the bedroom and the henroost", which hints again at the large Victorian families. Besides the ivy, vegetation also became "rampant" (113) due to the damp. Cucumbers "came scrolloping across the grass" (113) and "giant cauliflowers towered deck above deck" (113). The damp and its associated fertility is seen to have influenced the Victorian literature, as well. Thus:

> . . . there is no stopping damp; it gets into the inkpot as it gets into the woodwork – sentences swelled, adjectives multiplied, lyrics became epics, and little trifles that had been essays a column long were now encyclopedias in ten or twenty volumes .(113)

Clearly, Woolf does not mean that the damp literally had this effect on people and literature; she is making an original association between the fecundity of damp soil, and the proliferation of population, and even of words in literary style.

While the weather was damp during the nineteenth century, "[t]he dryness of the atmosphere brought out the colour in everything and seemed to stiffen the muscles of the cheeks" (147) in the twentieth century. As the sky again changes, the spirit of the age again changes, too. Woolf defines the sky as follows:

> It was no longer so thick, so watery, so prismatic now that King Edward . . . had succeeded Queen Victoria. The clouds had shrunk to a thin gauze; the sky seemed made of metal, which in hot weather tarnished verdigris, copper colour or orange as metal does in a fog. It was a little alarming – this shrinkage. Everything seemed to have shrunk. (146)

Woolf makes the shrinkage in the sky be reflected in the appearance of other features of the age. For instance, women grew narrow "like stalks of corn, straight, shining, identical" and "men's faces were as bare as the palm of one's hand" (147). Furthermore:

> Ivy had perished or been scraped off houses. Vegetables were less fertile; families were much smaller. Curtains and covers had been frizzled up and the walls were bare so that new brilliantly coloured pictures of real things like streets, umbrellas, apples, were hung in frames, or painted upon the wood. There was something definite and distinct about the age. (147)

Although the dry air "brought out the colour in everything", it "seemed to stiffen the muscles of the cheeks. It was harder to cry now" (147), which indicates a shrinkage in the expressive powers of people. "Woolf tells us that the transformed weather of a new century has transformed human behaviour and society as well. Although everything appears more colourful, human emotions are restricted, perhaps stifled by an unspoken sense of grief and covered by a mask of false gaiety in the aftermath of World War I". (Maggio)

3.1.2 Water Imagery in *The Voyage Out* and *Orlando*

In relation to Woolf's novels, Marie-Paule Vigne notes that "water alone occupies one half of the cosmic vocabulary: 48% (about 4,500 words) against 52% (4,850) for all the other elements together" and water is widely used in her novels, "52 %in *The Voyage Out*, 53% in *Jacob's Room*, 54% in *The Years*, and a proportion of 2/3 in *Orlando* and *To the Lighthouse*" (in Huang 120). Woolf's characters experience "moments of being" through which the consciousness of the characters is formed; and for Woolf this consciousness is a stream. As María Jesús López Sánchez-Vizcaíno, mentions, "since consciousness is a "stream" or a "river", characters figuratively sink in these moments into themselves, submerging or plunging into the waters of their minds". In this sense, it is not surprising to find water frequently used in her novels. Through recurrent uses of seas, lakes, rivers, and pools, water comes to be defined with the mind or identity of the characters. Additionally, and as also mentioned in the Lawrence chapter, water is associated with the unconsciousness, which Circlot sees as "the non-formal, dynamic, motivating female side of the personality" (in Huang 125). In *A Room of One's Own*, water is associated with female identity, as well:

> Thought . . . had let its line down into the stream. It swayed, minute after minute, hither and thither among the reflections and the weeds, letting the water

> lift it and sink it until--you know the little tug--the sudden conglomeration of an idea at the end of one's line: and then the cautious hauling of it in, and the careful laying of it out? Alas, laid on the grass how small, how insignificant this thought of mine looked; the sort of fish that a good fisherman puts back into the water so that it may grow fatter and be one day worth cooking and eating. I will not trouble you with that thought now, though if you look carefully you may find it for yourselves in the course of what I am going to say.

As many critics agree, there is a link between water and female identity. Poole suggests that "The quality of the female mind is liquid. Water is the symbol which indicates, all through the pages of Virginia's novels, that she is thinking as a woman" (in Sánchez-Vizcaíno). Hence, this part of the chapter tries to show how Woolf's recurrent use of water comes to stand for unconsciousness and female identity, and also how it is suggestive and multilayered.

In *The Voyage Out*, water imagery is associated with Rachel and it changes according to her mood and the development of her character. Helen thinks that Rachel "was like her mother, as the image in a pool on a still summer's day is like the vivid flushed face that hangs over it" (21) and "Rachel would be vacillating, emotional, and when you said something to her it would make no more lasting impression than the stroke of a stick upon water" (16). Also, her eyes are portrayed as "unreflecting as water . . . her mind absent" (17). In the beginning of the novel, as seen in these quotations, Rachel's being associated with water draws attention to a fluidity in her character that is inexperienced and formless and at the same time fluid—therefore is open to change.

Later, water imagery comes to be used in a more positive way to indicate a development in Rachel's mind which, "like a ball of thistle-down [,] . . . kissed the sea, rose, kissed it again, and thus rising and kissing passed finally out of sight" (35). Rachel says, "I like seeing things go on—as we saw you that night when you didn't see us—I love the freedom of it—it's like being the wind or the sea" (248). Moreover, her "vision of her own personality" as "a real everlasting thing" is described as "unmergeable like the sea or the wind" (90). Here, Woolf provides a direct and literal link between Rachel's sense of identity and nature. Her own self that is separate from

anything and anyone else, is very much like the sea[1] and this excites her and she obtains a potentiality to be a separate individual: "Rachel subsequently makes a valiant attempt at remaining true to her personality, but Woolf eventually conveys the shifting nature of Rachel's character . . ." (Johnson 149). In this sense, Woolf's connection between Rachel's identity (that is shifting) and natural entities such as the sea and the wind (which also tend to change quickly) seems clear and well motivated. As Caramagno puts forward, "This is her function in the novel—to be difficult to pin down, to chart the aimless waters of mood shifts, life's ambiguous nature, and self's constantly changing relationship to it, as the ship *Euphrosyne,* to which she is often compared, plies the waters to an uncertain fate" (168).

She is also identified with sea creatures and she is seen as being drawn to the sea creatures when something important happens to her. Terence describes his first impression of Rachel as follows: "I thought you were like a creature who'd lived all its life among pearls and old bones. Your hands were wet . . . (341). Similarly, to be saved from the "physical pain of emotion" that resulted from Richard Dalloway's kissing her, she watches the sea and identifies herself with the water creatures:

> She leant upon the rail of the ship, and gradually ceased to feel, for a chill of body and mind crept over her. Far out between the waves little black and white sea-birds were riding. Rising and falling with smooth and graceful movements in the hollows of the waves they seemed singularly detached and unconcerned. (80)

Observing that sea-birds are "peaceful", she becomes peaceful, too. During her engagement she felt "like a fish at the bottom of the sea" (189) which stands for her trance-like happiness, whereas during her illness, she listens to the address to Sabrina—the emblem of chastity[2]— from Milton's *Comus* (381):

> Sabrina fair,
> Listen where thou art sitting
> Under the glassy, cool, translucent wave,
> In twisted braids of lilies knitting
> The loose train of thy amber dropping hair,
> Listen for dear honour's sake,

[1] Also the image of the wind provides the same effect
[2] "Explanatory Notes" to *The Voyage Out*, p. 445

Goddess of the silver lake,
Listen and save!

Later, she is seen in an attempt to keep her mind fixed upon "[t]he glassy, cool, transcluent wave" (384). Moreover, during a discussion with Terence, Rachel says "I'm a mermaid! I can swim" (347). As Bazin explains:

> Rachel seems to be saying, I look human, but in fact I'm mermaid. I look as if I belong to this "strange" outer world symbolized by the rock, but in fact I belong to the inner, truer reality symbolized by the sea. More particularly, if I'm not human from the waist down, you cannot posses me. I intend to retain both my power over you (your need for me) and my independence (my preference for my mystical not sexual experiences). Implicit in Rachel's preference for the "sea" is a wish for death. To die a virgin, as she does, is for her a victory. (52)

Correspondingly, in her feverish trance, she imagines herself as falling into "a deep pool of sticky water" (397); water here is associated with death. Her hallucinations, an important part of her dying moments, are pictured in terms of an underwater existence:

> She saw nothing and heard nothing but a faint booming sound, which was the sound of the sea rolling over her head. While all her tormentors thought that she was dead, but curled up at the bottom of the sea. There she lay, sometimes seeing darkness, sometimes light, while every now and then someone turned her over at the bottom of the sea. (397-398)

Her unconscious—"mermaid" side is realized by her physical death; she keeps her spirit yearning for independence that is "unmergeable like the sea" (90) as she is saved from the constraints of the marriage only through her death.

In the novel, rivers are of great significance in relation to Woolf's use of water. There are real rivers, rivers that are associated with the unconsciousness and the characters, and metaphorical rivers such as Rachel's life as a journey. Froula states that "The river whose sources Rachel voyages upstream to seek is exotic not because it is a geographical feature of South America but because it allegorizes the tremendous hidden currents, natural and social, that sweep individuals along, not least the torrents of desire and life that society channels through marriage" (52). In fact, it is the river that persuades Rachel to go to Santa Marina instead of going to the Amazon with her

father, as Helen "promised a river" (93). Helen, in her embroidery, was "working at a great design of a tropical river, where spotted deer would eventually browse upon masses of fruit, bananas, oranges, and, giant pomogranates, while a troop of naked natives whirled darts into the air" (30) and Rachel will really see this scene when she later takes a trip up the river. Avrom Fleishman, in relation to "the symbolic burden of the river voyage" that is hinted in Helen's embroidery states that the embroidery provides "a symbolic model or map of the estate of life and death to which the heroine gradually becomes privy in the course of her growth" (6). Thus, the attraction and importance of the river becomes apparent right from the start of the novel, before Rachel has even seen it for herself.

Helen, as she stitches, thinks that "she would very much like to show her niece, if it were possible, how to live, or as she put it, how to be a reasonable person" (89), and thereby seems to be the designer of Rachel's fate that will end with death; yet, it is Rachel who urges Helen to promise her "a river". Helen, aware of Rachel's vacillating moods, likens her personality to "the sliding of a river, quick, quicker, quicker still, as it races to a waterfall" and she chooses not to intervene as she thinks it is best that "things should take their way, the water racing because the earth was shaped to make it race" (257). Indeed, this is what seems to happen; Rachel like the river, moves towards her destiny as she is the one who convinces Helen to go to the hotel, then to the mountain trip, and eventually to the journey up the river. Thakur affirms that, in this novel, whenever characters "muse about life, especially married life, they think of, or peer down into, a river" (32). It is not therefore surprising to find that Rachel and Terence decide to get married during the river journey. After mentioning their planned marriage to Helen, Rachel and Terence hang over the rail and see "[b]eneath them the smooth black water [that] slipped away very fast and silently" (336). The river literally leads Rachel to the jungle where she will get formally engaged to Terence, and metaphorically to her death.

Water images are also provided by the sea. In a way similar to the sky images, a calm sea with clear water is a symbol for clarity and serenity of mind, while a wavy, dark, and turbulent sea is associated with the uneasy moods of the characters. This feeling of darkness and unease can be seen associated with views of the surface and depths of the

sea throughout the novel. For instance, Mrs Dalloway shudders as "the black sea . . . tossing beneath the moon" makes her think of "her husband and the others as companions on the voyage" (53), and Mr. Pepper beginning a discourse on "the unplumbed depths of ocean" (18) describes "the white, hairless, blind monsters lying curled on the ridges of sand at the bottom of the sea, which would explode if you brought them to the surface" (19). Particularly, the storm at sea destroys the easiness of the boat journey. As mentioned in the analysis of the image of the sky and weather in *The Voyage Out*, after "their view of the strange under-world, inhabited by phantoms" that resulted from the storm, passengers are again engaged in daily activities (76).

Actually, Rachel's expression after she has just seen Helen and Ridley kiss is reflected in the uneasiness of the underwater world:

> Down she looked into the depth of the sea. While it was slightly disturbed on the surface by the passage of the *Euphrosyne*, beneath it was green and dim, and it grew dimmer and dimmer until the sand at the bottom was only a pale blur. One could scarcely see the black ribs of wrecked ships, or the spiral towers made by the burrowings of great eels, or the smooth green-sided monsters who came by flickering this way and that. (24)

Rachel's ignorance of sexuality is conveyed through the image of the underwater. On the other hand, calm and clear water represents clarity of the mind. When Rachel and Terence go out for a walk, they reach "the edge of the cliff where, looking down into the sea, you might chance on jelly-fish and dolphins" (237). Parting the tall grasses Rachel observes that:

> The water was very calm; rocking up and down at the base of the cliff, and so clear that one could see the red of the stones at the bottom of it. So it had been at the birth of the world, and so it had remained ever since. Probably no human being had ever broken that water with boat or with body. Obeying some impulse, she determined to mar that eternity of peace, and threw the largest pebble she could find. It struck the water, and the ripples spread out and out. Hewet looked down too. (237-238)

Being untouched by boat or body, this water comes to symbolize Rachel's clear vision of her life, and enables her to talk honestly. Here, she realizes "with a great sense of comfort how easily she could talk to Hewet, those thorns or ragged corners which tear

the surface of some relationships being smoothed away" (239). Terence also clarifies his mind as he becomes aware that "far from being unattractive, her body was very attractive to him" (238, 239). In this setting, they declare their love for each other (252). Moreover, through the image of the sea, both destructive and fulfilling influences of love are conveyed. This is why Rachel throws pebbles to the sea, which indicates that she is a bit afraid of this peacefulness which may also make her face the constraints of the marriage. Later in the novel, Terence tells Rachel that there are moments "when, if we stood on a rock together, you'd throw me into the sea" (347). Yet, Rachel's response to his complaint is quite positive as she thinks that if it happened to her, it would mean expansion of her horizon: "To be flung into the sea, to be washed hither and thither, and driven about the roots of the world—the idea was incoherently delightful" (ibid). Although later Rachel laments the image of the sea as a curtain (351) concealing what she wants to see, which is on the other side of it, she will soon decide that what she wants is in fact "the sea" (352)—the expansion of her knowledge of the world.

Water that is a fluid element in *The Voyage Ou*t is frozen in *Orlando* and is also, like the sky and the weather, used to convey the temper of the age and moods of the individuals. The halt of the flow of the river is associated with a halt in the life of natural entities such as birds and eels (15-16) and "[t]he severity of the frost was so extraordinary that a kind of petrifaction sometimes ensued" (15).Yet, London at the same time is full of vitality as it was enjoying a carnival. In fact, with the frost, the image of the river—Woolf's symbol of flowing water for the vitality of life— is subverted as the river freezes and life and death come to be mixed up. However, the king and the court enjoy the new vitality that the carnival brings. As the river "had gained its freedom" (29) again, it carried "possessions of all sorts" (30). Fleishman considers that "Such images of a state between life and death, partaking of both, serve to crystallize the dominant view of human time in Orlando—gelid and turgid, nor merely static but dormant, yet hinting possibilities of millennial growth" (144).

In fact, the carnival on the frozen river is the place where Orlando meets Sasha who will be one of his greatest loves. As in the image of a frozen river, Orlando will experience both the vital and the chilling effects of love and betrayal. Orlando's

passion for Sasha awakens "his manhood" as "the ice turned to wine in his veins; he heard the waters flowing and the birds singing" and makes him vital again as he felt "spring broke over the hard wintry landscape" (18). As Jane de Gay also states "Orlando, in the first throes of love for Sasha, comes to life inside . . . Ruskin's devastating Renaissance frosts[1] are thus rewritten as the start of revival and reawakening, so that his linear historical model is replaced with a cyclical one of natural renewal" (143).

On the other hand, the influence of Sasha that will devastate Orlando is conveyed through the image of water: "he dived in deep water; he saw the flower of danger growing in a crevice . . ." (18). Frozen water, then, stands for the depressed mood of Orlando who is suspicious of his lover's faithfulness:

> Orlando would fall into one of his moods of melancholy; the sight of the old woman hobbling over the ice might be the cause of it, or nothing; and would fling himself face downwards on the ice and look into the frozen waters and think of death.
> . . .
> 'All ends in death,' Orlando would say, sitting upright on the ice. (21)

When they later skated towards London, "such suspicions melted in his breast" and "he felt as if he had been hooked by a great fish through the nose and rushed through the waters unwillingly" (24). Orlando is overcome by the same melancholy again as he watches a stage play during which "now and again a single phrase would come to him over the ice which was as if torn from the depths of his heart" (26). Correspondingly, before Sasha runs away, Orlando feels water:

> The dry frost had lasted so long that it took him a minute to realize that these were raindrops falling; the blows were the blows of the rain. At first, they fell slowly, deliberately, one by one. But soon the six drops became sixty; then six hundred; then ran themselves together in a steady spout of water. It was as if the hard and consolidated sky poured itself forth in one profuse fountain. In the space of five minutes Orlando was soaked to the skin. (28)

[1] Sally Greene suggests that Woolf's narration of the Great Frost in the 17th.-century part can be regarded as a satire of Ruskin's view of the Renaissance as a frost (Gay 143). Although Woolf agrees with Ruskin "by criticising the decadence of the courtiers who celebrate even while countryfolk lose their livelihoods" (Gay 143), she also detects the "reawakening" that Ruskin denied (Gay 143).

As he becomes sure that Sasha has run away, the frozen river melts:

> Where, for three months and more, there had been solid ice of such thickness that it seemed permanent as stone, and a whole gay city had been stood on its pavement, was now a race of turbulent yellow waters. The river had gained its freedom in the night. It was as if a sulphur spring (to which view many philosophers inclined) had risen from the volcanic regions beneath and burst the ice asunder with such vehemence that it swept the huge and massy fragments furiously apart. The mere look of the water was enough to turn one giddy .(29)

Orlando is saved from his fear of unfaithfulness of Sasha that had imprisoned his heart. Orlando, later, in a new experience of love, remembers this:

> The distant stir of that soft plumage roused in him a thousand memories of rushing waters, of loveliness in the snow and faithlessness in the flood . . . . (56)

To conclude, while "rushing water" is associated with the vital effect of love, frozen water is analogous to Orlando's melancholy.

3.1.3 Grass Imagery in *The Voyage Out*

Another natural entity suggestively employed by Woolf is grass. This is recurrently used within the context of love: When Arthur Venning declares his love for Susan, he plucks "a piece of grass up by the roots" (153). Rachel bends a blade of grass for an insect (157) during her conversation with Terence and she becomes "endowed with a supreme power" (157). When she talks about love "Helen laugh[s] at her, benignantly strewing her with handfuls of the long tasseled grass, for she was so brave and so foolish" (161).Being hurt by Hirst's mocking her for not having read Gibbon, Rachel leaves the room during the dance and stands "in the middle of the pale square of light which the window she had opened threw upon the grass" (173) and soon she is accompanied by Terence. When Rachel realizes that she may be in love with Terence, in the background grass is seen. Thus, sitting on grass she "became haunted by a suspicion which she was so reluctant to face that she welcomed a trip and stumble over the grass . . . " (197). During her walk with Terence to the edge of the cliff, Rachel is seen to part "the tall grasses which grew on the edge" (237). After Rachel and

Terence's engagement is made public and when they leave after tea, Mrs. Thornbury walks, "trailing very slowly and gracefully across the grass and the gravel, and talking all the time about flowers and birds" (378). Through accompanying all scenes related to love with the image of grass, grass and love are identified with each other.

Nevertheless, the use of grass does not only indicate love but it also suggests some negative meanings such as "submission" (Cooper in Usrtad 182) and the leading of a conventional life ; Rachel will have to submit to Terence, accepting the conventional act of marriage. Also, and in a related way, it is associated with gardens that are emblems of conventionality and with the limited freedom Rachel had before she came to Santa Marina. For instance, Terence leans on his elbow "arranging and rearranging in the grass the stones which had represented Rachel and her aunts at luncheon" (251), which hints the ordinary and conventional life that she will asked to follow. This is most probably why the villa (as a less conventional place) has a garden that has so little grass that the blades "could be counted" (220). Correspondingly, Woolf makes three potential couples view the garden of the hotel that has a conventional appearance abounding with grass (308). Also, this is why Rachel and Terence's most intimate love scene is placed in the jungle that is a grassless area and which enables them a momentarily escape; however, whenever grass accompanies the scene, they are engaged in ordinary and daily affairs (318,319). As Helen approaches the couple, "the swishing of the grasses grew louder and louder" (330) which indicates their return to ordinary life. In the same way, Helen's rolling Rachel in the grass (330) is like a ritual of their love and for her foreseen submission. Thus, it is indicated that for Rachel love will bring submission.

3.1.4 The Image of the Tree in *Orlando*

Another important natural image is that of the oak tree that stands as an anchor point for Orlando during his long-lasting life. The oak tree, both as a real physical tree and as Orlando's poem having that title, represents Orlando's identity in his/her search of stability. Also, it should be stated that the oak tree because of its strength and great height is also a national icon that symbolizes England. Woolf reinforces the oak tree's being a stabilizer by stating that, for the Queen, Orlando becomes "the oak tree on

which she leant her degradation" (11). Similarly, young Orlando feels "the need of something which he could attach his floating heart to; the heart that tugged at his side; the heart that seemed filled with spiced and amorous gales every evening about this time when he walked out" (8) and he ties his heart to the oak tree which stands at such a high point that forty English counties can be seen beneath it (7). The roots of the oak tree come to mean the "earth's spine" (8) for him. This ritual of Orlando's tying his heart to the oak tree reflects his uniting himself with nature and with his nation, and thus is a celebration of finding himself a life-long symbol and identity. Emotionally, Orlando feels his heart is tied to the oak tree, and when he comes back to England in the twentieth century, the oak tree is described as "grown bigger, sturdier, and more knotted . . . but . . . still in the prime of life" (160). Similarly, Orlando is occasionally described as in the prime of life (89,132) though he gets older. Correspondingly, Orlando carries his poem "The Oak Tree" in his heart.

In this sense, it can be suggested that there is a yearning for the unity of the individual with nature, and as a physical unity of man and nature is scarcely possible, Woolf creates this unity through writing. The connection between writing and the oak tree is their endurance, as Orlando likes "to attach herself to something hard" (160). Among the gypsies, when she feels threatened because of her love for nature, she wishes she could write (81). A change from a florid style to one that tries to describe only truth is also observed through the poem. In fact, Orlando gains his self-knowledge through writing. Young Orlando likes to spend his time alone under the oak tree, towards the end of the novel she is in need of people as she knows that her poem "should be read. It would die in her bosom if it were not read" (134). She will reach her final stability through the publication of her poem, representing her enduring self. Orlando's heart, like the oak tree which has stood there for centuries, "signals a life, a self, that overspills the body's bounds in time and space through sensation, thought, experience, metaphor, memory, history, and human connections into unbounded phenomenal and invisible worlds" (Froula 184).

3.2 Nature and Individual in *The Voyage Out*

Throughout the novel, moving away from a civilization that favors empire and patriarchy, Rachel Vinrace is observed to move towards nature where she can experience moments of consciousness. More particularly, Rachel Vinrace makes a journey by sea, to a mountain, and eventually up a jungle river during the course of which she becomes able to construct her identity away from conventional norms and she experiences sexuality, love, and death. Within this novel, Woolf's use of nature comes to reveal the self-realization of the main character since the character gains self-knowledge through or as a result of her contact with nature. This part of the thesis provides a discussion of the analogy between Rachel and nature and her earlier settings, of important events such as her voyaging to Santa Marina, the expansion of her social circle, the mountain trip and the journey up river, and how these result in Rachel's experience of the awakening of consciousness in relation to life, love, sexuality, marriage, and death. How these events are accompanied with natural imagery is also laid bare.

In the very beginning of the novel, 24-year-old Rachel is described a motherless, formless, unmarried, uneducated, and emotionally incomplete character who was brought up according to hegemonic patriarchal values. She is characterized largely through descriptions of landscapes. Especially, the account of Santa Marina suggests that there is a strong relationship between the landscape and the character. When the country was "unmanned" and "was still a virgin land behind a veil" (96), it was invaded by Elizabethans yet "the English dwindled away and all but disappeared" (96), as they could not stand the threats both from the sea and land, and "in arts and industries the place is still much where it was in Elizabethan days" (97). To begin with, the account of the place is very realistically given. Secondly, it can be indicated that Santa Marina can be associated with Rachel whose "mind was in the state of an intelligent man's in the beginning of the reign of Queen Elizabeth; she would believe practically anything she was told" (31). Since, as we have been told, Santa Marina was a British colony during the Elizabethan period and could not develop much, this makes one see Rachel as a colony that has been restrained and hindered from growing. In this sense, Rachel's destination is to a place that is very much like her virginal self, indicating that she will never complete her development, and her journey will end with her death.

Woolf makes a similar association through a brief discussion of nature versus civilization between Rachel and Richard Dalloway. Rachel wants to ask Richard to tell her "everything" (57) as she believes that "if one went back far enough, everything perhaps was intelligible . . . for the mammoths who pastured in the fields of Richmond High Street had turned into paving stones and boxes full of ribbon" (70). Richard, however, runs "his mind along the line of conservative policy . . . and gradually enclose[s], as though it were a lasso that opened and caught things, enormous chunks of the habitable globe . . . 'we've pretty nearly done it . . . it remains consolidate'" (51) As Froula elucidates, "While Rachel longs to trace the evolution of the modern "system" that shapes individual lives all the way back to nature and so unravel the perplexities of social laws and conditions, Richard looks forward to securing England's global empire" (44).

With this voyage, Rachel takes a step toward gaining a free identity that has so far been dominated by patriarchal values. Before her voyage to Santa Marina, the places which urged her to think about life and her own self were semi-natural (man-made) places such as parks and gardens. In fact, Richmond Park was the place that Rachel spent much of her time. During "her hundreds of morning walks round Richmond Park" (33), she questioned the world around her. This is most probably because she had at least to some extent privacy in that place. She could express her own ideas in the park; as she utters: "I like walking in Richmond Park and singing to myself and knowing it doesn't matter a damn to anybody" (248). Apart from the park, another type of space that stands for Rachel's limited freedom is gardens, indicating her protected life. As one of the hotel guests —Evelyn — tells her in a later part of the novel, "you look-well, as if you'd lived all your life in a garden" (289), which suggests the enclosed nature of Rachel's upbringing. Her journey enables Rachel to step out of these gardens and parks that stand for her limited freedom within conventional spaces.

Freed of the land that is exposed to the suppressions of modern man, the sea opens the gate into Rachel's questioning of the world around her, and as she describes the sea-voyage Woolf gives hints to Rachel's destiny. As "The ship was making her way through small waves which slapped her and then fizzled like effervescing water,

leaving a little border of bubbles and foam on either side" (24), Rachel "too is beginning to be marked by her contact with the human waves around her" (Kelley 16). In her new beginning, which starts on sea, she has many questions on her mind: "Why did they do the things they did, and what did they feel, and what was it all about?" (34). She can question her identity best when she is away from her limited space. For instance, as seen in the study of water imagery, after being kissed by Richard Dalloway, Rachel feels the restorative power of nature as she looks at the depths of the sea (80). Yet, soon she is distracted by this experience and feels "merely uncomfortable" (81) during the dinner. When she is alone in nature, she can meet her inner regions as, free of the social burden of constrains, she can think about experiencing sexuality with a married man and she can even enjoy this experience. However, when she is among people she feels this burden again and she feels uneasy. She is so fully engaged with this unrest that she has a nightmare in which she was in a vault with a deformed man which indicates a kind of reverse birth image (81). Yet, during the sea voyage, Rachel is preparing for her new experience in the exotic land of Santa Maria. In fact, Rachel for the very first time begins to talk about her own identity as she utters — though she stammers— that "I can be m-m-myself […] in spite of you, in spite of the Dalloways, and Mr Pepper, and Father, and my aunts, in spite of these?" (90).

With this journey, Rachel voyages into a land that provides her with freer spaces where she can liberate her mind from social constraints. So, with her voyage from a very conventional and limited space to a freer and less conventional space; Rachel's awareness of the world around her and of her own inner world increases as she reaches South America and settles down in the villa San Gervasio. In contrast to the house of the aunts, in the villa, "[t]here were no blinds to shut out the sun, nor was there any furniture to speak of for the sun to spoil" (99) and with its "bare stone hall"(99), and uncurtained "long windows" (100), the place arouses a sense of relief in Rachel. Similarly, the garden of the villa is quite different from an English garden which makes Rachel's new space different from her earlier settings:

> A garden smoothly laid with turf, divided by thick hedges, with raised beds of bright flowers, such as we keep within walls in England, would have been out of place upon the side of this bare hill. There was no ugliness to shut out, and

> the villa looked straight across the shoulder of a slope, ribbed with olive trees, to the sea. (99)

Woolf indicates that here the peculiar interest and care that is given to traditional English gardens is ignored, as this garden "called urgently for the services of gardener" (99). She also makes the garden different from traditional gardens by placing in it very little of the grass that is indispensable in the design of English gardens: "Bushes waved their branches across the paths, and the blades of grass, with spaces of earth between them, could be counted" (99). Both the villa and its garden offer Rachel new settings that are different from her earlier more conventional settings. Moreover, "It was worth coming if only for the sake of the flowering trees which grew wild quite near the house, and the amazing colours of sea and earth. The earth, instead of being brown, was red, purple, green" (104), as Helen writes in a letter. Woolf associates nature with Rachel's character as she reflects the vivid nature in Rachel's manner: She is "more definite and more self-confident in her manner than before" (105). This change can also be observed in Rachel's appearance, as "Her skin was brown, her eyes certainly brighter" (105), where previously she was described as "unmarked" (21). Also, nature here steers Rachel into the outside world as she goes to "see life" in beautiful evenings when there is "still light enough to see a long way down the road, though the stars were coming out" (107), and eventually to the world of the hotel, where she will meet the second important male figure of her life— Terence Hewet.

Rachel is frequently observed as looking at nature from a window and her gaining self-knowledge takes place as she is absorbed in the spectacle that she watches. In one of those moments, in her "transition from the imaginary world to the real world" (136) after she has spent some time reading, she says aloud "What I want to know . . . is this: What is the truth? What's the truth of it all?" (136), and then she sees the outside world:

> The landscape outside, because she had seen nothing but print for the space of two hours, now appeared amazingly solid and clear, but although there were men on the hill washing the trunks of olive trees with a white liquid, for the moment she herself was the most vivid thing in it--an heroic statue in the middle of the foreground, dominating the view. Ibsen's plays always left her in that condition . . . When Rachel became tired of the rigidity of her pose on the

> back of the chair, she turned round, slid comfortably down into it, and gazed out over the furniture through the window opposite which opened on the garden. (Her mind wandered away from Nora, but she went on thinking of things that the book suggested to her, of women and life.). (136-137)

She is inspired by the mixture of literature and nature to think and question her life as a woman, as she emerges "into an overwhelming self-awareness that can then proceed into the greater vision in which the definite self becomes one with the world around it, an illuminating experience quite unlike the unconscious unity felt by the undefined child" (Kelley 19). Being "less shy and less serious", as Helen observes, she has made up "considerably . . . for time spent in interminable walks round sheltered gardens" (137). Away from the repressions of her childhood settings, she becomes freer to think about her own identity. In this different geography with unfamiliar climate and surroundings, she begins to be aware of the existence of the outside world, which puts her in a kind of trance:

> She was . . . overcome by the unspeakable queerness of the fact that she should be sitting in an arm-chair, in the morning, in the middle of the world. (138)

In this intense emotional state she is interrupted by Helen who comes with a note from Terence suggesting a mountain trip. When she reads the note for the second time, words "came out as the tops of mountains come through a mist" (139). Here, again through nature, Woolf gives some insight into Rachel's mind as the mountain trip will bring out an important experience for her—her relationship with Terence.

First of all, the mountain trip causes a change in the perspective of all the travellers. As they go "higher and higher"(144), they become "separated from the world" (144) and when they turn back they see that "[t]he world . . . flattened itself out, and was marked with squares of thin green and grey" (144). Examining the world around them and their inner worlds, they come to have a new understanding of the land and themselves. In fact, they compare themselves to the magnificence of nature which makes them seem small and insignificant as a result of which they feel the "chilling" effect of the place, which is very much Wordsworth's sublime nature:

> Before them they beheld an immense space--grey sands running into forest, and forest merging in mountains, and mountains washed by air, the infinite distances of South America. A river ran across the plain, as flat as the land, and appearing quite as stationary. The effect of so much space was at first rather chilling. They felt themselves very small, and for some time no one said anything. (146)

This strangeness of the environment makes them remember the conventional life to which they are attached and have shared so far. This is why they have the image of Mrs Parry's drawing room in this remote place: "Mrs. Parry's drawing-room, though thousands of miles away, behind a vast curve of water on a tiny piece of earth, came before their eyes. They who had had no solidity or anchorage before seemed to be attached to it somehow, and at once grown more substantial" (164). Similarly, early in the novel, the passengers on the *Euphrosyne* take the view of inhabited parts of England as " a shrinking island in which people were imprisoned" (29), and they see that "A very thin line of shadow tapered on the horizon, scarcely thick enough to stand the burden of Paris, which nevertheless rested upon it" (23). "Obscuring the whole of Santa Marina and its suburbs with one hand" (144), Rachel on the mountain also remarks that "Towns are very small" (144).

Terence will experience the same feeling of the smallness, insignificance, and transience of people in size and action against the vastness of nature before Rachel's death:

> The light of his candle flickered over the boughs of a tree outside the window, and as the branch swayed in the darkness there came before his mind a picture of all the world that lay outside his window; he thought of the immense river and the immense forest, the vast stretches of dry earth and the plains of the sea that encircled the earth; from the sea the sky rose steep and enormous, and the air washed profoundly between the sky and the sea. How vast and dark it must be tonight, lying exposed to the wind; and in all this great space it was curious to think how few the towns were, and how small little rings of light, or single glow-worms he figured them, scattered here and there, among the swelling uncultivated folds of the world. And in those towns were little men and women, tiny men and women. . . Rachel, a tiny creature, lay ill beneath him, and here in his little room he suffered on her account. The nearness of their bodies in this vast universe, and the minuteness of their bodies, seemed to him absurd and laughable. (402-403)

In this exotic mountain setting, Terence is also under the influence of the land, and he observes:

> . . . how strangely the people standing in a row with their figures bent slightly forward and their clothes plastered by the wind to the shape of their bodies resembled naked statues. On their pedestal of earth they looked unfamiliar and noble, but in another moment they had broken their rank . . . (146-147)

In his awareness of the people around him, he finally realizes the existence of Rachel whom he thinks must be "thinking precisely the same thoughts" (150) as himself, as he sees her with "[h]er eyes . . . fixed rather sadly but not intently upon the row of people opposite her" (150). In this setting, nature puts Rachel into another trance and urges her to question life. On Terence's asking what she is looking at, she answers "directly": "Human beings" (150). Rachel has formed an intimate contact with her fiancé-to-be.

Additionally, the mountain trip leads Rachel to think about sex. Rachel and Terence see two of the hotel guests—Susan and Arthur— kissing in a silent part of a hillock. Being quite distracted by the scene, Rachel utters "I don't know either of them, but I could almost burst into tears" and Terence expresses that "there's something horribly pathetic about it" (156). Yet, Monte Rosa causes Rachel and Terence to get closer as it makes them question sex and love. Terence's eyes "became dreamy, as though he were matching things", and Rachel:

> . . . sat beside him looking at the mountains too. When it became painful to look any longer, the great size of the view seeming to enlarge her eyes beyond their natural limit, she looked at the ground; it pleased her to scrutinise this inch of the soil of South America so minutely that she noticed every grain of earth and made it into a world where she was endowed with the supreme power. She bent a blade of grass, and set an insect on the utmost tassel of it, and wondered if the insect realised his strange adventure, and thought how strange it was that she should have bent that tassel rather than any other of the million tassels. (157)

As seen in the above quotation, Woolf shows Rachel gaining a new self-knowledge by making her look at nature for a certain time, enough to intensify her feelings. Subsequently, identifying herself with the insect on the grass that is already associated

with love and conventionality, she becomes aware of the fact that she will be in a kind of adventure through his relationship with Terence. Her emotions are inspired by nature and being "endowed with the supreme power" of the earth, she begins to tell Terence about herself. In fact, this is the first time Terence learns Rachel's name.

The mountain trip also provides a start for Rachel's socializing with the people at the hotel, especially Terence. Later, at a party, she is hurt by Hirst's assumption that, like most young women, she has not learned to appreciate great writing. Not surprisingly she is "by a window" (171). Stepping out into the garden, she reveals her anger for Hirst (173) and she again needs to feel the restorative power of nature. Gazing at the trees, she imagines that "She would be a Persian princess far from civilization, riding her horse upon the mountains alone, and making her women sing to her in the evening, far from all this, from the strife and men and women . . ." (173).In fact, this is the first time Rachel declares a wish to separate herself from civilization. Moreover, Rachel's trance is interrupted by Terence who asks why she is so angry with Hirst. Finding it difficult to explain, she just says: "It's no good; we should live separate; we cannot understand each other; we only bring out what's worst" (174). Rachel is now closer to Terence with whom she has unconsciously formed a bond before. Actually, she is also closer to her own self because a result of getting closer to Terence and others at the dance is that she tries to understand her own identity that yearns to be independent from any kind of suppression.

On the morning following the engagement party, Rachel wanders alone outside again, and again sees a tree as she holds Gibbon in one hand (194). Being filled "with one of those unreasonable exultations" (194), she wanders in the exotic landscape that appears "only as masses of green and blue, with an occasional space of differently coloured space" (195). Rachel is alone in nature and can think deeply about her life. She is now aware of "those trees which Helen had said it was worth the voyage out merely to see" (194). Kelley, regarding Rachel's experience of this moment as "one of those visionary moments common to Woolf's enlightened characters" (26), says that "[h]ere a factual object [tree] has suddenly transcended its physical importance; it has stopped the flow of time, frozen into eternity the tumultuous life represented by the

dance, and has given Rachel another glimpse of the timeless, universal world of vision" (27). She deepens her vision of life by observing the landscape.

The closer she gets to nature, the more she questions her life. Afterwards, as she sits under the tree, "a kind of melancholy" replaces her excitement "at the possibilities of knowledge" and she sees "a great yellow butterfly, which was opening and closing its wings very slowly on a little flat stone" (197) which can be identified with her mind in a melancoholy , she demands:

> "What is it to be in love?" . . . after a long silence; each word as it came into being seemed to shove itself out into an unknown sea. Hypnotized by the wings of the butterfly, and awed by the discovery of a terrible possibility in life, she sat for some time longer. When the butterfly flew away, she rose, and with her two books beneath her arm returned home again, much as a soldier prepared for battle". (197)

Terence is also in a trance, as he wonders around, hears Rachel and Helen chattering and then walks towards the hotel murmuring to himself, "Dreams and realities, dreams and realities, dreams and realities" (211). Both Rachel and Terence are under the dangerous influence of love, that is not being able to distinguish dream and reality. The appearance of a moth—the creature that cannot distinguish natural from artificial light— in the hotel stands for this aspect of love. Young women cry "[s]omeone ought to kill it!" (205). Thus, the "symbol of the moth as the struggling spirit of the visionary" (Kelley 28) is used within the context of love that will enable Rachel to gain more self-knowledge as a result of which she may turn into a butterfly— "the enlightened spirit" (Kelley 28).

Both Rachel and Terence are aware of the fact that they may be in love, yet they both want and fear this love as it is both fulfilling and frightening. Woolf conveys this idea through combining the image of the sea with that of a cliff. When they are on the edge of the cliff that looks down to the sea, they are able to have a clear view of the land and sea. Although at first sight they view the sea as "uncomfortably impersonal and hostile to them", it attracts them more than the landscape that is identified with England (237). Also, after parting "the grass which grew on the edge" (237) to have a clear view that will be her vision of the water—"untouched by boat or body"— that is identified with

Rachel's own self, Rachel feels an urge to break the "eternity of peace" of the surface of the water with a pebble (238), both of them enjoy the "newness" created by the ripples (238). At the same time, it is again through the image of the sea that Terence notices the presence of Rachel as "lovable" and in fact is attracted to her (238-239) when she is "still absorbed in the water and the exquisitely pleasant sensations which a little depth of the sea washing over rocks suggests" (238). Being absorbed in their feelings inspired by nature, they begin to tell each other about their lives. Rachel shares her deepest feelings with Terence; talking about her conventional aunts, her father, and her life in Richmond; she tells him "what it's like – to be a young woman" (247). Thus, they experience both the pleasant feelings aroused by the togetherness of love and fears of restrictions of togetherness.

Moreover, Woolf again uses nature imagery to show that Rachel does not reveal her feelings though she gains an awareness of her own self. During the following weeks, she receives many notes from Terence and although she knows her feelings and the fact that she is in love with him, she does not question herself, which is conveyed through natural imagery: She thinks that "things should take their way, the water racing because the earth was shaped to make it race" (257). Reading the notes from Terence, she would "spend the whole morning in a daze of happiness" and it is said that "the sunny land outside" was "no less capable of analyzing its own colour and heat than she was of analysing hers" and that " [a]s unreflecting and pervasive were the moods of depression. Her mind was as the landscape outside when dark beneath clouds and straightly lashed by wind and hail" (258) and remembering the image of a tree she encountered on her lonely walk, she thinks:

> . . . life went on as usual, only with a joy and colour in its events that was unknown before; they had a significance like that which she had seen in the tree: the nights were black bars separating her from the days; she would have liked to run all the days into one long continuity of sensation. (ibid)

Similarly, when she is trying to understand why she wants to see Terence, "She thought of no result any more than a tree perpetually pressed downwards by the wind considers the result of being pressed downwards by the wind" (257-258). In fact,

“falling in love” is unconscious for Rachel and is described in Helen’s “image of the river sliding on to the waterfall” (259).

The eventual awareness of Rachel comes with her voyage on the river. The space again has the potential to attract the human. The description of the river draws attention to the long life span of the land and of the river that surpasses historical change:

> Since the time of Elizabeth very few people had seen the river, and nothing had been done to change its appearance from what it was to the eyes of the Elizabethan voyagers. The time of Elizabeth was only distant from the present time by a moment of space compared with the ages which had passed since the water had run between those banks, and the green thickets swarmed there, and the small trees had grown to huge wrinkled trees in solitude. (308)

The river drags the boat into “the heart of night” (309) and their pulling away from civilization is reinforced with a description of a landscape which becomes wilder as “The trees and the undergrowth seemed to be strangling each other near the ground in a multitudinous wrestle” (311-312). The “vastness—the sense of elemental grandeur”, “the great green mass” of the landscape make people seem smaller (321). Also, nature disables them from communication as “[t]he great darkness had the usual effect of taking away all desire for communication by making their words sound thin and small” (309-310) and as “ a bird gave a wild laugh, a monkey chuckled a malicious question, and, as fire fades in the hot sunshine” (312) Terence’s reading poetry aloud is hindered.

However, even within this wilderness, traces of ordinary life are seen: “the expedition proved neither dangerous nor difficult” as every season there were such kind of touristic enterprisea (308). They also organize the banks of the river with chairs (323). Terence feels depressed as he had hoped that “once away from the hotel, surely wonderful things would happen, instead of which nothing happened” (324). Also, a trace of European-type of conventionality and ordinary life is suggested in the landscape:

> Whether made by man, or for some reason preserved by nature, there was a wide pathway striking through the forest at right angles to the river. It

> resembled a drive in an English forest, save that tropical bushes with their sword-like leaves grew at the side, and the ground was covered with an unmarked springy moss instead of grass, starred with little yellow flowers. As they passed into the depths of the forest the light grew dimmer (315),
> . . . again in the broad path, like the drive in the English forest, where they had started when they left the others. (318)

Yet, nature still has the power to inspire the human mind. Terence identifies this space with his being in love, which makes "his journey into the jungle and into a special state of mind", one (Fleishman 7). Watching the panorama of the exotic space, he once more realizes his strong feelings for Rachel. When Rachel and Terrence make their way to the jungle, their feelings have already been triggered by looking at nature:

> As they passed into the depths of the forest the light grew dimmer, and the noises of the ordinary world were replaced by those creaking and sighing sounds which suggest to the traveller in a forest that he is walking at the bottom of the sea. The path narrowed and turned; it was hedged in by dense creepers which knotted tree to tree, and burst here and there into star-shaped crimson blossoms. The sighing and creaking up above were broken every now and then by the jarring cry of some startled animal. The atmosphere was close and the air came at them in languid puffs of scent. The vast green light was broken here and there by a round of pure yellow sunlight which fell through some gap in the immense umbrella of green above, and in these yellow spaces crimson and black butterflies were circling and settling. (315-316)

The pathway they find is "hedged in by dense creepers" (ibid), and thus resembles Rachel's own life that has been described as "a creeping hedged-in thing" (87). This path will eventually lead Rachel to new territories where she will go beyond the borders that have shaped her life so far. The description of the jungle scene is reminiscent of Rachel's earlier nightmare on the boat. As in the image of the narrowing tunnel that is opened to a vault to be accompanied with a deformed man (81) there is a narrowing path in the jungle that leads Rachel to be alone with a man. The description of landscape is here full of sexual connotations with "sword-like leaves", creepers "knotted . . . into star-shaped crimson blossoms" (315). Through this imagery we understand that this time Rachel is not afraid of facing her sexuality.

It is only deep in the forest that Rachel and Terence declare their love for each other, in the company of butterflies. Fleishman explains the appearance of butterflies as follows:

> … this is primal garden in which two sexes meet and, as in the beginning, discover their mutual destiny. The encounter is thus established not merely as a pure union of souls but as a repetition of the mythical behavior of the race's heroic models. As in Eden, the initiation into sexual life has its consequences in bringing death into the world, for Rachel apparently contracts her fatal disease at this point: "She appeared to be very tired. Her cheeks were white"[1] . (8)

Rachel previously being "hypnotized by the wings of the butterfly, and awed by the discovery of a terrible possibility in life" (197) —that is love— experiences the realization of her early vision of the possibility of her falling in love.

The scene is paradisal in more negative —patriarchal— terms, too. Rachel, again in a kind of trance, just repeats what Terrence says: "You like being with me?", "Yes, with you," "We are happy together," "Very happy," "We love each other," "we love each other." (316-317). These repetitions indicate a potential acceptance of the patriarchy. In this sense, the jungle in *The Voyage Out* is a representative of darkness and psychological uncertainness. Although Rachel and Terence have declared their love, they have questions in their minds related to the future and marriage, which will deepen whey they are back in civilization. Therefore, though Rachel takes a step towards a journey to independence and self-realization, she cannot change much as she cannot fully free herself from the authority of the patriarchy because of her love for Terence. She can only experience momentary escapes from her previous limited and ordinary spaces, which can be identified with the limited space that the forest has, and actually both the entrance to and the exit from the jungle are accompanied by a resemblance to a "drive in an English forest" (315& 318).

Here, it should be pointed out that whenever Rachel moves toward nature, she is pulled back to civilization: Helen dissuades her from going to the Amazon (93); during her walk together with Terence on the cliffs, Terence makes Rachel tell about her life in

[1] *The Voyage Out* 317

England (241-248); and eventually in the jungle Terence proposes to Rachel (327) which takes her back to the ordinary affairs of daily life. At the same time, contrariwise, Rachel does not only move toward nature but she is forced to do so, which makes the analogy between the landscape and herself more clear. In Hesjedal's words, "As a colony does not have much choice when it comes to being colonized, so Rachel has not much choice in giving up her natural state, and giving herself in marriage" (35).

Accordingly, when they are back in civilization, they soon become busy with more conventional things such as their engagement and planning their future. Although Rachel loves Terence, she will be discontent with his will to dominate her. It will be Terence who decides where they are going to live and what can Rachel do. He will even decide her reading matter, regarding what she reads as "trash" (341). Her music will not be her own either: He wants her to "play simple tunes… helpful to literary composition" (340). Thus, Rachel is pulled away from her free spirit that is like the sea and becomes "a bird half asleep in its nest" (337). On the other hand, when Terence talks about his writing, Rachel becomes uncomfortable with his "self-confidence" and feels him becoming "more and more remote" (250). Their struggle is reflected through their crumbling the flowers in the garden (355).

Rachel's final stage of awareness takes place as she expresses a desire to escape from this exotic space. Fleishman argues that in her "intensified awareness of the given world" what lies behind it is most probably "the realm of death" and the only choice to "passage further into the realm of death is a return voyage to England, marriage, and life" (13). Thus, Rachel will follow Terence in his wish to go to an England with "real grass fields, and farmyards with pigs and cows" (350), which indicates that Rachel will have to turn to her earlier traditional settings. Rachel exclaims that the detestable thing in this country is "the blue--always blue sky and blue sea. It's like a curtain--all the things one wants are on the other side of that. I want to know what's going on behind it. I hate these divisions . . . Just by going on a ship we cut ourselves off entirely from the rest of the world. I want to see England there--London there--all sorts of people--why shouldn't one? why should one be shut up all by oneself in a room?" (351-352). Through her movement toward nature she has reached a self-knowledge that she could

not obtain in London but now she has two choices: either she will accept ordinary life or she will die. Thus, she comes to understand that "she want[s] many more things than the love of one human being—the sea, the sky" (352). Rachel, in a way negating her lament for the sea that she sees as a curtain hindering her vision of life, looks at "the distant blue, which was so smooth and serene where the sky met the sea", and she realizes that "she could not possibly want only one human being" (352). Thus, Rachel reaches her final consciousness in a world that is created by her fever that was itself the result of unknown spaces. Significantly, Rachel's illness comes after her decision to submit herself to Terence –and thus to patriarchy.

The book ends with Rachel's predestined voyage to death, which is symbolized through the unnatural image of "sticky water" (404).As when she had a nightmare after her experience with Richard Dalloway, Rachel has another a nightmare while reaching the final stage of her development. She "found herself walking through a tunnel under the Thames, where there were little deformed women sitting in archways playing cards, while the bricks of which the wall was made oozed with damp, which collected into drops and slid down the wall" (386). The tunnel, again as a reverse birth image reinforces her approaching death. It can be concluded that when Rachel decides to be free, she becomes ill. Her not being able to make the conventional choice of marriage and her yearning to be alone can be regarded as a step to reach her free spirit (404-405). Her death is immediately accompanied with a storm and the moths flying around the house. Being a virgin and a "mermaid", Rachel returns to the sea, not experiencing the further burden of marriage.

3.3 Nature and Individual in *Orlando*

Orlando is dedicated to Vita Sackville –West— "in a spirit of love and fascination" (Lee 138). Avrom Fleishman regards the novel as a "biographical experiment" (149), for Christine Froula it is a parody of the "contingencies of gender" (176), Jane de Gay looks through it in the frame of "rewriting literary history" (132), for Winifred Holtby it is a "fantasy"(161), and for Hermione Lee, it has also a spirit "of irony" (138). This study treats Orlando just as a novel in which Woolf's use of nature is traced particularly in relation to the identity of the character through which Woolf's themes are underlined**.**

Orlando, like *The Voyage Out* is a novel about the individual's journey towards maturity. This section analyzes how Orlando moving through time and space shapes her identity, and particularly the way nature and natural images assist her journey. *Orlando* was a consolation for Vita's "loss of Knole, the ancestral home of the Sackvilles, which came about because she was a woman and could not inherit"(Lee 138), as Woolf "understood and admired Vita's feeling for her house and her land" (Lee 140). Woolf created Orlando with an identity devoted to nature, and Orlando ,who is endowed with wealth, status and beauty, "aspires to be not society's favorite but nature's—a poet" (Froula 181). The following part deals with, firstly the analogy between Orlando and nature and his/her interest in nature, and secondly, some important events such as Orlando's annoying the Queen, his love affair with Sasha, and his being mocked at by the critic Nick Greene; it will discuss the way Woolf conveys these events through use of nature. It then explores, some moments of Orlando's consciousness that are permeated and grounded by nature and natural imagery. These moments lay bare how Orlando's enduring self, that is composed of many other flowing and continuing selves, reveals his/her contemplations on love, poetry~~,~~ and life which are fused with the passage of time, the concept of memory, the working of the human mind, and the fragmentation of self.

From the beginning of the novel, through the description of Orlando and by differentiating him from his gender and the patriarchal values of the society he lives in, Woolf's use of nature functions as a tool to reflect his androgynous appearance and personality. At the very beginning of the novel, sixteen-year-old Orlando is deeply engrossed in his patriarchal genealogy as he is introduced in relation to his barbaric "fathers" who "had struck many heads of many colours off many shoulders" (5).Yet, what is to be noted is that Orlando, who is earlier associated with the masculine act of a warrior, is soon described when he is sitting "in the midst of the yellow body of an heraldic leopard" (5) with his beauty which immediately inspires feminine qualities as well as the masculine ones: "When he put[s] his hand on the window-sill to push the window open, it [i]s instantly coloured red, blue, and yellow like a butterfly's wing" (5). Although his "shapely legs", "handsome body" and "well-set shoulders" are decorated with "various tints of heraldic light" (5), his face is "lit solely by the sun

itself" (6). He has eyes "like drenched violets, so large that the water seemed to have brimmed in them and widened them; and a brow like the swelling of a marble dome pressed between the two blank medallions which were his temples" (6). The patriarchal tone of the opening loses its effect as Orlando, acquiring the symbolic values of natural images of leopard, butterfly, sun and violet comes to be described as "a semidivine being, like the sun itself" (Fleishman 141).

In the novel, it is noted that young Orlando develops a love for nature which he can express only through art, and for him poetry means to be able to describe nature. Yet, in the beginning of the novel, Woolf indicates the difficulty of describing nature caused by the subjectivity of human mind. For instance, when Orlando imagines a real poet, he sees him as a man who "sees ogres, satyrs, perhaps the depths of the sea" instead of people (9). He tries to describe nature "in order to match the shade of green precisely he looked . . . at the thing itself, which happened to be a laurel bush growing beneath the window" (7). Being unable to write he comes to understand that "[g]reen in nature is one thing, green in literature another. Nature and letters seem to have a natural antipathy; bring them together and they tear each other to pieces" (7). Young Orlando quits the problem of writing nature and the biographer —the narrator— also says "no more than crudely to impress on us the untransferability of greenness into poetry" (Lee 155). Yet, throughout the novel, Orlando is frequently seen in an attempt to reflect nature in his poetry which eventually fills his mind with metaphors that will be strikingly seen in her love affairs. Thus, his first struggle in his life is to be a poet to describe nature.

The inspiring power of nature is a catalyst for Orlando's moments of consciousness, and he is frequently seen musing in nature. As mentioned in the book "sights exalted him – the birds and the trees; and made him in love with death – the evening sky, the homing rooks . . ." (6). Orlando further realizes that "nature has tricks of her own" (7) stating that when one looks at nature, he becomes aware of the passage of time as he thinks 'how many more suns shall I see set', etc. etc."; later Orlando will be musing about these tricks. Also, Orlando "naturally loved solitary places, vast views, and to feel himself for ever and ever alone" (7). Solitary places, nature and literature are always mixed up for Orlando, and they inspire Orlando to meditate about them.

Through his meditations both Orlando and the reader get to understand his flowing personality. Woolf also creates a natural place—where the oak tree grows—that gives Orlando a vast panorama of the city and that can fuel his moments of illumination. To reach this solitary place that will also provide him with contact with nature, he "walked very quickly uphill through ferns and hawthorn bushes, startling deer and wild birds, to a place crowned by a single oak tree" (7). In fact, as we have seen, this place will be the anchoring point of his long life span.

An important change in Orlando's life, his offending the Queen, is introduced through the use of nature that is directly linked to human nature, and this use of nature eventually draws attention to the influence of society on the individual. Orlando experiences a change in his life when he annoys the Queen by kissing a "brazen hussy" (11). This act is associated with nature as the narrator immediately states that Orlando cannot be blamed because the age is Elizabethan and its climate made natural entities such as the sky and flowers different. The description of the sky as having "redder" and "more tense" sunsets becomes identifiable with the enthusiasm of poets and lovers of "the wild and the weeds" (12) as well as the lovers of "garden flowers" (12). Orlando following "the leading of the climate, of the poets, of the age itself" "pluck[s] his flower in the window-seat even with the snow on the ground" (12) and "did but as nature bade him" (12). In fact, his annoying the Queen is naturalized, as nature is used as an excuse for his fault. Furthermore, his "liking for low company" is revealed through the images of earth and flood. The biographer notes that as "a certain grandmother of his had worn a smock and carried milkpails", "[s]ome grains of the Kentish and Sussex earth were mixed with the thin, fine fluid which came to him from Normandy" and he "held that the mixture of brown earth and blue flood was a good one" (12). Woolf reinforces this aspect of Orlando through nature, saying that Orlando who loved "the wild and the weeds" as well as the "garden flowers", during this period "when his head brimmed with rhymes", spends his time with low company (12).

Orlando's love affair with a Russian Princess, whom he later calls Sasha, is introduced through nature as Orlando can only express his emotions through images of nature. To begin with, it is through nature that Woolf plots Sasha's extended visit to Britain; Sasha's ship is stuck in the river because of the Great Frost. When Orlando first sees

Sasha in disguise, thinking about images and metaphors, he immediately compares her to natural entities that he likes such as “a melon, a pinapple, an olive tree, an emerald, and a fox in the snow” (17). He turns to nature to reveal the excitement of his love, as he “long[s] to hurl himself through the summer air; to crush acorns beneath his feet; to toss his arms with the beech trees and the oaks” (17). Also, nature acts like a frame to Orlando’s accidentally meeting with Sasha as he catches her eye “across the boars’ heads and stuffed peacocks” (18). Actually, the name Sasha comes to him from “the name of a white Russian fox he had had as a boy” (20). With Sasha, Orlando experiences the delights and torments of Petrarchen love, in ecstasy one moment and suddenly taken by a mood of melancholy in which he “would fling himself face downwards on the ice and look into the frozen waters and think of death” (21), thus enacting in truth the metaphor of icey fire. Sasha cannot understand his melancholy. This difference between them is again connected to nature, as Sasha is noted to come from “Russia where the sunsets are longer, the dawns less sudden” (21) as a result of which she cannot construe the extreme ‚Petrarchan, changes in Orlando’s moods. With Sasha, Orlando becomes aware of the inadequacy of language in expressing his feelings as he tries to find suitable images to match with her:

> . . .what she was like. Snow, cream, marble, cherries, alabaster, golden wire? None of these. She was like a fox, or an olive tree; like the waves of the sea when you look down upon them from a height; like an emerald; like the sun on a green hill which is yet clouded--like nothing he had seen or known in England. Ransack the language as he might, words failed him. (21-22)

He considers that “English was too frank” to define Sasha for she has a deceptive personality. This fact is also emphasized with natural images as Orlando concludes that “So the green flame seems hidden in the emerald, or the sun prisoned in a hill” (22). His love and desire for Sasha makes him want “another landscape, and another tongue” (22), as he cannot express himself through language but through nature, thinking “how she was like the spring and green grass and rushing waters, and seizing her more tightly than ever, he [swings] her with him half across the river so that the gulls and the cormorants [swing] too” (25).

Further, Orlando needs to feel the restorative power of nature when he gets angry or heart-broken. For instance, when Orlando remembers Lady Margaret—his earlier fiancée— who "shone with the steady beam of an Englishwoman" (22) and he reflects his anger of not being able to define Sasha in the same direct manner onto nature as he "ran wild in his transports and swept her over the ice, faster, faster, vowing that he would chase the flame, dive for the gem, and so on and so on, the words coming on the pants of his breath with the passion of a poet whose poetry is half pressed out of him by pain" (22). Later, when he is cheated by Sasha, Orlando again turns to nature to heal his soul. In his rage, and standing "knee-deep in water", he insults her as "Faithless, mutable, fickle, [. . .] devil, adulteress, deceiver" (30). Thus, Orlando calms down while he is suffering in nature and as Woolf makes "the swirling waters" take "his words" (30). Also, it is in "the dead of night" (37), Orlando pauses and experiences one of those pauses "that are our undoings" (38). He, starts contemplating nature. This part introduces one of Woolf's most important ideas, concerning identity, and self (un)awareness, and she uses the images of "clay and diamonds, of rainbow and granite" to express this:

> Nature, who has played so many queer tricks upon us, making us so unequally of clay and diamonds, of rainbow and granite, and stuffed them into a case, often of the most incongruous, for the poet has a butcher's face and the butcher a poet's; nature, who delights in muddle and mystery, so that even now . . . we know not why we go upstairs, or why we come down again, our most daily movements are like the passage of a ship on an unknown sea . (37)

The passage draws attention to the fact that it is not always easy to understand what is going on around us or even within us, as certain aspects of life cannot be expressed by any medium of reflection and as every fact is somehow exposed to the subjectivity of the human mind.

Another important event in Orlando's life is his being mocked at by Nick Green after which he burns all his poetical works, only retaining his poem "The Oak Tree" (46). Turning away, as he thinks, from the world of imagination, he finds consolation only in the enduring truth of nature:

> [t]wo things alone remained to him in which he now put any trust, dogs and nature; an elk-hound and a rose bush. The world, in all its variety, life in all its complexity, had shrunk to that. Dogs and a bush were the whole of it. So feeling quit of a vast mountain of illusion, and very naked in consequence, he called his hounds to him and strode through the Park. (46-47)

Here, Woolf uses nature as a template for thinking. Watching nature, he becomes aware of the transience of time:

> He saw the beech trees turn golden and the young ferns unfurl; he saw the moon sickle and then circular; he saw--but probably the reader can imagine the passage which should follow and how every tree and plant in the neighbourhood is described first green, then golden; how moons rise and suns set; how spring follows winter and autumn summer; how night succeeds day and day night; how there is first a storm and then fine weather; how things remain much as they are for two or three hundred years or so, except for a little dust and a few cobwebs which one old woman can sweep up in half an hour; a conclusion which, one cannot help feeling, might have been reached more quickly by the simple statement that 'Time passed'. . . and nothing whatever happened. (47)

Further describing "the extraordinary discrepancy" between real time and human mind, Woolf again uses nature saying that: "Time, . . . though it makes animals and vegetables bloom and fade with amazing punctuality, has no such simple effect upon the mind of man . . . An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length; on the other hand, an hour may be accurately represented on the timepiece of the mind by one second" (47). Here, Woolf draws a distinction between the effects of time on nature, indicating the way nature displays time passing, and the effects on the mind that perceives it differently, which shows that nature is more trustable than the mind. Actually, this is why Orlando's memory functions in the same way and alters the present natural scene he looks at as the memory is "profusely illustrated . . .with scents . . . and with sounds" (48). To illustrate, for Orlando "the thought of love would be all ambered with love over with snow and winter" (48) that brings out the time when he was in love with Sasha during the Great Frost.

Woolf conveys the subjectiveness of human mind, again relating it to the discrepancy between human mind and the external world. Orlando, now at the age of thirty, being

alone “on the mound under the oak tree” comes to consider carefully one of the questions that came to him earlier as he again “tried saying the grass is green and the sky is blue and so to propitiate the austere spirit of poetry” (49). Being more mature now, Orlando “is at the stage of rejecting all elobaration, all rhetoric, all figures of speech. Let words be things themselves, not other things. But nature itself, he finds, does not invite such treatment, for all its things can be seen as other things” (Lee 155). In fact, at that moment, he realizes that “[l]ooking at nature . . . must mean using metaphor” (Lee 155). Thus, while he says “The sky is blue . . . the grass is green”, he sees that “the sky is like the veils which a thousand Madonnas have let fall from their hair; and the grass fleets and darkens like a flight of girls fleeing the embraces of hairy satyrs from enchanted woods” (49). Realizing again the subjectivity of the human mind, he concludes that: ‘I don’t see that one’s more true than another’ (49) and this is why he uses symbols, metaphors, and images whenever he wants to represent nature. Nature is at the center of his poetic imagination and therefore some change in his poetic style is observed as time passes and his mind perceives nature differently. For instance, in the Restoration period, “His floridity was chastened; his abundance curbed; the age of prose was congealing those warm fountains” (55). Unsurprisingly, this change in Orlando’s style is immediately associated with a change in the landscape:

> The very landscape outside was less stuck about with garlands and the briars themselves were less thorned and intricate. Perhaps the senses were a little duller and honey and cream less seductive to the palate. Also that the streets were better drained and the houses better lit had its effect upon the style, it cannot be doubted. (55)

The loss of ruddiness in the outside world strengthens the loss of ruddiness in Orlando’s style as he always tries to write what he sees.

Woolf’s use of setting is apparent in her plotting of Orlando’s sex change in Constantinople. There are many reasons why this is a particularly appropriate site for the change such as the great age of the city, its “otherness” in relation to the England of the novel’s opening, its being a mixture of east and west, and its symbolic value as expressed in Yeats’ two Byzantium poems (1926 and 1928) among others. What is

noted here, however, is the description of the city as "afloat", thus defying "fixity" (Pawlowski xix):

> At this hour the mist would lie so thick that the domes of Santa Sofia and the rest would seem to be afloat; gradually the mist would uncover them; the bubbles would be seen to be firmly fixed; there would be the river; there the Galata Bridge . . . . (58)

This aspect of the city is analogous to Orlando's fluid sexual identity.

When Orlando is now a woman in the company of a gypsy tribe in Broussa, nature will be a guide that will indirectly shape her life. Reaching "a high ground outside Broussa", she now sees the mountains that she "had looked at . . . from her balcony at the Embassy"; and where she had often longed to be (69). Although Orlando soon adapts to gypsy life, the elders of the tribe get suspicious that Orlando has "the English disease" (70)—of worshipping nature— as she sits for long hours staring into space. Actually, Orlando, saved from her ambassadorial duties and feeling the very essence of nature, experiences the creative power of imagination, which is a very Wordsworthian treatment of nature:

> The English disease, a love of nature, was inborn in her, and here, where Nature was so much larger and more powerful than in England, she fell into its hands as she had never done before . . . She climbed the mountains; roamed the valleys; sat on the banks of the streams. She likened the hills to ramparts, to the breasts of doves . . . Trees were withered hags and sheep were grey boulders. Everything, in fact, was something else . . . and when, from the mountain-top, she beheld far off, across the sea of Marmara, the plains of Greece, and made out… the Acropolis with a white streak or two which must, she thought, be the Parthenon, her soul expanded with her eyeballs, and she prayed that she might share the majesty of the hills . . . as all such believers do. (70)

Orlando is again seen trying to describe nature yet not being able to do so. She experiences a moment of illumination and again concludes that: "Everything, in fact, [is] something else" (ibid), an observation which throughout the novel recurrently emerges and which makes Orlando's mind rich in metaphors. In this exotic landscape, Orlando again muses about life:

> So she began to think, was Nature beautiful or cruel; and then she asked herself what this beauty was; whether it was in things themselves, or only in herself; so she went on to the nature of reality, which led her to truth, which in turn led to Love, Friendship, and Poetry (as in the old days on the high mound at home); which meditations…made her long . . . for pen and ink. (71)

Nature again inspires Orlando to write. While she is happy in this land, she begins to feel that there is difference between her and the gypsies. While thinking that it is intolerable to "leave the gypsies and become once more an Ambassador" (73), "one fine morning on the slopes of Mount Athos" (73), Nature—"in whom she trusted" helps her to choose her way. Lying under a "little fig tree" (73), she sees a green hollow in which:

> . . . a great park-like space opened in the frank of the hill. Within, she could see an undulating and grassy lawn; she could see oak trees dotted here and there. . . the deer stepping delicately from shade to shade . . . a summer's day in England. After she had gazed entranced for some time, snow began falling; soon the whole landscape was covered and marked with violet shades instead of yellow sunlight . . . then appeared the roofs and belfries and towers and courtyards of her own home . . . All was so clear and minute that she could see a daw pecking for worms in the snow. Then, gradually, the violet shadows deepened and closed over the carts and the lawns . . . All was swallowed up . . . nothing left of the grassy hollow, and instead of the green lawns was only the blazing hill-side which a thousand vultures seemed to have picked bare. (73-74)

Here, the evocative power of nature permeates the moment of Orlando's consciousness. The vision of landscape that she sees in the hollow is not merely a scene; it also makes Orlando again aware of the transience of time as it includes the transformation of the seasons. As a matter of fact, as Orlando calls it, it is a trick that nature has played upon her as this vision, making her long for and thereby sails for England, enables her to escape from her death that was already plotted by the gypsies.

Another important incident and a moment of illumination take place when Orlando is seen in the Victorian Age. Musing about her life, she sees that she has not changed much as "She had the same brooding meditative temper, the same love of animals and nature, the same passion for the country and the seasons" (117). Yet, feeling the difficulty of performing her androgynous self as a result of the rigid gender divisions of the period, she needs someone to "lean on" (122) and regrets not finding a suitable

husband. Correspondingly, Woolf plots another important love affair through the image of nature—firstly celebrating her love for nature and then giving her a real lover. Orlando stays in the park with "only the rooks flaunting in the sky" (122). She sticks a "steel-blue plume" (122) from the rooks in her hat and, following the feathers "through the purplish air" (122), she walks till she reaches the lake. Feeling "[t]he scent of the bog myrtle and the meadow-sweet in her nostrils" and with "[t]he rooks' hoarse laughter [. . .] in her ears" (122), she murmurs "I have found my mate . . . It is the moor. I am nature's bride" (122):

> Here will I lie. (A feather fell upon her brow.) I have found a greener laurel than the bay. My forehead will be cool always. These are wild birds' feathers--the owl's, the nightjar's. I shall dream wild dreams. My hands shall wear no wedding ring,' she continued, slipping it from her finger. 'The roots shall twine about them. Ah!' she sighed, pressing her head luxuriously on its spongy pillow, 'I have sought happiness through many ages and not found it; fame and missed it; love and not known it; life--and behold, death is better. I have known many men and many women,' she continued; 'none have I understood. It is better that I should lie at peace here with only the sky above me--as the gipsy told me years ago. That was in Turkey.' And she looked straight up into the marvellous golden foam into which the clouds had churned themselves, and saw next moment a track in it, and camels passing in single file through the rocky desert among clouds of red dust; and then, when the camels had passed, there were only mountains, very high and full of clefts and with pinnacles of rock, and she fancied she heard goat bells ringing in their passes, and in their folds were fields of irises and gentian. (122-123)

While Orlando is catalyzed by a vision of English landscape in Turkey, this time it is the Turkish landscape of her past life that brings to her mind the passage of time and further leads her to lament the war years. Correspondingly, at that moment Woolf introduces Marmaduke Bonthrop Shelmerdine, who is noted for his androgynous appearance and character through which Orlando is able to retain her own androgynous character that is threatened by the Victorian society. When she is lamenting her not finding a husband, and she detects the rooks in the sky, it is stated that: "A steel-blue plume from one of them fell among the heather. She loved wild birds' feathers. She had used to collect them as a boy" (122). With this incident, Orlando is able to identify his boyhood experience with a new one that comes "with the wild, dark-plumed name—a name which had, in her mind, the steel-blue gleam of rooks' wings, the hoarse laughter of their caws, the snake-like twisting descent of their

feathers in a silver pool, and a thousand other things which will be described presently (124**).** Nature is again important in the creation of the character. "The wild goose" that Orlando identifies with Shelmerdine in fact refers to "The Wild Geese", the name given to Irish soldiers who left their country to serve in the continental European armies during the 16th, 17th, and 18th centuries (Online 1). Marmaduke, Shelmerdine's first name is an Irish name (Hanks, et al). As a sailor, Shelmerdine is associated with sea and he is directed by the wind. In this sense, it is nature that brings Shelmerdine to Orlando**.** Woolf celebrates their love with nature, as immediately on seeing the wind that indicates the time for Shelmerdine's sailing, "they ran through the woods, the wind plastering them with leaves as they ran, to the great court" (129) where they get married. The time they spend together is presented with the leaves that fall to the ground. Later, when Shelmerdine sails away, it will be the evocative power of nature that permeates her feelings for him. Actually, here Woolf creates "the conditions for seeing the world under a certain aspect" to "stimulate the imagination with what is possible" so that the reader can share her vision (Strong 61). Looking at the toy boats on the Serpentine, that remind her of her husband at sea, she again sees that everything becomes something else according to one's state of mind :

> Now, the truth is that when one has been in a state of mind (as nurses call it) . . . the thing one is looking at becomes, not itself, but another thing, which is bigger and much more important and yet remains the same thing. If one looks at the Serpentine in this state of mind, the waves soon become just as big as the waves on the Atlantic; the toy boats become indistinguishable from ocean liners. (141)

Thus, the present landscape raises another, as the toy boats on the Serpentine bring out the image of her husband's brig tossed in the Atlantic and fuels her ecstasy. Orlando later will experience the same evocative power of nature as she watches nature and realizes:

> . . . the landscape (it must have been some trick of the fading light) shook itself, heaped itself, let all this encumbrance of houses, castles, and woods slide off its tent-shaped sides. The bare mountains of Turkey were before her. It was blazing noon. She looked straight at the baked hill-side. Goats cropped the sandy tufts at her feet. An eagle soared above. The raucous voice of old Rustum, the gipsy, croaked in her ears, 'What is your antiquity and your race,

> and your possessions compared with this? What do you need with four hundred bedrooms and silver lids on all your dishes, and housemaids dusting?' (161)

With its evocative power, nature triggers her memory, and leads her to think about her whole life as she vacillates between the past and present when her husband comes as she says "wild goose", which will show how her enduring self is fulfilled through the realization of her romantic desires. When Orlando feels unsatisfied with her artistic career, she exclaims that:

> There flies the wild goose. It flies past the window out to sea .. . the goose flies too fast . . .Always it flies fast out to sea and always I fling after it words like nets (here she flung her hand out) which shrivel as I've seen nets shrivel drawn on deck with only sea- weed in them; and sometimes there's an inch of silver – six words – in the bottom of the net. (155)

As mentioned before, Shelmerdine is associated with sea because he is a sailor. In this sense, Orlando herself is the goose that "flies fast out to sea" and the goose itself appears with the return of Shelmerdine. As noted: "And as Shelmerdine, now grown a fine sea-captain, hale, fresh-coloured, and alert, leapt to the ground, there sprang up over his head a single wild bird" (162). This reminds one of the way she associates the wild goose with her own self that strives for artistic success and for love.

Orlando gains another important piece of self-knowledge after a vision of nature seen from her window:

> There were sparrows; there were starlings; there were a number of doves, and one or two rooks, all occupied after their fashion. One finds a worm, another a snail. One flutters to a branch, another takes a little run on the turf . . . Clouds pass, thin or thick, with some disturbance of the colour of the grass beneath. The sun-dial registers the hour in its usual cryptic way. One's mind begins tossing up a question or two, idly, vainly, about this same life. Life, it sings, or croons rather, like a kettle on a hob. Life, life, what art thou? Light or darkness, the baize apron of the under-footman or the shadow of the starling on the grass? . . . . (133)

Upon this comes a very important moment as Orlando finishes "The Oak Tree" and feels that "[i]t must be read" (134) as a result of which "[f]or the first time in her life she turned with violence against nature" (134), since elkhounds and rose bushes cannot

read it, and she goes to London to find someone to read her poem. Nevertheless, later it will be noted that she will not be satisfied with her artistic career which will be conveyed through nature. Orlando experiences another awakening as she again makes her way to the oak tree which "had grown bigger, sturdier, and more knotted since she had known it, somewhere about the year 1588" (160). Making Orlando attempt to bury "The Oak Tree" under the oak tree as "a return to the land of what the land has given" her (160), Woolf shows that it is nature that lies behind the inspiration of Orlando's writing poetry. Also, Orlando is again fuelled to contemplate poetry and fame. Though her poem is published and even wins a prize, this does not fulfill Orlando. She further states her admiration for nature:

> What has praise and fame to do with poetry? What has seven editions (the book had already gone into no less) got to do with the value of it? Was not writing poetry a secret transaction, a voice answering a voice? So that all this chatter and praise and blame and meeting people who admired one and meeting people who did not admire one was as ill suited as could be to the thing itself--a voice answering a voice. What could have been more secret, she thought, more slow, and like the intercourse of lovers, than the stammering answer she had made all these years to the old crooning song of the woods, and the farms and the brown horses standing at the gate, neck to neck, and the smithy and the kitchen and the fields, so laboriously bearing wheat, turnips, grass, and the garden blowing irises and fritillaries? (160)

In the twentieth century, Orlando experiences the multiple and fragmented identities of individuality and the crisis of the consciousness of the stability of present moment as described during her motor drive (152). As she is always noted for her developing and fluid identity, she is aware of the fact that her identity is not constituted of the present moment but from many selves and developing experiences. In order to understand herself, she needs to combine her self and surroundings like scraps of torn paper turning over in the air (152) and her gaining the continuity of perception is made clear through the image of nature as "her mind regain[s] the illusion of holding things within itself and she s[ees] a cottage, a farmyard and four cows, all precisely life-size (152).

Being in contact with her own selves, Orlando integrates them under "a single self, a real self" (155) which still retains its fluidity and this can be grasped when Orlando is again seen to be in contact with nature: "All this, the trees, deer, and turf, she observed

with the greatest satisfaction as if her mind had become a fluid that flowed round things and enclosed them completely" (155). With her mind still full of metaphors, she reaches "the sympathetic communication . . .between [her self] and the rest of living . . . reciprocal interpenetration, endlessly continued creation" (Bergson in Herrman 22), as a result of which she is able to describe and create beauty. During this communication with nature, the subjectivity of the human mind is again influential as it adds its own interpretations to what it sees. As Orlando looks at the outside world:

> . . . immediately the ferny path up the hill along which she was walking became not entirely a path, but partly the Serpentine; the hawthorn bushes were partly ladies and gentlemen sitting with card-cases and gold-mounted canes; the sheep were partly tall Mayfair houses; everything was partly something else, as if her mind had become a forest with glades branching here and there things came nearer, and further, and mingled and separated and made the strangest alliances and combinations in an incessant chequer of light and shade. (159-160)

Actually, to be able to turn one thing in completely another thing, in fact the inability to avoid this, is what has always urged Orlando to use imagery and metaphor, and to be a poet. Thus, her historical androgyny is fundamentally linked to her creative and poetic identity, and both are realized in and through nature.

CHAPTER 4

CONCLUSION

This thesis has aimed to explore the relationship between nature and the individual in the novels of D.H. Lawrence and Virginia Woolf through an analysis of their uses of natural images. An overview of how these writers' uses of nature are considered by critics and in their own critical essays has affirmed that the relationship between individual and nature lies at the center of their uses of nature. Further, a detailed analysis of Lawrence's *Women in Love* and *The Plumed Serpent* and Woolf's *The Voyage Out* and *Orlando* has come up with the result that these writers have a recognizable Romantic sensibility towards nature as their characters are depicted as being affected by nature and they adopt Ruskin's Pathetic Fallacy as they employ natural imagery to express the psychology of their characters. These novels show how Lawrence's and Woolf's characters experience self-realization only when they can reveal their emotions and thoughts through their contact with nature.

The analysis of Lawrence's use of nature brought out some important findings in relation to his style and concerns. An important aspect of Lawrence's use of imagery is the fact that Lawrence combines his natural descriptions with metaphors as a result of which his works gain a symbolic value. First of all, the in-depth study of Lawrence's use of natural images showed that he uses these images in a very consistent way. Lawrence creates this consistency through repetitive images which recurrently occur within the same context, as seen in the water imagery, for instance: whenever Lawrence talks about the subconscious of a character, water is seen in the background. What is more, Lawrence repeatedly uses the word "dark" while describing the water imagery which immediately draws attention to his concept of subconscious that he correspondingly refers to as "dark": In fact, Lawrence creates the same meaning through placing water imagery in the background of descriptive passages where the "dark"—hidden sides of the self are revealed. Undoubtedly, the use of sub-images is quite important in his use of natural imagery. For instance, cold, mud, and clay are the sub-images that contribute to the meaning of the flower imagery that is associated with Gerald's life whose personality is destructive as he is governed by the mechanical

world rather than the organic. Further, Lawrence generally places the mechanical objects such as trains in opposition to organic ones such as animals.

Lawrence's consistent use of imagery is also recognizable in his other characterizations. In *Women in Love*, Lawrence presents two pairs of characters in relation to their connection to either life or death, without the consideration of natural imagery it would be impossible to detect which pair is notable for which association, since Lawrence adopts natural imagery to depict the psychology of his characters. In this sense, Ursula and Rupert, who are able to form a vital relationship with nature are associated with life, whereas Gudrun and Gerald are associated with death though their insensitivity and disrespect towards nature and natural entities. Ursula and Rupert are seen to have a tendency to turn away for relief from ugliness and misery of the civilized society towards the natural world. It is only when there are flowers, trees, and water in the background that they can reveal their authentic feelings. Like the primroses, fir-trees, tufts of heather, and butterflies which give relief to the spiritually hurt Rupert in the earlier parts of the novel, their love has the same revitalizing effect. On the other hand, the destructive nature of the relationship between Gudrun and Gerald is reinforced through the images of clay, and cold and through their cruel treatments of natural entities such as Gerald's mare.

Similarly in *The Plumed Serpent*, though the self-realization of Kate seems to be unconvincing because of her ambivalent feelings towards nature, this ambivalence seems to accord with Lawrence's ambivalent nature descriptions that show themselves in the descriptions of real Mexican nature and the one that is represented in the hymns. Her ambivalent feelings are conveyed through her feelings toward Mexican nature, and also to Mexican people and the Quetzalcoatl religion which are regarded as the products of Mexican nature. In the hymns of the Quetzalcoatl religion, Lawrence creates a vital and gentle nature that tries to unite all opposites such as man and woman, and body and soul. However, the real nature of Mexico is depicted as too alien and hostile to allow such a gentle intermingling, and the religion itself is noted for its bloody actions. Thus, the message of the hymns cannot find any referent either in the physical land or in the religion itself. Nevertheless, it cannot be denied that Lawrence's use of phallic natural images to define the phallic Mexican nature and Mexican males

serves his purpose in creating at the same time a submissive Lawrentian womanhood, by making Kate choose to stay in Mexico—a phallic land— and marry Cipriano—an emblem of a phallic god. Undoubtedly, through the ambivalent descriptions of nature the reader can get only an ambivalent representation of the message and the character of Kate. Another important point to be noted is the fact that Lawrence's natural imagery is the embodiments of his concerns, such as the emptiness of the modern world, and his concepts of star equilibrium and Lawrentian womanhood. All these profound meanings are conveyed through a systematic use of natural images that are used to depict the human mind.

While it is easy to detect Lawrence's use and meaning of natural imagery due to his consistent way of dealing with nature, studying Woolf's representations of nature and pinning down specific results were more problematic, because Woolf uses natural imagery in a very subtly suggestive way and her employment of stream-of-consciousness sometimes disrupts the organization of the study, as it obstructs the detection of natural imagery in relation to self-realization. To begin with, Woolf's use of any natural image may be interpreted in a variety of ways as seen in the image of the sky. For instance, sometimes Woolf's use of natural descriptions begins with a realistic description and then she elaborates on this natural imagery which directs the attention of the image from external reality to the inner states of the character. Descriptions of the sky during the sea-voyage in *The Voyage Out* and those in *Orlando* that are associated with historical periods illustrate that the realistic descriptions of the image are manipulated to reflect the mental or inner states of the characters. Sometimes, Woolf uses natural imagery only to depict the psychology of her characters which is seen in switches between the inner and external world. For example, when *The Voyage Out* is considered as a whole, the main character is observed to develop into a more conscious individual as she gets closer to nature. In that novel Woolf frequently places nature as a template through which Rachel's thoughts related to sexuality, being a free individual, and marriage are conveyed to the reader. Similarly, Orlando's contemplating how to describe nature results in his inevitable use~~s~~ of metaphors. Although Woolf uses one image in a variety of ways, some of the images she uses are quite consistent as in the use of images of water, grass and the tree. The consistency results from the fact that Woolf recurrently uses these

images in the same context. As seen in the grass imagery, Woolf places the grass in important love scenes. Further, making use of grass's emblematic association with the domesticity of the gardens, Woolf is able to convey the idea that the love affair will result in the traditional act of marriage.

The analysis of two novels shows that nature in Woolf's novel is a trigger for the human mind. Yet, this experience is not always joyful; indeed it may be threatening. The magnificence of the exotic natural setting in *The Voyage Out* makes the visitors seem small in size, and insignificant. Orlando also experiences a similar personal crisis when he/she witnesses the passage of time and the improbability of describing nature. Through making Orlando try to describe nature, Woolf also draws attention to one of her modernist concerns that is the urge to find a form or unity to be saved from the chaos of the modern world that splits the self. Another important finding came out of this thesis, which is the fact that in these works even in natural places there are indicators of civilization and ordinary life, which eventually does not allow the formation of an organic unity between the individual and nature. Thus, although Orlando ritualistically declares that he ties his heart to the roots of the oak tree, the individual is no longer able to fill his emptiness with nature as he cannot form a unity with it. Instead, in Woolf there is a communication with nature which holds the same value that Romantics gave to nature in relation to its being an inspiration behind the human mind.

As this thesis presents parallel analyses rather than being a comparative study of Lawrence and Woolf (because nature is more central to Lawrence's work than it is to Woolf's works) these writers are treated separately. Eventually, the difference between Lawrence's and Woolf's uses of nature can be related to expressionism and impressionism. Expressionism is recognizable in Lawrence's work in the sense that he employs nature as an external reality that reflects the underlying forces through which the psychology of the character is revealed. On the other hand, Woolf's novels can be regarded as impressionistic because her nature descriptions are not fixed but instead they consist of changing and flowing panoramas that correspond to her descriptions of transitory mental impressions that are shaped by the sense impressions gained through the changing panorama. However, a similarity lies behind the purpose of their use of

nature. That is, both writers are undoubtedly exposed to the feelings of disparity, alienation, and loss catalyzed by the chaotic atmosphere of World War I which disrupted the belief in religion and disappointed humanity in their expectations from science and industrialization. These writers, as many other modernist writers, try to find new ways to compensate for this sense of emptiness of the individual through their preoccupation with the inner world of the individual. In their innovative ways of experimenting with literature, these writers permeate into the minds of their characters with the use of images and metaphors, which contribute to their works' symbolic value.

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