Forms and Functions of Nature Representation In Virginia Woolf's Novels: Symbols, Metaphors and Other Modes

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INTRODUCTION

Structure of the Dissertation

This dissertation consists of four chapters and the introduction. The introduction of the dissertation consists of consideration of the research purpose, research problem and methods of research, research questions and hypotheses, as well as the state of the art. The methods of research include the metaphorical analysis procedure that is based mainly on conceptual metaphor theory, and the literary analysis procedure which focuses on nature symbols and thematic planes in Virginia Woolf's novels. The state of the art part includes consideration of main works dedicated to the subject of nature representation in Virginia Woolf's novels and life. It also includes the works of ecocritics that are not directly related to Virginia Woolf's representation of nature, but from which some characteristics of her aesthetics of nature may be drawn. It reports the results of the conference focused on Virginia Woolf and the natural world.

The first chapter begins with the consideration of description as a mode of representation. Description is considered as a macro-mode and a cognitive frame with its main functions. In particular the chapter focuses on the relation between narrative and description, on common premises about the nature of this relation, the place of description in semiotic macro-modes, the question of what is the 'proper stuff' (Wolf, Bernhart 2007:23) of descriptions and how they represent external reality and how they are related to it. The chapter is dedicated to the analysis of the forms of nature representation in Virginia Woolf's novels. It includes the analysis of the types of nature representation in Virginia Woolf's novels, namely, metaphorical and non-metaphorical, externally and internally focalized, multiperspective and monopersepective, affirmative and undermining ones. It focuses on mimetic and impressionistic aesthetics of Virginia Woolf's nature representations, as well as romantic and modernist peculiarities in it. It describes Woolf's attitudes and concerns about representation and mimesis in general, types of her nature representations (namely, according to their medium, objects and mode or manner), as well as Woolf's impressionistic aesthetics in nature representations as embodiment and often emphasis upon subjectivity, the ways of intentional construction of it in her novels, its relation to symbolism, its peculiarities, in particular her drawing on and resorting to visual experience for nature imagery. The chapter also concerns Woolf's Romantic aesthetics, narrative meaning of wilderness in her novels, man-nature relations in general as exemplified by characters, the question of how it is influenced by a general conception and representation of nature in Romanticism along with her modernist representational techniques, those modernist means to which she resorts. Additionally it is dedicated to Woolf's fascination with natural sciences, the influence of natural sciences on Virginia Woolf's outlook and how her perception and writing was influenced by works of naturalists.

The second chapter solely but extensively focuses on the analysis of symbolical meanings of nature imagery in Virginia Woolf's novels. The chapter provides the definition of symbol, analysis of what

constitutes its essence, touches upon its types, elaborates on its main characteristics, as well as the value of symbols in narratives, their distinction from sign, describes views on symbol by Blake, Mallarme, Yeats, Cassirer, Losev, Womack, et cetera. The consideration of nature images' main symbolical meanings includes, but is not limited to, the archetype of the World Tree, the image of self as a tree, its dichotomous meanings of life and death, time, et cetera, such meanings of light as existential force, vivacity, spiritual domain, transcendence of earthly realm, embodiment of the sublime, et cetera, drawing on Goldman it demonstrates how resorting to the image of light reveals Woolf's feminist aesthetics, provides observations on Woolf's image of 'luminous halo' (Woolf 2003b:86), as well as focuses on multiple meanings of images of birds and waves. The inferences of these images' meanings are based primarily on the analysis of the novels *The Waves*, *To the Lighthouse* and *Mrs. Dalloway*, and correspondingly examples are taken mostly from them. The chapter demonstrates that many symbolical meanings of Woolf's nature imagery are persistent in considered novels and intertextual. A separate subchapter after this one is dedicated to the analysis of the representation of the image of a dog in the novel *Flush*.

The third chapter is dedicated to the analysis of lexical-stylistic means of nature representation in Virginia Woolf's novels, namely, metaphor and simile. The chapter includes consideration of the structure of metaphors, main views on metaphor, namely those of Aristotle, who was one of the first to write about metaphor, Cassirer, Richards, Davidson and Lakoff with his conceptual theory of metaphor which serves as the basis for singling out of the main conceptual metaphors in Woolf's novels. The chapter also includes among other subjects information on types of conceptual metaphors and arguments on their both idiosyncratic and culture-driven nature, peculiarities of nature metaphors in Woolf's novels, their role, characteristics of their functioning, functions, Woolf's attitudes to the role of the implicit in narratives, along with her views on limitations of direct matter-of-fact representations. In this part of the dissertation key conceptual metaphors and their meanings are analyzed, including metaphors with a water source domain (such as LIFE IS WATER, TIME IS WATER, MIND IS A WATER ELEMENT, EMOTIONS ARE LIQUIDS) and such metaphors as PEOPLE ARE PLANTS, LIFE IS LIGHT, LIFE IS A VESSEL metaphors, etc. Among the main functions of nature metaphors in Woolf's novels considered in the chapter are explanatory, emotive, aesthetic, that of rethinking, ideological, et cetera. Since metaphors and similes are related phenomena (metaphor is believed to be a compressed simile), the complementary role of nature similes in Woolf's novels is considered, as well as a role of artistic detail through which metaphors and similes are often revealed, along with its value for construction, activation and understanding of implied narrative meanings.

The last, fourth chapter, is dedicated to the analysis of the representation of nature in Virginia Woolf's novels in relation to the representation of other subjects, namely, time and temporality, existential anxiety, women and art. This chapter includes the analysis of the representation of temporality

and finitude of human beings' earthly life in relation to nature and its embodiment by means of nature imagery and its symbolism, the consideration of the question of destructive power of nature and its indifference to human death, as well as typical ways of representing and suggesting it in considered novels. The theme of temporality is further elaborated by focusing on the representation of existential anxiety as an ontological feature characteristic of humans-nature relations. It also focuses on Woolf's representation of women's attitude to nature as opposed to men's, the implications and inferences drawn from peculiarities of these attitudes, and Woolf's recreation and re-conceptualization of myths on women and nature. The chapter also elaborates on the question of the treatment of nature in art as exemplified by creative characters of Woolf's novels, their artistic preferences with respect to nature, and main attitudes to its artistic representation, namely, objective, pragmatic and subjective. Furthermore, the chapter focuses on the analysis of the functions of nature representation in the considered Virginia Woolf's novels. The chapter of the dissertation ends with conclusions that include the results of the research.

Research Purpose

The primary purpose of this dissertation is to investigate Virginia Woolf's narratives in order to highlight a concept of nature in the considered works, in particular characteristics of the author's aesthetics of nature and functions of its representation. The secondary purpose is to analyze symbolical meanings of the nature images in Virginia Woolf's novels and to use the results as a basis for development and elaboration of a clear perspective on the nature representation relevant to contemporary and future Virginia Woolf's studies. A part of the aim of this dissertation is to apply metaphor analysis techniques to Virginia Woolf's novels and to demonstrate how nature metaphors can enrich the scope of interpretation of the nature representation and the novels.

Research Problem

The research problem is distinguishing main narrative meanings and functions of nature representation in Virginia Woolf's novels. Firstly, consideration of nature representation in selected Virginia Woolf's novels requires distinguishing dominant nature symbols and nature metaphors with further analysis of conceptual relations between them and particularities of their intratextual and intertextual use. Secondly, since nature representation comes to be a text within a text, main nature-generated themes should be distinguished in it and interpreted in relation to the overall context of the novels. Thirdly, drawing on further analysis of functions of description, metaphors and symbols in general and Woolf's narrative use of nature representation in particular, it is required to single out main functions of the latter.

Methods of Research

The metaphorical analysis procedure, which will be used in the research, is the following:

1. Singling out respective linguistic nature metaphors and grouping them thematically.
2. Establishing conceptual nature metaphors on the basis of the grouped linguistic (author's individual) nature metaphors.
3. Singling out respective nature similes and establishing their correlation with the conceptual nature metaphors (to prove the validity of the conceptual nature metaphors).
4. Establishing the relation of the conceptual nature metaphors to considered nature images' symbolism and selected thematic planes.
5. Developing and elaborating narrative themes (on the basis of the metaphors-symbolism-thematic planes integration).

The literary analysis that will be used in the research will unfold in five steps:
1. Examination of the nature images' network within selected texts and their quantification.
2. Extraction of nature images-dominants, i.e., the nature images appearing with the greatest frequency in each single narrative.
3. Determination of common nature images, i.e., images recurrent in a complex united whole made out of selected narratives.
4. Discovering the latent meanings of common nature images and peculiarities of their interrelation.
5. Drawing inferences about the implication of selected nature images and prevailing motifs expressed through their symbolical meanings.

In the metaphor analysis, linguistic metaphors are used as the basis for identifying conceptual metaphors. The analysis is partially based on MIP, the Metaphor Identification Procedure, developed by Pragglejaz Group which produces both quantitative and qualitative results. The Pragglejaz Group's (Pragglejaz Group 2007:3-4) Metaphor Identification Procedure includes several steps. The first is reading the entire narrative or narratives for understanding of their context in which the metaphors are present, the next is marking lexical units in it/them and discerning their meaning, then deciding whether their metaphorical use in discourse relies on a wider background conceptual structure that links two domains and makes that structure a conceptual metaphor. By means of such analysis, we can find many different lexical units related to the same source domain.

In The Pragglejaz Group's analysis, a lexical unit is believed to have a metaphorical implication when its comparison with the dictionary meaning suggests that it is used metaphorically. In my analysis, I do not compare dictionary and contextual meanings, for the narrative themselves demonstrate that certain linguistic expressions in them have metaphorical implications. The linguistic expressions are interpreted for their meanings to distinguish whether they reflect some conceptual implications and can be expressed as TARGET DOMAIN IS SOURCE DOMAIN metaphor (e.g., LIFE IS A JOURNEY). It should be pointed out that

the extraction of linguistic metaphors from the narratives is in fact the extraction of conceptions from them that are further expressed in conceptual metaphors.

The identification and analysis of metaphors provide an understanding of the narratives and the author's picture of the world. The narratives are examined several times to ensure that all linguistic metaphors and based on them conceptual metaphors-dominants are found. *Metaphors We Live By* by Lakoff and Johnson is also the principal work on which this analysis procedure is based. Lakoff and Johnson demonstrate how linguistic metaphors are grouped into conceptual ones. For this, target and source domains of a metaphor are related producing a conceptual metaphor with the SOURCE DOMAIN related to nature. Thus, if one resorts to the idea of water movement for representation of time, a conceptual metaphor LIFE IS WATER is formed. This formation of conceptual metaphors is one of the main parts of the analysis because it illustrates implied meanings of the considered narratives.

The second part of the analysis is based on Schmitt's description of metaphor analysis. He suggests that the amount of metaphors can be divided into dominating ones that provide some clear conceptual patterns. He claims that one 'should discover sub-cultural thinking patterns' (Schmitt 2005:365). The singling out of dominant conceptual metaphors that are spread out throughout Woolf's narratives and the very presence of a number of similar conceptual metaphors serves a means that allows one to prove their accuracy and credibility. It also demonstrates the frequency of metaphor usage in Woolf's novels. In the analysis, a number of similar metaphors are accumulated that demonstrates repeatability of the metaphors.

According to Moser (Moser 2000:16), in metaphor analysis one is to associate metaphors with narrative themes and find out the frequency of the associations between them. In this thesis, they are treated as the embodiment of the author's way of thinking and, correspondingly, her conceptual picture of the world that, nonetheless, is considered to be culture-driven. The frequency of the metaphors' usage demonstrates how persistent the author's concepts are and which of them dominate in her picture of the world. The predominance of certain target and source domains also gives access to what themes are predominant in the author's narratives. The more similar metaphors are found, the more persistent they are considered to be in the author's picture of the world. Thus, the method is used to investigate which ideas the conceptual metaphors embody in the narratives and how they are interrelated into a complex conceptual system relating the cultural and the individual. Metaphors in this case are not treated as isolated entities in the narratives but rather as a system of interrelated concepts. The number of them is limited in the narratives so the way they are interrelated is reconstructed, drawing in particular on the overall narrative themes considered to be patterns of thought and the author's perception of different realities.

It means that the analysis is based on the central premise of cognitive linguistics that metaphor is not only a matter of language but also the embodiment of thought. There are some conventional, prototypical metaphors in cultures but also, when we consider certain author's narratives, the author's

individual ones. These are linguistic expressions of the author's patterns of thought. These linguistic metaphors influence the way the author narratively conceptualizes different phenomena which are grouped into different conceptual metaphors for representation, construction and interpretation of various realities which are further analyzed.

Research Questions and Hypotheses

This study is aimed to address the following research questions:

Question 1: What are the main perspectives on description in literature?

Question 2: What are the main symbolical meanings of nature images in Virginia Woolf's novels?

Question 3: Which conceptual relations exist between key nature images in the selected Virginia Woolf's novels?

Question 4: Are there any nature images that are common for the selected Virginia Woolf's novels?

Question 5: What are metaphysical implications of nature images in the selected Virginia Woolf's novels?

Question 6: Which are the main means of nature modeling in the considered Virginia Woolf's works?

Question 7: How can the analysis of symbols of nature add to the interpretation of the nature images in Virginia Woolf's novels?

Question 8: Is frequent use of nature images in Virginia Woolf's novels only a feature of an individual author's style or it has some relation to key narrative motifs?

Question 9: Are there any general subjects in Virginia Woolf's novels, which can be discovered and elaborately rationalized through conceptualization of the nature imagery?

Question 10: How can the application of metaphor theory enrich the scope of nature images interpretation?

The hypotheses, which will be tested, are:

Hypothesis 1: The role of nature images in the considered Virginia Woolf's novels are not purely ornamental; the nature images are highly symbolical and serve an essential tool for the representation of the narratives' main motifs.

Hypothesis 2: The representation of nature in the considered Virginia Woolf's novels is closely related to and serves the representation of different narrative themes.

Hypothesis 3: Key nature images in the considered Virginia Woolf's novels often have archetypical symbolical meanings, which can be revealed through literary analysis.

Hypothesis 4: The nature representation in Virginia Woolf's novels is a significant layer, which has its own cognitive strength and philosophical value.

State of the Art

The subject of nature representation in Virginia Woolf's novels is still being insufficiently investigated; therefore, there are not many works dedicated to it. In this part of the thesis, I will consider several main works of the few that refer to Virginia Woolf's concern with nature that are most relevant to my own analysis.

In *Virginia Woolf: Revaluation and Continuity*, while considering Woolf's nature representation in *The Waves*, Moore claims that there is 'an organic and inevitable relationship between Woolf's attitude toward nature and her attitudes toward community' (Freedman 1980:219). She suggests that Woolf represents in the novel 'an inevitable cycle wherein individuals are momentarily united with nature, experience both its exaltation and its nothingness (…) the natural cycle is echoed in the social world, where the individual experiences a momentary unity with his companions, recognizes its fleeting and illusionary quality and reasserts his individuality as a means of survival' (ibid.:219). Dibattista considers the representation of nature in relation to women in *The Waves* specifying that Woolf establishes 'the relationships between nature's boundless fertility and 'the delicious fecundity' of the feminine imagination in containing that abundance' (ibid.:178). Another question is considered by Moore, namely, man-nature relations. She argues that 'sometimes Woolf openly denounces the cruel indifference of nature' (ibid.:221) and also 'goes beyond the existential anguish' (ibid.:222) that nature may evoke in human beings. She suggests that instead 'Woolf differentiates between a mystical reality with what is 'out there' and an active reality involving the autonomous self acting decisively in the commonplace world' (ibid.).

In *Where Nature Ends: Literary Responses to the Designation of Landscape*, Lorsch considers Woolf's representation of landscapes and nature in relation to human beings, as well as her aesthetics of nature. She claims that Woolf's representation of nature has some similarities to such writers as Arnold, Swinburne, Hardy, and Conrad. She assumes that in *The Waves* Woolf 'presents nature as beautiful but absolutely opaque' (Lorsch 1983:132) and in *To the Lighthouse* nature is represented as destructive because in the novel 'main "characters" are the forces of nature working as the destructive agents of time' (ibid.). Thus, for Woolf nature is not 'a mere decorative background' (ibid.) but embodiment of different meanings, in particular, those with 'metaphysical' (ibid.:133) implications. Lorsch argues that one of the main qualities of nature in Woolf's novels is its destructive potential which is represented in such a way that nature can be viewed as an 'antagonist' (ibid.) to human beings. She points out that Woolf's *To the Lighthouse* is organized 'around the conflict between humanity and nature' (ibid.:134) and these are 'the forces of nature that undermine the values of human interaction and against which humanity seems both insignificant and ephemeral' (ibid.). As for the way of the representation of nature, according to Lorsch, Woolf has 'a mimetic commitment to the natural world' (ibid.), similar to Hardy and Conrad, the

representational aesthetics of which she knew well. Lorsch specifies that in her use of nature imagery Woolf draws on 'the responsibility of art *faithfully* to capture reality, life' (ibid.).

Kate Soper in *What is Nature: Culture, Politics and the Non-Human* examines a conflict that is common to many contemporaries between what she calls a 'nature-endorsing' (Soper 1995:4) view of nature and a 'nature-skeptical' (ibid.) view. She considers how contemporary theory of nature corresponds to one of these views and develops them. She conceptualizes cultural and literal representations of nature and explicates relations between them.

The Ecocriticism Reader: Landmarks in Literary Ecology offers a discussion of ecological literary discourse and its development over the past quarter-century and provides ecological approaches to literature. It considers literary studies in the age of environmental crisis, ecotheory with reflections on nature and culture. Some attention is paid to historical roots of the ecological crisis. The authors also consider main principles of ecocriticism and relation of ecology to poststructuralism and domestic orientalism. They provide ecocritical perspective on fiction and drama and analyze representations which are beyond ecology, like the representation of relation of self and place and of landscape and history. They also consider postnatural novel and re-evaluate nature writing accordingly. A part of the work is devoted to the elaboration of taxonomy of nature writing. The interiority of outdoor experience and its narrative realization, together with women's specific responses to landscapes are also considered.

In *The Green Studies Reader: From Romanticism to Ecocriticism,* Laurence Coupe analyzes connection between ecology, culture and literature and 'green' subjects in different literary periods, ranging from romanticism to the present. He also offers critique of modernity and discussion of the interrelation of nature, culture and gender, as well as the social construction of nature and poststructuralist approaches to ecofeminist criticism, representation of radical pastorals, and ecocritical principles in general. One of the chapters of the book is devoted to ecocritical analysis of Virginia Woolf's *Between the Acts*. It illuminates how Virginia Woolf's representation of nature is entwined with contemporary ecocritical perspectives and how they enrich her novels.

In *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism,* several authors reevaluate Western attitudes toward nature and consider discourses of colonial American natural history. They also uncover new ecocritical perspectives and demonstrate how ecocriticism is expanding across genres and disciplines, including recent films. The book also offers a re-thought conception of wilderness and how the discourse of wilderness expands where initially there was none. It provides the studies of ecopoetics of different authors. The study of Virginia Woolf's eco-aesthetics is limited, but some assumptions on it may be drawn also from the analysis of ecopoetics of the other authors.

In *Practical Ecocriticism*: *Literature, Biology and the Environment* Glen A. Love grounds environmental literature on life sciences, such as evolutionary biology and considers the vital role which the biological foundation of human beings' life plays in cultural and literary imagination. He incorporates

Darwinian ideas into ecocritical thinking. Love provides a critical perspective on the representation of the pastoral.

Another work in which ways of conceptualization of human and non-human relations and relationships between humans and environment from Wordsworth and Thoreau to contemporary writers are considered is *Ecocriticism* by Greg Garrard. Garrard analyzes such concepts and their representation as dwelling, wilderness, and animalism. He considers queer and postcolonial ecocriticism and the impact of globalization on it. He also devotes his attention to environmentalism, deep ecology, ecofeminism, social ecology and eco-Marxism. He analyzes classical pastoral, romantic and American pastoral along with pastoral ecology. Of value for the present study is his consideration of wilderness and the sublime and modern representations beyond the wilderness, as well as modernist aesthetics of nature writing.

In *Forces of Nature: Natural(-izing) Gender and Gender(-ing) Nature in the Discourses of Western Culture*, Woolf's nature representation is considered in terms of gender identity with the focus on her novel *Orlando.* Rosen focuses on the 'fluid' 'binary' (Hyner, Stearns 2009:153) of the character Orlando's gender claiming that Woolf's representation of the character makes the very Woolf's 'notion of gender both binary and fluid' (ibid.:153). According to her, being 'multiply gendered, Orlando undermines the model of 'naturally' determined sex' (ibid.) and for Woolf 'nature too is ascribed a multiple model of gender' (ibid.). Rosen claims that 'rather than following the Western tradition of portraying nature as female, Woolf's narrative demonstrates that nature can be multiple' (ibid.). She suggests that Woolf also 'rejects the more simplistic binaries of natural\unnatural, nature\culture and male\female' (ibid.:154) as such. When nature is represented with multiple gender identity, it makes Woolf's nature 'unnatural' (ibid.:155) so that the multiple 'gender in *Orlando,* loosed from the binary system that links female with nature and male with culture, is always both a vacillation between and a mixture of these terms' (ibid.:156). Rosen assumes that such a negation of common attributions of gender to nature allows Woolf to 'defy convention without establishing a patriarchally defined version of a female order' (ibid.). She points out that 'rather than thinking of gender as either a function of nature or a function of culture' (ibid.) 'questioning the order seems to be the primary aim of Woolf's narrative' (ibid.:167) and by means of this Woolf 'invalidates the narrow characterization of nature found in more conventional narratives' (ibid.).

In *Virginia Woolf and the Study of Nature,* Christina Alt explores how Virginia Woolf's representation of nature is related to her interest in contemporary life sciences and how they influence her aesthetics of nature. She analyzes Virginia Woolf's responses to such naturalistic domains as taxonomy, ethology, new biology, ecology and how they shape her conceptualization of nature and peculiarities of her imagery of the natural world. She suggests that Virginia Woolf's methods of nature representation are based on the naturalist methods and result in her narrative techniques and literary experiments.

Alt also pays attention to Woolf's modernist aesthetics and its relation to the naturalistic understanding of the world of nature. Alt points out that Woolf's engagement with science gave her an opportunity to broaden her narrative subjects. A significant amount of information is provided by Alt concerning how the artistic composition and the naturalistic motifs are entwined in an unexpected manner in Woolf's novels. Alt does not merely consider the result of Woolf's fascination with life sciences for her writing but also traces whole development of such fascination from her Victorian childhood to the modernist period.

Along with this, she delineates the peculiarities of the natural history that influenced Woolf and her writing and the shifts that took place in the development of life sciences at the turn of the nineteenth and twentieth century, when life sciences witnessed gradual movement from the taxonomic approach to specimens to the laboratory approach that implied a specific understanding of life processes. This approach led to the observation of living creatures that may be traced in Woolf's writing. Alt suggests that the change of approaches in life sciences made Woolf change her narrative aesthetics of nature and imagery in general.

Virginia Woolf and the Study of Nature consist of five chapters and an introduction. Chapter one is dedicated to Woolf's engagement with taxonomic tradition of the Victorian period and the rest of the chapters deal with how Woolf's knowledge of the contemporary development in life sciences shaped her writing. Alt considers how the engagement with species as well as the natural history of Woolf's family made Woolf represent in her novels the characters who are also engaged with different species. Alt also focuses on the influences of the writing of some naturalists such as W. H. Hudson and novelist Marie Stope on Woolf's novels. She also considers drafts of Woolf's essays *Mr. Bennett and Mrs. Brown* and *Modern Fiction*, and Woolf's attempts to engage with nature.

Though Darwinism, of which Woolf was aware, influenced her writing very much, Alt demonstrates that Woolf also abstained from the institutional tradition and often treated it with irony, in particular in her novels. As Louise Westling remarks on this behalf considering Alt's *Virginia Woolf and the Study of Nature*, Woolf's 'increasing intellectual independence as a young woman led her to stand outside all scientific orthodoxies, observing them wryly and often ironically' (Westling 2014:107). Alt acknowledges Woolf's ironical treatment of the institutional science and some scientific perspectives. She claims that Woolf turned from it 'towards a more observational outlook' (Alt 2010:147). Thus, Alt's work provides a complex analysis of the interdisciplinary relations (though mainly naturalistic) of Woolf's novels and science, focusing more on the nature of these relations, but putting aside some major motifs of Woolf's novels drawn on nature imagery current in them. The naturalistic influences, though being very important to Woolf's narrative representations, in particular, nature representations considered by Alt do not provide the multifaceted analysis of Woolf's narrative techniques of the nature representation and conceptualization of nature in relation to other non-naturalistic subjects.

Virginia Woolf and the Natural World was the focus of *the twentieth annual international conference on Virginia Woolf* held in 2010 at Georgetown College, the proceedings of which were edited by Kristin Czarnecki and Carrie Rohman. Panellists devoted their attention to nature of patriarchy, nature in the city, theories and philosophies of nature. What was common for all of them is that they saw representation of the natural world as being vital for the development of Woolf's modernistic aesthetics, in particular, feminist poetics. Much attention was paid to the meaning of nature imagery in Woolf's novels, the conceptualization of which was considered from several different perspectives. Bonnie Kime Scott devoted her attention to holistic meaning of Woolf's archetypically connoted nature imagery that is a part of ecofeminist tradition of representation. She also considered previous discussions of the subject.

Carrie Rohman analyzed how the representation of the characters' creative force in *The Waves* is related to the subject of the natural world and even to the cosmogony. She developed a claim that life per se can be considered an artistic performance. Diana Swanson developed the ideas of non-anthropocentric representation of the natural world within a frame of environmentalist thought. Elisa Kay Sparks devoted her attention to the representation of plants in Woolf's works, which according to her are not only literal and imaginative narrative representations, but also figurative strategies in the narratives. Bet Rigel Daugherty considered the representation of horses in Woolf's novels. Vara Neverow, along with consideration of the images of horses, conceptualized Woolf's representation of foxes, suggesting that both 'are intrinsically categorized as 'Other', and references to them are embedded within discourses that justify abuse and persecution' (Czarnecki, Rohman 2010:viii). She also analyzed the implication and metaphorical conceptualization of the representation of horses and foxes.

Laci Mattison analyzed the floral representation in *The Waves* relating it to the philosophy of Henry Bergson, especially to his concepts of intuition and duration. Considering this subject, she also put much effort into the analysis of the representation of relation of time and the natural world in the novel. Erin Penner related the representation of nature in Woolf's novels to the social world, which is according to her, implied in nature imagery, specifically the representation of the garden. Rachel Zlatkin and Jane Lilienfeld, drawing on ecocriticism, considered the relation of representation of nature imagery and the subject of war. Rebecca McNeer considered Woolf's water metaphors, in particular how conceptualization of water images serves as metaphors for writing. According to her, Woolf professionally used water imagery for representation of creative process.

Patrizia Muscogiuri also devoted her attention to Woolf's images of water and sea, but in a different context. She assumed that this imagery shaped Woolf's feminist perspectives, as well as political and philosophical ones. Jane Goldman considered a complicated boundary between the human and the natural world in Woolf's novels. Diane Gillespie focused on the relation between the representation of birds of the naturalist W.H. Hudson and Woolf. Jeanne Dubino considered the representation of the image of a

dog in *Flush*, which included an assumption that it implied 'a deep appreciation and knowledge of Darwinism' (ibid.:148).

Kathryn Simpson considered Woolf's representation of nature with an assumption that 'Woolf's experience as a writer, her perception of her work in relation to the literary market and her political perspective, especially in relation to war' (ibid.:ix) is entwined with nature imagery. Kate Sedon considered Woolf's archetypical representation of Mother Nature. Kristin Czarnecki and Carrie Rohman remarked that 'Woolf's interactions with landscapes and the environment resonated throughout her life and work with varying degrees of personal and political consequences' (ibid.). Barbara Lonnquist discussed how Woolf's summer walks as a child in St. Ives and return to Cornwall in 1905 influenced her nature representations, which are also often dedicated to the representation of children's perceptions of nature.

In *Natural Selection: Virginia Woolf's Use of Nature in To the Lighthouse* Richard D. Seibert considers Woolf's 'incorporation of Nature' (Seibert 2011:iv) and how by means of it she 'removes the influence of personal ego from her writing' (ibid.), and how the 'dichotomy between the objectivity of science and the subjectivity of art' (ibid.) is eliminated through the representation of the experience of nature by a character-artist. He also analyzes the 'conflict' (ibid.:2) between the feminine and masculine which is embodied in nature and human ego, according to him. He traces the interest in Woolf's representation of nature in the narratives in her biography, in particular, of maintaining the garden. He argues that 'Woolf often uses the natural world to deconstruct the isolation bred within modern urban life' (ibid.:3). Seibert also considers how Woolf's use of nature allows 'crafting the personalities' (ibid.:5) in the novel *To the Lighthouse* and how it is represented by means of symbols and analogy. In the chapter *Domesticity and Domination: The Ramsay Family and the Natural World* Seibert considers how nature is a mediator in representation of the characters' relations but is still per se characterized by 'indifference' (ibid.:7) to them. The experience of the natural world by characters and their attitudes to it are also considered, with the emphasis on the 'polarities' (ibid.) in them. This is done in the already mentioned chapter and in the following one called *The Scientific vision and Artistic Subjectivity of Nature: William Banks and Lily Briscoe's Communion with Nature and One Another*, in which the polarity is seen in that one character considers nature on the basis of the objectivity principle, while the other one's attitude is utterly subjective, based on the personal artistic vision of nature. In the last chapter, Seibert considers nature as the embodiment of the divine.

In *Woolf's Copernican Shift: Non-Human Nature in Virginia Woolf's Short Fiction,* Diana Swanson analyzes Woolf's 'experimentation with representing non-human existence and subjectivity' (Swanson 2012:1). She argues that 'Woolf's experimental short fiction demonstrates how human language and literary form can be used to undermine the anthropocentrism of Western culture, including the objectification of the non-human, as well as to evoke and recognize the reality of other-than-human being

in itself rather than a projection of human desires and conceptions' (ibid.). Swanson suggests that anthropocentric representation is no more favoured in Woolf's short fiction; instead, she focuses on representing the 'subjectivity of the non-human beings' (ibid.). Swanson further demonstrates how the non-human beings are represented as 'having knowledge, agency and subjectivity' (ibid.). She also draws her attention to ethical and epistemological problems evoked by some misconceptions concerning Woolf's representation of the non-human world.

Feminist Ecocriticism: *Environment, Women, and Literature* examines how representations of the natural environment and women are interrelated. They are seen through the lenses of literary theory and criticism. The genres which are being analyzed range from the sentimental literature of the nineteenth century to contemporary writings. The main idea that is developed in the book is that there exists a relation between how society treats the natural world and women, and that both are subordinated. The book uncovers the existing dichotomies between male and female on a par with nature and culture. The author considers main ecofeminist theories of liberation and ecofeminist subversion of Western myth referring to nature, modern sentimental ecology and contemporary reintegration of human and nature.

In *Ecocriticism and Women Writers: Environmentalist Poetics of Virginia Woolf, Jeanette Winterson, and Ali Smith,* Justyna Kostkowska considers ecological significance in works of three writers, and the representation of interrelation of the human and non-human. She begins with the analysis of Virginia Woolf's writings suggesting that Woolf offers a vision of feminist ecology and intends to undermine patriarchal domination. She believes that Woolf has and demonstrates ecological awareness in her works which are essentially modernist. Kostkowska also considers Woolf's ecological form in *Mrs. Dalloway* and her ecopoetics in *The Waves*. The rest of the book though is devoted not to Woolf's writings, but to writings of Jeanette Winterson and Ali Smith. Nevertheless, the chapters on Woolf are deep and elaborative. Kostkowska also pays attention to the extent to which Woolf's novels embody particular ecological philosophy and how it is embedded when human and non-human relations are represented.

In *Ecocriticism and the Idea of Culture: Biology and the Bildungsroman*, Feder draws on works of some biologists to provide an interdisciplinary view of culture for ecocritical analysis. She considers Bildungsroman from ecocritical perspective and the idea of opposition between culture and nature. She also analyzes this fundamental dichotomy in Woolf's *Orlando*. She includes the non-human in the represented continuity of life. She suggests an idea that the opposition between nature and culture 'as a tension sometimes manifests itself as anxiety, sometimes as marked fluidity, sometimes as inversion' (Feder 2014:2). This tension 'suggests latent or denied humanism knowledge of non-human agency and sometimes subjectivity' (ibid.). Feder addresses peculiarities of these features in Woolf's *Orlando*, as well as representation of otherness and modernist construction of alienation and fragmentation of experience of nature.

In *Virginia Woolf: The Patterns of Ordinary Experience*, Sim argues that Woolf represents nature as 'a source of mental inspiration and regeneration' (Sim 2016:110) and 'a source of pleasure' (ibid.:111), claiming that in this Woolf is similar to Wordsworth. She considers how Woolf embodies 'the effect of nature's beauty on consciousness' (ibid.) in her diary entries suggesting that the beauty of nature 'bestows an order and pattern to everyday life' (ibid.). Following Frank, Sim points out that many of Woolf's novels 'echo Romantic ideas about nature and reflect a Romantic valuing of that realm' (ibid.). Analyzing Woolf's diaries, she also claims that Woolf represents 'the mind's positive interaction with nature's beauty' (ibid.) and, when representing it, refers to present in human beings' interaction with natural environment 'importance of familiar patterns and daily routines that provide continuity to thought and experience' (ibid.). Sim suggests that in valuing nature and its beauty Woolf 'values the patterns' (ibid.).

Analysing Woolf's representations of nature and drawing on her 1929 diary entry, Sim comes to the conclusion that they were influenced both by William Wordsworth and Dorothy Wordsworth, in particular, they, similarly to them, have 'attention to detail' (ibid.:114) and their imagery has suggestive power. Sim considers Woolf's perception of nature, drawing on her occasional diary entries about it, and their influence on her representation of nature. As follows from Woolf's diaries, 'Woolf's ecstatic and traumatic 'moments of being' while valuable, often caused her distress and required great efforts of creative and psychological synthesis in order to be made coherent and understood in relation to a larger 'pattern' of life and experience' (ibid.). Woolf's novels, Sim claims, also witness this power of nature to embody different existential 'patterns' (ibid.). As she puts it, 'the familiar that Wordsworth sees as the enduring structure amidst the perishable and changing world provide, for Woolf, the harmonious and right 'pattern' (ibid.). She also remarks on Woolf's nature representation in *Evening Over Sussex* that in it the beauty of nature is represented in a way different from *The Waves* and Woolf's *Diary*, here the peculiarity of nature is that it is 'made unstable by technology' (ibid.:115). By this emphasis on technological influence on nature, Woolf rejects 'idealized, Romantic visioning' of it (ibid.:118), and by 'associating cars with imperialism' (ibid.) sees in it a threat for the beauty and being of nature. She sets by this 'the opposition between the modern and pre-modern worlds' (ibid.), suggesting that 'the beauty, rhythms and character of the old world are (…) destroyed by the speed, transitoriness and latent violence of modernity' (ibid.).

In *Katherine Mansfield, Virginia Woolf, and the Nature Goddess Tradition*, Janet Wilson considers personification of nature in the narratives of Virginia Woolf and Katherine Mansfield, and how 'nature is represented as a benign deity' (Wilson 2017:17). She begins with the consideration of the origin of personification of nature and understanding of nature as 'a living being' (ibid.), especially in medieval and Renaissance literature. She analyzes Woolf's representation of personified nature in *Mrs. Dalloway* relating it to the poetic works of Shakespeare and Chaucer. She suggests the idea of 'nature's personhood of being uncompromising, untamed' (ibid.:20). She sees in Woolf's representation of nature 'modernist

adaptation of the pastoral Arcadian tradition' (ibid.:21) that makes nature 'a vitalistic force with a 'participation mystique'' (ibid.). She argues that Woolf shares the tradition of Greek representation of nature, 'the goddess figures of classic mythology' (ibid.), and considers some of the mythic implications in Woolf's narratives. She claims that 'Woolf's understanding of the world's pantheistic forces' (ibid.:26) is a kind of 'responses to the unexpressed or submerged dimension of the human spirit' (ibid.). She also considers peculiarities of epiphany in Woolf's writing and draws parallels between her representation of nature and that of Katherine Mansfield. Wilson concludes that Woolf 'is drawn more to the category of the primordial (…) whereas Mansfield works more within the modernist trope of the primitive' (ibid.:38).

Chapter 1. Nature Representation and Its Forms in Virginia Woolf's Novels

1.1. Description as a Mode of Representation

Under representation in this dissertation I mean description, portrayal or characterization of somebody or something in narratives, often used to convey their specific features, which are either ascribed to them, follow from the context or are inherent to them.

Description is 'a common macro-mode of organizing signs' (Wolf, Bernhart 2007:2) that occurs in narratives across genres. According to Wolf, it may be also 'not only a transgeneric but also a transmedial phenomenon' (ibid.:3), that is, it can occur also across different media, but it is generally 'considered from a monomedial perspective' (ibid.:4), as a part of a narrative. Description is often believed to be a text type, and delimiting it as such also presupposes its appearance on a textual macro-level. But this does not exclude the possibility of micro-level manifestations of description as well, the presence in a text of so-called descriptive sentences and descriptive details, descriptive modifiers.

Description is easily recognizable in narratives. It 'denotes the depiction and organization of the fictional world of a literary text in which the action takes place and characters act. It regulates the reader's concretization on the narrated world and thus contributes essentially to the 'reality effect'' (ibid.:7), that is, to 'the impression of being recentred in the possible world' (Wolf 2011:1) of a text. It also serves 'creation of aesthetic illusion' (ibid.), that is, 'pleasurable mental state that emerges during the reception' (ibid.:2) of a narrative. Both the activation of reality effect and aesthetic illusion depend on the reader, his immersion in the descriptive text and his individual cognitive and emotional response to it, as well as on the subtlety and persuasiveness of description itself (e.g., the amount of descriptive details, their visual qualities, presence of sensory language, etc.).

'Traditionally a function of the narratological discourse consists in 'potentially neutral (as to evaluation) information on the characters, the action and the fictional society' as well as in the 'sensory details which provide a spatial and temporal deictic determination for the characters in their respective communicative situations' (Wolf, Bernhart 2007:7), but description contributes to the narrative representation in terms of additional information or evaluation.

One usually has an intuitive idea of what is description. It is a 'mental concept or in contemporary cognitive terminology, a 'cognitive frame'' (ibid.:8), that is, a mental concept or knowledge model aimed at organizing signs in a coherent structure. 'As such, it is, of course, a mental construct, not a free-floating one, however, but one that is aimed at regulating specific forms of organizing signs in various genres and media for specific purposes. It, therefore, can be illustrated by prototypical examples' (ibid.). In this case, a conventional knowledge of what is description, how it is organized and looks like, can serve a basis for assigning a notion of description and descriptive value to a particular part of a narrative by the reader. The

appropriateness criteria for definition of a piece of text as description though are ordinarily not analyzed but are easily activated on a reader's mental level, that is, the acceptance of description as description usually has a cognitive basis.

According to Wolf, 'descriptivity, the defining quality of the corresponding frame, is – like 'narrativity' – a gradable phenomenon' (Sternberg 1981:76). According to Ruth Ronen, 'description is a theoretical construct created "by the need to define 'the other' of narration" and by the classificatory urge of "assigning the representation of objects to a distinct mode of writing"' (Ronen 1997:283) but in fact 'it is a construct which frequently cannot be found in textual reality, where both phenomena tend to overlap' (Wolf, Bernhart 2007:9). Ronen thus argues that the opposition narrative-description should be put aside. According to Wolf, 'in textual and medial practice there are overlapping zones between the descriptive and narrative' (ibid.:9).

The functions of description depend on the context and on its being a communicative means of representation. The contexts provide 'the framework in which individual frames are opposed to other frames' (ibid.:10) and correspondingly, one kind of description is opposed to the other kind. The two most important contexts Wolf suggests are a theory of science and philosophy where description is used for definition and verbal reference to some subject. It is since times immemorial 'a way of defining an object by attributing a matrix of characteristic qualities to it, qualities which individually may also occur in other objects, but whose combination is characteristic only of the object in question' (ibid.).

The contexts in which a description is used vary significantly, and descriptive strategies which are applied to them differ as well, as becomes obvious when we compare literary narratives, scientific works, and philosophical treatises. The first may rely more on general language, theoretical and academic, while the latter often involves literary imagery. What holds good for one context of description is not appropriate for the other, the descriptive language that appears in one context is most unlikely to appear in the other.

For Wittgenstein, ''description' is employed in a different sense' (ibid.:11) and used as a means that should be 'opposed to explanation' (ibid.). It often 'serves the function of identifying phenomena and of communicating information excluding explanation and evaluation' (ibid.) by ascribing the described phenomenon with specific characteristics that put it aside from other objects. It is used primarily in different literary genres, in which, following Wittgenstein, there are no explanatory or evaluative models. Russell in his epistemology suggests that 'description is used in order to set off a certain, namely indirect, second-hand way of gaining knowledge (…) as opposed to the direct means of acquiring 'knowledge by acquaintance' or actual experience of sense data' (ibid.). Description is thus being recognized as 'ordered discussion of an issue with the purpose of transmitting a clear and distinct idea of it. Description is centred on facts, on the question of 'what?' and 'how?', while explanation also tries to give the reasons, to answer the questions of 'why?' and 'wherefore?' (ibid.).

The function of description remains constant in some genres and media. Its pragmatic use is to be a 'collection and subsequent representation of sense data' (ibid.:12), which is informative, providing extended or minimal information on a subject or phenomenon. Functioning as such, 'descriptions are usually not an end in themselves, but are implicated in the construction of models as well as in explanations and thus, in a larger explanatory and argumentative frame' (ibid.). In the narrative, ''description' is less frequently opposed to 'explanation' than to interpretation, although a clear-cut differentiation between these two notions is sometimes regarded as questionable' (ibid.).

The basic function of description distinguished by Wolf is the use of description as 'a means of identification and reference through characteristic attributions' (ibid.). It is realized as a means that 'points at something in the world (or at least a possible world), differentiates it from purely logical and self-referential modes of organizing and using signs' (ibid.). Another function of description is of 'identifying and communicating sense data that one receives from the observation of a given reality' (ibid.). Description also serves 'a means of providing objective information' (ibid.).

All these functions suggest that description is a 'special frame in special contexts' (ibid.:13), that is, the kind of information it provides depends largely on them. Irrespective of the context in which description appears it usually contributes both to its specific and overall meaning, understanding of the realities in focus, suggestion of interpretation and even contextualization itself. In other words, in general it can be treated as a meaning-making and sense-making means.

Although it is commonly recognized as having a referential function, it 'employs reference in a special way which permits the identification of the object or phenomenon that is meant' (ibid.). But it 'is not limited to identifying objects and does not do so through simple naming, but as a rule, through multiple attributions' (ibid.); for example, one may describe in a novel a person by means of representation of his appearance or features of character that will be characteristic only of him. Thus, the function of identification 'should be formulated as indirect identification through attribution' (ibid.).

The referential function is typical for both description and narrative as it is a basic function of language itself that imparts information in any case. Usually, both in narrative and description, the referential function is complemented by other functions, for example by a directive function that is listed among the common functions of language by Jacobson, which is to guide the reader's response to the written. Both description and narrative cannot be only informative, especially when they are used in a creative way. In language, according to Jacobson, there is a kind of hierarchy of functions, but in case of description we can rather talk about their complementary nature than hierarchical order.

According to Wolf, 'description is quite similar to narrative in a second typical function, namely in its presentational or re-presentational function' (ibid.). It derives from it being a 'semiotic macro-mode' (ibid.:1) and makes it a 'means of rendering present, absent or distanced phenomena' (ibid.:13). Description can also have a function of 'an intensification of (re-)presentation' (ibid.:14). It also serves

for providing and storing experience (ibid.). In this case description differs from narrative in that, in contrast to description, 'the experientiality of narrative is geared to allow the recipient to re-experience events and happenings' (ibid.) so that the reader has 'the impression of becoming part of the narrated world and becoming re-centred in storyworlds even to such extent as to feel suspense' (ibid.). Importantly, however, description intensifies the real-life sense of the represented reality, serving embodiment of the latter, being evocative to higher or lesser extent, and thus partakes in the relationship between narrative and experience.

When descriptions are 'successful' (ibid.), they also 'elicit a feeling of being 'close' to the phenomena described but their relationship to suspense is more indirect' (ibid.). Descriptions 'can, e.g. through the creation of a certain atmosphere and the raising of concomitant expectations, contribute to suspense but in this depend on the overarching frame narrative. Description alone, without such support, cannot be suspenseful. In comparison to narrative, the experientiality of description is generally of a different nature' (ibid.). Wolf points out that 'while ('good') narratives (…) often allow us to become immersed in the eventful facets of represented worlds and to witness the actions and facets of anthropomorphic beings, descriptions generally confront us with the sensory aspects, that 'whatness' of individual phenomena and world facets' (ibid.). Description of these phenomena is used to 'convey a vivid idea of them, to 're-present' or 'evoke them to the imagination of the recipients' (ibid.).

In this case 'the experiential function of descriptions may be seen at work by making some objects appear under a fresh angle or by contributing to a 'correct' view' (ibid.). Wolf points out that then 'description does not provide experience, it may intensify it' (ibid.). According to Wolf, 'providing or intensifying as well as communicating and storing a quasi-sensory experience are facets of a very common, pragmatic function of everyday descriptions' (ibid.). 'In all of these cases, narrating, the construction of meaning and indeed explanations are closely related' (ibid.:15).

In general, 'the point of a good description is not to explain something, but to inform us about the existence of something and its specific appearance and quality, in short: to represent something vividly' (ibid.). Descriptions, according to Wolf, also have aesthetic function (ibid.:16). When considering the experiential function of description, it should be noted that 'the experientiality implied in this vividness in many cases also elicits aesthetic illusion: the impression of being re-centred in the space created by the described object and of experiencing it as a possible, even plausible world, in spite of the fact that one retains a residual consciousness of its being 'made up'' (ibid.). It, in turn, depends on the reader's response to evocative stimuli present in description, faculties of imagination and emotional reaction.

Description also 'informs the recipients about elements of the represented world' (ibid.:17) so that description 'not only strengthens the effect of aesthetic illusion as a quasi-experience of a reality, but elicits the impression that the possible world in question refers to the reality as we believe to know it' (ibid.). In other words, description creates 'a reality effect' (ibid.). As Michael Riffaterre points out, the

‘‘primary function (…) is not to make the reader see something (…) not to present an external reality (…) but to dictate an interpretation’ (ibid.). According to Wolf, description is also ‘implicated in the construction of meaning of the artefact or text as a whole as well as in guiding various responses of the recipients’ (ibid.:18).

Concerning the place of description in semiotic macro-modes, Wolf admits that this is a problematic issue, because ‘the descriptive can inform an entire work or artefact but also only parts of one that may not be predominantly descriptive in itself and may contain other semiotic frames’ (ibid.). According to him, ‘the descriptive is dominant in verbal *Bildbeschreibung*’ (ibid.:19), and in other genres it may often appear ‘on the typologically lower micro-level’ (ibid.), as ‘a subdominant frame alongside other frames’ (ibid.), because description is often ‘followed by a narrative passage’ (ibid.). Thus, according to him, description is often considered being subordinate to narrative.

Generally, both frames when they are parts of a text, are considered in such a way that narrative is made ‘the dominant frame’ (ibid.), also on the micro-level mixed with description. It means that ‘the descriptive is a semiotic macro-mode or macro-frame that can be realized by several media and may occur, within individual media, in general genres as well as in sub-genres. In these genres, it can be the dominant, then informing the macro-level of the genre of the respective works. It can however, also occur on the micro-level of texts and artefacts, in which case it may be only present as one subdominant frame among others’ (ibid.:19-20). Wolf suggests that ‘in this dual potential of being located on two different levels, on a higher, macro- as well as on the lower, micro-level, description in principle resembles other semiotic macro-modes, in particular narrative (although narrative occurs more frequently on the higher level)’ (ibid.:20).

Depending on the characteristics of description, one can distinguish ‘real of fictional’ (ibid.:22) descriptions, and, among the latter, ‘mimetic or non-mimetic’ (ibid.). Descriptions, of whatever type they are, ‘focus on concrete phenomena rather than on abstract notions’ (ibid.:23). Some kinds of phenomena or ‘existents’ (ibid.), to use Chatman’s term, are ‘‘the proper stuff of description’’ (ibid.), with the objects of description to be usually ‘static but also spatial’ (ibid.), but the ‘dynamic processes cannot be excluded from the realm of description’ (ibid.).

According to Jeffrey Kittay, ‘descriptions typically refer to (…) borders within possible worlds’ (ibid.:24-25) whereas in narratives such borders are ‘transgressed’ (ibid.:25), that is, the descriptive and the narrative, as well as the dynamic and static facets of representation may overlap. That is why, ‘narratives usually raise expectations and create suspense, whereas descriptions (…) cannot be suspenseful in themselves’ (ibid.). This means that ‘‘(a)ctional and descriptive discourse form a polar rather than an ungradable contrast’’ (Sternberg 1981:76), meaning that they can be potentially separated in the narratives, but as far as coherence of the narratives is concerned, one usually deals with different

actions and representation of ‘whatness’ together, so that one can easily speak of ‘the overcoming of an obstacle and the transgression of borders’ (Wolf, Bernhart 2007:25) in the textual whole.

Another question concerning descriptive objects ‘refers to their location, namely whether they are typically to be found in the external world of objects or in the internal world of imagination, in the world of thoughts and dreams’ (ibid.). Wolf suggests that here the question of ‘reality vs. fiction’ (ibid.) is but partial because ‘the imagination comprises both fictional and real objects’ (ibid.). He assumes that ‘owing to the limitation of description to concrete objects, there is perhaps a slight tendency to favour actual outer objects and beings, but imaginary phenomena or beings can also become objects of description – as long as they are not mere abstractions and are not involved in actions’ (ibid.). Wolf points out that such realities as emotions and ‘psychic and bodily sensations’ (ibid.:26) may be also an essence of descriptions, ‘depending on the point of view taken’ (ibid.). This content is related to the referential function of description. It ‘means that the descriptive, in a general semiotic sense, ‘points to something outside the semiotic system and hence is ‘hetero-referential’ as opposed to self-referential’ (ibid.), that is, usually representing not one kind of phenomenon but different ones.

As far as the referential function of description is concerned, it should be noted that ‘there is no such thing as an absolutely objective, object-centered referential description, since description (…) always presupposes a subject, the descriptor, and his or her perspective’ (ibid.). Thus, ‘a descriptive act could therefore even be said to be tendentially bipolar’ (ibid.), that is, ‘in it, a dominant referential object-centered pole is opposed to a subdominant subject-centered pole, which determines the perspective of observation but also contains emotional reactions and evaluations’ (ibid.), but ‘it is through this subject-centered pole that attitudes enter’ (ibid.:27) the descriptions. Wolf points out that ‘owing to one of the basic functions of description mentioned above, namely to create an impression of objectivity, descriptiveness may be said to be proportionate to the degree to which interpretation and at least idiosyncratic subjectivity are concealed’ (ibid.).

Description in literary narratives in particular usually draws on the author’s subjectivity and perspective and calls forth subjectivity and perspective of the reader to such an extent that we can say that subjectivity is generally constitutive of descriptions which both embody and give rise to subjective states and responses. Being such, descriptions can differentiate themselves from one another and contribute to authenticity which modernist writers in particular tend to emphasize.

The ‘objects of description are mostly visual’ (ibid.), although in different media they may address other senses. Descriptions also ‘privilege certain objects’ (ibid.), including ‘concrete, static and spatial objects of outer reality that can be visualized and are not merely the subject of emotional expression’ (ibid.). But ‘irrespective of medial constraints, it is impossible to exclude any non-abstract phenomenon as such from the possibility of becoming an object of description’ (ibid.). ‘Descriptiveness seems to be

much less a matter of content than a matter of presentation and transmission, in narratological terms: a matter of discursivation' (ibid.:28).

Drawing on Goodman, I consider descriptions in literary narratives as 'ways of worldmaking' (Goodman 1978:7), admitting that they create 'multiplicity of worlds' (ibid.:2), while the collection of them makes one complex world of a narrative. Whether 'the one world is taken as many, or the many worlds taken as one' (ibid.), descriptions are involved in creating narrative diversity and uniqueness since they differ in the elements they comprise and the emphasis they thus make. One can point out to many differences in descriptions of such writers as for example Woolf and Hardy, and single out their authentic features. This implies that descriptions often draw on authorial authenticity and amount to it in narratives suggesting the 'worlds organized into different kinds' (ibid.:11) that can by the very authenticity evoke fresh readerly insights.

Descriptions are also involved in narrative ordering as they arrange information in a certain way and this arrangement allows one to 'handle vast quantities of material perceptually or cognitively' (ibid.:14). The very narrative ordering itself that is supported by descriptions as 'modes of organization' (ibid.) 'participates in worldmaking' (ibid.). It may be argued that descriptions are often related to the author's style or even to some extent are 'matters of style' (ibid.:24). Drawing on Goodman and Hough, I assume that the style of descriptions is related to an 'alternative way of saying' (ibid.) about different things that comprise their content. On the basis of the 'styles of saying' (ibid.:25), descriptions can be 'compared and contrasted irrespective of what the subjects are' (ibid.). The 'subject may influence style (ibid.) but the opposite is also right, that what is said in descriptions is influenced by style, in particular whether the author focuses on abstract or concrete ideas, sensory details, mood and the like.

As embodiments of style, descriptions can have emotional properties and evoke some feelings so that one can differentiate, for example, between those, which are sentimental, sarcastic or ironical, involving melancholy and sensual details. In view of this and the subject-matter of descriptions, I assume that their world-making function is intrinsic to them, which makes them not a kind of device at the service of narratives but also meaningful on their own. The function of descriptions makes them not something specific enclosed within a certain narrative but relates them to other texts in which they function as instruments of worldmaking as well.

It does not imply though that the same features of descriptions are necessarily manifested in different narratives; say the emotivity may be distinct in some of them but not the others. Obviously, all having the worldmaking function, they may differ both in subject-matter, emotivity, relation to the context of an overarching narrative, so they rather do not belong to some rigid system of classification. Because descriptions for worldmaking draw on the author's 'conscious choice among alternatives' (ibid.:35) and 'resist reduction to a literal formula' (ibid.:40), they cannot be reduced to mere narrative 'device for attribution' (ibid.:38).

Neither a ‘formalist or purist’ (ibid.:59) doctrine according to which narrative and description are strictly divided can be accepted, taking into account the worldmaking function, since at least this function which they share in common makes them related. We cannot say that descriptions represent or express but narratives do not or vice versa – both are representational and expressive. Thus the purist doctrine may suffice when we take into account a formal property, namely that descriptions show while narratives tell, the property which is manifest, which descriptions and narratives ‘do not merely possess but exemplify’ (ibid.:65), but if we consider all properties of narratives and descriptions the purist doctrine will be questioned.

1.2. Nature Representation as Artistic Means in Virginia Woolf's Novels

1.2.1. Nature Representations and Mimesis

Woolf occasionally resorts to mimetic nature representations in her novels, although her modernist aesthetics of representation of nature is mostly complemented with a shift to impressionistic narrative techniques. Mimetic nature representation, as the term suggests, implies a representation of nature 'as it is' so that the represented nature in the narrative is similar to nature in extra-linguistic reality, that is, corresponds to the physical world to the largest extent possible. The physical world is considered to be a model that can or should be imitated using narrative means of representation such as color, shape, rhythm for movement, et cetera. Mimetic nature representations found its most use within the Greek milieu. The Greeks, of whose philosophy and peculiarities of narrative representations Woolf was well aware, understood the physical world as an epitome of beauty, and because of this, as something that is to be imitated. Other terms with which they described nature were good and truth. Correspondingly, they considered nature to be one of the favorite objects of mimetic representation in narratives that is to be associated with these terms. The Greeks believed that the more vividly nature is imitated from the external world; the more perfect is the narrative representation.

Woolf does not share the Greeks' belief but agrees with the meaning that the representation of nature is ascribed with, namely, good and truth. In her novels, nature is also associated with them. She assumes that nature should be represented realistically in some cases, but re-interpreted in other cases. The very mimetic representation according to her, cannot be much favoured in narratives because 'green in nature is one thing, green in literature another' (Woolf 2007:404). Nevertheless, she acknowledges that mimesis is proper sometimes because representation of visual appearance of nature may create an aesthetic illusion of narrative plausible reality and bring the represented closer to the reader. As such it is sufficient for carrying what Woolf defines as 'truth', the term by which she often substitutes 'reality'. Woolf points out that an author is capable of attaining the truth that s/he means to represent but should not always seriously regard what is called 'reality' or a thing-in-itself, which if it does not fit into a narrative design, may spoil the narrative. Woolf expresses such ideas in many of her essays, although in different words.

According to Woolf, an artist should only represent a part of nature as it is and natural objects should mostly appear in a narrative as partly differing from them being in external world, drawn on the author's subjective points of view. She believes that the 'truth' is the correspondence to the writer's vision of reality, in case of an institutionalized realistic nature representation as it was in the Victorian period, it may be distorted or even not attained. In other words, according to her 'reality' and 'truth' are not always interchangeable terms, and to resort to one of them cannot grant reaching of the other. In this case, Woolf believes, an author's 'truth' is superior to 'reality'. Woolf often criticizes the authors who

resort to mimetic representations without a proper cause, that is, put aside the search for a 'truth' which is authentic, and are merely imitators of objects in the physical world. For Woolf, perfection of a representation of nature and imitation of nature are different things and imitation of nature in a narrative is allowed and desirable only when it serves a superior means, that is, a narrative design and 'truth', the narrative authenticity. This means that for Woolf a mimetic representation, being an imitation of the physical world should, nevertheless, be utterly authentic and serve a purpose of authenticity of narrative representation. The authenticity is what is to be stimulated by mimesis and not otherwise. The mimetic nature representation is to be recognizable not because of the narrative mimicry to the physical world, but because it allows perfection of the contrasting idiosyncrasy.

Mimetic representations of nature in Woolf's novels are contrasted with diegesis because the peculiarity of mimesis is that it does not *tell*, but *shows*. Because of this, in Woolf's novels, it draws on visual qualities of nature rather than on the narrative voice. In diegesis, the author narrates some story so that in focus it is mostly an activity of nature rather than its existential qualities. A representation of characters' emotions concerning the activity of nature often supplements the telling of the narrative. In terms of Plato, mimetic representation of nature is representation per se, while diegesis is reporting of it. Mimetic representations in Woolf's novels are often combined with narrative telling of something concerning nature. The mimetic representations are more imitative than narrative telling.

Following Aristotle, three types of mimetic nature representations in Woolf's novels can be distinguished, namely according to their *medium*, *objects* and *mode* or *manner*. Commonly the medium for the mimetic nature representations is encircling narrative, preceding or following narrative. The narrative environment is of different size and subject of representation related or unrelated to the mimetic nature representation. In this case, mimetic nature representations cover a large narrative whole or include only several passages. When these are only several mimetic passages, the function of the nature representation is often decorative or serves aestheticizing of the narrative, whereas in other cases it is referential due to its symbolical meaning.

In respect to the narrative encircling of the mimetic nature representation, the latter has different degrees of mimesis, that is, they are imitative to a higher or lesser extent. The degree is influenced by narrative encircling when one part of the narrative is concerned with what nature reports, the other embodies, transforms or indicates something. Thus, the mimetic nature representation in Woolf's novels is almost never self-consistent. Coleridge puts it well saying that 'imitation, as opposed to copying, consists either in the interfusion of the same throughout the radically different, or of the different throughout a base radically the same' (Coleridge 1868:421). Thus, in terms of the medium, Woolf's mimetic nature representations cannot be reduced to simple formal imitations of nature, that is, imitation of some pre-existent reality beyond the narratives, they often symbolically refer to topics other than nature per se, which are suggested by the encircling context of the narratives.

According to their objects, nature representations in Woolf's novels can be roughly divided into those representing the physical world as a whole, the environmental representation, and those representing some nature objects in particular; the activity of the physical world or the existential representation of it, as well as the activity of an object/member of nature with its existential qualities. According to the manner or mode of representation, Woolf's mimetic nature representations can be divided into two types – narrated representations, and descriptions proper, with the first dealing with the characters' or narrator's telling about certain activity of nature that represents or allows drawing some qualities of nature from it, and the second dealing with showing, which have external characteristics of nature as its focus. All of these types of mimetic nature representations can be found in each of Woolf's novels irrespective of the fact that all novels deal with different narrative subjects.

1.2.2. Impressionistic Aesthetics of Nature Representations

In Woolf's nature representations, an implied meaning of nature image is often laid over an actual experience of viewing it so that the representation of the nature image seems to transform from a pure naturalism into a meaningful work of art. On one hand, by such a unitary representative act, the nature image preserves the meaning it receives from its naturalism; on the other hand, it becomes an artistic act that turns it into the meaningful unit beyond what can be drawn from its physical substance. The conservation of the naturalistic meaning, that is, the possibility to return to naturalism, to the original vision of the nature object has its relevance, but the meaning of the nature image is in between the immediate reaction to the represented and the intellectual context that it acquires. The image may not be regarded as having independent importance so that its representation is not an end in itself, but full of the meanings of the layers of interpretation superimposed on it. Following Shiff, 'these added layers affect what one sees even after they have been identified and have seemingly become transparent' (Shiff 1984:xiii). The meaning of a nature image is thus 'enhanced by an interpretative discourse' (ibid.). One of the possibilities to understand the artistic nature image is to see it as 'dehumanized abstraction' (ibid.), that is, related to abstract phenomena. This is the scheme, which, according to Shiff, is peculiar of impressionists, when an impressionist author represents by the image the other subject, not similar to its proper meaning.

Woolf, like impressionists, 'is restricting the range of effects' (ibid.:xiv) she sought from the nature imagery, 'focusing, respectively, on the atmosphere and the structure of the scene' (ibid.) while representing nature. That is, the atmosphere that is created by nature imagery in her novels becomes for her as important as the nature imagery *per se*. In this, Woolf in her nature representation adheres to the tendency in impressionistic art. Woolf does not solve representational problems as if the matter of her creation of nature imagery 'were independent of "human" values' (ibid.) and overcomes the art-nature 'antinomy of "form" and "content", where "content" is conceived as whatever is represented iconically, a subject matter to be interpreted as if seen outside the picture' (ibid.), and makes the reader be involved in 'the experience of meaning' (ibid.). Along with representation of layers of meanings by nature imagery, Woolf endows it with a context, which Shiff considers to be peculiar of impressionists, namely, that of a 'human value' (ibid.), that is, the author's individual vision. To the qualities that allow the representation of the layers of meaning belong those, which impressionistic painters define as '"sincerity", "truth", "originality", and "self-expression"' (ibid.). Drawing on them, Woolf represents these values in her nature representation not only within the imagery itself but also inside its nature imagery-making, within its representational practice itself (ibid.). The technique of Woolf's nature representation is largely determined by her concern for expressing these values, which the reader can live out and experience (cf. ibid.). The form or rather technique of nature representation both represents and embodies content, which

is very subjective, as a result of which nature imagery becomes 'a reference to specifically human values' (ibid.), among which self-expression is one of the most important.

Woolf's impressionistic representation of nature refers to 'issues and values which modern art makes general reference' (ibid.) and should therefore be 'regarded as a characteristically "modern" art' (ibid.). For example, originality of representation, novelty of imagery, emphasis on subjectivity, et cetera. She attempts to represent originality through the medium of the narrative by using impressionistic techniques in her nature representation. When originality is denoted in her nature representation, nature representation *per se* serves a kind of a scheme as a modernist instrument for it. Whereas classical nature representation 'tends to standardize representation' (ibid.:xv) and nature imagery, Woolf's one tends 'to stylize it' (ibid.) so that nature imagery 'operates as a metaphor, not only transferring the meaning of the "original" to its representation, but also transforming the original by giving it a new representational context' (ibid.).

Now that Woolf's representational 'practice transforms its object – that is, its "subject" matter – the "original" (ibid.) meaning of the nature objects 'is in some sense lost' (ibid.), because the meaning is offered as being implied rather than being a direct denotative one. As Shiff puts it, the impressionistic representation of nature 'transfers the original, carrying its essence, so to speak, from one location to another' (ibid.). The nature representation thus makes Woolf's artistic representation 'original in itself' (ibid.). Artistic originality emerges within the nature representation despite its reference to nature and nature representation 'becomes self-referential and self-expressive, pointing to itself and to the self that generates it' (ibid.) that is, to other connotative meanings that it offers. Thus, on the level of artistic practice of nature representation, original representation is made (cf. ibid.). This is natural within modernism, where the author's representation is defined 'in terms of creating the original' (ibid.), that is, to prove that the artist 'acts self-consciously' (ibid.) and 'exercises control over' (ibid.) her nature representation and nature imagery.

Within Woolf's nature representation the impression complemented by sensation is predominant. It serves the '"expressive" aim or "end"' (ibid.), as impressionistic painting does, that is, it allows one to suggest expressivity or emotivity in the narratives. The emotivity and subjectivity are in turn, narrative means of representing originality based on the author's individual vision within the framework of nature imagery. The originality is based on the kind of 'compositional order' (ibid.:83) and imagery used in all novels that signifies this found, created representation of nature instead of an already made one. The concept of originality is the central factor in the production of multiple and key nature images that appear in the novels. It is one of the main features of Woolf's nature representation that corresponds to impressionistic practice and settles it within it along with the other one, peculiar of impressionist nature representation, namely 'agreement with a symbolist mode' (ibid.:xvii), that is, the potential of the nature imagery to embody symbolical meanings. Because of the affinity resulting from symbolism, ambiguity,

impressionism and the representation of originality, Woolf's nature representation experiences a representational evolution and 'runs counter' (ibid.) to naturalism and classical nature representation.

Woolf's nature representation is impressionistic in the sense that it renders not only the nature imagery per se, but the sensation produced by it (cf. ibid.) as opposed to the representation of mimetic nature only. It implies in the narratives the distinction between the natural world that exists independently of one's perception or experience of it and the sensation produced by it. For example in the following Woolf's nature representation nature is represented not as objective, such as it is in the natural world, but rather as perceived by an individual character, as being in the eye of a beholder: 'By six o'clock a breeze blew in off an icefield; and by seven the water was more purple than blue; and by half-past seven there was a patch of rough gold-beater's skin round the Scilly Isles (…). By nine all the fire and confusion had gone out of the sky, leaving wedges of apple-green and plates of pale yellow; and by ten the lanterns on the boat were making twisted colours upon the waves (…). Infinite millions of miles away powdered stars twinkled' (Woolf 2015:31). In this nature representation, there is a kind of departure from naturalism because in the nature representation Woolf draws on creating reality rather than its matter-of-fact imitation.

Rejecting the objectivity of realism, Woolf represents nature as if seen directly or immediately and the representation of nature depends not on a careful observation of nature appearing in the scene at a particular moment, but on an impression it creates. It means that the nature representation is 'unrelated to a conventional "realism"' (Shiff 1984:4) and relies on subjective sensations and impressionist value of colour. Such an impressionistic vision of nature 'leaves reality and enters into full idealism' (ibid.), the subjectivity of the author. The '"idealism" does not signify a world of universals lying behind a world of appearances or "reality", but rather a world of individual ideals, sensations, and imagination' (ibid.). In other words, it is based on a subjective author's vision of reality and respectively embodies impressions produced by it.

But for Woolf the 'rendering of a tentative sketchlike "impression"' (ibid.) is 'a mode of expression' (ibid.) suitable for some subjects but not the others. Following Castagnary, 'from idealization to idealization' (ibid.), Woolf 'arrives at that degree of romanticism without bounds' (ibid.), where nature is a kind of 'a pretext for dreams' (ibid.), since it is drawn on individual original imagination that 'becomes incapable of formulating anything other than personal subjective fantasies, without any echo in general knowledge' (ibid.). The nature representation is thus grounded not in an imitated objective reality but it is 'without regulation and without any possible verification in reality' (ibid.) other than the subjective one. Thus, the nature representation expresses 'the sensation generated in contact with the external world – that is, sensation subject to verification by others (…) with the completely private, idiosyncratic sensation' (ibid.).

Drawing on Castagnary, Woolf's 'concentration on the impression, the personal "idealized" sensation, can lead only to extreme subjectivity' (ibid.), a kind of 'a return to the fantastical romanticism' (ibid.). This makes Woolf's nature representation 'intensely personal art that could not be judged by the familiar standards' (ibid.). In other cases, Woolf's nature representation seems to be both objective and subjective, that can be understood only in 'the relationship between impressionist and symbolist art' (ibid.:5), for symbolism also embodies 'an extreme of subjectivity' (ibid.) and is 'an art of "idealization" and fantasy' (ibid.). Such idealism and subjectivity stem from Woolf's desire to reach 'ideal forms' (ibid.:81), to represent different subjects by means of nature imagery rather than merely a materialistic view of nature. Woolf, as many modern artists, searches for 'relief from the dominant thematic motifs' (ibid.:5) of her predecessors, who, according to her, 'depicted only the material aspects' (ibid.). She searches for a new style as well as a new subject matter, a style in which there should be 'the most liberated artistic imagination' (ibid.) and where the ideas will be evoked 'by means of a departure from (or distortion of) the "objective" view of the naturalists' (ibid.).

For this aim, Woolf in her nature representation draws both on her experience in literature and the visual art (cf. ibid.), as well as her study of post-impressionist aesthetics; all of them have the essential influence on her style, namely the 'symbolist-oriented' (ibid.:6) impressionist nature representation, that is, the nature representation that, along with its literary meaning, has symbolical implications in the narratives. This nature representation, especially in *The Waves* turns from representation of 'external, mundane reality to reveal, by way of a purified language of visual forms, the world of symbolic correspondences' (ibid.). Such material means are '"expressive", not imitative' (ibid.:7), serve 'techniques of symbolization' (ibid.). By this, Woolf directs representational means of nature 'toward the expression of "Ideas" rather than the representation of objects' (ibid.). Among them in *To the Lighthouse* is the representation of a number of realities that may be known through the contemplation of the nature imagery, such as a universal idea of the passing of time.

Woolf's nature representation is no more the embodiment of 'an art of a "conventional objectivity" as much tied to the rendering of objects (…) as was realism' (ibid.). Her nature representation is subjective in several senses. First of all, it reveals the nature imagery perceived by a person. Woolf often refers to the necessity of it in her essays. In some of them, Woolf speaks against those known as realists, naturalists and implicitly praises impressionists. To her, the representation of realists and naturalists lacks emotion and is 'limited by both their conventional technique and their materialistic goal of imitating nature' (ibid.:8). Impressionists, according to her, instead 'developed a much more liberated' (ibid.) technique of representation, the 'one that allowed for personal emotional expression' (ibid.).

The merging of impressionism and symbolism that Woolf resorts to is seen in Woolf's predecessors, whose nature representation like hers tends to '*le surnaturel de la nature*' (ibid.), which is the art of 'an intense emotionalism directed toward the expression of primary, universal truths' (ibid.),

that is, the representation of universal subjects, e.g., life, death, time, et cetera. With Woolf's nature representation 'there is something of the naïve and the refined all together' (ibid.), both of them are present, and she represents nature according to the vision, which is particular to her that allows expression of nature's intrinsic beauty and meaning. In Woolf's novels, there are a lot of examples of the nature representation that includes simultaneous refinement and naiveté. In the simultaneously refined and naïve nature representations, Woolf, like impressionists, creates 'the sensation of the ephemeral instant' (ibid.:11), makes a character an 'anxious observer of minutes' (ibid.). Drawing on subjectivity, she 'reveals the spirit or emotion of the totality of nature; captures universal, permanent truths, as well as particularized, transient ones' (ibid.).

Woolf's nature representations as exponents of subjectivity and idiosyncrasy make her close to those nature artists who belong to the 'general historical context' (ibid.) of which one can speak as 'the impressionist evolution' (ibid.), the artists who are characterized by withdrawal from reality and 'compositions, distanced from nature' (ibid.). Her nature representation involves utter emotionality and subjectivity; it is not a mere 'copy of material reality or its unfiltered appearance' (ibid.:12), but an expression of 'intimate emotions' (ibid.) of a subjective order. The representation of nature for her is the embodiment of an emotion that is meant to stir emotion as a reader's response. It suggests a radical subjectivity that comes from an impressionistic representational practice. One of its main characteristics is that it 'leads into a more abstract and subjective symbolism' (ibid.) and cannot be understood without 'sufficient reference to its own subjectivity' (ibid.).

Woolf's makes her nature representation a means of representing the world that is supposed to evoke a subjective experience of it. It is to embody individual perception, vision, 'this is what I see' (Woolf 2007:269) rather than a presentation of a natural object. According to Shiff, 'such art found its reality and truth in the object of its own creation – the representation of a "chimerical immediate"' (Shiff 1984:12). In other words, the way of representation of nature becomes as important, as the nature imagery itself. The representation of nature that Woolf searches for is 'found in any act of perception' (ibid.:13), ascribed to characters' immediate visions, which have 'the idiosyncratic character, associated with a personal, spontaneous "impressions"' (ibid.). By this, Woolf's nature representations become a means of offering a result of an individual, novel act of representation.

1.2.3. Types of Nature Representation in Virginia Woolf's Novels

Metaphorical representations vs. non-metaphorical representations

Broad use of metaphorical representations of natural phenomena in Woolf's novels is largely a manifestation of modernist renunciation of mimesis in representation of reality. For her, as a modernist writer, nature should not be obligatory natural; quite on the contrary, objective representation intended at embodying of a thing-in-itself is often regarded impossible, existence of absolute objectivity is denied. For this reason, nature in her novels is not only represented but is also (in some cases predominantly) re-presentational. Woolf draws on representational potential of metaphoric nature imagery to such an extent that it largely becomes conceptually metaphoric, that is, she creatively exploits representations of nature objects to conceptualize phenomena other than nature (e.g., life, death, time, creativity). Of frequent occurrence in Woolf's novels is the psychological use of metaphor within and for nature representations – metaphorical nature images function as semantic implications, expressions or interpretations of cognitive domains.

'These representations of 'the natural world' (…) are not depictions of the natural world at all (...). Although 'the natural world' (…) does contain elements that are included in a modern definition of the natural world – winds, seas and animals, for example – it is not (…) a self-sufficient, externally defined entity at all. It is instead a reflection of human constructions. With this focus on intangible concepts, it is unsurprising that the representation of 'the natural world' is not inevitably tied to physical reality' (Neville 2004:16). The representation is 'never an end in itself and is always ancillary to other issues (…) the state of humanity and its position in the universe, the establishment and maintenance of society, the power of extraordinary individuals (...)' (ibid.:18)

The borderline between metaphoric and non-metaphoric in Woolf's novels is blurred; non-metaphoric nature representations, not less than metaphoric, perform a function of development of a certain motif and belong to a thematic narrative whole. Moreover, in the course of the interpretation, a non-metaphoric nature representation can become a metaphoric representation. Sometimes Woolf deliberately creates an illusion of non-metaphoric nature representation by mere insertion of a word 'scientific' that induces immediate evocation of an objective appraisal or objective evidence, whereas this illusory non-metaphoric representation is a metaphoric/symbolical one. The created effect of objectivism is intensified by an illusion of the narrator's conscious intention to provide non-metaphoric (scientifically) objective representation there where in actuality metaphoric and non-metaphoric overlap.

'"K . . . R . . ." said the nursemaid, and Septimus heard her say "Kay Arr" close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper's, which rasped his spine deliciously and sent running up into his brain waves of sound which, concussing, broke. A marvelous discovery indeed – that the human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken trees

into life! Happily Rezia put her hand with a tremendous weight on his knee so that he was weighted down, transfixed, or the excitement of the elm trees rising and falling, rising and falling with all their leaves alight and the colour thinning and thickening from blue to the green of a hollow wave, like plumes on horses' heads, feathers on ladies', so proudly they rose and fell, so superbly, would have sent him mad' (Woolf 2003:26)

In the fragment, a character Septimus speaks about what in the other narrative part he calls 'a new religion' (ibid.) – the beauty, the liveliness of the natural world represented in the case by movement of trees, by their bright leaves, changing 'thinning and thickening' (ibid.) colours, the divine vitality. The 'atmospheric conditions' (ibid.), and his intention to be scientific ('for one must be scientific, above all scientific' (ibid.)) is but a narrative twist, because the representation is contextually opaque – it 'suggests rather than describes, invokes speculative doubt rather than analytical certainty' (Bradshaw, Dettmar 2006:157), it is 'foregrounded, not through exclusion of reference to objects, but through semantic ambiguities' (Reynolds 1995:69), thus, in the provided contextual environment it is characterized by multiple potential meanings.

Internally vs. externally focalized representations

In *The Modern Novel*, while examining peculiarities of focalization typical for modernist novels, Jesse Matz writes:

'(...) there was one thing many modern writers were even more eager to rule out: the omniscient narrator. For years the typical narrator had been a detached third-person voice, all-knowing and all seeing, able to tell a perfect story. But in a world of subjective realities, skeptical questions, and false appearances, who could really know everything? Who could realistically be objective or omniscient – and how could a story told in such a fashion immerse a reader in real experience? Wouldn't it be far more realistic and far more effective to have the story told from within? Better yet, wouldn't it be most intense and immediate to do without a narrator – and just directly present the lives and thoughts of characters without any mediator at all? Rather than try for objectivity, modern novels emphasized perspective. Rather than try for some fully correct, neutral, finished version of a story, they limited their stories to some haphazard, incomplete, mistaken, or limited point of view' (Matz 2004:51)

In Woolf's novels written in the stream of consciousness style, the omnipresent narrator is also often avoided. A 'perfect story' for her narrator adhering to the stream of consciousness, is the one where subjective reality is a predominant reality, or one may even say, the only reality possible. The best means to represent the stream of consciousness Woolf uses in her novels is the very stream of consciousness, which subjective as it is, carries with it a certain sense of unreality. Woolf as a modernist writer seems not only to ask what subjective reality is but whether the reality can be described or is being constructed as if putting an open reflective question: is the reality real? No wonder, Woolf's represented 'real experience' of nature is often not devoid of emphasis on subjectivity. Woolf, a master of the stream of consciousness technique, represents nature in different characters' consciousnesses mostly by means of internalized

consciousness, though she does not absolutely avoid external focalization. In the following quotation taken from her *Diary,* Woolf voices her intention to be an 'investigator' of consciousness in their plurality (different people, e.g. Sybil), changeability ('any number of states' (Woolf 2003:74), and subjective preference of a subject (a party, a frock): '(...) people have any number of states of consciousness: and I should like to investigate the party consciousness, the frock consciousness etc.' (ibid.) 'The party consciousness, for example: Sybil's consciousness. You must not break it. It is something real' (ibid.)

Nature objects which are subjects of internalized representations in Woolf's novels tend to be fictitiously real, existing in the narratives as subjective realities and subjective unrealities (characters' dreams and daydreams, internal visions), which characters often trim with skeptical overtones, ironical tones, and aestheticism. The representational blocks, in which the nature objects appear, embody patterns of characters' emotional reception and cognitive mapping, are rich in spurious perceptive incongruities, seeming representational inconsistencies shaping the subjective mode of narrative construction. The nature representations, both internalized and externalized, are presented in Woolf's narratives as stemming from conscious creativity: from the ability to 'make images of all the things' (Woolf 2007:657), assigning images ('let me imagine' (ibid.:592) to thoughts, dreaming them, seeing, although they do not necessarily come from looking at something external, being often interior visions. Nature as seen, observed is recurrently represented in considered novels as visualized in characters' consciousness, the act of seeing being explicitly shown (by use of respective words relating to perception through organs of sense) or implied.

In the beginning of *The Waves,* an extended extradiegetic en-block nature representation is followed by a series of short externally focalized nature representations, all including a word suggesting sensual/physical perception, namely, seeing and hearing. The nature objects which characters see and hear seem to be recognizable enough but further reading can make it obvious to the reader that her/his perceptive confidence is but one of the variants, for in the world of subjective entities 'nothing was simply one thing' (ibid.:376).

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light'. 'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe'. 'I hear a sound,' said Rhoda, 'cheep, chirp; cheep, chirp; going up and down' (Woolf 2015:4).

'I shall see the swallow skim the grass. I shall throw myself on a bank by the river and watch the fish slip in and out among the reeds. The palms of my hands will be printed with pine-needles' (ibid.:30). 'Then I shall come back through the trembling lanes under the arches of the nut leaves. I shall pass an old woman wheeling a perambulator full of sticks; and the shepherd. (…) I shall come back through the kitchen garden, and see the curved leaves of the cabbages pebbled with dew, and the house in the garden, blind with curtained windows' (ibid.:31).

Though Rhoda's representation in the example is a transparent one, 'easy to naturalize' (Wolf, Bernhart 2007:113), with the implied nature objects being revealed through verbal referents commonly associated

with birds (‘chirp’ (Woolf 2015:4), Bernard and Susan’s nature representations in the example are opaque – the reader cannot immediately naturalize the objects the characters see, rather presupposes what are the objects, what may be signified by ‘a slab of pale yellow’ (ibid.) or ‘a ring (...) in a loop of light’ (ibid.). The reader can make presuppositions on the extra-sentence level, utilizing the narrative information provided before the representation in focus, or after, which may serve as a clarification of a piece of representation. But even in this case, the signified may remain no more than a presupposition as it is with the above-quoted excerpt from Woolf’s *The Waves.* Before the excerpt the reader is provided with an extensive nature representation of the sunrise, after the excerpt in the other characters’ visions s/he may see watery substances (‘beads of water’ (ibid.)) and light (‘drops of white light’ (ibid.), ‘a crimson tassel’ (ibid.) which may prompt the reader to attribute Bernard’s image of a ‘ring (…) in a loop of light’ (ibid.), for example, to a drop of water, or Susan’s image of ‘a slab of pale yellow’ (ibid.) to sunlight.

In many externally focalized nature representations throughout Woolf’s novels words referring to organs of sense are used not in the affirmative form, but in imperative (e.g., imperative ‘look’ (ibid.), ‘listen’ (ibid.)), creating an effect of immersion into the represented subjective reality by drawing attention to a nature object appearing in a piece of representation that presupposes visual imagery, and on the whole is a kind of a ‘‘visionary’ writing’ (Reynolds 1995:42). The very use of imperative words allows the reader to immediately recognize a descriptive act in the narrative, which ‘people must notice; people must see’ (Woolf 2003:18).

In Woolf’s *Mrs. Dalloway*, in the fragment “Look, look, Septimus!” she cried. For Dr. Holmes had told her to make her husband (...) take an interest in things outside himself. (…) “Oh look,” she implored him. But what was there to look at? A few sheep. That was all’ (ibid.:25) Lucrezia asks Septimus to look at the things around him as Dr. Holmes told her to do. Her advice to look at the external things, the necessity (intensified by the expression of it by two characters) points out to the paramount role the visual performs in both externally and internally focalized nature representations in Woolf’s narratives. The nature representations that are externally and internally focalized belong to the narrator whom Madox Ford terms an ‘impressionist author’ (Ford 1964:43): ‘Impressionist author is sedulous to avoid letting his personality appear in the course of his book. On the other hand, his whole book (…) is merely an expression of his personality’ (ibid.).

Woolf’s nature representations are often also multi-perspective impressionistic externally and internally focalized nature representations. First for the reason that they are provided through the subjective point of view of different characters and second, for the reason that the view changes with the progression of the narratives. Changes of characters’ impressions of one and the same object are most observable in *The Waves* where grown-up characters share with each other memories of their childhood and represent different points of view on what they saw at that time. Woolf writes about the impressionistic vision in *The Waves* when Rhoda tells about Miss Lambert changing the objects by mere

looking at them: ‘Suppose she saw that daisy, it would change. Wherever she goes, things are changed under her eyes; and yet when she has gone is not the thing the same again? (...) and when she comes to the pond, she sees a frog on a leaf, and that will change’ (Woolf 2015:25).

In *Mrs. Dalloway,* nature representations are provided through predominantly internally focalized nature representations of a character Septimus Smith who is believed not to have a ‘sense of proportion’ (Woolf 2003:114) and may see, hear, feel and sense everything in a way that does not fit into what is commonly called ‘normal’, while in the context of selected Woolf’s novels may be designated as mimetic accuracy, or naturalistic correctness. The naturalistic/mimetic fallacy is instead one of the expressive means of nature representations in Woolf’s narratives.

Generally, internality tends ‘more and more to become the main location’ (Matz 2004:53) of Woolf’s novels in which ‘primacy of subjectivity’ (Jervolino 1990:93) takes place of representational mimetic accuracy. Woolf’s internally focalized nature representations, which usually ‘correspond to feelings, dreams, or imperfectly grasped perceptions’ (Bradshaw, Dettmar 2006:159) of characters, are characterized by a frequent embodiment of daydreams and associations. Such a representational method allows her to overcome ‘semantic boundaries’ (Reynolds 1995:56) and by carrying out a ‘semantic disruption’ (ibid.:42) to represent a novel vision of her own. Some representational pieces of nature in considered Woolf’s novels acquire a form of ‘verbal ‘hallucinations’’ (ibid.) that are difficult to naturalize. Characters in her novels experience subjective sensations similar to those typical for synesthesia (see the example below) when ‘a stimulus of one of the five senses elicits a response normally associated with another sense’ (Bradshaw, Dettmar 2006:156). The reader is brought to a ‘shock of contrasts and correspondences between the radically different sense impressions associated with the images’ (Reynolds 1995:55) of nature because of this.

‘Those are white words,’ said Susan, ‘like stones one picks up by the seashore’. ‘They flick their tails right and left as I speak them,’ said Bernard. ‘They wag their tails; they flick their tails; they move through the air in flocks, now this way, now that way, moving all together, now dividing, now coming together’. ‘Those are yellow words, those are fiery words,’ said Jinny. ‘I should like a fiery dress, a yellow dress, a fulvous dress to wear in the evening’ (Woolf 2015:11)

An illustrative example of ‘verbal ‘hallucination’’ (Reynolds 1995:42) may be taken from Woolf’s *Mrs. Dalloway:*

‘A sound interrupted him; a frail quivering sound, a voice bubbling up without direction, vigour, beginning or end, running weakly and shrilly and with an absence of all human meaning into

ee um fah um so
foo swee too eem oo–

the voice of no age or sex, the voice of an ancient spring spouting from the earth; which issued, just opposite Regent's Park Tube Station from a tall quivering shape, like a funnel, like a rusty pump, like a wind-beaten tree for ever barren of leaves which lets the wind run up and down its branches singing

ee um fah um so
foo swee too eem oo

and rocks and creaks and moans in the eternal breeze' (Woolf 2003:90)

This opaque nature representation with repeated onomatopoeia is difficult to naturalize since there are no observable sound correspondences in the external natural world to the 'ee um fah um so foo swee too eem oo' (ibid.). The lack of the known signified in the extra-narrative physical world is an indicator of the existence of the sounds in the perceptive/subjective domain. The narrator, though, creates an aesthetic illusion of non-human, non-subjective, non-perceptive signified by saying that this onomatopoeic sentence has 'an absence of all human meaning' (ibid.) and is 'the voice of no age or sex' (ibid.), rather a voice of 'an ancient spring' (ibid.), that interrupts a human being ('a sound interrupted him' (ibid.). Defined as externally focalized, this nature representation is unreliable as far as the descriptive character to whom it belongs is concerned. The descriptive agent may presumably be one of three characters (Clarissa Dalloway, Peter Walsh, and Rezia Warren Smith) of the novel who appear in a narrative right before and after the fragment. Alterations of the ancient song of spring – representation of a woman – 'voice of an ancient spring' (ibid.) – representation of the woman may point to a female character due to the proximity to the fragment, though whose vision is actually represented here largely remains disguised.

Affirmative vs. undermining representations

The distinction between these content-related types of the nature representations is based on 'descriptor's assessment of his/her descriptive competence' (Wolf, Bernhart 2007:111). In Woolf's novels, where the 'shift of intention from the story itself to the means of its presentation' (Tew, Murray 2009:121) is a frequent occurrence, the descriptive character is more or less assured in his 'descriptive competence' (Wolf, Bernhart 2007:111). Doubts about the descriptive abilities often come in a form of 'self-reflexive, meta-narrative as well as meta-descriptive, comments' (ibid.:112).

There are confident and unconfident descriptive agents in Woolf's novels. The undermining nature representations are mostly characteristic of narrators-artists who express their doubts about the value of the artistic works:

- they are intended to create (e.g., Bernard at school intended to write a book using nature imagery in *The Waves*),
- they already created (Lily Briscoe in *To the Lighthouse*) and
- the artistic works which are in progress (Bernard, Lily Briscoe).

The characters not belonging to the world of artists have doubts about their descriptive potential as well.

There is a difference between what undermines the confidence of different descriptive agents in different Woolf's novels; what is undermining for some of them is affirmative for others. Bernard in *The Waves* needs other people to feel more confident in his representational abilities; Lily Briscoe in *To the Lighthouse* needs to be left alone to be able to represent freely her own vision. Presence of other people is not persistently undermining or affirmative for them (the influence changes throughout the narratives), it depends on whether the other who influences their works is a significant other or not. The one who causes a descriptor-artist or a descriptor who is not an artist doubts or certainty about his/her descriptive abilities is not only a significant other but he/she himself/herself.

In *The Waves*, Bernard who wants to write a book, takes a methodical approach to the descriptive process but feels his inability to 'contemplate nature, unwinking, by the hour' (Woolf 2015:21) and to describe it spontaneously like Louis following a free stream of imagination, to create he needs the presence of other people, otherwise he has a sense that he 'fails' (ibid.) and his mind 'sinks into an oily somnolence' (ibid.), the state of creative passivity. In the example below these doubts about his descriptive competence are vivid. While making attempts to represent butterfly powder, he feels 'distracted' (ibid.) and unable to 'contemplate nature' (ibid.) easily as Louis does.

'I note the fact for future reference with many others in my notebook. When I am grown up I shall carry a notebook – a fat book with many pages, methodically lettered. I shall enter my phrases. Under B shall come "Butterfly powder". If, in my novel, I describe the sun on the windowsill, I shall look under B and find butterfly powder. That will be useful. The tree "shades the window with green fingers". That will be useful. But alas! I am so soon distracted – by a hair like twisted candy, by Celia's prayer-book, ivory covered. Louis can contemplate nature, unwinking, by the hour. Soon I fail, unless talked to. "The lake of my mind, unbroken by oars, heaves placidly and soon sinks into an oily somnolence' (ibid.)

When descriptive agents in Woolf's novels represent a nature object in internally or externally focalized nature representations, which are often just their visions (visual or acoustic) starting merely with 'this is' or 'there is', the respective nature representations are provided as affirmative. In many cases, doubts do not appear within a descriptive block on nature, they are distributed throughout the narratives (generalized judgments on imagination, descriptive process, creative potential), as in the example below.

'The truth is that I need the stimulus of other people. Alone, over my dead fire, I tend to see the thin places in my own stories. The real novelist, the perfectly simple human being, could go on, indefinitely, imagining. He would not integrate, as I do. He would not have this devastating sense of grey ashes in a burnt-out grate. Some blind flaps in my eyes. Everything becomes impervious. I cease to invent' (ibid.:46)

‘I could make a dozen stories of what he said, of what she said – I can see a dozen pictures. But what are stories? Toys I twist, bubbles I blow, one ring passing through another. And sometimes I begin to doubt if there are stories. What is my story? What is Rhoda’s? What is Neville’s? There are facts’ (Woolf 2000:80)

‘I cannot contract into the firm fists which those clench who do not depend upon stimulus. I am incapable of the denials, the heroisms of Louis and Rhoda. I shall never succeed, even in talk, in making a perfect phrase. But I shall have contributed more to the passing moment than any of you; I shall go into more rooms, more different rooms, than any of you. But because there is something that comes from outside and not from within I shall be forgotten; when my voice is silent you will not remember me, save as the echo of a voice that once wreathed the fruit into phrases’ (ibid.:74)

‘Now let us say, brutally and directly, what is in our minds,’ said Neville’ (Woolf 2015:72)

In the example above, Bernard’s lack of confidence in his descriptive power is verbalized in metaphorical phrases ‘thin places in my own stories’ (ibid.:46), ‘grey ashes in a burnt-out grate’ (ibid.), ‘blind flaps’ (ibid.) embodying his doubts about his ability to create, not methodically combining some parts in a coherent whole, but naturally, following a stream of imagination (‘go on, indefinitely, imagining’ (ibid.). He also expresses his uncertainty in the artistic value of his stories metaphorically – ‘devastating sense of grey ashes in a burnt-out gate’ (ibid.), and non-metaphorically – ‘I shall be forgotten’ (Woolf 2000:74), ‘you will not remember me’ (ibid.:74-75), in his potential to describe with due expression what he sees (‘blind flaps in my eyes’ (Woolf 2015:46)). Bernard’s feeling of incertitude is even more visible in his non-metaphorical representation of ‘the real novelist’ (ibid.) to whom he opposes himself, whom he calls a ‘perfectly simple human being’ (ibid.), the simplicity in the given context standing for inventive power coming from unrestrained imagining, what in another narrative fragment, in which descriptive confidence is implied, is equated to the stream of consciousness, the saying ‘what is in our minds’ (ibid.:72). Bernard’s uncertainty in his descriptive power comes from his desire to achieve perfection; he does not long only to create (he is certain that he can ‘make a dozen stories’ (Woolf 2000:80), ‘see a dozen pictures’ (ibid.); he strives to create ‘some perfect phrase’ (Woolf 2015:40), and this perfect phrase escapes him.

‘I have no end in view. I do not know how to run minute to minute and hour to hour, solving them by some natural force until they make the whole and indivisible mass that you call life. Because you have an end in view – one person, is it, to sit beside, an idea is it, your beauty is it? I do not know – your days and hours pass like the boughs of forest trees and the smooth green of forest rides to a hound running on the scent. But there is no single scent, no single body for me to follow. And I have no face. I am like the foam that races over the beach or the moonlight that falls arrowlike here on a tin can, here on a spike of the mailed sea holly, or a bone or a half-eaten boat. I am whirled down caverns and flap like paper against endless corridors, and must press my hand against the wall to draw myself back’ (ibid.:76)

In *The Waves*, Rhoda's uncertainty in her imaginative and descriptive power, like that of Bernard's stems from doubts about her ability to create 'by some natural force' (ibid.) and make a whole out of separate units ('indivisible mass' (ibid.), due to the instability of consciousness or streaming of mind from one subject/object to the other, which Rhoda defines as having 'no end in view' (Woolf 2000:72) as opposed to one singled out subject/object as the focus of a representation. The change of a subject by the human mind, Rhoda represents also by means of the metaphorical nature representation: life, which she would like to represent, is visualized as passing 'boughs of forest trees' (Woolf 2015:76) and grass or leaves, 'smooth green of forest rides' (ibid.). The descriptive agent she metaphorically calls 'a hound running on the scent' (ibid.). The appearance of the word 'scent' (ibid.) suggests Woolf's idea of emotions of the body, the incorporeal in narratives, the idea of the absent center, a kind of unachievable fantasy of totality. Woolf suggests that the human mind is concentrating at any point at any moment and to make an 'indivisible mass' (ibid.) of representation out of the mind's states of being and emotions is a difficult problem. In the fragment, Rhoda metaphorically expresses Woolf's idea of a plurality of states of consciousness and mind by images of 'foam that races over the beach or the moonlight' (ibid.) that 'falls arrowlike' (ibid.) on various objects. The rapidity of the mind's shifts from one object to the other is represented in the excerpt by means of images of movements – Rhoda says she is 'whirled down caverns' (ibid.), 'flaps like paper against endless corridors' (ibid.) when she attempts to represent something.

Characters in Woolf's novels not only represent their descriptive incompetence (mostly in externally focalized metaphoric and non-metaphoric descriptions), they are also represented as those whose lack of self-confidence comes as a result of the lack of confidence in their creative power, as it is in the case of Bernard who feels he 'only comes into existence' (Woolf 2000:74) when he sees 'the smoke of my phrase is, rising and falling, flaunting and falling' (ibid.) and for whom not seeing 'words curling like rings of smoke' (ibid.:73) is almost non-existence, when he says about himself 'I am in darkness – I am nothing' (ibid.).

'When I cannot see words curling like rings of smoke round me I am in darkness – I am nothing. When Louis is alone he sees with astonishing intensity, and will write some words that may outlast us all. Rhoda loves to be alone. She fears us because we shatter the sense of being which is so extreme in solitude – see how she grasps her fork – her weapon against us. But I only come into existence when the plumber, or the horse-dealer, or whoever it may be, says something which sets me alight. Then how lovely the smoke of my phrase is, rising and falling, flaunting and falling' (ibid.)

Mono-perspective vs. multi-perspective representations

In *The Room of One's Own*, while describing her descriptive technique, Woolf writes:

'What does one mean by 'the unity of the mind'? I pondered, for clearly the mind has so great a power of concentrating at any point at any moment that it seems to have no single state of being. It can separate itself from

the people in the street, for example, and think of itself as apart from them (...) if one is a woman one is often surprised by a sudden splitting off of consciousness, say in walking down Whitehall, when from being the natural inheritor of that civilization, she becomes, on the contrary, outside of it, alien and critical. Clearly the mind is always altering its focus, and bringing the world into different perspectives' (Woolf 2015a:73)

What Woolf calls a 'splitting off of consciousness' (ibid.), shifting of attention from one object to the other and the mind having 'no single state of being' (ibid.), 'mind is always altering its focus, and bringing the world into different perspectives' (ibid.) is realized in her novels in mono- and multi-perspective nature representations. The 'splitting off of consciousness' (ibid.) is embodied in multi-perspective representations, that is, in focusing on different characteristics of the same represented phenomena. When the 'splitting off of consciousness' (ibid.) refers to different characters perceiving and representing a nature object, a respective representation is either multi-perspective or mono-perspective, depending upon the amount and variability of the provided represented information.

In Woolf's novels, it is often difficult to single out from whose perspective nature is represented. Through mono- and multi-perspective representations characters provide visions of their own attempting to artistically free themselves from objective representations, from 'the names repeat themselves; the names are the same always' (Woolf 2015:26). Instead, Woolf provides the representations that are multi-perspective because they are not attached to one person only. The multiplicity of visions and representations of the same object is demonstrated in the following fragment from *The Waves*: 'How strange,' said Bernard, 'the willow looks seen together. I was Byron, and the tree was Byron's tree, lachrymose, down- showering, lamenting. Now that we look at the tree together, it has a combined look, each branch distinct, and I will tell you what I feel, under the compulsion of your clarity' (ibid.:48).

In *The Waves*, nature representations are provided by means of multi- and mono perspectives by six descriptive agents. A multi-perspective representation 'occurs whenever, in a descriptive block, the 'descriptive voice' opts for conveying a multiplicity of visual perspectives of the same object(s)' (Wolf, Bernhart 2007:104). Woolf's novels abound in the extended block- and distributed multi-perspective nature representations. Mono-perspective nature representations in the novels are only relatively mono-perspective because one and the same character often represents different perspectives on the same nature objects in different parts of the novel, and one and the same nature object is often represented by different characters. In the case of a metaphorical opaque nature representation, whether brief or short, the reader deals with unreliable objects, that is, the represented nature object cannot be clearly distinguished, as in the fragment from *The Waves* in which different visual perceptions of Bernard and Neville may refer to one and the same object:

'I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light'. 'I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of some hill'. (…) 'Look at the spider's web on the corner of the balcony,' said Bernard. 'It has beads of water on it, drops of white light' (ibid.:4)

Both Bernard and Neville represent round objects. The round objects may be only different verbal representations of the same nature object whereas different descriptive sentences are descriptive variables of it. The representation further provided by Bernard can be regarded as an explanation or representation-clarification, that is, by mentioning 'the spider's web' (ibid.) on 'the corner of the balcony' (ibid.) Bernard justifies the use of the word-combinations 'hanging above' (ibid.) and 'hanging down' (ibid.), and them being contextually the same; by mentioning 'beads of water, drops of white light' (ibid.) on the spider's web Bernard defines the objects signified by Neville and his seeing of the round objects. Through the interpretative process, one may recognize that the represented in Woolf's novel nature object is the same, though it remains a kind of presupposition, the represented nature object is unreliable.

Unlike these brief nature representations or that which are introduced as descriptive tags (e.g., adjectival representations of nature objects), which in many cases provide a monoview of natural objects, extended nature representations in Woolf's novels are often multi-perspective; they provide a large amount of descriptive information with extensive amount of artistic details. The representation from different perspectives sometimes allows asserting in one representational block what is or would be denied in the other one, thus representing a dialectical view of the represented reality.

'The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually. As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Gradually the dark bar on the horizon became clear as if the sediment in an old wine-bottle had sunk and left the glass green. Behind it, too, the sky cleared as if the white sediment there had sunk, or as if the arm of a woman couched beneath the horizon had raised a lamp and flat bars of white, green and yellow spread across the sky like the blades of a fan. Then she raised her lamp higher and the air seemed to become fibrous and to tear away from the green surface flickering and flaming in red and yellow fibres like the smoky fire that roars from a bonfire. Gradually the fibres of the burning bonfire were fused into one haze, one incandescence which lifted the weight of the woollen grey sky on top of it and turned it to a million atoms of soft blue. The surface of the sea slowly became transparent and lay rippling and sparkling until the dark stripes were almost rubbed out. Slowly the arm that held the lamp raised it higher and then higher until a broad flame became visible; an arc of fire burnt on the rim of the horizon, and all round it the sea blazed gold' (ibid.:3)

In the extended fragment above, the representation of nature takes a form of a narrative-descriptive unity. This en-block nature representation is a multi-perspective one, first and foremost contextually (the descriptive agent describes no less than four objects – the sun, the sea, the sky, the air). It is not only descriptive but also eventful (multiple events in the natural environment are represented by plurality of verbal forms), the represented natural objects are represented as changing (changes in perception of the

same natural objects are suggested by changing similes (repeated ‘as if’ (ibid.), ‘like’ (ibid.), ‘seemed to’ (ibid.)).

1.3. Romantic Aesthetics in Nature Representation

Though Woolf represents nature in the 20th century, that witnessed gradual estrangement from nature, her characters do not belong to that type of moderns who, as Baudelaire writes, 'have forgotten the colour of the sky' (Baudelaire 1981:117). The form of estrangement from nature is instead substituted with Romantic adoration of nature's vitality with 'multiform and multi-coloured beauty' (ibid.:118). Along with cultivated landscapes of London, Woolf represents wilderness endowing it with several functions.

Wilderness in Woolf's novels is introduced as the other of modernity and for exploration thereof. It is a means that allows a reader, on a comparative basis, to reflect upon it. Wilderness in Woolf's novels, rural landscapes are often associated with Arcadia, the peaceful and blissful time, the retreat from modern age, in which dominates reason. This retreat is often suggested through the language typical for the representation of nature of the 'eighteenth century which seems now a haven of bright calm and serene civilization' (Woolf 1942:46). Woolf points out that the elders were 'happy (…) to enjoy so simple an occupation' (ibid.:12) as an observation of nature and were mainly content with the view of it. The very beginning of *The Waves* includes the representation of nature that is seen by an unidentified observer who notices every subtle change in nature's activity and describes it rather poetically, offering a beautiful view not touched by human beings' influence.

'As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Gradually the dark bar on the horizon became clear as if the sediment in an old wine-bottle had sunk and left the glass green. Behind it, too, the sky cleared as if the white sediment there had sunk, or as if the arm of a woman couched beneath the horizon had raised a lamp' (Woolf 2015:3)

In *Between the Acts*, Woolf achieves the retreat from modernity by entwining nature representations of three time-periods: winter of the 18th century, primeval times' landscapes, and the present. The nature representations are 'detached from the fiction of the moment' (Woolf 2003a:135), the reader needs to 'go back more than a generation' (ibid.) from the modern time. It is a landscape of the 18th rather than the 20th century artist, which appears due to the imaginative inclusion of the self into a space-time other than an actual one. The narrator says that the purpose of the imaginative nature representation is 'imaginative reconstruction of the past' (Woolf 1964:118), and the imaginative escape from temporality by imaginatively 'increasing the bounds of the moment by flights into past or future' (ibid.). In *The Voyage Out*, such an imaginative escape is achieved by means of an extended nature metaphor of a primordial river-stream to represent traffic in streets of London. Through the metaphoric transformation, the modern urban scenery turns into an ancient seascape and on the narrative level results in an aesthetic illusion of the other time. It is largely associated with indifference to human bodily temporality. In *The Years*, it is

visualized with contrasting images of a woman dying and vitality of a spring park with sparkle and animation everywhere.

Representation of a character walking along a landscape is a means of representation of the characters' consciousness and subjects in soliloquies in Woolf's novels. It creates an aesthetic illusion of characters' being intimate on the pretext that being alone with oneself and nature excludes a demonstration of oneself for an important other. The representation of characters outdoors is a means of characters exploration that stems from Woolf's 'recognition that (…) the inner nature can be understood in relation to external nature' (Coupe 2000:221). For example, in the sentence from Woolf's *The Waves* 'Stalks rise from the black hollows beneath. The flowers swim like fish made of light upon the dark, green waters. I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world, through earth dry with brick, and damp earth, through veins of lead and silver. I am all fibre. All tremors shake me, and the weight of the earth is pressed to my ribs' (Woolf 2015:5). The character expresses his emotional state by means of analogy with a stalk of a flower, understands his existential fragility while looking at it and emphasizes it by the respective association.

Characters' being in secluded places are often accompanied by self-reflection. When secluded, they reflect upon what is most private with the variable intensity. Although modern Londoners predominantly saunter in parks, are flaneurs 'rambling the streets of London' (Woolf 2012:15), Woolf often represents them in natural landscapes. In this, we should turn to her beliefs concerning nature representation. Woolf believes none can describe a landscape and nature more exquisitely than Tennyson who represents wilderness and herself accentuates the sense of seclusion with representation of wilderness where a character 'could sit and see without being seen; contemplate without being called upon to act' (ibid.:41) and 'revealed the secrets of his soul – as travellers do' (ibid.:15). The representation of nature and characters is the 'discourse of the secluded' (Coupe 2000:135). According to Coupe, it 'presupposes that something necessarily escapes publicity, that something resists openness' (Coupe 2000:136). By this, characters' reflections upon nature turn into a medium for representation of the reflecting characters themselves.

Woolf resorts to the creation of the sense of the naïve in the representation of nature, that is, a character in her novels observes 'simple nature and feeling, and limits himself solely to imitation of actuality' (Alpers 1996:29). She resorts to Romantic imitation of sentimentality, that is, makes a character 'reflect upon the impression that objects make upon him, and only in that reflection is the emotion grounded which he himself experiences' (Opie 2003:39). Representation of the impression, according to Woolf, should be 'vivid to the eye, but not to the eye alone' (Woolf 2003a:137); the 'scenes, dawn upon us and their splendour remains' (ibid.), she suggests, as well as in those in which 'every sense participates' (ibid.). She points out that when the writer continues the scenes with non-poetic passages, their expressive power is lost.

The completeness and fullness of the visual experience of nature in Woolf's novels is often achieved by means of panoramic representations of it, which suggest a Romantic 'sense of the physical world (…) the sense that the little prospect of man's existence is ringed by a landscape, which while it exists apart, yet confers a deep and solemn beauty upon his drama' (ibid.). Peculiar of its representation, is Romantic poetics of the remote, for example, representation of distanced nature with acoustic nature images (e.g., the sound of waves in the distance), which are meant to be evocative and suggestive for the reader, as they are for characters of the novels – calling back the remote (memories of events, people, et cetera). The sound/rhythm per se in the novels serves as a Romantic embodiment of animating spirit of nature and it causes emotional arousal or a feeling, sensation, sentience or mood.

In Romanticism nature was ascribed a special significance rather than remaining a backdrop, the co-existence of men and nature was one of its most significant and central concerns. Following Nassar, Woolf represents nature similar to the Romantics who 'did not simply conceive of nature as a mysterious entity whose secrets must be (…) uncovered" (Nassar 2014:297), but 'were interested in specific places and the ways in which these places could affect and vitalize the human spirit' (ibid.:298). Woolf also represents nature in relation to human concerns. Like the Romantics, she challenges mind-matter dualism and represents characters' inner world through their relation to nature. The sensibility to nature characteristic of Romantic characters is also peculiar of Woolf's characters. In the novels, expressing this concept of sensibility, Woolf represents how characters reach out for nature or enter the realm of nature. She represents how they transcend the materiality of nature and apprehend its divine beauty.

Nature representation in Woolf's novels manifests a Romantic character in sense of subjectivity the Romantic representation offers. According to Curran, 'the epithet romantic is always understood to deny sound reason to whatever it is fixed upon' (Curran 1986:128). Woolf also questions the possibilities of reason in her novels, similarly to the Romantics, and treats reason and scientific thinking with utmost irony, especially in *Mrs. Dalloway*. She emphasizes emotions embodied in romances of nature. Her 'revival of romance led inevitably to its rewriting' (ibid.:129), although some of Woolf's nature representations are based on conventional romance. Her lengthy passages on nature become 'a screen' (ibid.:132) through which she 'frames and (…) distances the modern to gain perspective on it' (ibid.).

In *The Waves*, rewriting of romances of nature is achieved by means of representation of children's discourse and imaginative inventiveness of children, since adults would often lack what comes naturally to children. But Woolf is not a 'mere nostalgic escapist' (ibid.) in her rewriting of romantic discourse on nature; she often veils conventional romance in allegory and metaphor. By opposing nature's romance to the world of reason and scientific world, Woolf revives the romance and points out that without nature one can 'discover a vacuum' (ibid.:133) in the world because s/he has 'been looking in the wrong places for fulfillment' (ibid.).

Whenever Woolf's nature representation is based on rewritten romance, importance of it is in the embodiment of an innately psychological domain, namely, representation of characters. Nature in her novels is either related to the spiritual or secularized, and characters' quest for it is often rooted in the 'desire for total liberation' (ibid.:148) of the self, the psychological state that seems to them to be hard to achieve in an urban surrounding. A quest for this ideal of liberation embodies 'the inner striving of the spirit against the constraints' (ibid.). The romance of nature and escape to nature is also a mode of representation adopted to 'distinguish a sensibility' (ibid.) from reason in perception of it.

Within modernism 'romancing becomes an issue, even a problem' (ibid.) and proliferation of it in Woolf's modernist novel is a truly unique phenomenon. Woolf resorts to rewriting of nature's romance so that she would not be identified with classical romanticism. In other words, her need for rewriting of nature's romance stems from her search for originality and novelty of narrative representations.

Following Day, Woolf's Romantic representation of nature is characterized by Romantic 'profound shift in sensibility' (Day 1996:1) and expresses 'an extreme assertion of the self and the value of individual experience (...) together with the sense of the infinite and the transcendental' (Kundu 2006:43). In this, her Romantic nature representation is meant to avoid 'the basic neoclassic rule of decorum' (Day 1996:2), that is, the use of nature in narratives as an ornamental tool, and to represent 'a world-view in which objects are charged with a significance beyond their physical qualities' (ibid.), meaning that they are used to suggest different subjects by means of symbolical implication. The passages on nature also embody different feelings so that 'the outer scene is not presented for its own sake but only as a stimulus' (ibid.:3) for representation of human thinking and feelings, and characters, who are 'envisioned by the faculty of imagination' (Shields 2010:117).

Woolf, as other Romantic writers, gives special importance to representation of an individual experience of nature by representation of it as being perceived by a certain character whose 'faculty of imagination was of special significance (…) celebrated along with a profound sense of spiritual reality' (Day 1996:4). Drawing on Maurice Bowra, a distinguishing feature of the representation is to be found in the importance, which Woolf 'attached to the imagination and in the special view' (Shaw 2000:114) which she takes of it. It should be noted that her rewritten romantic representation of nature is itself a reaction against strict canons of Victorian representation and it can be described as Woolf's relation to a new era of representation. Woolf's romantic mode of representation, as opposed to Victorian representation, is in general characterized by a drift towards simplicity and sentimentalism.

While writing on Hardy's sense and representation of nature, Woolf points out that 'he is aware in a larger sense of Nature as a force; he feels in it a spirit' (Woolf 2003a:136). Such a feeling is represented by her in her novels as well but through characters' perspectives, because according to her, only the subjective representation is possible, since a landscape has reality only in an observer's eyes – the character or narrator's.

Woolf's narratives draw on Romantic representation of nature with Romantic emphasis on feelings rather than reason, senses rather than workings of the mind and imagination rather than objective reasoning. Woolf points out that representation of nature in narratives should differ from nature per se because the workings of imagination suggest the other vision of it and endow it with a connotative meaning. She puts it in *Orlando* as the following, 'Green in nature is one thing, green in literature another (…) bring them together and they tear each other to pieces' (Woolf 2007:404).

As the Romantics challenge the power of reason in their time, Woolf challenges the power of reason in modernism. She often treats it with irony in her novels, suggesting that individual imagination and subjective experience of nature is more important. Following Thompson, Woolf expresses 'appreciation of landscape, and especially of wild or what was often termed "romantic" scenery' (Thompson 2005:588). Moreover, nature is associated with the sublime in her novels, suggesting a strong emotion, even awe.

Woolf's increasing interest in nature coincides with a profound change in human conception of existence and the principles on which human life and society are built. The growing development of science resulted in the attitude to nature as not being sacred because many things in nature were under scientific scrutiny. Woolf instead often turns back to the Romantic idea of nature as sacred, as embodiment of a truly divine being, endowed with qualities of a divine spiritual vital force from which high truths about human life may be drawn.

Woolf's narratives also witness a shift from mere reference to nature to representation of human relations with nature, which according to Rookmaaker are peculiar of the Romantic aesthetics of nature (Rookmaaker 1984:2). Akin to the Romantics, in Woolf's novels 'reverence of nature is largely maintained, but the formative shaping role of man in his encounter with nature is more and more widely accepted' (ibid.). Among those who represent nature in her novels, primary focus is on creative individuals and artists since they are perceived as having strong workings of imagination. An artist is not 'conceived of as the receiver of the divine light of nature' (ibid.) with nature being 'a storehouse of truths and imagery for the artist to draw upon' (ibid.); instead, nature serves 'a receptacle into which the artist could pour his feelings and ideas, the artist supplying (…) meaning' (ibid.) that he wants to imaginatively develop. Abrams describes this process in aesthetic terms as a change from the predominantly mimetic theories of art in which 'the poets' invention and imagination were made thoroughly dependent for their materials (…) on the external universe' (Abrams 2011:20) which the poet had to imitate towards an expressive aim which assumes that 'the primary source and subject matter (…) are the attributes and actions of the writer's own mind, or if aspects of the external world, then these only as they are converted from fact to text by the thoughts and operations of the writer's mind' (Ekegren 1999:92).

This 'change from the conception of nature as an autonomous force of inspiration, to the Romantic conception of nature as an extension of the subjective world of the artist' (Rookmaaker 1984:2) that

Woolf articulates in her novels indicates 'a profound change in the special projection of reality' (ibid.:3). This is the shift from the materialism of nature to the possibilities of the subjective representation of it that allows deducing from nature ideas and meanings. Thus, nature is considered as playing a formative role in the production of meanings suggested by imagination. It is also complicated with the idea of nature as matter and nature as a metaphysical entity. Woolf often expresses doubts about the possibilities of grasping nature by means of pondering on a matter that is passive in comparison to nature that has a divine vitality and sublime beauty that is beyond human reason and is the matter of feelings.

Following Freedman, Woolf represents humans' union with nature focusing on experiencing both its elevation and nothingness and in this 'overcomes the phenomenological opposition between subject and object' (Freedman 1980:220). He points out that Woolf was preoccupied with nature even when she was a child and for her nature was 'a powerful force and as a catalyst to self-consciousness' (ibid.). In *A Sketch of the Past*, Woolf refers to some unreality that she senses in nature, a kind of 'the opaque nothingness at the core of nature' (ibid.): 'Again those moments of being. There was the moment of the puddle in the path; when for no reason I could discover, everything suddenly became unreal; I was suspended; I could not stop across the puddle; I tried to touch something (…) the whole world became unreal' (Woolf 2002a:90). Such representation of the unreality of nature, the sense of its ideality rather than materiality often appears in Woolf's novels.

In *The Waves,* Woolf makes a character Rhoda express a similar sense of unreality in nature that she describes in *A Sketch of the Past*: 'There is the puddle (…) and I cannot cross it. (…) All palpable forms of life have failed me' (Woolf 2005:712). Rhoda further expresses the need to sense materiality of nature in order to overcome her cognitive dissonance that she feels because of sensing its seeming unreality, the need to 'stretch and touch something hard' (ibid.). In *To the Lighthouse*, Woolf also refers to this sense of unreality that nature suggests, but in this case, she senses unreality of the self that becomes visible in comparison to materiality of nature: 'Life is, soberly and accurately, the oddest affair; has in it the essence of reality. I used to feel this as a child – couldn't step across a puddle once, I remember, for thinking how strange – what am I?' (Woolf 1982:100). By similar expressions, Woolf represents in her novels a search for a true self and the sense of reality of the self and an 'essence of reality' (ibid.) in nature. That is the surrounding nature that evokes thoughts about two kinds of realities, namely, the reality in the natural world and the reality of the self (more specifically the inner world of the self, mind).

Freedman suggests that this kind of representation makes Woolf close to Heidegger (Freedman 1980:221), who assumes that 'experience of anguish and wonder reveals us to ourselves' (ibid.). For Woolf, as for Heidegger, such experience that 'puts us in the presence of nothingness' (ibid.) and 'essence of reality' (Woolf 1982:100) makes us aware of ourselves. In this Woolf is also close to the Romantics, who sense and represent in their writings a strong relation between the natural world and the self, to such an extent that nature makes them experience authenticity of the self. But there is a peculiarity of nature

representation that makes Woolf's novels also different from the aesthetics of nature in Romanticism, namely, Woolf's 'familiarity with the otherness of nature' (Freedman 1980:221) and representation of a sort of disruption between nature and human beings. She expresses the idea that nature may be not only close to human beings or, as she puts in *To the Lighthouse,* being their support but also brutal. The sense of brutality of nature was caused in her by seeing a car accident in which a woman died. The law of nature, the inability to escape death, is experienced and represented by Woolf as wild and brutal.

Sometimes Woolf openly represents 'the cruel indifference of nature' (ibid.). She remarks that 'nature is at no pains to conceal – that she in the end will conquer; heat will leave the world; stiff with frost we shall cease to drag ourselves about the fields; ice will be thick upon factory and engine, the sun will go out' (Woolf 2015c:13). These words, according to Freedman, represent 'existential anguish' (Freedman 1980:222) that is evoked by the brutality of nature. But Woolf points out that people, who see and experience the indifference of nature and strokes of unreality, should nevertheless sense also reality, that there is 'a token of some real thing behind appearances' (ibid.) and the Romantic sense of communion with nature because behind it is 'hidden a pattern' (Woolf 2002a:85) of life and 'all human beings – are connected with this' (ibid.), that 'the whole world is a work of art; that we are parts of the work of art' (ibid.).

Woolf points out that this is mostly felt when a person has a feeling of existential anxiety, that she also feels it (cf. Goldman 2001:46). In her novels, characters also experience the communion with nature when they are suddenly overcome with a feeling of existential anxiety. Freedman sees in it the 'paradox' (Freedman 1980:225) because Woolf represents harmony with nature not only when characters are at peace with it but also when their being in the natural world is 'experienced as ecstatic and violent shocks' (ibid.:222). He also refers to James Naremore, who witnesses some 'problem' (ibid.) in Woolf's writings that stems from her attitude towards nature. Following Naremore, 'one cannot, at least not in terms of Virginia Woolf's fiction, come to a heightened awareness of one's unity with what is 'out there'' (Naremore 1973:25). Woolf, according to him, 'suggests that beneath the surface of civilization there runs a current of emotion, a general truth that unites all men who submit to it. To make oneself fully aware of this current is to subordinate reason to feeling' (ibid.).

These are emotions rather than thoughts that according to Woolf unite men and nature, including each individual that is a part of the natural world. As Freedman puts it, 'Woolf differentiates between a mystical reality with what is "out there" and an active reality involving the autonomous self' (Freedman 1980:222) who is included in nature. To support the idea, one may quote an entry from Woolf's *Diary*: 'The infinite oddity of the human position; trotting along Russell Square with the moon up and these mountain clouds. Who am I, what am I and so on: these questions are always floating about in me' (Woolf 2017a:88). Freedman suggests that Woolf always sees these '"contradictory" impulses toward, now, an affirmation of one's mystical reality and, then, an affirmation of one's active reality' (Freedman

1980:223) in the natural world and 'a dialectical relationship (…) is the irreducible given from which Woolf and her protagonists understand their existence' (ibid.). Drawing on Freedman, this dialectics is mostly realized in Woolf's *The Waves*, in which Bernard 'lives in a universe of opposites, but his community with the natural world is possible only when he is in a state of being. His self must reemerge from this temporarily mystical state, for although a man may long for the freedom of the purely natural world, he is incapable of remaining in it. And though nature's impersonal rhythms of life and rebirth point to the continuation of the world, individuals live in a time-bound and imperfect way. One's selfhood finally capitulates to these rhythms in death. (…) Because we are born into a divided world, we never finally escape a dualistic existence' (ibid.).

Freedman points out that although Woolf's representation of nature is mainly influenced by her personal perceptions and attitudes, she is also influenced by the writing of Moore who 'insists on the dualism of consciousness and its objects' (ibid.:224). Woolf's ideas that nature in literature should not always be represented mimetically seems to stem from Moore's idea expressed in *Refutation of Idealism*, in which he clearly distinguishes between representation of materialism and idealism of nature. Freedman remarks that in *Modern Fiction* Woolf, similarly to Moore, criticizes materialists and points out to the selective quality of consciousness that chooses among the immensity of the natural world what has meaning to it. The dualism of nature as material substance and nature as subject of consciousness is inherent in Woolf's novels, and she often emphasizes it in short stories, accusing materialists that they do not understand that nature has a sense of reality about it that is beyond its material substance and can be sensed by means of feelings and emotions.

In *Modern Fiction*, Woolf writes: 'If we fasten, then, one label on all these books, on which is one word materialists, we mean by it that they write of unimportant things; that they spend immense skill and immense industry making the trivial and the transitory appear the true and enduring' (Woolf 2003b:85). Following Woolf, the representation of nature should make us see workings of the mind. Woolf's novels witness this evocation of realities of mind that are made visible when she represents characters' interaction with nature. According to Freedman, Woolf provides 'visions' (Freedman 1980:226) of nature in which we see how the human mind works and how it makes relations of different things. He also suggests that in Woolf's novels there are moments 'when one becomes aware of the obduracy of matter and material objects' (Freedman 1980:226), but still representation of the workings of the mind related to perception of nature is predominant.

Freedman points out that in Woolf's novels 'human beings (…) experience nature dualistically' (ibid.), that is, they often feel 'spiritual unity' (ibid.) with nature but there are also times when 'they usually perceive it as an alien force' (ibid.). But he suggests that at such moments when they 'experience a separation from and sometimes an opposition to nature' (ibid.:227), they 'become aware of their identities' (ibid.). That is when the representation of characters' consciousness is most visible in the

narratives and emphasized. Freedman assumes that this is most characteristic in *The Waves,* in which Woolf 'illuminates' (ibid.) six characters' consciousnesses through a relation to nature. Drawing on Rosenbaum, Freedman suggests that in the novel 'the six are concerned not only with (…) the sea of their consciousnesses but also with their individual identities, their separate developing selves' (ibid.). In the representation of relation of their consciousnesses to nature, Woolf 'suggests the powerlessness of human life before the final authority of nature' (ibid.), representing how 'each character becomes conscious of his separation from nature and then begins a quest for identity or self-consciousness' (ibid.:228). In other words, characters' perception of nature leads them to 'a sustained examination of the nature of selfhood' (ibid.).

According to Freedman, in *The Waves* 'a pastoral sensibility is impossible because nature in the divided world cannot give peace, but only death' (ibid.:236). Characters are often represented as demonstrating effort for survival despite the cruelty of nature's laws. This attempt to survive is expressed by Bernard in the final part of the novel as the following: 'It is death against whom I ride with my spear' (Woolf 2015:177). Bernard in this case is 'filled with the energy of opposition which signifies his effort for survival' (Freedman 1980:240) despite nature's law of temporality for human life. These moments of opposition to nature's law alternate with experience of alienation from nature.

Drawing on Freedman, Woolf represents 'cyclical alternation between a momentary absorption in nature and the necessary emergence from it' (ibid.) and the very 'cycle evokes a faithful yet poignant fatalism, a tantalizing reality' (ibid.). But this does not exclude the characters from nature, instead, in every part of the novel Woolf represents characters as being included in the world of nature, the 'omnipresent, general life' (ibid.:239) into a 'mystical unity' (ibid.:240). They experience loss and death, how nature 'takes up the private life and carries it on, without any effort' (Woolf 1978:301), but they feel their relation to nature's existential totality. According to Moore, characters try to affect it in a way but understand that the indifference of nature cannot be overcome and the passing of time is the unavoidable law of nature. Due to this omnipresent destructive power of time in nature, Woolf represents in *The Waves* the world of nature as the world indifferent to characters, the world they try to come to terms with.

1.4. Modernist Aesthetics in Nature Representation

Woolf as a modernist artist shares values associated with the practice of modernism and her nature representations cannot be separated from modernist aesthetics. For Woolf, in her representation of nature 'the pursuit of art's (…) independence is taken to be decisive' (Wood 2002:3), and in her novels she provides an authoritative form of nature representations. The main quality, which is explicitly identified with the nature representations, is that of subjectivity that is meant to suggest the author's individual vision of reality. Following Wood, Woolf's subjectivity in nature representation is 'deliberate, and mostly follows from the refusal of specific concepts and requirements of rationality' (Wood 2002:5), because she tries to accentuate her idiosyncrasy. The subjectivity in Woolf's nature representations also draws on her need 'to emancipate the reader from a form of experience familiar' (ibid.:6) to her/him by giving the nature representation a kind of freedom from mundane objectivity that lacks originality.

Pluralism of visions of nature typical of modernist art is an essential characteristic of Woolf's nature representations. It serves 'a claim on independence' (ibid.) in her novels, which is expressed by Lily Briscoe in *To the Lighthouse* and Bernard in *The Waves*. It is meant to displace the totalitarianism of traditional artistic nature representation and defend the autonomy of art, which Woolf puts forward against limitations of 'intentional spirit of conservatism' (ibid.:8) that is expressed most vividly in the character of Mr. Bankes in *To the Lighthouse*. In other words, Woolf's pluralism stems from a broader polemic of classical art and means of representation with modern aesthetics.

Woolf's nature representation in its impressionist and pluralist form corresponds to the proper role and concerns of art. It is most vivid in *To the Lighthouse*, where Lily Briscoe turns to 'the importance of spontaneity or of freedom of choice' (ibid.:9) in her artistic endeavor. On the one hand, her representation is based on 'realist tendency modernized' (ibid.:13) in artistic means and content, on the other hand, it is 'associated with intensification of the autonomous effects of art' (ibid.), achieved by the very means, and is 'tending towards abstraction' (ibid.). The continuing force of the aesthetics of nature can be recognized in 'a deep and prevalent strain of idealism' (ibid.:14) in representations of nature and Lily's modernist 'claim for the value of aesthetic experience and artistic insight' (ibid.). By this means, Woolf achieves 'critique of the value of objective perception as a means to knowledge of reality, asserting instead the priority of (…) subjective intuition' (ibid.). That is why Lily Briscoe behaves like Paul Gauguin, who defended himself against criticism of the 'abstraction' of his painting with an assertion that 'it is not a material structure' (ibid.:25) but rather 'a vision' (ibid.).

In Woolf's nature representations, significance of the inner life of a character for the representation is asserted. A character 'reestablishes the Romantic claim that artists are distinguished as such by the relative vividness of their inner life and the relative strength of their intuitions. The 'abstractions' of the artist could then be advanced as the significant forms of an underlying and enduring reality' (ibid.:14) with 'emancipation from the merely apparent and contingent realities of the physical (…) world' (ibid.).

The modernist aesthetics is characterized by ideality/subjectivity of represented nature. In this, it differs from naturalistic nature representations. 'In Naturalist theories the effect of the work of art was supposed to be traceable back into the world. That it had its origin in the world – in some direct experience of it – was the guarantee of the work's authenticity' (ibid.:15). In Woolf's novels instead, nature is often no longer naturalistic and her nature representations create an aesthetic illusion of direct subjective experience that is bound with feelings and emotions. In these nature representations, they serve as embodiment of authenticity of the writer and representation per se. 'With the abandonment of naturalistic correspondence as a criterion, a premium was placed on the strength and authenticity of individual responses and feelings' (ibid.). 'A requirement of vividness of expression' (ibid.) instead of a 'traditional requirement of accuracy of description' (ibid.) is followed. To put it otherwise, imitative description of nature is subverted by its re-presentation that comes to be 'a measure of vitality, of authenticity and of originality' (ibid.:16). The association of expressiveness of feelings with authenticity leads to a 'substantial revaluation of the generally non-naturalistic images' (ibid.:15) of nature in Woolf's novels with a 'critical revaluation' (ibid.:16) of the classical tradition of representation of nature and re-interpretation of nature images according to the values and commitments of modernism.

Woolf expands her nature representations by employing painting techniques to re-create nature imagery. Her nature representations draw from necessity of realism, but not that which 'transcribes the vain appearances that we think real, (…) but an artistic realism' (ibid.:18) that is to embody the author's subjective authentic vision. Nature representation is based on recreation of representation, that is, Woolf resorts to more diverse methods of representation than those that are meant 'to suggest the same life' (ibid.). She resorts to means other than mimetic, namely, painterly means, which are used to suggest sensations by resulting in nature representations, which artistically differ from material reality.

The same need to translate an individual vision drives Woolf to go beyond the limits of representing nature in an absolutely realistic way in *The Voyage Out*. Whereas in naturalistic nature representations certain familiar colors accompany nature objects and by their familiarity assume a certain 'emotional value' (ibid.:19), Woolf leaves behind original attributes of colors, which suggest precise sensations of sight. She employs colors for the purpose of authenticity, that is, with no regard for a direct depiction of nature objects. Thus, her nature images 'become not only signs of our visual sensations but signs of our emotions also' (ibid.). Therefore, nature images in Woolf's novels are used in two quite different kinds: one sensuous and descriptive, which recreates exactly how nature objects look; the other artistic and emotional, neglectful of the nature objects the nature images represent, using them only as signs of emotion, entwining them in such a way as to produce the impression of novelty. All these examples prove that Woolf's nature imagery can equally well be descriptive of real sensations and suggestive of some emotions. Only, they demand two different kinds of the nature representation – one realistic, naturalistic and the other suggestive. By this, Woolf initiates nature representations into the aesthetic language of art, not fearing that they will be too colorful. Her aesthetic

language of colors is to suggest aesthetic illusion of spontaneity, necessary for suggesting that her nature representations are solely based on idiosyncratic vision.

Woolf uses another modernist means of nature representation in *The Waves*; she represents nature in a form or dream-thoughts or dream-content. Her nature representations are thus characterized by a specific form, in which they are expressed. Nature images overcome distortion, which stems from the content and pictorial representations complementing it. The nature representations own 'to considerations of representability in the content of the dream' (ibid.:27). The content 'of the dream-thoughts habitually includes recollections of impressive experiences' (ibid.), which are therefore themselves perceived as situations having a visual subject matter. The content of dream-like nature representations does not consist entirely of the nature imagery and situations involving experience with nature, but also includes fragments of visual images that represent what Freud calls 'waking thinking' (ibid.). The dream-thought nature representations thus allow manipulating with nature imagery to endow it with authenticity and originality.

Woolf's nature representations in *The Waves*, which are dream-like, may therefore be qualified as artistic in comparison to realistic naturalistic ones; nevertheless, the nature representations with corresponding experience of nature not wholly abandon realistic relations distorted in dream-thoughts. On the contrary, they often succeed enough in complementing the dream-like nature images with absolutely realistic ones. The dream-thoughts 'take into account the connection, which undeniably exists between all the portions of the dream-thoughts by combining the whole material into a single situation. They reproduce logical connection' (ibid.:28) and create the aesthetic illusion of immediate reality by representation of 'approximation in time and space' (ibid.). They do not in fact assemble into a coherent whole, 'but they certainly form a conceptual group' (ibid.).

Such representational technique includes 'condensation' (ibid.:29), that is, a close-up representation of dream-like nature imagery of characters' psychical activity. The motive for such disrupted nature representations is rather obvious – by arranging the constituents of the nature representations in such a way that they form an approximately connected whole, the nature representations gain intangibility that leads to a final revision of their implied meanings. By representing nature images in the eyes of a character coherence is 'superimposed upon the dream-content' (ibid.). The fantasies of characters' experience of nature are approximately of the same nature as day-dreams supplemented by imaginative scenes from infancy. The representation of the dream-work exhibits activity that implies on the narrative level the process of embodying an utterly authentic vision. The dream-work, as ascribed to characters, is creative, as characters develop fantasies of their own that allow displacing of naturalistic nature images into a modification that results in a new pictorial form.

1.5. Virginia Woolf and Natural Sciences

Woolf's modernist aesthetics of nature representation is much characterized by the influences upon her of natural history tradition, including the writings of such nature historicist as W.H. Hudson. For Woolf, the narrative representation is a means of expressing ideas concerning the natural world and other subjects that can be transformed and disclosed through nature imagery. As Christina Alt puts it, 'Woolf alludes to the study of nature as a means of articulating wider ideas about the perception and description of life' (Alt 2010:1). The representation of the natural world in general and nature imagery, in particular, allows her construction of 'truth' (the word that Woolf uses instead of 'reality') that is present in the world but is transient and fluctuating. She admits that the representation often implies resorting to different subjects that make narrative construction of the truth possible. The narrative truth comes out of 'the transient and the perishing' (ibid.:2) that the author attempts to grasp partially. In this case, the natural world opens broad vistas for meditation and subjective reconstruction of its imaginative power. Woolf herself draws on the implied meanings of the natural world and searches in it for symbolical implications through which life can be seen and recorded. Woolf's acknowledgment with the natural world, life sciences and familiarity with the developments that took place within the field on which many her nature representations are based, prompt her belief that the subjects of these different fields can be interrelated to produce a novel and modern narrative focus.

The nineteenth and early twentieth century witnessed many changes in life sciences. Woolf was aware of the debate concerning evolutionary theory, natural history that dealt with the collection of specimens and their classification and the biological and laboratory approaches to the world of nature. These changes in the approaches were implemented gradually but they influenced societal views of nature and Woolf was under this influence as well. She was much interested in the study of the natural beings that was concerned both with classification of species and with functioning of living organisms and their behaviour in surrounding environment. She knew writings of ecological and ethological writers and environmentalists. As Alt points out, she lived in the time which David Elliston Allen represented as 'the long high summer of Victorian natural history' (Allen 1994:176). Woolf's father was a botanist and her siblings often collected butterflies and moths. This even made her initially call one of her novels *The Moth*, and dedicate the other, *Flush*, to 'biography' of a dog.

When Woolf grew older, she followed the trends in the contemporary study of nature and got acquainted with writings of such naturalists as W.H. Hudson and Jean-Henri Farbe, Marie Stopes, Eleanor Ormerod and Julian Huxley, et cetera. She could also read different articles dealing with the natural world that often appeared in magazines. They were so common that Woolf even pointed out to the subject that was in the papers at the time in her *An Unwritten Novel*, namely, habits of birds. Along with this, Woolf's writings were influenced by contemporary nature writing that she adored. The descriptions of the natural world and studies of it were also offered to a popular audience and it also allowed Woolf to

categorize some of her nature imagery. Alt suggests that Woolf's 'long acquaintance with the study of nature lends force to her imagery' (ibid.:6). According to her, 'symbolic readings of Woolf's nature imagery that allude to the study of nature tend to treat it as an unchanging practice represented by the taxonomic tradition of specimen collection and classification that Woolf encountered as a child' (ibid.:7).

Woolf's fascination with natural sciences serves, to use Howarth's words; 'ecological literacy' (Howarth 1996:69) in her novels and as Love points out, she has 'much more to gain than to fear from the company of the sciences, particularly the life sciences' (Love 2003:39). The scientific frame of reference that comes from her 'alertness to the more-than-human world' (ibid.) is of positive value for Woolf's novels. Richter exemplifies such influence with an image of the moth hunt that Woolf resorts to in her writing. According to her, it is a metaphor for 'Woolf's own creative process' (Richter 1980:13), which she regards to be an embodiment of the writer who is 'searching to pin down words and ideas that flit in the dark places of the brain' (ibid.:15). Richter also offers another meaning for the image, namely, the 'sense of being pursued, being destroyed by unknown and hostile forces' (ibid.). Robinson offers another symbolical meaning that can be drawn from the image, suggesting that it serves as 'a metaphor for (Woolf's) desire to "net" new forms and meaning in her novels' (Robinson 2000:iv). Thus, the natural image becomes an embodiment of other subjects in Woolf's writing, and that is the presence of this image with which the cause for interpretation appears here. The meaning of the image is multifaceted, whereas the natural object (a moth) and activity related to it (haunting of it) have only denotative meanings.

Sarsfield sees in it some contradictions stating that 'Woolf's desire to capture "life" in her writing paradoxically conflicts with her view that to "pin" or define it will inevitably be as destructive an act as the killing and pinning of the butterfly\moth that she consistently associates with life' (Sarsfield 2004:245). Sarsfield concludes that 'in setting up the associations that she did between lepidoptera, life and writing eventually Woolf backed (or pinned) herself into a corner: seeing language as lepidoptera and vice versa, it was perhaps inevitable that she should ultimately conclude that 'when words are pinned down they fold their wings and die' (ibid.). In this case, according to Alt, one should find other possibilities for interpretation of Woolf's relation to the collection of specimens and fascination with the natural world. But Sarsfield and Richter believe that the relation to the taxonomic tradition that gives rise to the symbolical interpretation is the most appropriate for Woolf's writing. Alt admits that such an interpretation is possible and it is, along with many other Woolf's representations, inextricably linked to life disciplines of her time, including ethology and taxonomy. She points out that for Woolf 'the observation of living organisms in action in their environment offered alternative analogies through which to conceive of the description of life in fiction' (Alt 2010:8).

There exist also ecocritical works, in which Woolf's fascination with life sciences and the natural world in general is considered. In this case, though this quality is represented as 'proto-ecofeminist' (ibid.:8) and Woolf is believed to be an author who demonstrates 'ecological humanism' (ibid.), her

fascination with the natural world is complemented with her interest in human beings, so that representations of nature in her novels are largely anthropocentric (represented through the lenses of human beings). This stems from Woolf's 'awareness of humanity as part of the natural world' (ibid.), as being included in it. According to Alt, such a relation of the human to the more-than-human world is very vivid in a part of *Time Passes* of *To the Lighthouse*, where destruction of the Ramsay's house is followed by activity of nature in it, such as nesting of birds. By representation of this activity of nature that substitutes activity of human beings, who lived in the house, Woolf allows human events to be 'relegated to brief parenthetical asides' (ibid.:9), emphasizing a haunting indifference of nature to human beings respectively. In other of Woolf's novels, nature also 'takes her part' (ibid.), overcoming life of human beings, but Woolf represents it 'in a manner that highlights the constant interaction and exchange between human beings and the natural world' (ibid.). Kelly Sultzbach, acknowledging the permanent and pervasive presence of the natural world in Woolf's novels, even asserts that 'Woolf's work predates environmental science' (Sultzbach 2005:71) and that Woolf's novels demonstrate 'awareness of an environmental ethic' (ibid.:77).

Alt suggests that Woolf is 'express(ing) poetically what Rachel Carson argues scientifically in *Silent Spring* (1962) and elsewhere, that all life is interrelated' (Alt 2010:8-9). Woolf's representation of interrelation of earthly beings seems also to stem from her interest in life sciences and ecology. Ecology was a scientific domain much popular in Woolf's times, being according to Stopes, a branch of botany, devoted to the consideration of relations of plants to 'its environment and its neighbours' (Stopes 1912:50). In this time appeared such popular works as Stope's *The Modern Study of Plants*, Nicholson's *The Art of Bird-Watching*, works of H.G. Wells, Julian Huxley and G.P. Wells, which Woolf read. Westling in *Virginia Woolf and the Flesh of the World* points out that Woolf's narrative representations often draw on her knowledge from the world of science. She also relates it to Woolf's knowledge of Einstein's physics and 'new humanism' (Westling 1999:858). The scientific naturalist theories motivated much of Woolf's imagery, in which one often comes along the representation of different kinds of members of the natural world.

According to Alt, the disciplines that 'influenced the public perception of nature just as much as did the search for a new evolutionary synthesis' (Alt 2010:11) of sciences, were of the same paramount importance for Woolf. Woolf's responses to emerging works of naturalists find their expression not in one separate novel, but in all her novels, although they are generally devoted to other subjects. But in one of Woolf's works, *Flush*, the influence is particularly vivid because it is a 'biography' of a dog. Drawing on Albright, who states that different disciplines have their peculiar object of study, but have some common features, Alt suggests that Woolf's 'use of developments in the life sciences as a means of contrasting methods of seeing and describing life suggests (…) (that it) might therefore serve as apt analogies for literary experimentation' (ibid.:13).

Woolf's writings are full of references to specimen collections and classification of species and also to some aspects of taxonomic natural history. In *To the Lighthouse*, for example, one sees Andrew Ramsay dissect crabs, in *The Waves* Woolf refers to collections of seaweeds, in *Flush* the descent and 'biography' of a spaniel are represented. Despite these obvious references to classification of species, Woolf, in Alt's words, at some period of time becomes 'wary of the outlook included by the taxonomic ordering of nature' (ibid.:15), and she links these representations of species to 'broader social concerns' (ibid.) representing them by implied similarity. Woolf's nature representations also point out to her suspicious attitude towards the taxonomic tradition which was common at the time of its development, because taxonomy was considered 'a narrow and limited approach to the natural world' (ibid.), though being one of the main approaches to nature at this time in Britain.

Although taxonomy was predominant in the classification of species, there existed also other models for the study of nature. Gilbert White for example, who dealt with taxonomy, was also interested in the behaviour of animals, their habits and the effect of the environment on them. Woolf's father, a botanist, was also not 'altogether immune from the leprosy of collecting' (ibid.:17), as well as her siblings. This classifying implied control over species and thus in Woolf's novels it is often the embodiment of patriarchal cruelty and control, men's predominance in the society of her time.

Woolf was under the influence of 'near-moribund natural history tradition' (ibid.:29) since her childhood. She encountered practices of this tradition and learned them through education in natural history that was present in her family. Woolf admitted that this influence of the study of the natural history brought a kind of 'stagnation' (ibid.) to her life because her father remained 'a typical Victorian' (ibid.:30) as did her siblings. As a result, Woolf began to associate some of her pastimes with this learning of natural history. The interest in nature that she had, was highly encouraged by her family and not merely encouraged, but also shared. Woolf also knew many classical works devoted to natural history. As Alt points out, she read works of Gilbert White and Thomas Pennant and G.J. Wood. She was also encouraged to study natural history by her friends. Leslie Stephan was an 'amateur botanist' (ibid.) who was used to collecting flowers and he encouraged his children to learn 'the different tribes of plants' (ibid.) and the names of plants which grew in their neighborhood. Woolf 'bug-hunted with her siblings, netting butterflies, sugaring for moths and setting specimens for display in the family 'Museum' (ibid.:31). Stephan's family went so far as creating the family Entomological Society. Alt points out that 'the organization of the Stephen children's bug-hunting transformed what had previously been unregulated play into an edifying and productive pastime, a form of rational recreation' (ibid.).

Such a way of spending time and interest in natural science was not a peculiarity of Stephan's family but a characteristic feature of Victorian society. Jack Hills, who was the husband of Woolf's half-sister, gave Stephan's children entomological works of F.O. Morris, and Woolf knew Morris's books on butterflies and moths as well as his *A History of British Birds*, in which he 'expounded the doctrine of

natural theology that underpinned the nineteenth-century study of nature' (ibid.:32). In *A History of British Butterflies,* Morris stated that 'an instinctive general love of nature, that is, in other words, of the works of God, has been implanted by Him, the Great Architect of the universe – the Great Parent of all – in the mind of every man' (Morris 1853:10) and he emphasized 'the moral edification to be gained from the study of nature' (Alt 2010:33), which 'infallibly lead(s) from the works of Nature up to the God of Nature' (Morris 1853:11). Woolf knew this work well; the work that along with the theological implication it suggested was also the exponent of the taxonomic natural tradition. She also knew his work *A Guide to an Arrangement of British Birds; Being a Catalogue of All the Species Hitherto Discovered in Great Britain and Ireland* (…). Morris, whose work was of value for Woolf, was also preoccupied with the collection of insects and described them. Thus, according to Alt, preoccupation of Stephen's family with natural history 'followed mid-century, pre-Darwinian lines' (Alt 2010:35), the taxonomic tradition.

Woolf was also aware of other developments in the nineteenth-century study of nature. Her writings to her siblings indicate her familiarity with not only taxonomic natural tradition but also with Victorian natural history and Darwin's theory of the descent of human beings. She was not only a theorist but also resorted to a practical application of her knowledge. This is vivid for example in her *A Sketch of the Past*, in which she likened Hyde Park to 'a microcosm of Victorian society' (ibid.:36) suggesting the simile between people and busy ants and bees. According to Alt, 'this allusion conjures up an image of Woolf examining the Victorian society of her childhood in much the same manner as a behavioral entomologist, such as John Lubbock would have observed the activities of social insects in a glass nest or hive' (ibid.).

Woolf remarked that she knew works of entomologists such as Lubbock, although taxonomy in Stephen's family was mostly predominated by Morris's work on classification of species. In this respect Alt suggests that 'Woolf's retrospective association of Victorian society with ants in glass nests calls to mind the fact that alternatives to taxonomic natural history were emerging during her childhood, and suggests that, although the behavioral approach did not determine the manner of Woolf's childhood practice of natural history, it may over time have encouraged her re-evaluation of the taxonomic tradition by suggesting an alternative means of studying nature' (ibid.:37).

The taxonomic natural tradition existed in its traditional form up to the end of the nineteenth century, and Woolf encountered it as a child precisely in the form it was developed. It was a little kept apart from other living scientific traditions of that time and current tendencies of scientific development. After this, Woolf was under the influence of evolutionary theory and new biology of the laboratory. According to Alt, 'in contrast to taxonomic natural history, which focused on the description of organisms for purposes of identification and systematic arrangement, these emerging disciplines sought a wider and deeper understanding of nature through consideration of the origins and evolution of life, the internal make-up and functioning of organisms, the behaviour of living things, and the interrelationships

occurring among organisms in a shared environment' (ibid.:38). Drawing on this knowledge, Woolf 'adopted an observational approach' (ibid.:70) to nature.

In *Woolf, Rooks, and Rural England,* Ian Blyth pays attention to the fact that Woolf's representations of the manners of rooks were very accurate. He argues that '(l)ike all good nature writing, Woolf's emerges from a day by day, week by week, year by year familiarity with her subject' (Blyth 2007:84). In *Orlando,* she refers to the homing flight of rooks in the evening and in *The Death of the Moth* represents their habits of settling and rising, their nest-building activities and their flights. Blyth points out that Woolf's representation 'is a meticulously observed, beautifully described short passage of nature writing – one of many such passages scattered throughout Woolf's work' (ibid.:83). Blyth asserts that 'Woolf's description stands up to comparison with any other in the field' (ibid.).

Alt also assumes that 'Woolf's skill as an observer of nature thus places her on a continuum with nature writers such as Hudson and Fabre' (Alt 2010:70-71) and the changes that occurred in life sciences 'resulted in a significant shift' (ibid.:71) in Woolf's attitude to nature and description of it. She represented nature's life processes, psychology and behaviour of species and interrelationship between them and their environment. This shift in the representation was influenced by 'dissemination of new approaches to the study of nature' (ibid.) and also of psychoanalytic interpretations of nature. According to Alt, in her use of nature 'as a subject and a symbol' (ibid.:72) Woolf 'repeatedly employed the collecting habit and the classificatory mentality as analogies through which to comment on social and literary conventions that she regarded them as similarly restrictive and reductive' (ibid.). The nature imagery became a 'stable point of reference' (ibid.:105) in her narratives. 'Because Woolf's views of taxonomic natural history were established early and varied little over the course of her life, her use of this imagery forms a coherent argument running through her work and linking together a range of practices and attitudes that she wished to interrogate' (ibid.).

For Woolf, natural history was an 'obsession' (ibid.:72), a 'mania' (ibid.) and her pastime was associated primarily with it. Her letters to her siblings often contained etymological news. She wrote in a letter to her brother about carrying the etymological investigations and bug-hunting. Woolf also suggested the need for 'imaginary nature' (Alt 2010:74) of taxonomic entomology. According to Alt, in general 'her descriptions of the pursuit of natural history suggest her wavering belief in the pastime' (ibid.).

But Woolf later demonstrates ignorance 'towards natural history in its institutional form' (ibid.:76). Gradually she begins to treat it with sarcasm and 'satirizes the enthusiasm and pedantry of the naturalists' (ibid.). She does not accept that 'nature itself is accorded less importance than the human tabulation of it. She is wary of lapsing into such a reductive view of nature' (ibid.). Later in her *To the Lighthouse* Woolf demonstrates that the representation of nature should not necessarily be absolutely accurate. She even receives a letter from Lord Oliver who points out that Woolf's representation of nature in the novel is inaccurate, including the representation of birds and flowers. Alt remarks that Woolf 'rebutted Oliver's

criticism in Orlando by satirising the pedantry of those whose focus on minutiae impedes their ability to take a wider view' (ibid.:77). In a preface to the novel, Woolf expresses gratitude with irony to Lord Oliver who criticized her representation of flora and fauna. Woolf assumes that nature may and even should be described not in the way that natural the historian suggests because it is not an adequate response to nature when it concerns novels. Thus, she adopts 'a visionary approach to the natural world' (ibid.:78), that is, she often uses nature as 'analogies for her own chosen means of viewing the world' (ibid.) making them exponents of symbolical meanings, embodiments of subjects other than nature. She also resorts to 'psychoanalytic interpretation' (ibid.:87) of nature, but the use of nature for symbolical purposes is still predominant in her novels.

1.6. Brief Synthesis of Chapter 1

Woolf's narratives abound in descriptions of nature that create in the narratives the reality effect. Nature is represented by Woolf both mimetically and non-mimetically, but in both cases it often involves a certain amount of sensory details. Although description is often opposed to narration, Woolf's narratives prove the fact that these two phenomena tend to overlap. The types of nature representation in Woolf's novels depend on the context. Woolf often does not emphasize the necessity of nature representations to be similar to external realities; they are not a kind of model for her to be imitated. She believes that their peculiarities should depend on the author's individual vision of reality and personal attitudes towards it.

Because of this, there are some 'inconsistencies' in the way nature is described in Woolf's narratives. The subjective perspective, which is of particular importance for Woolf as a modernist writer, allows making the narratives authentic. The nature representations are also superimposed with implied meanings referring to various topics. This demonstrates her affinity to impressionism for which originality and individual expression in nature representations are not less important than nature imagery per se. This often leads to rather stylizing of nature representations than adhering to formal similarities of nature and extra-narrative realities. The representations have a certain degree of expressiveness being evocative to a high extent. Woolf's characters that represent nature often focus on their idealized idiosyncratic impressions of it. The richness of imagery leads to the presence of metaphorical and non-metaphorical differently focalized representations.

Although in the 20th century people became generally more estranged from nature if compared to the previous ones, in Woolf's novels their relation to nature is often associated with a degree of liberation from modern intellectual age and peace and bliss that natural environment is able to evoke. Representations of characters' individual experience of nature and his or her workings of imagination related to it are emphasized. Nature is also endowed with and related to the spiritual domain and the sublime.

Woolf writes about the relation of human beings and nature and demonstrates how they draw from it some ideas and how it causes their reflections, which also make them close to Romantic representations. She generally shifts from characters' concerns about materialism of nature to its artistic value and the possibility to deduce from it personal meanings which are emphasized along with nature's ability to evoke emotions and feelings, such as anguish or awe. On a par with this, Woolf resorts to typical modernistic representations of nature's indifference to human beings and existential anxiety that it evokes in them. She demonstrates that capacities of human reason which are often of paramount importance for male characters in her novels should be treated with a certain degree of skepticism when it concerns perception of nature. She often emphasizes emotions rather than workings of the mind, in particular by means of imitation of naiveté. In general, Woolf's nature representations are characterized by their interrelation of features that are peculiar of both Romantic and modernist artists' representations,

and, though they may seem to be contrary to each other in some respects, they do not create a sense of discrepancy, but serve one of the means of granting them vivid authenticity and originality.

Chapter 2. Textual Means of Nature Representation in Virginia Woolf's Novels

2.1. General Remarks on the Notion of Symbol

A symbol is a concept or entity that stands for some other idea, embodies it. In the *Merriam-Webster Dictionary* a symbol is defined as 'something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance' (Matusitz 2015:2). A symbol also 'denotes a kind of sign that has no natural or resembling connection with its referent, only a conventional one' (Baldick 2001:251).

In literature, a symbol is considered 'a specially evocative kind of image; that is, a word or phrase referring to a concrete object, scene, or action which also has some further significance associated with it (ibid.:251-252). If compared to metaphor, a 'symbol differs from a metaphor in that its application is left open as an unstated suggestion' (ibid.). A symbol, as opposed to metaphor, may have several meanings so that, for example, for Yeats, 'the excellence of a symbol consists in the suggestiveness that derives from the suppression of a metaphor's directly apprehensible terms of reference' (Childs, Fowler 2006:232).

A symbol is often used as a 'literary device' (Struck 2009:1). It 'produces a form of representation that has an intimate, ontological connection with its referent and is no mere mechanical replication of the world (…) that exists simultaneously as a concrete thing and as an abstract and perhaps transcendent truth' (ibid.:2), because it often embodies abstract ideas in concrete objects. Rasmussen suggests that a 'symbol ought to be considered as a linguistic form in the sense that it constitutes a special language' (Rasmussen 1974:1) of representation of different meanings. He claims that it is 'at the center of culture, the well-spring which testifies to the human imagination in its poetic, psychic, religious, social and political forms' (ibid.).

A symbol is also defined as 'the figure of speech by which an abstract idea is expressed with the help of the name of an object belonging to the physical (…) world, on the basis of an easily perceivable analogy' (Dragomirescu 1995:255). Gabriela Duda suggests that a symbol is 'the analogous relation between an aspect of the ideal world and an element of the visual material world' (Duda 2000:72), that is, a symbol is often related to an image.

Mihaela Mancaş points out that a symbol is 'the name of an object, conventionally chosen to designate (…) an abstract notion or a predominant feature that it can be related to' (Mancaş 2005:358). A symbol 'is a name which is always extracted from the semantic field of concrete objects' (ibid.) and usually represents abstract ideas.

Resorting to symbolism presupposes that 'evocativeness and suggestiveness could best be obtained by (…) forms that are not rigid' (cf. Gillies 2007:19), that is, by comparison of the images that have not much in common, but only some elements. The notion of a symbol was also defined by Kant who in his *Critique of Judgment* calls it 'aesthetic idea' (Kant 1987:182) having attributes that 'serve the rational

idea as a substitute for a logical exhibition' (ibid.) of some other idea, having evocative power, that is, being a means of evocation of an idea in mind by suggestion.

'As far as particular objects of symbolism are concerned, symbolism is often private and personal. Another kind of symbolism is "transcendental"' (Cuddon 2013:700) when 'concrete images are used as symbols to represent a general or universal ideal world' (ibid.), e.g., consciousness, existence of the universe, life in general. Following Cuddon, according to Baudelaire a task of a writer is 'to see through and beyond the real world' (ibid.) and to create a kind of the 'other world by suggestion and symbolism; by transforming reality' (ibid.:701) by means of representing implicit meanings on par with explicit ones. The attainment of it is 'achieved by a kind of deliberate obfuscation or blurring of reality' (ibid.) at the expense of connotative meaning which becomes backgrounded.

Cuddon suggests that in *Oeuvres complètes* Mallarmé defines a symbol as 'the art of evoking an object "little by little so as to reveal a mood"' (ibid.:700) or, conversely, "the art of choosing an object and extracting from it an *etat d'ame*"' (ibid.). In other words, a symbol has an evocative power, the great potential to evoke a mood of the reader. Cuddon claims that according to Mallarme a 'symbol is a kind of comparison between the abstract and the concrete in which one of the terms of the comparison is only suggested. Thus it is implicit, oblique; not spelt out' (ibid.). For example, when Woolf represents an idea of temporality by means of an image of waves regularly breaking on a shore, the symbolism implies a relation between a more abstract idea of temporality and a more concrete idea of the waves that embodies it, respectively. The comparison between the entities is implicit in Woolf's narratives and is suggested by contextual environment rather than vividly expressed by means of a simile.

Childs and Fowler assume that a symbol 'reveals the hidden order that lies behind descriptive everyday reality' (Childs, Fowler 2006:232) that Arthur Symons calls 'a form of expression (…) for an unseen reality apprehended by the consciousness' (Symons 1919:2) that is deliberately opposed to the positivism of the age (Childs, Fowler 2006:233) and to matter-of-fact language with its denotative meaning respectively. A symbol can be also considered the evocation of 'the sentimental world lurking beneath natural forms' (ibid.), that is, he also emphasizes in his understanding of the notion of a symbol the necessity of the implicit and the suggestive.

For Yeats, according to Childs and Fowler, 'the excellence of symbol also consists in the suggestiveness that derives from the suppression of the apprehensive terms of reference' (ibid.:232) that makes the relation between them only implicit, implied. He points out that symbols evoke the unseen, that is, the meaning that comes to exist because of the implied similarity to which they address the reader.

A symbol is distinguished from a sign (Firth 1973:65, Womack 2005:3). Although like a sign it conveys meaning through imagery, it 'conveys multiple levels of meaning at the same time' (Womack 2005:3). In other words, symbols are 'polysemic' (ibid.) and 'multivalent' (ibid.). Carl Jung describes the distinction of a symbol from a sign as the following, 'a symbol is an indefinite expression with many

meanings, pointing to something not easily defined and therefore not fully known' (Jung 1956:199). Symbols convey a meaning appropriate to a specific context, but it is not precise, it 'approximates a variety of human experiences' (Womack 2005:3), serves 'expression of concepts that cannot be stated precisely' (ibid.). To put it otherwise, the meaning of a symbol is arbitrary, but there is 'a kind of apparently logical association between a symbol and its referent' (Womack 2005:5). It is often based on perceived similarity so that symbolism seems to have its meaning naturally. Mary Douglas suggests that 'the more the symbol is drawn from the common fund of human experience, the more wide and certain is its reception' (Douglas 1966:114).

According to Parsons, 'the essence of a symbol is first that its importance, value or meaning is not inherent in the intrinsic properties of the symbol itself, but in the thing symbolized, which is by definition something else' (Parsons 1968:416) and it looks like 'the relationship between them is arbitrary, conventional' (ibid.). For Beattie, symbols are 'things that have meaning and which stand for something other than themselves' (Beattie 1966:69), and 'convey a specific message' (ibid.).

Symbols thus are characterized by the following: first, they are often merely conventional, 'normally some underlined appropriateness links the symbol with the thing symbolized' (Skorupski 1976:119); secondly, 'symbols normally stand for an "abstract notion" (…) and not for events or concrete entities' (ibid.). In all cases, symbols have meanings because they stand for something other than themselves. There are many cases when a symbol does not 'have any natural appropriateness which fits it to the object represented' (ibid.:139), but appears solely drawing on a certain context. According to Turner, resorting to symbols is a ritualistic act that would endow a narrative with not mundane qualities. Turner points out that a 'symbol is the smallest unit of ritual which still retains the specific properties of ritual behavior' (Turner 1967:19).

Cassirer writes that the following can reveal some characteristics of symbols and their functioning: 'The fact must be granted unconditionally, that the particular "presentation" reaches beyond itself, and that all that is given means something that is not directly found in itself (…) there is no element in this "representation" which leads beyond experience as a total system' (Cassirer 2003:300). In other words, he argues that the meaning of a symbol is more than its referent because it is realized in interpretation. According to Moynahan, Cassirer 'uses the theme of reality' (Moynahan 2014:73) and suggests that a symbol is 'immediately "real" even as it is also shaped by its context' (ibid.). Cassirer points out that the same reality may be 'grasped by various subjects under the most varied of material symbols, but it remains nonetheless identical with itself (…) Individuals have in this their own worlds, when we consider the content of their representations' (Cassirer 1996:114). Cassirer mentions that a symbol provides 'a direction of thought' (ibid.:104).

For Langer, a symbol is 'any device whereby we are enabled to make an abstraction' (Langer 1953:xi). According to Reichling, it means that the functioning of a symbol is beyond language use alone,

and is mostly realized in discourse that endows language with a certain form (cf. ibid.). But she also believes that it can be beyond language altogether. Human existence is such that human beings always create different symbols and are in search of appropriate ones. The non-linguistic symbolism 'differs in form and function' (ibid.:4), and sometimes it cannot be defined because of those generalities and abstractions that it has. The meaning of such symbols that differ from well-defined symbols is realized in specific contexts and can be articulated only on the basis of the relation between the specificity of the symbol itself and the totality of the context.

In any case, a symbol brings with itself something 'irrational' (ibid.) and 'emotional' (ibid.), which is beyond reason alone. Langer suggests that in the understanding of a symbol one should recognize involvement of feelings. Reichling, commenting on Langer's idea, claims that for Langer different 'modes of symbolism are particularly suited to the expression of the inner or subjective life, the articulation of feeling' (ibid.). This is mostly characteristic of different works of art, especially music that is expressive to a high extent. In this respect, Reichling points out that 'many forms of feeling expressible in art have no names, but are nevertheless expressible through the art symbol' (ibid.:5). For this reason, Langer even calls symbols 'expressive form' (Langer1953:59) that, according to Reichling, 'is a form which is in turn an abstraction and complex presentation of aspects of subjective life' (ibid.). Following Reichling, for Langer 'lack of an assigned connotation is the symbol's strength' (ibid.), because it provides greater freedom for somebody's imagination. A work of art is considered by Langer as 'a single symbol, not a system of significant elements that might be combined in various ways' (ibid.:7). The meaning of symbols is realized 'within the perceptual whole' (ibid.), that is, within perception of the work of art.

Losev claims that a symbol is the meaning which is expressed in somebody's consciousness or mind, that is, it resides both in the image, and in subjective perception of it (cf. Losev 1976:7). According to Losev, the reality of a symbol can be understood in its relation to external reality (cf. ibid.:19) and, since external reality can be differently understood, so symbols can be understood in different ways as well. Thus, Losev believes that relation between the signifier and the signified in symbols is arbitrary and polysemous (cf. ibid.:45), and is always related to the perceptions of those who claim to understand the meaning of symbols. Nevertheless, one cannot say that the meaning of a symbol is indistinguishable because it always contains some ideas (cf. ibid.:44). This understanding is similar to Goethe's one, who claims that symbolism 'transforms the experience into an idea and an idea into an image, so that the idea expressed through the image remains always active and unattainable' (Goethe 1809: 1112).

Averintsev suggests that a symbol can be best understood by its relation to an image (Averintsev 2001:155) because a symbol per se is an image (ibid.). According to him, one cannot understand symbol by mere workings of the mind, s/he should 'live' it (ibid.), that is, interpret it in one way or another. 'The meaning of a symbol does not exist as a kind of an intellectual formula that can be put into a symbol and

then be taken from it' (ibid.), it usually involves subjectivity and interpretative ability. 'A symbol is the more meaningful; the more polysemous it is' (ibid.). Averintsev also points out that in this there is a kind of relation between a symbol and a myth, namely, that they both are communicative (ibid.:156), referring to some meanings by means of similitude.

According to Womack, a symbol is a 'system of communication' (Womack 2005:30) and in this, it is similar to language in general, because language is a communicative means as well. She points out that symbols 'communicate primarily through imagery' (ibid.). They 'have the power to evoke an emotional response' (ibid.). In her analysis of symbols, Womack shares Cassirer's beliefs on symbols, namely, that symbols are not 'imitations, but organs of reality, since it is solely by their agency that anything real becomes an object for intellectual apprehension, and as such is made visible to us (…) Any symbolic form (…) is a particular way of seeing' (Cassirer 1946:8) of reality.

Womack, in agreement with Cassirer, argues that 'the purpose of symbols is to "make visible" aspects of the human experience' (ibid.). Similarly, Turner argues that 'a symbol, then, is a blaze or landmark, something that connects the unknown with the known' (Turner 1967:48). Following Womack, 'the meaning of a particular symbol is culturally assigned rather than inherent in the symbol' (Womack 2005:5), but nevertheless, there is 'apparently logical association between a symbol and its referent' (ibid.). The meaning of symbols is based on 'perceived similarity' (ibid.), but it can be also based on metaphor and metonymy. Whereas the meanings of symbols are arbitrary, they often seem to have natural relation to the thing which they signify (cf. ibid.:9).

There are symbols which meanings are based on 'everyday experience' (ibid.:14) and it often happens that 'the more the symbol is drawn from the common fund of human experience, the more wide and certain its reception' (Douglas 2003:173).

Every object of perception can be potentially a symbol if it appears in a respective conceptual environment and is perceived as such. This possibility appears due to the fact that many objects and ideas either refer to some hidden meanings or may refer to them. Literature and poetry in particular often involve the embodiment of symbolical meanings, allowing us to apprehend the unseen. A symbol is also often essential to art; through it a perceiver who apprehends it can discover a number of deep meanings.

Peyre claims that one of the main characteristics of a symbol that makes different kinds of reality symbolic is that 'within the symbol there is therefore a polyvalence, a multiplicity of meanings, certain ones addressed to all, others to the initiated alone' (Payre 1980:8). It means that not all symbols can be easily grasped by everyone; certain meanings of symbols cannot be disclosed in certain cases. Creuzer, according to Peyre, points out other characteristics of a symbol that makes it multivalent, namely, 'the power of suggestion the symbol must possess to stimulate our thought' (ibid.:20).

According to Hegel one can consider a symbol as having a twofold nature and requiring deep interpretation because of it: 'Symbol as such is an external existent given or immediately present to

contemplation, which yet is to be understood not simply as it confronts us immediately on its own account, but in a wider and more universal sense. Thus at once there are two distinctions to make in the symbol: the meaning, and the expression thereof. The first is an idea or topic, no matter what its content, the second is a sensuous existent or a picture of some kind or other' (Hegel 1975:303-304).

Hegel claims that a symbol necessarily involves a certain degree of abstraction. Following him: 'The symbolic shape is imperfect because, in it the Idea is presented to consciousness only as indeterminate or determined abstractly, and, for this reason the correspondence of meaning and shape is always defective and must itself remain purely abstract' (ibid.:77). It means that a symbol, while being interpreted, often involves multiple meanings rather than one that can be understood not immediately, but gradually in the course of interpretation. This view on a symbol involves what Hegel calls 'the separation of Idea and shape' (ibid.:81), which is always present in symbolical art, that is, the difference between the representation and what it refers to. Hegel points out that such is 'the general character of the symbolic' art (ibid.).

Peyre offers another characterization of a symbol, claiming that he draws it from Bergson – a 'symbol is a form of knowledge or an abstract and conventional representation that very much resembles a cliché' (Peyre 1980:88). In this definition he refers to conventional symbols, that is, the symbols that have definite meanings, e.g., the flag is the symbol of a country. Emerson suggests that a symbol has another power, namely, it 'always stimulates the intellect' (Emerson 2010:10) because it requires interpretation.

Harter, following Coleridge, argues that a symbol is 'an interpretative activity of mind that is related to allegory' (Harter 2011:49). He distinguishes two main characteristics of a symbol, namely, that it is 'consubstantial' (ibid.:30) and 'translucent' (ibid.). He also claims that a 'symbol is dynamic' (ibid.) since something 'functions as symbols through an ongoing discursive process of interpretation' (ibid.). A characteristic feature of symbols is that they 'function symbolically within the realm of discourse' (ibid.:33) and 'disclose their semantic depth through the ongoing production of thought and language' (ibid.). Harter argues that 'the creation of symbol is perceptive' (ibid.:80), that is, it is based on private thoughts and perceptions.

Verene adds that a symbol is 'the key to our construction of reality' (Verene 2011:12). In this argument, he draws on Cassirer's claim that a symbol is the essential embodiment of some external reality. Verene in this relation claims that, because they are being grounded in reality, 'all symbols are part of some system of symbols' (ibid.:94). 'Without the power of the symbol, each individual consciousness could not pass beyond itself to a common representation of things' (ibid.:28). A symbol is 'the constant intermediary of all human consciousness and activity' (ibid.), it is 'the medium of all forms of human knowledge and of all the forms of human culture' (ibid.:5), so that 'all in the human world is generated through the symbol' (ibid.:5-6). 'All of human experience depends upon the power of the

symbol to form the human' (ibid.:6). One of the main characteristics of symbols is that they are always related to the 'human' (ibid.) and without its relation a symbol is in fact not a symbol.

Balla in consideration of a symbol, characterizes its functioning in a text, pointing out that a 'symbol is not designed to describe, narrate but to suggest because it posits that reality is complex, mysterious, evanescent' (Balla 2012:43). One can use symbols to 'present this complexity' (ibid.) of reality because a symbol is 'semantically very rich' (ibid.).

Moss develops his ideas on a symbol drawing on Hegel, claiming that he believes that a symbol is 'the imagination's use of sensuous images to represent by analogy concepts of another kind' (Moss 2014:102). Thus, for him 'imagination is the central player in the production of symbols' (ibid.). He also claims, drawing on Cassirer, that 'the human intellect needs symbols, not images' (ibid.). He recognizes that 'without the symbol, abstraction would be impossible' (ibid.:103). Drawing on Cassirer, Moss also defines a symbol as 'the representation of meaning by way of a sense content' (ibid.) and as 'exhibition of meaning in the senses' (ibid.), that is, according to him, a symbolical meaning can be understood by means of senses. Along with Kroits, Moss points out the fact that natural symbols are not cut from cultural content (cf. ibid.:108). He claims that 'the natural forms are "realized" in the forms of cultural symbolism because without the modes, the forms of cultural symbolism, the natural symbols would have not "concrete meaning" or "concrete application". Independently of the cultural forms, the natural symbols are merely abstract qualities' (ibid.:109).

Moss considers different cultural forms of symbolical embodiment, namely, myth, language and science, and argues that 'the use of symbol does not create the symbolic function (of them), but merely stabilizes it' (ibid.:166), that is, they have inherent symbolism. All kinds of cultural symbolism have a symbolical function, for example, the fact that 'language is a symbol expresses the fact that language is capable of description and representation' (ibid.). Moss points out that 'the symbolic function is that mediating function that unifies the diverse branches of cultural life, while preserving the specific way in which each symbolizes the world' (ibid.). Habermas also points out a very important characteristic of a symbol, namely its relation to culture, which exists because of human beings who resort to symbols and find themselves involved in culture from which they cannot exclude themselves.

2.2. Symbolical Meanings of Nature Images in Virginia Woolf's Novels

2.2.1. Corresponding to Earth (a Tree, Leaves, Flowers)

In *Landscapes of the Mind*, Vita Sackville-West expresses wonder about Woolf's preoccupation with the representation of leaves, with the recurrence of the image. Though Sackville-West gets an explanation of why other images appear in Woolf's works, the image of leaves remains an undiscovered enigma for her.

'I remember the startled look Virginia Woolf once gave me when I asked why she was always dragging in sea-buckets and spades, and sending little crabs scuttling through rock-pools. She had not realized it, but supposed ("Now that you say so") a hark-back to her childhood at St. Ives. And moths, why was she haunted by moths? (...) Ah, that she could easily explain: in her youth she used to put grease-bands round the apple trees and go out with a torch and a jam-pot after dark. And leaves – why this preoccupation with leaves? Leaves seen against the sky; leaves green; leaves browning; leaves fluttering down, blown about a London street; leaves decaying; leaves everywhere. But I forgot to ask her that' (Sackville-West 1954:267)

Karla Armbruster in *Beyond Nature Writing* suggests that the reason for Woolf's literary affinity for the image of leaves is an association of them with leaves of a printed book, which Armbruster, following Woolf, calls 'the book "laid upon the landscape"' (Armbruster 2001:144). Armbruster's interpretation is but one of many probabilities of the symbolism and references of the image. Along with this associative significance suggested by her, leaves and trees are possibly among Woolf's narrative nature favorites for a number of reasons: they are a large part of her delightful memories and mournful reminiscences; people worldwide have intuitive awareness of a tree symbolism 'for it is an old fancy, an automatic fancy' (Woolf 2002:2), novels with recurrent nature images are examples of poeticized prose, tree images are handed down to Woolf in artistic legacy from her forerunners, the Greeks.

Generally, occurrences of images of trees are observed in various artefacts from the very outset of human and literary civilization. Trees are among universal archetypes with vast and profound symbolism extensively utilized in artistic works throughout world cultures up to the present. Symbolism of trees in Woolf's novels largely draws on rich archetypical meanings, especially those of sacred trees which, existing in different cultural environments and being differently named (e.g., the Cosmic Tree, the World Tree, the Tree of the Universe, Ydrahill), are at heart, synonyms. The archetypical symbolism of (the World-) trees is one of Woolf's tools for development and enrichment of an all-encompassing motif of human-world ontology, and a means for representation of this motif's components – among them, men's fragile existence and the world's persistence, men's temporality and world's a-temporality, men's life and death and life-after-death, and the world's being as 'existence through and through' (Sartre 2001:80).

By devoting meticulous attention to representational details, one may recognize in Woolf's novels a number of allusions to the archetype of the World Tree. The sacred Cosmic Tree is regarded to be situated in the center of the world and is frequently associated with the World Axis, the stem of which is believed to be the center of physical space-time. Allusions to the Cosmic Tree appear in Woolf's novels as parts of characters' day-dreams and meditations. In moments of escape-into-visions and escape-into-solitude characters associate themselves with trees having roots penetrating deep into the earth which tangle with the other tree's roots that 'wrap themselves' (Woolf 2007:653) in the centre.

An image of the self as a tree appears in characters' mental self-pictures when they get rid of negatively connoted existential anxiety about life and assume a positive attitude towards it. Since the World Tree is universally believed to accumulate macrocosmic powers, characters' self as a tree mental visions correspond to extension of their microcosmic being if not subjectively understood by them as temporarily becoming macrocosmic, extending beyond their bodily existence, then at least sensed as temporarily being much more than that which they usually have. Feeling the extending microcosmic or intending macrocosmic existential power, characters temporarily assume specific anthropocentric attitude towards being-in-the-world. Crystallized in characters' self as a tree visions anthropocentrism is an expression of their self-centrism which in *The Waves* Woolf relates to the 'egotism of youth' (Woolf 2007:775) also implicitly represented through symbolism of birds.

The World Tree also stands for 'upward aspiration' (Cirlot 1962:350), already possessed macrocosmic or extending microcosmic power, and a will to power, most probably to deity-like macrocosmic one, as well as 'the extension of the will of life' (Sullivan 1962:169). In other words, the tree in the center of the world stands for ego-centrism which grows out of an acute sense of individual being. The center where the tree stands with which characters associate themselves is an imagined center, the one characters visualize in their minds and minds of other people, though the actuality is that the tree they see is an ordinary one. The self-representation by means of a tree image is therefore not a representation of a real self, self as a real being, but of an imagined desired self, self as an idea. The imagined ideational center respectively is a cumulative center referring to mind and a person regarded as an accumulated consciousness.

The World Tree in Woolf's novels symbolically embodies accumulated perfect or absolute knowledge, a supreme or rare comprehension, divine or deifying insight or enlightenment. This symbolism springs from and manifests itself in various beliefs existing in the world's religious traditions, e.g., in Western cultural and religious tradition it is implied in a concept of the Tree of Knowledge and the Tree of Life, in Asian cultural and religious milieu it is preserved in a belief that Buddha gained Enlightenment sitting under a sacred tree in a place called Vajrasana, which is said to stand in the centre of the universe. Woolf's symbolism of trees as perfect knowledge has not only theological genesis, though, it also arises out of some characteristics of a visual image of a tree, namely, the vertical, upright

position of its trunk and aptitude of its branches to rise upwards – these two features perceived in the physical nature of a tree made it an established symbol of an 'upward aspiration' (Cirlot 1962:350) along with symbolism of an 'upward impulse of self-affirmation' (ibid.:60). The embodiment of the sacred Tree of Knowledge that stands near the Tree of Life is also used in Woolf's novels to represent 'parallel worlds of living and knowing' (ibid.:349). Trees are believed to hold ultimate reality in them, and men who can be in them and like them are those who see the true nature of things, to them belongs 'awareness of ultimate reality' (Sullivan 1962:169) 'vital to preservation of life' (ibid.). In Woolf's novels among such characters are Clarissa Dalloway, Septimus Smith, and Percival.

Volmat, according to Cirlot, in *L'Art psychopatologique* suggests another possible interpretation of symbolism of trees in Woolf's novels, that which 'grows around a dynamic system, that is, around a structure within the dimensions of time and personality' (Cirlot 1962:xlviii), which 'derives from over-identification with alter ego' (ibid.). Lakoff generalizes this symbolical identification of human beings with trees in PEOPLE ARE PLANTS conceptual metaphor (Lakoff 1985:105) that implies representation of human beings similar to plants, which relates to a medieval concept of The Great Chain of Being, read upwards as a nature-plants-animals-human-God scale that originates in upward mapping and allows understanding of people in terms of plants. Rabanus Maurus assumes that the ground for the symbolical identification of trees with human nature is men's tendency to equating of the macrocosm with the microcosm.

Symbolical identification of a human being with a tree makes a tree a self-contradictory symbol in Woolf's novels due to its dialectical symbolical meaning, namely, it being a signification of men's 'procession of unceasing life' (Sullivan 1962:170) and as implied in Lakoff's conceptual metaphor PEOPLE ARE PLANTS, temporarily ceasing life that is but a part of existential cycle of birth and growing. The idea is not excluded from Woolf's tree symbolism; already mentioned deification and spiritualization of trees, the concept of the eternal Tree of Life is presumably its origin. Trees' ontology, with growing-withering-growing cycle included, symbolically corresponds not only to the existential cycle of men in Woolf's novels, it has correspondences to ontology of the Cosmos as well – it 'denotes the life of the cosmos: its consistence, growth, proliferation, generative, and regenerative processes' (Cirlot 1962:347). As far as a tree symbolically embodies being of various beings, it is one of many phenomenological nature symbols in Woolf's novels, by which I mean Husserl's idea of thorough and complex representation of a phenomenon, that of being.

Following Cirlot, according to Eliade, the concept of life and life-without-death of which a tree is a signifier in Woolf's novels stands for 'absolute reality' (ibid.), and a tree respectively is a symbol of this 'absolute reality' (ibid.). The immanent reality which is outside human and 'inclines towards a transcendental' (Sullivan 1962:2) is a part of the metaphysical symbolism of a tree. Yogananda ascribes the absolute to an absolutely alive human mind, a tree image according to his opinion is 'used

metaphorically to describe the mighty, many-branched system of integrated consciousness, life force' (Yogananda 2002:927). Yogananda goes so far as to assume that a tree in the centre of the world, to which there are several allusions in Woolf's novels, stands for 'the enduring Tree of Life – mentioned in many scriptures of the world' (ibid.) and embodies 'the human body and human mind' (ibid.).

The tree image in Woolf's novels symbolically represents death and its interconnection with life that can be expressed in the 'Life in Death and Death in Life' (Cirlot 1962:347) concept. The archetypical symbolism of the tree-image refers to the belief that the tree is 'an axis linking different worlds' (ibid.) the celestial and terrestrial, the underworld, earth and heavenly realm (cf. ibid.). 'Lively' processes in a tree make it an image of an animate being which the ancients believed to have a spirit. Frazer writes that 'sometimes it is the souls of the dead which are believed to animate trees' (Frazer 2002:115). The idea is represented in Woolf's *Mrs. Dalloway* where Septimus Smith sees his dead friend Evans come behind a tree and in *The Voyage Out,* where people are visualized inside a tree.

'He sang. Evans answered from behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over, and now the dead, now Evans himself – 'For God's sake don't come!' Septimus cried out. For he could not look upon the dead. But the branches parted. A man in grey was actually walking towards them' (Woolf 2003:78)

'They came cantering through the trees – Mr. and Mrs. Flushing, Helen Ambrose, Rachel, Terence, and St. John. The tired little horses then stopped automatically, and the English dismounted. Mrs. Flushing strode to the river-bank in high spirits. (…) They stood in an empty space in the midst of great tree-trunks, and out there a little green light moving slightly up and down showed them where the steamer lay in which they were to embark. (…) sounds of remote world and the trees stood upright, she was the first to perceive a little row of human figures standing patiently in the distance' (Woolf 2015d:204)

Clarissa's emphatic words in *Mrs. Dalloway* that 'men must not cut trees, there is a god' (Woolf 2003:28) correspond to an ancient belief Frazer describes in *The Golden Bough* that to cut trees is a sacrilege. Some peasants 'still believe that forest-trees are animate, and will not allow an incision to be made in the bark without special cause; they have heard from their fathers that the tree feels the cut not less than a wounded man his hurt' (Frazer 2002:113). Trees in Woolf's *Mrs. Dalloway* are represented as preserving the souls of the dead, moreover, of the important dead, and that is for this reason in particular that they are deified.

The motif of 'retention and conservation of mature trees' (Cloke, Jones 2002:34) in *Mrs. Dalloway* clearly demonstrates that they are 'meaningful entities' (ibid.:37). 'Veteran trees' (ibid.:33), those which survived certain events (e.g. death, birth, war) are in Woolf's novels 'powerful emblems of place and identity' (Konijnendijk 2008:172), they relate one to collective and individual memories of events, that is, to the past with which one identifies oneself. Lewington and Parker even assume that there is a direct proportionality between the age of trees and the appreciative attitude towards them: 'the older a tree is,

the more likely it is to become the focus of particular attention and value' (ibid.:26). The same idea is expressed by Sinden: 'All old trees (...) are priceless and should be jealously guarded. Old trees are more important than young trees, culturally, ecologically and aesthetically' (ibid.:34). The relation of time and space to a tree that can be found both in Woolf's novels and short stories, is a relation of a man to his own past-in-present, which is extended to the present by his memories, and relates to unbound extended cosmic time (a motif of the Cosmic tree).

For Woolf, the tree image symbolizes time as movement and passage, as do images of water and sea in her novels. 'Your days and hours pass like the boughs of forest trees' (Woolf 2015:76), she writes in *The Waves.* The same meaning is in the sentence: 'Something always has to be done next. Tuesday follows Monday: Wednesday, Tuesday. Each spreads the same ripple. (…) The being grows rings, like a tree. Like a tree, leaves fall. June had drawn out every leaf on the trees' (ibid.:157).

All considered, the most typical and I would say suitable interpretation of the tree symbol observed in world cultural traditions which is found in Woolf's narratives is the one made in the form of existential generalization with all the other interpretations stemming from it, being related to and included in it.

The universality of the tree-symbol in Woolf's novels corresponds to the idea of the 'universality of being' (Heidegger 1993:42-43) that embraces growing, development activity and change, the phenomena which the Greeks included in the concept of nature they called *phusis* (Naddaf 2006:2). A tree, one of the most typical natural growth models, is a self-evident concept with the 'suitable perspicuity' (Heidegger 1993:45) exploited in Woolf's works as a symbolic expression of the growing being. The symbol of a tree has an ontological position in Woolf's novels; positing being as growing that begins with itself, in itself, and ends with itself. Woolf gives the ontological priority to the tree symbolism to recover the question of being in a variety of existing forms. The enigma of Woolf's tree-symbol is in that she uses it in relation to human beings. Connotations of existential lifecycle only, most commonly referred to in Lakoff's PEOPLE ARE PLANTS conceptual metaphor thus would be more than oversimplification of the tree-image in Woolf's novels. The relation to beings in the case of such an anthropological reading is partially neglected in that the PEOPLE ARE PLANS metaphor does not specify what kind of plants people are, and the question of an attributed imagined relation of plants' existence to the existence of beings remains unanswered. In Woolf's novels, the conceptual metaphor which is possibly a generalization of symbolical meanings of a tree splits into at least two, namely THE PEOPLE ARE THE PLANTS (e.g., people are The World trees), and ALL PEOPLE ARE PLANTS. The plants are definite plants at least for the reason that in Woolf's novels, one comes across a representation of definite plants (oak, apple trees) as representation of different meanings and 'cosmic' trees or the plants that can be defined (ordinary small trees, extraordinary large trees in the center of the world).

A tree in Woolf's novels has its own character of being, possessing already mentioned characteristics of growing, constancy and movement. Woolf represents trees that have 'sustained being-

in-time' (ibid.:41), a being that 'surpasses' (ibid.) life of human beings, beings that include human beings and a being behind which human beings come as in *Mrs. Dalloway* where behind the trees that still grow come those who died. The idea of being which includes non-being has referential transparency – it is a reference to already mentioned existential phenomena of life-in-death and death-in-life, with the men being a part of both. The unity with being and 'the unity of being' (ibid.) thus represented by a tree image suggests being-that-is-not as the one not excluded from being that is, in other words, provides one with a vision of death – not as an exclusion, but as inclusion into being. Such inclusion is vivid in *Mrs. Dalloway* where Evans, who died in the war is included 'in previous ontology' (ibid.:49) by workings of Septimus's mind, by the association of the dead with the trees.

A tree by its own specific existential features symbolizes in Woolf's novels ontology with reference to specific ontological directions and tendencies, namely, growing, development, change. The growing for Woolf is per se a direction and tendency. She transfers the symbol of the tree from an average and vague understanding of being as changeable existence to being as a particular being of an average man and a man who is beyond the average in the sense of human beings as a persistent being-as-growing. There is a distinction between direction and tendency in Woolf's novels: a direction is a result of a free will demanding a movement of thought. The movement is symbolically and actually represented in *To the Lighthouse* where Lily Briscoe takes a direction to create and this direction is associated in her mind with a tree-image and is expressed by the movement of a tree to the center of the table during one of the dinners in the Ramsay's house. The (feminine) movement of the tree corresponds with the will to power, to use Adler's term, with the direction of the movement being the embodiment of self-realization, the actualization of latent potentialities of the self and creative force in the self. Peculiar of the will to power in *To the Lighthouse* is that it is represented by the tree which itself symbolically stands for powerful existential vigor, that is, the powerful vigor of being.

The will to power in *To the Lighthouse* may be viewed in relation to Woolf's other tree symbolism – that of the potential being that can become an actual being and is presupposed as becoming. To use Heidegger's phrase, the tree symbolizes being which is 'tentatively articulated in being' (cf. Heidegger 1993:49), as a potentiality, not always actualized, as of a tree to give fruits or flourish (that embodies a productive manner of being), then to shrink and to drop leaves (that embodies destructive elements in one's being). For Woolf, the question of self-realization 'belongs to the essential constitution of being oneself' (cf. ibid.). The productive capacity of being that belongs to the innate nature of the tree represents innate potentialities as the being of the tree in the middle in *To the Lighthouse.* It also represents potentialities as a result of force or imagination. One can draw from *To the Lighthouse* that Woolf has existential understanding of human development – Lily in the novel sees not only a possibility of the tree to stand in the middle, to be put in the middle, she recognizes the necessity of moving to the middle, that is, the necessity to express creative potential and herself.

Allied to this symbolism of a tree is the symbolism of the vertical upright position of the tree-trunk that constitutes the existence of a tree and is respectively a symbolical representation of a constitutive part of human being. Woolf suggests by it 'the idea of being that lies in the constitution of being' (ibid.:55) in all her novels and the recurrence of the image in one and the same novel as well as intertextuality, pins down the fact that this subject is for her of ontological importance. What is called the subject of being represented through the image of a tree in Woolf's novels relates to the representation of a problem that Woolf raises explicitly in *To the Lighthouse*; the existential realm of being and a set of ontological problems that constitute being-in-the-world and, in particular, feminine being in the world.

As it was briefly mentioned above, in her works Woolf represents trees that include beings. The idea of 'being that belongs to being' (ibid.), as Heidegger writes, 'implies understanding of something like a world' (ibid.). The world in Woolf's novels refers to space-time, mental space, personality. The image of the world of beings (the universal earthly being and every particular human being) represented by a tree includes concepts of visible and invisible realms of being represented by roots of a tree and its branches respectively. Inner growth of a tree symbolizes inner life and growth as the result of an inner change that is externally expressed.

'Here is something definite, something real. Thus, waking from a midnight dream of horror, one hastily turns on the light and lies quiescent, worshipping the chest of drawers, worshipping solidity, worshipping reality, worshipping the impersonal world which is a proof of some existence other than ours. That is what one wants to be sure of... Wood is a pleasant thing to think about. It comes from a tree; and trees grow, and we don't know how they grow. For years and years they grow, without paying any attention to us, in meadows, in forests, and by the side of rivers – all things one likes to think about. The cows swish their tails beneath them on hot afternoons; they paint rivers so green that when a moorhen dives one expects to see its feathers all green when it comes up again. I like to think of the fish balanced against the stream like flags blown out; and of water-beetles slowly raising domes of mud upon the bed of the river. I like to think of the tree itself: first the close dry sensation of being wood; then the grinding of the storm; then the slow, delicious ooze of sap. I like to think of it, too, on winter's nights standing in the empty field with all leaves close-furled, nothing tender exposed to the iron bullets of the moon, a naked mast upon an earth that goes tumbling, tumbling, all night long. The song of birds must sound very loud and strange in June; and how cold the feet of insects must feel upon it, as they make laborious progresses up the creases of the bark, or sun themselves upon the thin green awning of the leaves, and look straight in front of them with diamond-cut red eyes (...). One by one the fibres snap beneath the immense cold pressure of the earth, then the last storm comes and, falling, the highest branches drive deep into the ground again. Even so, life isn't done with; there are a million patient, watchful lives still for a tree, all over the world, in bedrooms, in ships, on the pavement, lining rooms, where men and women sit after tea, smoking cigarettes. It is full of peaceful thoughts, happy thoughts, this tree. I should like to take each one separately – but something is getting in the way... Where was I? What has it all been about? A tree? A river? The Downs? Whitaker's Almanack? The fields of asphodel? I can't remember a thing. Everything's moving, falling, slipping, vanishing... There is a vast upheaval of matter' (Woolf 2002:5).

Woolf's image of the tree symbolically represents the world of beings as the external world that 'takes priority over beings' (Heidegger 1993:55), while it exists as a-temporality, as she writes, being that 'what remains' (ibid.:26). In *The Mark On the Wall* in the above quoted paragraph about the tree being rooted in the center of the world Woolf mentions 'how peaceful it is down here' (Woolf 2002:5) referring to the world other than the world at hand, the world of freedom that is 'hanging suspended' (ibid.), the 'quiet, spacious world' (ibid.). It is for Woolf a remaining possible world, the world 'one could imagine' (ibid.), the world towards which one aspires because it is a 'pleasant world' (ibid.) as opposed to the world one lives in at an actual moment. A symbolical meaning of it is analogical to the Christian idea of Eden or Greek meadow of life, though it is not merely the unseen world on the other side; it is the space-time 'one may slice with one's thought' (ibid.), which has a sense of definiteness, 'solidity' (ibid.), a 'solid' (ibid.) world, solidified by imaginary felt as real.

By this projection from the world of matter to the world of thought, that carries with it 'something real' (ibid.) and is itself regarded a real one, Woolf represents a unification of being, making a possible being a part of it. It is not an impersonal world, this desirable 'existence other than ours' (ibid.) is at times the world felt more real than ours. The tree in this sense is an aspiration towards a possible existence that endures, in whatever a time-space, a possibility of being in the passing of generations that grants men's earthly life a certain solidity. The tree also refers to a 'sum of all the real' (Cirlot 1962:350) existential possibilities in the real world. The solidity of the tree signifies immutability of the realm to which it refers – the 'real' (Woolf 2002:5) and 'definite' (ibid.) realm – which is some enduring 'existence other than ours' (ibid.). The constant growing of the tree with re-appearance of the green embodies atemporality in the world, being beyond the temporal existence which is as definite as the tree's 'vast upheaval of matter' (ibid.:6).

The tree-image in Woolf's works acquires a symbolical meaning of being in relation to temporality. In Woolf's novels, there are trees that have a 'temporal mode of being' (Heidegger 1993:63) and atemporal, or super-temporal (ibid.:62), that is, the mode of being beyond temporality of other beings. On the whole, the tree images are used extensively to express the idea of the temporality of being in poetic and prosaic works of nature writers. Symbolical attributions of atemporality that are comparatively not so frequent are mostly given to tree images in a literary reworking of a Biblical motif of the Tree of Life and the Tree of Knowledge. Woolf extensively uses the image of a tree ascribing to it both symbolical meanings of atemporality and temporality. In *Mrs. Dalloway*, she represents the idea of temporality in atemporality by representing the leaves Clarissa sees in the street of London. The leaves that fall embody human temporal 'beings-in-time' (ibid.), the 'occurrences of being' (ibid.). The leaves represent a lot of separate human beings that live and die and the whole of mankind are such beings. Clarissa, when looking at the leaves, goes ahead of the now-being of London and visualizes the future of the city as being without a number of now-beings. Such a symbolical meaning of the image of the tree is a kind of an

elemental customary interpretation based on the dichotomy of the whole/the part: the tree as the whole preserves being (symbolizes atemporality), its leaves do not (symbolize temporality).

'The tree alone resisted our eternal flux. For I changed and changed (…) I was saying there was a willow tree. Its shower of falling branches, its creased and crooked bark had the effect of what remains outside our illusions yet cannot stay them, is changed by them for the moment, yet shows through stable, still, and with a sternness that our lives lack. Hence the comment it makes; the standard it supplies, and the reason why, as we flow and change, it seems to measure. (…) I could see it too; the punt, the bananas, the young man, through the branches of the willow tree' (Woolf 2015:150)

The image of the tree in the quoted fragment, serving a symbolical representation of atemporality, transmits the idea of men's 'constitution of being in a deficient mode' (Heidegger 1993:64). The symbolism and interpretation of the image of the tree, with regard to its average way of being, addresses the meaning of being in atemporality, one of the embodiments of which stems from the peculiarities of the image of the tree itself. In *To the Lighthouse*, it embodies Mr. Ramsay's growing in knowledge and mental productivity. The idea is symbolized by a table inside of a pear tree Lily Briscoe imagines when thinking of Mr. Ramsay's work, a table 'whose virtue seems to have been laid bare by years of muscular integrity' (Woolf 2007:271). Life, in this case, is understood in terms of the mental world.

The image of a tree along with the symbolical representation of being in general and being-as-growing in Woolf's novels suggests the idea of certain kinds of being, among which a kind of positive being. The positive being, that in Woolf's novels is often a being against destruction, is predominantly a female being. It is made vivid when Clarissa Dalloway in *Mrs. Dalloway*, associating herself with trees, gives a ground for the comparison – she is similar to trees because she is 'positive' (Woolf 2003:6). The being 'positive' (ibid.) suggests female positivity and is ascribed to a tree image not only in *Mrs. Dalloway*; trees are reservoirs of positive being practically in all Woolf's writings.

Trees refer to development, growing or change of ideational world in Woolf's novels. Looking at trees brings forth characters' meditations, linking a tree to the 'thinking thing, whether it be mind or soul' (Heidegger 1993:69). The *res cogitans* in Woolf's novels is similar to the medieval concept of being, it is 'ontologically determined as *ens creatum*' (ibid.). The table inside a tree in *To the Lighthouse*, the tree with beings inside in *The Voyage Out* are references to 'createdness' (ibid.). 'Createdness' (ibid.) is to be characterized as something being produced, and this productivity is attributed both to men and women and the trees they have in mind. As such, it is a symbolical embodiment of a productive mind and possible products of the mind. The mind is represented as 'guided by the question of being' (ibid.) which is or can be productive.

A tree in *The Voyage Out* which is said to be a particular tree, only one tree, symbolically represents an imagined uniqueness of one's being in a self-conception and uniqueness of one's life-span in being of

the world. The tree image stands for existential vigor and existential force preserved in an individual being and forceful existential bond with atemporality, forceful in the sense of temporal immersion into the world. The symbolical representation of the connection with the timeless is the root of the tree that has long been a signifier of the idea of persistence when applied to the image of the Tree of Life. The ancients saw in the tree a manifestation of eternity for they recognized circulation, conservation of energy inside the tree, the fact that many trees outlast them and projected the idea mainly to the Sacred Tree believing 'things would come to pass but that the Tree would never die. And as long as the Tree lives, the people live' (Bopp 1984:7), and even imagining that 'after awakening people would search for the Tree' (ibid.).

The experience of finding a tree after awakening in the other time is represented in Woolf's *Orlando*. The center where the tree stands is a symbolic center of creation that often appears in ancient songs, worship, moreover, it is the center of a new creation. This tree-image also represents longevity and continuity of existence the way waves represent it in *The Waves*. The image of an oak tree appears in the beginning of *Orlando* and at the end, and corresponds to an earthly existential cycle with changes of men's and other than men's existence from being to non-being, irrespective of which changeable world remains. The tree, in this case, is an image of a 'tangible external reality' (Grande, Sherbert 2010:1998) that remains abstracted from a present moment. That is what Woolf believes to be 'something abstract; but residing (…) in which I shall rest and continue to exist. Reality I call it' (Woolf 1978:132).

Bopp unites numerous existing symbolical meanings of a tree into four 'great meanings' (Bopp 1984:21). Following Bopp, viewed as movements in a cycle of human development from birth toward unity with creation, trees in Woolf's novels represent growth, wholeness, protection, nourishment. This symbolical meaning is grounded in the features that the tree possesses – it's being protection from the sun, 'a place of protection in the world, a place of peace, contemplation' (ibid.:22), 'a womb of protection which gives birth' (ibid.). As such, it is 'a vision not of what we are, but of what we can become' (ibid.), 'nourishment we need to live and grow' (ibid.) as symbolized by the fruit of the tree. Bopp also touches upon a motif of 'interaction with the tree' (ibid.) that in Woolf's novels is not a rare case. Such an interaction, according to him, is meant to 'represent our interaction with all the aspects of life that nourish and sustain our growth and development' (ibid.).

In Woolf's *Mrs. Dalloway* life-embodying trees are endowed with divine features and seen by some characters as depositories of a deity and divine essence. Such associations between certain trees and gods are preserved in many myths (e.g., Attis and the pine, Osiris and the cedar, Jupiter and the oak (Cirlot 2002:347) especially in Greek of which Woolf who studied Greek was aware. There were (and in some regions of the world still are) cultures, whose members held a belief that trees are alive and thus, are able to feel and sense. Frazer in *The Golden Baugh* describes peoples by whom trees are seen as spiritual beings, 'the spirit is viewed as incorporate in the tree; it animates the tree and must suffer and die with it' (Goddard 2008:160).

Deification of trees in Woolf's novels is a form of deification of life and the spiritual because trees are enduring, their physical being-in-the-world; unlike men's, is a pure extended ontology, by mental projection men can imagine trees being alive before the beginning of their lives, and after their existential ceasing. For this reason, trees are life-giving and life-preserving, 'seeing' passing of life and destruction (e.g., in war-time), but largely remaining, are archetypically viewed as gods-like in many cultures and are 'synonymous with all existence, all the worlds, all life' (Sullivan 1962:170). That is what prompts Clarissa Dalloway in *Mrs. Dalloway* to assume she knows a 'supreme secret' (Woolf 2003:76) which 'must be told to the Cabinet' (ibid.), the 'secret' (ibid.) that 'men must not cut down trees. There is a god' (ibid.:28) and that 'trees were alive' (ibid.:26). That is what Septimus Smith insightfully discovers in a state of existential exaltation – alive leaves of trees carry to men the world's message that there is perpetual creation everywhere; the world is a Tree of Life, life for the sake of life, of which a tree image is a prototype.

Deification of trees, rituals related to it, worships and beliefs of the ancient in the sacred power of trees are in detail described in Frazer's *The Golden Bough*. That is the work whose influence upon her novels Woolf acknowledges herself. Woolf creatively adopts information provided by Frazer on tree symbolism, rituals and beliefs. In her novel *Orlando,* she mentions that she used the chapter which was one of a kind, namely, The Oak Tree. This is also a reference to a poem *The Land* written by Vita Sackville-West, for which she got the Hawthorne prize. The image of an oak tree that 'belongs to the cosmic group of symbols' (Cirlot 1962:60) and represents longevity 'haunts' Orlando's mind throughout the novel. The image of the tree that remains standing despite many changes in the world represents the idea of eternity. The lines about the oak tree refer to materiality of one's being, solidity of it and one's active life and its different stages. The solidity of that what matters is Woolf's idiosyncratic symbolism of the oak tree, interpreted in terms of the world of being in the world, that should be, as Woolf believes, of a solid matter, a prominent world with ideas behind it.

The frequency of the representation of trees that stand for 'the cosmic forces, the energy, harmony, and ceaseless renewal of the universe' (Sullivan 1962:1) has also another meaning for Woolf. A tree is 'the visible manifestation of the very essence of life' (ibid.). Trees with veneration of air in their leaves, in their roots, and branches 'invest the physical act (in them) with a metaphysical meaning' (ibid.:2) of the mystery of life that, according to Woolf, should be one of the main narrative subjects. Grange assumes that 'the neverending freshness of the world (…) announces the meaning of the universe' (Grange 1997:15). According to him, trees' 'creative advance into novelty (...) is the astounding fact that the world is never the same once. It is the obvious fact that we cannot stop the world. It is a reminder that we live in a universe larger than our own interests. It is a sign that we, too, shall pass' (ibid.) that leads our minds to 'even some collision with reality' (Woolf 2015e:37).

‘He was found in the gutter. His blood gurgled down the gutter. His jowl was white as a dead codfish. I shall call this stricture, this rigidity, “death among the apple trees” for ever. There were the floating, pale-grey clouds; and the immitigable tree; the implacable tree with its greaved silver bark. The ripple of my life was unavailing. I was unable to pass by. There was an obstacle. “I cannot surmount this unintelligible obstacle”, I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass’ (Woolf 2015:13)

The horror of death that brings one’s mind to collisions is emphasized in the fragment from *The Waves*, by observation of the indifferent world’s existence after Percival’s death. All that Woolf’s character retains from the image of the tree is the general confirmation of dependence and submissiveness to being other than his own. The fallen tree demonstrates to Bernard what he should accept passively and this image finally amounts in his mind to the idea of conclusiveness that exists not in the present moment of his reflection, but outside this relation of moments of judgment. Obviously, literary the tree is a simple mimetic tree, but it assumes a mental transformation into the negative sense of death due to the representation of the character’s reflection of the perceived. Woolf in *The Moments of Being* expresses a similar idea of the knowledge of dominion of a being other than human being’s over him. The existential ceasing and reflection on the nature of dominion of the external world evoked by an image of the tree brings human mind to the state of agony: ‘And the tree outside in the August summer half-light was giving me, as he groaned, a symbol of his agony; of our sterile agony, was summing it all up’ (Woolf 2002a:144). The agony is the existential agony of a reflective self, the agony of living filled with suffering and death.

In *The Voyage Out*, Woolf states that a tree appears in the moment of mental vision that contradicts actuality, for though the character observes ‘an ordinary tree, but to her it appeared so strange that it might have been the only tree in the world’ (Woolf 2015d:131). The vision of the tree is one of the most direct allusions to Frazer’s *The Golden Bough* and the image of the World Tree (the Tree of Life) that has no analogies, is ‘the only tree in the world’ (ibid.) whose branches are believed to be bathed in light of extended consciousness. The experience of actuality related to the tree as a transcendental immanent reality assumes a mythic quality. This observational instance of passivity refers to passive immersion into the world’s ontology and understanding of impossibility to be an existential continuum to the same extent as the external world. Woolf expresses the idea in the sketch *The Moment: A Summer Night* as follows: ‘We are spectators and also passive participants in a pageant’ (Woolf 2015c:15). The idea also appears in *The Mark On the Wall* where seeing a growing tree means seeing ‘nature once more at her old game of self-preservation’ (Woolf 2002:5).

Though trees belong to living kinds’ domain, they are also symbols of the ceasing of life and death. The meaning is well expressed in the following citation from Homer’s *The Iliad*: ‘Very like leaves upon this earth are the generations of men – old leaves, cast on the ground by wind, young leaves the greening

forest bears when spring comes in. So mortals pass; one generation flowers even as another dies away' (Homer 1998:102). A tree in Woolf's novels is thus a dialectical symbol – it represents death as a part of a tree's existential cycle, but seasonal changes of tree foliage manifest an opposite idea, that of an eternal cycle of renewal in the world. Leaves transmit the idea of ceasing predominantly in Romantic poetry and prose, including death of men and generations of men, that is, personal and collective mortality – the referring motifs are united in Woolf's novels into a coherent overall and normative conception of death and existential continuity in the world. In Woolf's novels, death is a motivational phenomenon for a human being who, being included into the worldly eternal flux, in the unceasing succession of days, 'blurs' temporality of his/her being-in-the-world by active life. Woolf writes about this in *The Waves* saying that 'Tuesday follows Monday' (Woolf 2015:157), 'days and hours pass' (ibid.:76) carried with the stream of time and including a sense of a death-in-being that makes one feel 'something always has to be done next' (ibid.:157).

The feeling, sense of death suggested by the image of a tree leads to an expression of existential anxiety in Woolf's novels. The idea of death, that is implicit in Lakoff's metaphor PEOPLE ARE PLANTS, implies in Woolf's novels a related one TIME IS A PLANT. Both carry among the other meanings a symbolical meaning of inevitability, understood as an existential progression, or rather a regression to a presupposed moment of dying, shrinking. Characters in Woolf's *The Waves* discern in it certain determinism of existence – in passing and appearing of events there is an unavoidable event – death, and 'we are doomed, all of us' (ibid.:13). The awareness is vivid in Bernard's words in *The Waves* 'it seems inevitable that the tree should come' (ibid.:112) embodying death that is as definite as a tree. Following Malpas, one can assume that representing death by an image of a tree, Woolf 'naturalizes the process of dying by locating it among the other operations of nature familiar in everyday life' (Malpas et al. 1998:53). The visual experience of death of the other, when represented by an apple tree in *The Waves*, has about it a religious air of sacredness, a sense of sacred power that cannot be subdued to men. There is another symbolical reference to death-in-life in *The Waves*, namely '"death among the apple trees" for ever' (Woolf 2015:13). There is a direct mentioning of death related to a tree in *The Waves* – the representation of a man who dropped dead. Sullivan calls such a representation the interrelation of abstract and visual, 'visual enough so that the forms which gave rise to it may be apprehended, conveyed and recognized for what they are, yet abstract enough to confer upon the forms thus created the validity of a general, eternal truth' (Sullivan 1962:2).

Tree images in Woolf's novels stand for the idea of substantiality of human life, representing it as matter, material existence and the lively world as a matter that can be touched, felt and sensed. In *Between the Acts*, Woolf expresses the idea of a tree being the substantial world. Bond suggests that this idea can be represented as the following: 'What binds us to life are the bodily pleasures; that we are held tight to the tree, as an airman, by the physical pleasures (…), lodged in us, so that the human race may

continue, so that we are bound to the world, even if the world is upside down' (Bond 2000:153). In other words, Woolf represents men 'bound to the world' (ibid.), both external and internal, and that is these two that she believes can be turned upside down like a tree.

The symbolism of a fallen apple tree in *The Waves* can be drawn from Woolf's *A Sketch of the Past* where moments of vision of the death of which Woolf once heard are almost the same as that Neville has in *The Waves*. Pamela J. Transue points out to the relation of the vision within the narrative to that beyond the narrative in *Virginia Woolf and the Politics of Style,* suggesting that the apple tree is 'the objective correlative for the horror of death' (Transue 1986:139), associated with irrationality, unintelligibility of passing that one cannot avoid.

'He is dead,' said Neville. 'He fell. (…) He was thrown. The sails of the world have swung round and caught me on the head. All is over. The lights of the world have gone out. There stands the tree which I cannot pass. (…) 'Women shuffle past the window as if there were no gulf cut in the street; no tree with stiff leaves which we cannot pass. We deserve then to be tripped by molehills. (…) 'I will not lift my foot to climb the stair. I will stand for one moment beneath the immitigable tree, alone with the man whose throat is cut, while downstairs the cook shoves in and out the dampers. I will not climb the stair. We are doomed, all of us. Women shuffle past with shopping-bags. People keep on passing. (…) (Woolf 2015:88-89) 'He was found with his throat cut. The apple-tree leaves became fixed in the sky; the moon glared; I was unable to lift my foot up the stair. He was found in the gutter. His blood gurgled down the gutter. His jowl was white as a dead codfish. I shall call this stricture, this rigidity, "death among the apple trees" for ever. There were the floating, pale-grey clouds; and the immitigable tree; the implacable tree with its greaved silver bark. The ripple of my life was unavailing. I was unable to pass by. There was an obstacle. "I cannot surmount this unintelligible obstacle," I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass' (ibid.:13)

This image is clearly associated with the horror of death in Woolf's *A Sketch of the Past*: 'Some people called Valpy had been staying at St. Ives and had left. We were waiting at dinner one night, when somehow I overheard my father or my mother say that Mr. Vaply had killed himself. The next thing I remember is being in the garden at night and walking on the path by an apple tree. It seemed to me that the apple tree was connected with the horror of Mr. Valpy's suicide. I could not pass it. I stood there looking at the grey-green creases of the bark – it was a moonlit night – in a trance of horror. I seemed to be dragged down, hopelessly, into some pit of absolute despair from which I could not escape. My body seemed paralysed (Woolf 2002a:84). The solidity of the apple tree embodies that 'all is over' (Woolf 2015:88) and that 'the lights of the world have gone out' (ibid.) that is, it becomes the embodiment of death of an individual and impossibility to overcome this death and death in life in general.

One of central floral images in *The Waves* is that of the seven-sided flower. Mattison suggests that it has a metaphysical meaning. According to her, the flowers in Woolf's works 'have political or, here, philosophical importance' (Mattison 2011:71). This philosophical meaning can be drawn from the

transformation of the flower that takes place when main characters assemble for Percival's farewell dinner. Mattison discloses the meaning of the following fragment:

'We have come together (from the North, from the South, from Susan's farm, from Louis's house of business) to make one thing, not enduring – for what endures? – but seen by many eyes simultaneously. There is a red carnation in that vase. A single flower as we sat here waiting, but now a seven-sided flower, many petalled, red, puce, purple-shaded, stiff with silver-tinted leaves – a whole flower to which every eye brings its own contribution' (Woolf 2015:74)

According to her, 'the flower instead of exhibiting fixed or essential qualities fluctuates precisely because of the people assembled around it' (Mattison 2011:72). They would assemble around six-sided flower after the death of Percival, but for this time, they gather around a seven-sided one. Mattison assumes that this means being-in-time that is related to both the idea of endurance and impermanence of time. Drawing on this assumption, the seven-sided flower embodies endurance of characters but only for a certain period of time. This implies that life is impermanent and essentially depends on time. That is why the characters are making and creating the flower only for some moments and the flower does not last beyond those moments, it endures only in characters' memory. Mattison suggests that this representation 'like much of Woolf's writing, necessitates a particular temporality: 'real time' (or, moments of being) in distinction to 'clock time' (ibid.). Along with this, it embodies the temporal reality and vitality of perceptive faculty, since the images of the flowers are only actualized in time when the characters' senses are directed to them and react to them. They refer to finite sensibilities, the sensations which disappear as soon as the temporal activity of consciousness is no longer involved.

Mattison points out that Woolf's symbolical representation of the flower is related to Bergsonian idea of time and intuition of time, to which Woolf devotes much attention in her narratives. In the case of the seven-sided flower, it is the intuitive time, the felt time rather than the clock time that similarly to the latter is 'not enduring' (ibid.) because nothing endures as the rhetorical question in the considered example suggests. The flower embodies the 'intuitive sense of self' (ibid.) 'which is not essential but continually fluctuating in experiential connectivity, is lost' (ibid.). It is lost despite the desire 'to make this one thing' (ibid.).

The characters thus create the sense of collective existence by creating the flower, the existence in which all of them are united, but it is disrupted because time interrupts. The meaning draws on the very representation of the flower-image which suggests that it calls forth characters' affective states and makes all of them contain this flower in their consciousness until it vanishes. As such, it conditions within time limits the characters' immediate relatedness, their finite uniform being.

Bergson argues that 'usually when we speak of time we think of the measurement of duration, and not of duration itself. But this duration which science eliminates, and which is so difficult to conceive and

express, is what one feels and lives' (Bergson 2007:3). Following this, the seven-sided flower in *The Waves* is a reference to the felt and lived time as opposed to endurance. As Mattison puts it, Woolf, in this case, suggests that 'spatialized time does not correspond to our lived experience' (Mattison 2011:72). That is what characters acknowledge in the considered passage. The other meaning of it that, in view of this, may be suggested, is that of the undisrupted whole of different time periods in the external spatialized world as opposed to the intuitive idea of time as separation into the past, present and future. This idea is suggested primarily by such facts that, although the flower is 'many-petalled' (Woolf 2015:74), it is a 'single flower' (ibid.), 'a whole flower' (ibid.). This means that the division into periods of time for the external world is but a relative distinction because in the spatialized world they are 'comingling' (Mattison 2011:72). As Deleuze puts it, 'Being, or Time, is a multiplicity. But it is precisely not 'multiple'; it is One, in conformity with its type of multiplicity' (Deleuze 1988:85).

The reaction of characters' consciousness is activated in present finite moments of their existence. Thus, the image refers to the pure present and the present reality, or as Bergson calls it 'an ideal present – a pure conception' (Bergson 1911:174) or 'live present' (ibid.). The moment of perception or this present duration necessarily occupies consciousness and is as indivisible as the latter. In any case, this duration of the immediate present that the image refers to is 'co-extensive with consciousness' (ibid.:195) of the characters. Though characters' states of mind may unfold differently with relation to the flower Woolf represents a kind of accumulation of consciousnesses for which the flower serves an integral part.

The representation of the flower in the passage represents intuition, suggesting that it is 'precisely intuition which allows us to experience this duration – not time in segments but time as fluctuating, non-spatial continuum' (Mattison 2011:72). 'For Bergson, what is at stake in living in duration is, namely, free will and the creation of the "radically new". Woolf's '"philosophy" necessitates duration. Also, as moments of being, which are precisely artistic, creative – require the transcendence of the "false" time of that "other clock". In a moment of being, one experiences a connection with the universe, "the mind grows rings [and] identity becomes robust"' (ibid.:72-73). Woolf as Bergson 'proposes a new metaphysics based upon the method of intuition, which is, according to Bergson, "a question, above all, of finding true duration"' (ibid.:73). One cannot practice intuition without placing one's self into duration, into the flow of 'real time' (Bergson 1910:208), in order to experience the movement of thought. According to Bergson, intuitive thinking should necessarily cover a certain time-period. Just as what Bergson calls 'real time' (ibid.) is important in an understanding of moments of being' (Mattison 2011:72) represented by the petals of the flower. This placing of oneself in the duration existing in the external world is what characters do when creating the seven-sided flower. That is why each of them 'brings its own contribution' (ibid.) into the created intuitively sensed non-enduring flower.

The flower also embodies social existence in which several people participate. It suggests that on one hand man preserves his identity and uniqueness when being involved in the interpersonal relations,

but on the other hand it is influenced by the latter and cannot avoid this influence. Hence, the qualities of the flower – being one thing, single flower along with being a multi-faceted flower, many petalled. Thus, though the flower serves as the integral value for the characters' existential being together, it also brings them the clear and distinct sense or awareness of the self, temporalized consciousness, and individual distinct existence, which participates in the collective being.

The image of the flower suggests that each individual brings his own contribution into the collective existence and the relations are seen by 'many eyes simultaneously' (Woolf 2015:74) that is, bring together different, but commingling mental pictures of the world. As Mattison puts it, in considering what the flower embodies, 'we must recognize the assemblage, the multiplicity, inherent to the "self" and the "thing"' (ibid.:74) with the implied 'movements of this assemblage' (ibid.). Importantly, the number of petals of the flower corresponds to the number of characters perceiving it and correspondingly the number of their consciousnesses that operate simultaneously but differently. It thus refers to 'the richness of this perception' (Bergson 1911:21) and the intensity of it that is metamorphosed as the flower is metamorphosed.

Mattison, drawing on Bergson, points out that the image of the flower suggests that 'the intuition of our duration (…) puts us in contact with a whole continuity of durations' (Mattison 2011:74) so that 'we (…) transcend ourselves' (ibid.). It prompts us to recognize that intuition 'enables us to connect with durations other than our own, both human and non-human, and so allows us not only to "transcend ourselves" but to move beyond the "human, all too human"' (ibid.). These durations also implicate that the 'self' is in change, that 'we experience a continual and originary wholeness dynamically through the connectivity of durational unity' (ibid.). Following Elizabeth Grosz, Woolf demonstrates that intuition allows us to 'discern the interconnections rather than the separations between things, to develop another perspective or interest in the division and production of the real' (ibid.).

Mattison argues that 'the "seven-sided flower" in *The Waves*, as intuitively experienced by Percival and the six voices of the novel, necessitates durée and thus, change (ibid.). The flower that unites exteriority and interiority will not stay in characters' consciousness for unlimited duration, as consciousness is variable, responding to different external objects at different periods of time. The co-existence of the characters is thus relative to the present and is 'open to the influence of external stimulation' (Bergson 1911:17) and 'the progress of external perception' (ibid.). Like a moment of being, this particular flower, Bernard affirms, does not remain unchanged. We are 'left with impressions, glimpses, momentary intuitions – like the fin, which rises to the surface then sinks again. As Woolf recognizes with the "seven-sided flower" passage, (…) objects continually fluctuate' (Mattison 2011:74). Further Mattison argues that 'we recognize again that multiplicity is not opposed to unity (and vice versa), that through intuition, Bernard, Susan, Neville, Jinny, Louis, Rhoda, and Percival have experienced the interconnections of their "selves" and in so doing, have composed (or, created) "a whole

flower". They have not added together seven points of view, but they have collectively intuited all the possible, mobile connections between their "selves" and the world (here, the red carnation)' (ibid.). The collective being that involves intuition of it is not comparable to any other since it is temporalized. It suggests that beyond it is a constant flux of successive moments along with non-enduring, successive nature of conscious states, and hence this supposed duration of this co-existence is essentially illusive.

In *A Sketch of the Past*, we come across the following Woolf's words: 'I was looking at the flower bed by the front door; 'That is the whole', I said. I was looking at a plant with a spread of leaves; and it seemed suddenly plain that the flower itself was a part of the earth; that a ring enclosed what was the flower; and that was the real flower; part earth; part flower' (Woolf 1985:71). Woolf thus points out to the indetermination of the object of reality and correspondingly the reality in general. Woolf rejects a view of the flower as simply an indivisible matter but suggests that it presupposes 'the subjective side' (Bergson 1911:25) of the perception of things that activates correspondence with different realities. Mattison suggests that here 'Woolf identifies the relationship between part and whole, which can also be understood in terms of a unified multiplicity. The "ring, like the globe or drop in *The Waves*, "encloses" without, paradoxically, "closing off" because the "ring" indicates a moment of being, which we know to be flashes, "shocks" in a system of flux' (Woolf 2015:75). She further argues that 'in this autobiographical passage, Woolf demonstrates that she has intuited her own duration and, following Bergson and Deleuze, has "affirm[ed] and immediately (…) recognize[d] the existence of other durations' (ibid.) through 'the duration of the flower' (ibid.).

In *Virginia Woolf and the Poetry of Fiction*, Stella McNichol considers the flower passage from *Moments of Being*. She states: 'This is a moment of transcendence, of a mystical sense of something existing beyond the literal and tangible object one is looking at. Embedded in this vision is a realization of the meaning and importance of wholeness; that something is made whole often through the inclusion of something else which is not essentially of itself' (McNichol 1990:174). Mattison points out that this transcendence can be obtained through the method of intuition. But as Mattison suggests, 'to claim essentiality is to miss the point' (Mattison 2011:76) because 'the essential self or even the essential flower' (ibid.) are matters of memory always 'already un-essentialized through assemblage' (ibid.). She follows that in this case, all things should be considered as being in flux. 'The only "essential" (…) is change' (ibid.). Thus, 'Woolf's – new metaphysics' (ibid.) embodied in the image of the flower can be defined as a kind of experience that involves the creative process of several individuals.

2.2.2. Corresponding to Fire (the Sun, Light)

Woolf resorts to a cosmological representation of light as a life of the universe in *The Waves.* The image embodies 'life itself going on' (Woolf 1983:140), continuity and regeneration of life. The sun's cycles in the novel give it a circular design. The symbolism is based on the circle theory (the sun's circles) in relation to the cosmic order. The circle represented by the sun is the figure that, according to St. Augustine, embodies the perfect and eternal. The cycles of the sun represent visually the cosmological framework of the universe. They explain the metaphysical arrangement of the universe that corresponds to the arrangement of human life, which consists of 'stages' (Woolf 2015:110) of life. Existence of the universe and human life is imagined in the novel as having clear correspondence not only to characters' 'stages' (ibid.) of life but also to their emotional states that are evoked by these 'stages' (ibid.) of life, by events happening in their life. Although the sun's cycle does not account for all stages of the characters' lives, it stands in corresponding order to them. Creating such correspondence in the narrative, that largely draws on the cycles of the sun (appearance, eclipse, dusk, dawn), Woolf suggests the idea that events in human life are related to the whole cosmology of the universe. 'The view of the universe as primarily based on the perfect, eternal form of the circle' (Shrimplin 2000:178) is continually expressed in the novel and supplemented with an idea of harmonious existence of human beings, that, similarly to the sun's cycles, have periods of birth and childhood, youth and death.

Actual references to the sun and light images in Woolf's novels are far too numerous for a complete discussion, but all of them mostly gain their symbolical meaning due to antithesis to the image of darkness. The representation of light by emphasizing its omnipresence and omnipotence, by stressing that the light of the sun penetrating the universe encircles all human beings makes it a cosmological symbol of all-pervasive spirit. In *The Waves,* Woolf also specifically likens men to light, thus establishing human cosmological involvement and spiritual being. Following Shrimplin, one should distinguish between the symbolical connotations of the actual material sun and those that refer to the domain of the spiritual (cf. ibid.:186).

The symbolical meaning of light and the sun as continuation of life, cosmological power and divine existential force in human being in Woolf's novels is an overriding inter-textual theme although differently realized, namely, in *The Waves,* it revolves around the sun's motion and its cycles that are a part of eternal motion in the universe, whereas in *To the Lighthouse,* it is primarily based on a reference to light, the representation of which increases significantly in the chapter *Time Passes*, far outweighing those in the preceding chapters. That is, the metaphor of the sun's eternal circular motion as embodiment of existential continuity is not utilized in *To the Lighthouse,* but the cosmological image of eternal light is clearly represented in the novel, standing for human life's and the universe's continuum and their relation to a transcendental realm that is beyond human earthly existence. As Shrimplin states, the 'light of

infinite intensity' (ibid.:190), which is 'indivisible and eternal' (ibid.:192), demonstrates a relation of the 'spheres of the material universe and the transcendental realm' (ibid.:190).

Drawing on Stevens, the symbolism of the sun and light in Woolf's novels is 'ubiquitous' (Stevens 2001:185) and it implies the meaning of 'completeness, wholeness and perfection' (ibid.). Following Eliade, it embodies 'the sense of periods of time and of endless durations as well as that of a certain moment' (Eliade 1991:73). It 'emphasizes the temporal character of all (…) existences' (ibid.), but these existences may also be 'conceived (…) as transcending time' (ibid.:74). The meaning that arises on this basis refers both to 'time, which in its course destroys' (ibid.) and to time that sustains, that ensures continuity of being. The images of the sun and light in the novels thus refer to two aspects of existence, 'the corporeal and the incorporeal, the mortal and the immortal, the fixed and the mobile' (ibid.).

The images of the sun and light correspondingly, as a part of a broader symbolism, represent 'the manifest and the non-manifest' (ibid.) along with 'the spiritual' (ibid.). In the symbolism of the images reside different modalities of existence, it 'contains all polarities and opposites' (ibid.). To be more precise, these images define 'the bi-polarity of the universal being in the domain of time, distinguish the "two forms" (…) of (…) existence, that is, the aspects of the "two natures" of a single essence – (…) time and timelessness' (ibid.). In other words, 'time and eternity are two aspects of the same principle' (ibid.) of existence, realized in the images of the sun and light – 'what proceeds the sun is timeless (…) and undivided (…), but what begins with the sun is time that has divisions' (ibid.).

The divisions of time are represented by dusk, eclipse, dawn and appearance of light and its disappearance (to appear again); Woolf calls them the 'stages' (Woolf 2015:110) of life. The images thus are understood by her cosmologically as a reference to different time periods of earthly life and 'apply above all in the metaphysical (…) sphere' (Eliade 1991:74) to what rises above time, implying that human beings participate in cosmological duration and existence beyond earthly life. In *To the Lighthouse,* Mr. Ramsay expresses this by words about his inclusion into the light that in comparison to his 'light' (Woolf 2007:279) is 'bigger still' (ibid.), providing 'a concrete image of this transcendence' (Eliade 1991:74), relating to the place where the temporary transforms into the timeless. Following Eliade, in Woolf's novels 'illumination and understanding achieve the miracle of an escape from time' (ibid.:75).

The image of light stands for 'spiritual illumination' (ibid.). Mr. Ramsay's image of inclusion of his light into a larger light in *To the Lighthouse* is one of the examples of the symbolism of light embodying 'transcending the universe, the created world' (ibid.) when a human being 'also transcends time and achieves stasis – the eternal non-temporal present' (ibid.). To put it otherwise, the image stands for 'the act of transcending space (that) is one with that of transcending the flux of time' (ibid.:76).

In *The Waves,* the image of the sun complements the image of the waves coming, breaking and coming again and suggests a certain philosophy and sense of time. This time consists of a continuous flux

that makes ontologically important moments of being, the present instants which continually transform itself into the past. The cycle of the sun alludes to the 'intrinsic and continuous annihilation of every existing thing involved in time' (ibid.:79) and their appearance in another existential realm. 'The fluidity and momentariness of the sensible world, its constant annihilation is the (…) formula for expressing the unreality of the temporal world' (D'Souza 2005:124). But this temporality of the world nevertheless is embodied in some kind of continuity. For representation of the continuum, Woolf makes Mr. Ramsay in *To the Lighthouse* refer to the merging of light with light – the point or the place where temporality turns into 'the total present, (…) stasis' (Eliade 1991:81).

In *A Haunted House,* Woolf's image of light is fairly transparent. It refers to the 'transcendence of space' (ibid.:76) by the ghostly couple that transcended time. For this ghostly couple time no longer flows, it belongs to being in 'an eternal present, in the *nunc stans*' (ibid.). The image of the light in the story refers to three things, namely, it 'points to the abolition of time' (ibid.:82) and time passage, and 'therefore to enlightenment by breaking through the planes' (ibid.), it 'represents an inconceivable situation' (ibid.), a 'fragment of time transfigured into an "instant of illumination"' (ibid.:83, D'Souza 2005:127). Following Eliade, taking into account the symbolism of light, all this 'symbolism of transcendence is paradoxical, impossible to conceive at the profane level. The most usual symbol to express the break through the planes and penetration into "the other world"' (Eliade 1991:83) implies that the human being continues to live in the other world by going out of this world's time, by withdrawal from the flux of the human being's earthly life.

Following Eliade, the sun and light in Woolf's novels embody 'the creative force, above all the cosmogonic force' (ibid.:90) that implies 'metaphysical depreciation of time' (ibid.). This creative force is mostly revealed in *To the Lighthouse*. It is associated with 'defiance of apparent death' (Womack 2005:5). Schuon remarks that it becomes clear when we consider the modes of expression of this force, such as displaying luminosity and immutability in relation to other earthly objects (cf. Schuon 2007:39). Schuon also relates this creative force to divinity and the existential continuity to divinely drawn continuity (ibid.). He points out that the image of light 'pays tribute to the absolute transcendence of the divine principle' (ibid.).

Drawing on Schuon, different colors of light have also a specific symbolical meaning in Woolf's novels, that of 'colors of the spirit' (ibid.:40). They refer to the spiritual domain because of their innate qualities, because of them 'being independent qualities in relation to tangible forms' (ibid.) and material objects. Woolf often represents not only light but also shadows that have colors. Schuon assumes that they have the meaning of spirit because they 'embrace what is neither terrestrial nor spatial' (ibid.:43). As such, light and colored shadows, he claims, may refer also to 'posthumous states' (ibid.:44). He further claims that this symbolism appears due to light and shadows being almost 'untouched nature' (ibid.:45)

that, because of this quality, 'has in itself the character of a sanctuary' (ibid.). This 'particular spiritual "exploitation" of the sacred aspect of nature' (ibid.) is found in many cultural traditions and religions.

One more characteristic that leads to appearance of this symbolism, according to Schuon, is light's 'preserving (…) action' (ibid.:46) in relation to the world as a whole and human beings in this world. In other words, as he points out, 'the symbolism resides in the very nature of things' (ibid.). The symbolism had been significantly elaborated by Napoleonists and Copernicans in connection with metaphysical and natural harmony. Drawing on Wimsatt and Beardsley, the sun and light in Woolf's novels are 'ordinarily a symbol of life' (Wimsatt, Beardsley 1954:269), but at some cases they embody death. Following Landes, the sun and light also have more specific symbolism, that of unification and vivification that stems from their recognized qualities, such as omnipresent radiance and splendor. The symbolical meaning of vivification also includes, according to Kien, the meaning of 'that greater, truer light' (Kien 2003:106), that is, the life of the spirit. This meaning is acquired by the image of the sun and light because of them being the sky objects.

The light image in Woolf's novels embodies spiritual freedom in earthly and posthumous realms. This symbolism of the new life, life in the other world is realized in the images due to the quality of being a kind of existence, which never dies and is immanent. Light and the sun also represent immortality. In other words, they symbolically represent the idea of the eternal principle of human beings' existence, in particular the image of merging his light with the larger light Mr. Ramsay uses in *To the Lighthouse* prompts the shift to the transcendent, so that man's life and more specifically consciousness is identified with solar existence, with what Kant called the noumenal world, where you are no more born and do not die. The merging of light represents that Mr. Ramsay's consciousness receives an ultimate vision, which is a form of the divine that transcends the human, where the divine is being manifest. He envisages that his human existence transforms into the other existence, which is supreme in relation to the former. The image of the merging of two lights also suggests an idea of omnipresent and omnipotent divine vivacity that stems from the visual attribute of light providing the sense of the whole universe as alive that makes the world all-active.

The image of light in Woolf's novels embodies life and existential vivacity. The meaning of LIGHT as LIFE is archetypical; its most common meaning is represented in the Bible, where light refers to the first day of creation. Woolf draws on the archetypical meaning of light in Christian discourse and discourses of many cultures, where light appears as a cosmological symbol embodying divine existential force in the world. Drawing on the peculiarities of the image, Woolf uses light as 'a symbol for all that is good and true' (Shrimplin 2000:129).

The image of light acquires positive connotations as in many cultural and religious traditions in view of the dichotomy light/darkness. As Shrimplin points out, light and the sun were 'the prime objects of reverence, worship, and adoration for a major portion of the early populations of this earth' (ibid.:130)

because of their astronomical features. The sun was viewed as a deity because of it being 'the source of light and warmth and hence of human, animal, and plant life' (ibid.). The symbolical image of the sun in Woolf's novels that mostly stands for life and proliferation, veneration in the cosmic whole and in relation to all earthly existences, is representative in almost all cultures of the world. But sometimes, akin to them, Woolf endows it with negative connotations of destructive force along with the force maintaining life; as Shrimplin puts it, the sun in her novels 'acts as a vengeful destroyer but (…) also protective' (ibid.).

Following Becker, the sun and light images in Woolf's novels embody 'fertility' (Becker 2000:67), 'strength and fertility' (ibid.:175) and 'hope, youth, abundance of possibilities and of new beginning' (ibid.:79). The image of light refers to 'renewing' (ibid.:112) in the world. Thus, Backer suggests the symbolism of the images of the sun and light as omnipresent and omnipotent vitality, vital force. He also assumes that they refer to passing to 'the hereafter' (ibid.:181). Neumann points out that the image of the sun can refer not only to life because it confers warmth and light, but also to destruction because of its searing heat (cf. Neumann 1988:188). It is according to him, an 'archetypical masculine principle in its unity of creative fecundation and destruction; 'he can be fecundating in destruction and destructive in fecundation' (ibid.). In other words, it is not only the symbol of 'generation' (ibid.), 'fecundating motion' (ibid.), but also of 'killing' (ibid.). Neumann remarks that this principle also combines the representation of the 'upper spiritual aspect' (ibid.) and 'psyche' (ibid.) so that in this symbolical image the 'polarized entities' (ibid.) are combined. In this image, the 'creative principle takes on figure and form' (ibid.:190) and the meaning of 'fecundating energy' (ibid.) is realized by it visibly.

As Neumann specifies, the image of light 'represents a numinous power' (ibid.), because it is 'this invisible mover and fecundator is among the earliest experiences of mankind' (ibid.). Thus, Neumann relates images of the sun and light to the primordial. Neumann also suggests another reference, namely, that of the 'invisible spirit' (ibid.) and 'a higher spiritual sphere' (ibid.:191). Following him, the image 'contains both aspects of the spirit, the emotional flash that moves us and the clarity which enlightens us' (ibid.). Neumann points out that 'it relates to this primary spiritual-emotional dynamic of living existence' (ibid.). Another symbolical meaning of light, which is utilized by Woolf, is that of the spiritual not in the world, but most specifically in the human. Neumann, referring to it, remarks that it embodies 'a mystery' (ibid.:196) that appears due to the 'invisibility of inwardness' (ibid.:197).

The image of the 'light in the heart' (Woolf 2002:21) in Woolf's *A Haunted House* embodies such undefined 'invisibility of inwardness' (Neumann 1988:197). Though it is not identified, the image makes it clear that this inward reality is different from a visible external reality, from the visible and tangible world. It thus has a similar meaning to light as an archetypical representation of a soul. The recurrent symbolism of light in Woolf's writings demonstrates her inclination to the representation of the spiritual domain. That it is regarded by her as a unifying principle of all humans is made visible in the image by

the fact that 'light in the heart' (Woolf 2002:21) belongs to two members of the ghostly couple. The 'light in the heart' (ibid.) represented in the story does not allow a man to have direct experience of it. The light thus embodies vitality of being, 'vital energy' (Reisner 2003:203). This symbolism stems from the quality of light, it being 'the source of creative generativity, proliferating in a strength' (ibid.). Reisner remarks that this symbolism depicts a fundamental dualism, the struggle of life against death (ibid.:204). The meaning is definitely anchored in the implied opposition of eternity and time – the 'light in the heart' (Woolf 2002:21) is no more related to time, because time presupposes movement, and the 'light in the heart' (ibid.) is most possibly held firmly, unmoving. The image represents triumph over earthly temporality. This light belongs no more to the corporeal world (hence the couple is ghostly) and embodies eternity.

Following Neville, the image of light refers to the continuity of life, because it implies continuous omnipresent emanation, which is fully dynamic and contains all temporal things in all their temporal modes (cf. Neville 2002:377). Being such, 'including all things in all their shifts of future, present and past' (ibid.:95), it stands for 'life in the fullest sense' (ibid.) and 'divine life' (ibid.). The light and the sun also refer to the 'infinite in its dynamism and creativity' (ibid.). As Neville puts it, the image of light and cycles of the sun suggests a kind of 'metaphysics of eternity' (ibid.) and engagement in 'the eternal dimensions of reality' (ibid.). They stand for 'divine eternity (that) can be used to engage the divine' (ibid.).

Goldman suggests that Woolf's representation of the sun and light that may seem personal and subjective could allow an understanding of her feminist aesthetics. The imagery may be placed in the context of the real world rather than being considered 'most abstract, aestheticized, and philosophically remote' (Goldman 2001:1). She remarks that it does not mean that the first is denied; rather it means an intimate interrelation of these seemingly different perspectives. Goldman starts with Hermione Lee's observation that Woolf's writings 'often involve images of illumination and reflection' (ibid.), sense of light and sensual references to colors. She points out that, because of this quality, Woolf's writings should be regarded as 'impressionistic' (ibid.:3). Goldman relates Woolf's representation of light to theories of Henry Bergson, claiming along with Shiv Kumar that 'all her literary experiments as a novelist can be explained in terms of Bergson's *la duree*' (ibid.:4), which 'may be briefly defined as subjective, psychological, non-spatial time' (ibid.). This time is 'impenetrable and seamlessly continuous, only existing within, subjectively' (ibid.).

Goldman assumes that Bergson's idea of the inner illumination casting its colorless shadow into the external world may be related to Woolf's halo imagery. But according to Goldman, one should not forget about 'materialist aspects' (ibid.) when considering Woolf's writings in terms of Bergson's *la duree* and references to the subjective. Goldman remarks that such considerations often 'neglect its feminist import' (ibid.), which should not be overlooked. She suggests a feminine subject in Woolf's representation of

luminous moments. According to her, in the image of illumination in *To the Lighthouse* 'Woolf exposes a moment of illumination as also one of oppression, and as therefore one to be interrupted' (ibid.), 'in advocating the smashing of this horrible moment of illumination Woolf seems also to advocate the rapture of the oppressive social and familiar relations it brings: there must be an end to this 'woman moaning' and an end in a wider sense to the subjugation of woman' (ibid.). The enlightenment represented in her novels is 'constructed of suffering' (ibid.) and 'seems dominated by male violence' (ibid.).

Following Bradbrook, Woolf's management of light, shade and color has a certain meaning and narrative function, because Woolf replaces the traditional handling of light and shade, the opposition between them (chiaroscuro) with a mosaic of color (cf. ibid.:8). In this analogy, according to Bradbrook, there is 'a schema of values' (ibid.), that is, the combined moral and aesthetic evaluation of light and shade, traditionally inscribed in Western thought: light denotes positive or good values, shade negative or evil. Bradbrook claims that Woolf evades this traditional paradigm of values, neglecting the chiaroscuro and introducing different colors. Goldman sees in this departure from chiaroscuro another meaning, namely, that of 'positive and feminist statement' (ibid.). This new schema of values comes 'from the historical opportunity for change in human relationships and human character' (ibid.) and the representation therefore 'has a social and epistemological cause' (ibid.). The artistic freedom in the representation of light implies subjective freedom, which comprises a 'means to transcend both history and reality' (ibid.). As Goldman puts it, 'out of the ruins of the smashed legitimate language of subjectivity emerges a new language of feminism' (ibid.:10). Goldman remarks that light, shade, and color that Woolf represents belong to 'the basic vocabulary' (ibid.) of subjectivity, being 'central tropes of subjectivity' (ibid.). They embody, according to her, 'feminist challenge and change' (ibid.), functioning as 'new language of feminism' (ibid.).

Goldman considers Woolf's diary entry on June 29, 1927, when Woolf witnessed a total eclipse of the sun. She points out that Woolf relates the image of the eclipse of the sun in her novels to 'the world seen without a self' (ibid.), on which Woolf draws for representation of a landscape in *Orlando* and the sun's cycles in *The Waves*. For Woolf, the moment of the eclipse that relates to the primordial has a special significance. It 'complies with the most traditional primary order of binary oppositions identified as complicit with 'the death-dealing binary oppositions of masculinity and femininity' (ibid.:14).

In *The Voyage Out*, the image of light embodies existences, which are already beyond reach, and as such evokes the sense of the past. Woolf often resorts in the novel to the images of distant and austere, including light. She represents in the beginning of the novel that Mrs. Ambrose looks on the streets of London and everything seems to her to be in a mist and iridescent. The city seems to be broken off from the actual moment at which Mrs. Ambrose looks at it, and turns it into a mental image. The reference to the past is achieved by a complementary image of the river that 'keeps all of time's content in a constant

process of relocation' (Helm 1985:29). The constant movement suggests a movement from the actual moment into the past. The image of light in the beginning of the novel introduces a break in time's passage. The city 'becomes the substance of the past' (ibid.:30). The light serves the phenomenon of ideality as opposed to materiality.

It is impossible to interpret Woolf's image of light without taking the transcendental turn. In her *Diary,* Woolf writes about the image of light in *To the Lighthouse* that she is supposed to represent 'islands of light' (Woolf 2007:640) that will represent 'life itself going on' (Woolf 1983:140). In the novel, the Ramsay's house that vanished and was obliterated with birds nesting there after Mrs. Ramsay's death becomes re-vitalized, with all the rooms fully enlightened with the sun. The image of light suggests vitality of the house, in which life proceeds as if there were no deaths of members of the Ramsay's family. According to Goldman, light here represents 'something beyond human control, something we may witness but not affect' (Goldman 2001:3). She points out that Woolf refers to it in her essay *The Moment* saying that 'one becomes aware that we are spectators and also passive participants' (Woolf 2015c:5) in the stream of life, since 'nothing can interfere with the order' (ibid.), and 'we have nothing to do but accept, and watch' (ibid.). Such is the stream of life in *To the Lighthouse,* in which members of the Ramsay's family die suddenly and unexpectedly and no one can interfere with the ceasing of life, being only a witness to these deaths and the existential continuity after them.

In *The Waves,* light embodies subjectivity of human experiences as well as fluid and fragmentary nature of this experience. It refers to the impossibility of capturing the experience because, as Woolf points out, it is in a constant flux. Woolf's essay *Modern Fiction* addresses the incapability of capturing the moment and an experience in its entirety, because of the nature of 'an ordinary mind' (Woolf 2003b:86), which 'receives a myriad impressions – trivial, fantastic, evanescent' (ibid.), which come 'from all sides' (ibid.) like 'an incessant shower of innumerable atoms' (ibid.). But, according to Goldman, one cannot characterize Woolf's writing in terms of 'continuous movement of inner life' (Goldman 2001:4) and the flow of 'perceptions, memories and sensations' (ibid.), since in this case one risks interpreting it as an 'unbroken record of life as inner flux' (ibid.). Woolf instead represents with the image of light continuity of the existential flow, of which a human being is a part. She creates the metaphor of 'luminous halo' (Woolf 2003b:86) encircling everything around, the whole existential totality.

Jacques Derrida calls the metaphors of darkness and light the founding metaphors of Western thought and metaphysics. According to Goldman, 'the photological metaphor' (Goldman 2001:14) in Woolf's novels may refer to self-revelation as opposed to self-concealment (cf. ibid.) represented by darkness respectively. Woolf reinterprets the symbolism of the 'heliotrope' (ibid.), the common reference of light to positive qualities of existence and makes it also the embodiment of death along with the light. Rachel Vinrace's death is linked to the heat of the sun in *The Voyage Out*, the refrain 'Fear no more the

heat o' the sun' (Woolf 2003:34) in *Mrs. Dalloway* is an allusion to Shakespeare's stanzas from *Cymbeline* that also imply death; the eclipse of the sun in *The Waves* corresponds to Percival's death.

In *A Haunted House*, Woolf resorts to an image of light that embodies continuation of life as transcendental consciousness or soul. According to Woolf, 'life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end' (Woolf 2003b:86). The light in *A Haunted House* thus refers to the end of consciousness, which is but the earthly end, proceeding in the other form after earthly life. This endows consciousness with an ontological priority over human material existence.

According to Tymieniecka, symbolical meaning of light appears due to the opposition of light and darkness. She asserts that they 'require significance with their role in life' (Tymieniecka 1992:vii). They assume the meaning by reference to 'the existential sphere of the living being which perpetually glimmers in qualitative variety' (ibid.). The image of light represents 'the human world of life' (ibid.) because it relates to this world. As Tymieniecka puts it, 'the elements of light and darkness in their dialectics transmit into the human significance of life the basic existential operations of life itself' (ibid.). Tymieniecka also points out that 'in their dialectical game, light and darkness bring together physis and psyche' (ibid.) and as such appear 'as the essential element in the poiesis of life at large' (ibid.). Boileau also relates the image of light to the human psyche, or better to say human soul suggesting that it embodies the sublime and what illuminates human mind. Because of the link between the concept of light and sublime, the sublime became the key aesthetic and philosophical concern in the 18th century that was itself called the age of enlightenment. Even though the philosophers considered reason the greatest attribute that man possesses, they also supported the idea of the sublime. In Woolf's novels, the image of light embodies the sublime that includes the capacity of human reason and spirit.

Following Tymieniecka, darkness and light embody 'evil and good, matter and spirit' (ibid.:133) respectively. Darkness, she suggests, 'is synonymous to nothingness, gulf, gloom, depth, night, even tomb' (ibid.). Boileau, according to Tymieniecka, assumes that the sublime represented by light is a 'mysterious force' (ibid.:112) which human beings can experience. It is, according to him, Tymieniecka claims, the sense of 'the extraordinary, the marvelous which overwhelms' (ibid.) and which makes it the embodiment of what 'ravishes, delights and enraptures' (ibid.). The sublime 'rises beyond the intellectual boundaries of reason' (ibid.:113). As Tymieniecka writes, 'the essence of the sublime' (ibid.) relates to the light itself, only that it is the light that is in the human soul (ibid.). Boileau uses light per se as one of the main examples of the sublime. The light is the embodiment of the sublime because it 'cannot be elucidated by the powers of reason' (ibid.). The light that brings the world from its obscurity allows 'a powerful affinity for the sublime' (ibid.). The representation of 'the celebration of light' (ibid.:122) is based on 'the praise of light' (ibid.:129) that 'has a psychic source which demands exploration of the inner, the psychological, as well, as the outer, the natural and the divine' (ibid.).

Light also embodies soul, spirit, and spiritual existence. As in many cultures of the world, light is used as a symbol of a soul and the divine, 'because there is no possibility of a corporeal form being attached to it' (Farbridge 2000:246). Kapstein points out to similar symbolical meaning of light, that of 'primary divine potencies' (Kapstein 2004:109) and 'the primordial wisdom' (ibid.:111). He asserts a relation of the image of light to the divine in human being and nature, more specifically, to the divine force of God. Asher also suggests that the image of light is the embodiment of the divine and 'royalty' (ibid.:186). Light comes to represent an ideal realm and Kapstein adds that 'the experience of light often serves as a bridge between the physical and spiritual planes of our existence. Owing to the intersection of these two domains in and through light, sharp dualities between the physical and the spiritual may be dissolved in interpreting our experiences of light and perhaps even in the perception of light itself' (ibid.).

In *The Waves,* an image of cycles of the sun complements an image of waves and refers to 'stages' (Woolf 2015:110) of life. This symbolical meaning arises out of the representation of the sun's cycles as the narrative develops. As characters are young and active so the sun is bright and vital. The idea of the vitality of the universe, life in general and that of men, is in particular also supported by the representation of birds' singing as the sun shines, and the birds also full of vitality. The all-pervasive vitality, the ability of light to make everything transparent, as Woolf demonstrates in the beginning of the novel, also suggests the omnipresent and omnipotent vitality.

The image of light in *To the Lighthouse* is the embodiment of the sublime which overcomes rational thinking. Woolf represents it through the image Mr. Ramsay has in his mind, that of his light merging with a larger light. Though Mr. Ramsay deals with science which is guided by reason, he is well aware of the universal sublime that is beyond reason. The sublime is totally unknown, and Mr. Ramsay assumes only the existence of the light (the sublime) but does not specify of what nature this light is. Mr. Ramsay believes that this light extends beyond his earthly life and earthly activity, thus, the light has the position of the supreme that rules in the world beyond reason. The image of light suggests that 'the sublime is so ineffable that it cannot be grasped by reason and can only be recognized by the powerful effects it has in the heart and soul of those who are exposed to it' (Tymieniecka 1992:112) and who experience it. Mr. Ramsay is unable to define the sublime and he has no other image which exemplifies it than the mysterious light force.

According to Tymieniecka, the light 'constitutes the greatest example of the sublime in the world' (ibid.) and implicitly refers to the divine force, the primordial. In other words, light represents something extraordinary in the world in contrast to what is not extraordinary and can easily be found. The light is believed to possess 'something divine' (ibid.:113), and as such is the embodiment of the divine force in nature. Woolf represents the divine force in the image of nature, which is most easily understood as it 'produces the most powerful emotional reaction a human being can experience through its contact'

(ibid.). Mr. Ramsay experiences lights in this way and there is no wonder that he chooses light to represent 'the essence of the sublime' (ibid.).

The image of light in Mr. Ramsay's words about the merging of his light with a larger light also refers to divine inspiration and the product of thought or mind, which is also sublime and incomprehensible. The divine inspiration is supposed to have 'a powerful affinity for the sublime' (ibid.) as something beyond darkness that embodies ignorance. The divine inspiration and power of thought like light in nature, that makes everything transparent and brings everything out of darkness, is what 'brings humanity out of its obscurity' (ibid.). The mind with inspiration and thought is like the sun that emanates a radiant light. Mr. Ramsay in the novel is accused of being insensitive to some objects of material nature and material world but is moved by the sublime, the light as the extraordinary force in the world and nature. The light also represents the spirit that illuminates the human body. It is the embodiment of what illuminates, illuminating and emanating immaterial force. The image of light by its very nature shows the superiority of spirit, thought, and sublime over the bodily being. With Mr. Ramsay's words about the merging of human and super-human light, Woolf makes the sublime, the spirit triumph. It prevails also in the chapter of *Time Passes* as an active sublime life force illuminating the house in which there was death. It represents the mystery of life in that the life force in the world overcomes death and makes life proceed as time passes.

'The sublime became a key aesthetic and philosophical concern in the 18th century, commonly known as the age of enlightenment. Even though the philosophers considered reason the greatest attribute that man possesses, they nevertheless accepted and fought for sublime' (ibid.:116). Similarly, Mr. Ramsay in *To the Lighthouse* attempts to prove that his life and thought will survive his bodily existence in this world. Following Randles, with the image of light Mr. Ramsay 'makes contact with a truth outside himself, surrendering the uniqueness of his ego to a more impersonal reality' (Randles 1992:202).

The principle attributes of light, those of omnipresence and omnipotence, allow Woolf to represent the idea of eternity when representing the Ramsay's house filled with light after death of members of the Ramsay's family in *To the Lighthouse.* This meaning comes naturally out of representation of the light's divine omnipresence. While the destruction of the Ramsay's house presupposes that men's earthly life is temporal, the image of light filling the house after Mrs. Ramsay's death and the death of the Ramsay's children suggests existence beyond temporality.

The concept of 'divine timelessness' (Craig 2001:ix), according to Craig, dominates Christian theology. Woolf utilizes the 'construal of divine eternity in terms of infinite omnitemporality' (ibid.), the idea that was developed in the 20th century by Whitehead. The image of the enlightened house of the Ramsay's family suggests the conception of the 'divine timelessness' (ibid.:43) as 'pure actuality, simple, impassible, immutable' (ibid.:x) as opposed to life of human beings, who are 'temporal' (ibid.) on earth. Thus, the image of light also refers to human beings and their relation to time. The fact that light still

shines in the destructed Ramsay's house implies continuity of time. How Mr. Ramsay understands the nature of time is in part determined by his understanding of the nature of light. Then, it may be said that with the light Woolf represents the idea that life force stretches into eternity and never goes out of existence. The symbolical meaning is suggested by the fact that light and the sun in contrast to the destruction of the house and darkness is permanent, omnitemporal, that is, it has an endless existence. Specifically, it exists at every moment of time and overcomes the temporal, which it illuminates. The light symbolically represents existence that transcends time. It is indisputable that the light is not engaged in a temporal activity. The image of light suggests 'divine timelessness' (ibid.:43) since in it there are neither years, nor months, nor days, nor hours, they are dissipated in light.

The image of light in *To the Lighthouse* cannot be completely determined as the image of the sun in *The Waves*. It is also 'quick and easy demonstration of divine timelessness' (ibid.:8) because light does not change with respect to characters' different moments of life. Furthermore, the image of light refers to the undifferentiated time because in it there is no 'infinite regress' (ibid.:11). That is why in the novel Mrs. Ramsay dies, but the enlightened house remains enlightened with the sun. Following Craig, with this image Woolf suggests that 'temporality is essential to life or personhood' (ibid.), but the world is permeated with the divine life force. Woolf demonstrates that 'timelessness is a perfection' (ibid.). The image of light is intrinsically different from darkness, as the first vividly suggests vitality and livelihood, whereas the latter represents gloom and as such represents death and more generally human beings' earthly finitude. It follows that the life force unrelated to characters' temporality embodies also 'unrelated act of being' (ibid.:76) of the world.

In *The Waves* with the image of the sun's cycles Woolf suggests that human beings exist in time and their duration on earth has phases, which are related to each other. The image of the sun represents the phases and human life as having its past, present and future. It refers to existential stages and moments of life. The image of the sun's movement emphasizes that there are their beginning, temporal existence and a departure from them.

The image of the light that overcomes the cycles of the sun is complicated. It is a metaphor for 'eternal present' (ibid.:124), 'the eternal present (which) (…) is an evanescent instant which elapses as soon as it occurs' (ibid.) 'the eternal, pastless, futureless present (that) (…) is not instantaneous but extended' (Stump, Kretzmann 1981:435). In other words, it is omnipotent and a continuous life force that makes the world's existence an eternal moment of being. According to Stamp and Kretzmann, 'the life of an eternal entity is characterized by beginningless, endless, infinite duration' (ibid.:433). Craig relates this image to divinity, suggesting that 'we should take expressions like 'eternal present' or 'a-temporal duration' as appropriate metaphors for divine mode of existence' (cf. Craig 2001:87). According to him, it implies a divine frame of reference because in the divine frame of reference 'no events are judged to be

earlier or later than any other' (ibid.:103) and it is in the divine reference where 'the very topology of time is voided' (ibid.).

2.2.3. Corresponding to Air (Birds)

Representation of birds' relationships in *The Waves* is a symbolical embodiment of human interpersonal relationships. A characteristic feature of the representation is that the relationships are not mutually amicable; birds are represented as hostile to each other. Though the image of the birds' hostility does not miniature *bellum omnium contra omnes*, it is a vivid example of a destructive force in human beings, their destructive actions in the world that they also often experience as hostile. The destructive actions are meant to be not a mere narrative attribution but a natural, innate part of human existence. Human potential to destruct is suggested in the novel by an image of a bird that destructs a being that is on a lower stage of the Great Chain of Being. This potential is represented as innate not in particular birds in the novel, but in birds in principle, that is, universally and Woolf suggests with it that human beings may be under the influence of hostility of other human beings.

One of the characters in the novel associates the destructive actions of birds with 'egotism of youth' (Woolf 2007:775). The narrative explication provided by the character suggests a meaning related to it, that of actually or potentially destructive actions because of egotism. The egotism represented in this way is meant to suggest causing a destruction of the one treated with egotism. Subsequently, birds in the novel are not represented as so-called poetic birds only (manifestations of beauty, lightness, and aspiration, what in world literature is known as positive connotations of birds' symbolism); instead, Woolf emphasizes with the birds' image that human beings sometimes intentionally destroy somebody and do it with utmost precision and suggests by this representation that men act so in particular. The image of egotistic birds embodies the actively destructive nature of men and the very idea of being destructive to the other. With the image of the bird's beak, Woolf demonstrates that in human relationships language can be as destructive as any human activity. The bird's beak, apart from its psychoanalytical interpretation in the novel, is a reference to the destructive power of language. The representation is narratively related to the representation of characters' destructive linguistic activity – one often comes across the representations of how characters psychologically or emotionally 'destruct' each other with what they say. In *To the Lighthouse*, the representation of how Mr. Ramsay 'destructs' Mrs. Ramsay's emotional equilibrium with sharp words is an allusion to the case in Woolf's parents' relationships.

Woolf believes language emotionally, psychologically can destruct the other. She represents the destruction with the image of a bird's beak, a characteristic feature of which is that it is not directed at the bird to which it belongs, but at the other being that is often perceived as a member of a lower stage of the Great Chain of Being. The behavior of the birds reveals the implied attitude of the destructing being – the human being (for the birds in the novel represent human beings) treats the other human being whom he wants to 'destruct' with words as inferior to herself/himself. Woolf demonstrates that the destructive power is innate, that it is always potentially present in human beings, that somebody can often be emotionally destructed by words because of the very nature of the being that has the destructive potential

in him. This feature which is innate is sometimes recognized as deliberate and often as predetermined. The birds in the novel cause the destruction of the other being, both following their instincts and doing it intentionally. Birds in the novel do not think or ponder on whether the destructive action is good or evil; the polarity is eliminated. A destructive action in the world that they embody is thus represented by Woolf as the fact, without any moralizing. The cruelty of the destructive co-existence is emphasized in the novel with the representation of the deliberation of the destructive action of birds, without consideration of the rightfulness of the action in terms of good-evil.

An image of birds in *The Waves* refers to collective and individual being and leaving of shared space-time. This representation of birds creates a persistent narrative rhythm, as a result of the alterations of birds' sitting on a twig and leaving it, flying away and coming back. The change of time-space indicates a perceived change in their relationships. The recurrent change is the change from being a societal member to being a solitary individual. Woolf suggests that each human being sharing time-space with others has nevertheless being-for-self. The being-for-self that is represented in the novel with the solitude of a bird singing alone refers to the solitude of a human being in a collective existence and relationships within shared time-space. The solitude is caused by a happening in the shared time-space, namely because the others change or leave it. The phrase Woolf coins to express the idea, the bird 'sings (…) alone' (Woolf 2000:5) implies both being in solitude/solitary and acting in solitude/as a solitary. The image of a separate bird in the collective being and a bird separated from the collective being implies the idea of what Woolf calls human 'own solitude' (ibid.:29).

A bird in *The Waves* is a nature image for the representation of human and her/his being-in-the-world. Many narrative parts with the representation of birds serve 'a premonition of what is to come' (ibid.) in characters' lives and human life in general, in particular, parting with each other. The separation of birds in the novel symbolically embodies characters' and human premonition that 'life will divide us' (ibid.:33), 'we are about to part' (Woolf 2000:80). The parting refers to the separation of a human being with a human being in the sense of a break in interpersonal/social relationships, but also in the sense of separation of a human being from (shared with others) existential space-time, that of childhood or youth, school days, et cetera, which Woolf calls 'stages' (Woolf 2015:110) of life. Another symbolical meaning of birds' separation is separation from the world of which societal is but a part; the leaving of the existential space-time that includes all the 'stages' (ibid.). A simplified version of it would be of life substituted by death, the latter believed by Woolf to be the other existential time-space. Woolf does not assume that death is a separation as an absolute final stage coming after existence; for her, it is what relates to the other stage of existence.

The birds' being in the novel is associated with a free movement that embodies a free dynamic existence. Moving birds are symbolically associated with the desired existential freedom. The necessity of freedom of the dynamic being is represented in the novel with one of the birds that 'sings (…) alone'

(Woolf 2000:5). The bird-in-solitude is a complex image so far as it implies both being freely left by others and being freed from others due to one's own choice, for the bird is free to join or leave the others as well. The image refers to personally experienced fragility of interpersonal relationships in the interpersonal world due to the influence of the choices the important other makes. The reference is obvious in the dichotomy Woolf creates in the novel, namely, 'birds sang in chorus first' (ibid.) and a bird 'sings (…) alone' (ibid.).

The image of a bird in the novel also represents 'consciousness that rises higher, to more remote condition' (Kant 1998:99), overcomes ordinary experience and common sense to reach beyond the ordinary, 'surpasses the bounds of all experience' (ibid.). Woolf resorts to this symbolical meaning similarly to William James who, writing on the phenomenon of the stream of consciousness, instability of psychic life and changeability of conscious states, illustrates the idea of the psychic/mental change with the help of the image of a bird. He puts it as the following 'like a bird's life, it (…) seems to be made of an alternation of flights and perching' (James 1890:243). Woolf narratively utilizes the image of a bird to represent the activity of consciousness, the nature of the human psyche, transitory nature of sensations. The birds' aspiration upwards also refers to the mental aspiration to transcend a space-time which, as Clarissa Dalloway mentions in *Mrs. Dalloway,* can be achieved 'by means of thought, Einstein, speculation' (Woolf 2003:32).

The image of a bird in *The Waves* is embodiment of Woolf's idea of freedom. The image of the bird's flight refers to movement of free imagination and thought that has its well-known and recurrent expression in discourse in respective verbal form, namely, 'flight of imagination' that demonstrates freedom of consciousness and thought on the whole. Free birds in *The Waves* leave places temporarily joined and the other birds ('off they fly' (Woolf 2015:5) and so do characters for a time freeing themselves of temporal social and intimate relationships. A bird in this sense is a symbolical representation of freedom in and from being; a part of which is necessity of freedom from existing relationships. Interpreted in psychoanalytical terms, it represents also Woolf's own necessity to get and maintain freedom. Psychoanalytically speaking, the nature image of a bird for Woolf is a mentally freeing image.

There is a narrative place in *The Waves*, where an individual bird is opposed to a group of birds. In this part of the novel, the image represents indifference that occurs between different human beings. Woolf demonstrates it by showing that the group of birds does not care for the individual bird; the individual bird accepts it without resorting to any action in order to join the group. The image embodies the phenomenon of indifference in the intimate/social relationships because the birds are indifferent to the solitary bird, that is, the similar being, still more indifferent to other beings, to those that do not relate to them, those that are distanced from them in being-in-the-world, those that encircle them, the other kinds are of no interest to them. They are interested in what is related to them instead; that is what they see but

what is not related to them in one way or the other, what is beyond their vision is beyond their interest. The birds in *The Waves* are therefore represented as having a limited vision caused by the lack of relationships with the extended environment and interest in the relationships. The latter is represented as being innately limited, that is, it means that they are born and live with the limited vision, which is both occasionally limited, that is, limited in a certain space-time due to the peculiarities of the space-time and their place in it and limited in certain situations, when they concentrate on a specific object, for them to concentrate on it. Woolf does not represent birds as looking at each other, though it can be latent in the representation as is in natural circumstances, they predominantly observe the other, the one that differs from their kind. The utmost indifference of human beings to each other embodied by this image is suggested by the birds' respective behavior mentioned above.

With the image of birds, Woolf symbolically represents two kinds of human freedom. There are birds in the novel that move freely since the freedom is already theirs and is not limited by an important other, there are also birds whose freedom is first to be granted to them by an important other, the potential freedom. One sees how readily the birds grasp the given freedom as opposed to those who already have it. Woolf emphasizes by this image the intensity of the desire for freedom by a repetitive phrase 'off they fly' (Woolf 2015:5) when representing the birds being unbarred. She demonstrates that the freedom which the birds already have is less treasured by them than that, which is given to them. Thus, we see in the narrative free birds merely sitting and actively observing rather than actively moving. The active movement of the barred birds starts from the moment on, when the freedom is granted to them, for the freedom is an instinctive part of their existence. The image of birds consequently refers to the idea of human freedom causing freedom: like the birds once unbarred become free to leave or join a space-time, to change being-with-the-others, their activity of movement, et cetera, so do human beings. The case of the freedom causing freedom on the 'despite of' principle represented in the novel is then the following: the lack of freedom is a cause of the grasping the freedom when a chance for it is given.

The relationships of the birds in the novel are temporal and disrupted. The temporality is caused by a disruption independent from them and their existential activity and due to their own actions. The birds in the novel predominantly have an instinct of following a mass (e.g., in the novel they fly off together). But among them is also a differently represented bird, a bird not following the others. Woolf demonstrates by the image of the bird that the amassed collective being induces mass consciousness, though there are some individuals of whom it is not peculiar, who can choose to be on their own. Woolf represents by this the idea of being not like others, being different in the mass of similar beings with an image of a bird remaining on the twig alone when the other birds fly away. The remaining alone, far from the others in the representation embodies individual choice of human beings who decide to behave not as a group suggests or demands but contrary to its choices.

In the representation of birds coming to the same place Woolf embodies in the novel a desire for a preservation of being-in-the-world and a space-time. She demonstrates that the birds return to the space-time of their being-together, not to some different space-times of their relatively being on their own. The birds return to the home-garden, for which the analogy with Eden is not excluded since the latter is per se perceived as the embodiment of pleasure and peace. The return of birds in the novel is a return to the space-time of pleasure and peace. The time when the place is first mentioned in the narrative is the beginning, to which corresponds the period of characters' childhood. The further return is to the space-time of characters' other existential stages. The return can be characterized as the imaginary return and memorable return through memories because the characters mention the birds while sinking in memories, while narrating passing of stages of their life. The representation implies a distance between the actual and imaginary, the actual present and distanced present. The narrative parallel of the birds returning to the same place and characters returning in thoughts to that same place indicates Woolf's design to use the image of a bird as a representation of characters' desire to return to a peaceful place and peaceful state of mind (the two representations appear in the narrative vicinity in the novel).

'(...) she looked out of the window at a sight which always amused her – the rooks trying to decide which tree to settle on. Every time, they seemed to change their minds and rose up into the air again, because, she thought, the old rook, the father rook, old Joseph was her name for him, was a bird of a very trying and difficult disposition. He was a disreputable old bird, with half his wing feathers missing. He was like some seedy old gentleman in a top hat she had seen playing the horn in front of a public house. "Look!" she said, laughing. They were actually fighting. Joseph and Mary were fighting. Anyhow they all went up again, and the air was shoved aside by their black wings and cut into exquisite (…) out, out, out – she could never describe it accurately enough to please herself (…)' (Woolf 2007:307)

The most extended representation of the image of birds in *To the Lighthouse* can be associated with Woolf's fixation on her parents' relationships. The representation of two 'family birds' in the novel functions as a means to undo the fixation. Woolf admits that she was obsessed with her parents, 'obsessed by them both, unhealthily and writing of them was a necessary act' (Abel 1989:3). The obsession finds its expression in the narrative in the deification of the 'family birds'. The names Joseph and Mary, which Mrs. Ramsay gives to two 'family birds', allude to biblical characters who are commonly related to the divine. Woolf also endows the representation of 'the father rook' (Woolf 2007:307) with her own father's features of character which in the novel correlate with those of Mr. Ramsay's. Woolf chooses a very clear image of the rook for an embodiment of her father, the image, which in the West European cultural tradition is ascribed with negative connotations that stem from the association with the opposite image, the dove. The latter bears positive connotations and is believed to be an embodiment of a pure divine mystery, while the rook embodies the hidden 'black' mystery. The following fragment from *To the*

Lighthouse miniatures the family relations as the fight of divinities, confrontation of two mysteries which are observed by Mrs. Ramsay.

Woolf also uses in the novel the image of a rook dropping cool cries from the sky. This image may be a symbol of a soul that, according to Thomas Moore, is entwined with the past. According to him, this image embodies death; a rook often suggests the idea of evil and death, especially in European and American culture. The appearance of rooks in literature is often a symbolic representation of something terrible that is expected to come. The image is associated with death and finitude in the novel, serves a premonition of approaching death in the Ramsay's family, namely, Mrs. Ramsay's death.

The image of birds in *The Waves* embodies vital activity of being in vital surrounding and vital activity of the surrounding itself. The narrative device Woolf uses to accentuate the vitality of being is a repetition of birds' movements, words suggesting movement 'up and down, and in and out' (Woolf 2015:5). The rhythmic pattern suggests omnipresent and omnipotent existential force. The birds' flying away and settling down is another rhythmic pattern suggesting vitality. The vitality of life for Woolf is that which is in every being, yet extends beyond human being. It is a timeless vitality, not subdued to human bodily existence, his/her age or death, et cetera. The explication of the symbolic meaning of the all-unifying energy of life and omnipresent and omnipotent existential force is provided in *The Death of the Moth* by means of another winged creature: 'The same energy which inspired the rooks, the ploughmen, the horses, and even, it seemed, the lean bare-backed downs, sent the moth fluttering from side to side of his square of the window-pane' (Woolf 2012:5)

In *Birds in Literature,* Lutwack draws attention to the fact that the very appearance of birds is suggestive of the lively dynamics: 'Few other creatures seem so alive in every fiber (…), so fully given to the action, whether in song, in motion or in display. Even in quiescence they are concentrations of vitality' (Lutwack 1994:xi). The vital bird-like energy is predominantly felt by male characters in female ones in Woolf's novels, e.g., Scrope Purvis senses in Clarissa Dalloway 'a touch of the bird (…), of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness' (Woolf 2003:6), who 'with the bird-like freshness of the very aged she still twittered' (ibid.:92). In *To the Lighthouse*, the image of birds allows Woolf to create a very vivid image of the vital energy extending beyond human death. She represents how the Ramsay's family house becomes almost empty at some moment, for Mrs. Ramsay and some of her children are dead; there are no parties within the walls of the house anymore, for Mr. Ramsay does not organize them as Mrs. Ramsay used to do, the house is practically a ruin, yet 'the empty room, wove into itself the falling cries of birds' (Woolf 2007:340). The image of the 'falling cries of birds' (ibid.), as opposed to emptiness of the house, has a double-meaning reference: to the souls of the dead members of the Ramsay's family and the cosmic energy that outlives the lives and deaths of human beings. The unifying element of the symbolic unity is the transcendence of

the earthly realm and time, both when the birds personify natural forces and human. The cries of birds, as well as nesting of birds in the Ramsay's house, also symbolize the eternal undisturbed fertility of nature.

'A sparrow perched on the railing opposite chirped Septimus, Septimus, four or five times over and went on, drawing its notes out, to sing freshly and piercingly in Greek words how there is no crime and, joined by another sparrow, they sang in voices prolonged and piercing in Greek words, from trees in the meadow of life beyond a river where the dead walk, how there is no death' (Woolf 2003:28)

'She took Virginia to her house at Burnham Wood and it was there that she made her first attempt to commit suicide. (…) It was here too that she lay in bed, listening to the birds singing in Greek and imagining that King Edward VII lurked in the azaleas using the foulest possible language' (Poole 1995:24)

The image of birds singing in Greek in *Mrs. Dalloway* along with its archetypical symbolism of immortality has the autobiographic reference to Woolf's breakdowns in 1904, 1913 and 1914 when she heard birds singing in Greek. The association of the non-existence of death with the image of birds singing in Greek is grounded in Woolf's attitude towards Greek, which she expresses in *On Not Knowing Greek*: '(…) the stable, the permanent, the original human being is to be found there' (Woolf 2003b:20), and the image respectively refers to stability and the permanence of existence. Woolf uses the image of birds to represent an emotional field and an unexplainable metaphysical experience. Werness points out that the image of the wings of the birds is 'used to convey ephemeral, invisible qualities, emotions, and ideas – Hypnos and Thanatos' (Werness 2004:434) similarly to 'the gods of death and sleep' (ibid.) that 'have wings' (ibid.).

Woolf also uses the image of a bird as a reference to creativity and flight of imagination. It signifies in her novels not only creativity per se, as a free flight of imagination; rather, by signifying a creative process, it simultaneously signifies an attitude towards it. The bird-image serves an attitudinal indicator or an attitudinal reference to the phenomenon signified. The common association of birds with freedom is attributed to the creative process. Woolf represents by it creativity as a free flight and a freeing flight of imagination. The image of a bird is used to signify consciousness and, to do this, Woolf uses the corresponding kind of language – the rhythm of language expresses the freedom of creativity with flights and settling down of birds designated by words and pauses respectively.

Let us consider the meaning of the following fragment from *The Waves*: 'Lord, how unutterably disgusting life is! What dirty tricks it plays us, one moment free; the next, this (...). We have been taking into our mouths the bodies of dead birds. It is with these greasy crumbs, slobbered over napkins, and little corpses that we have to build' (Woolf 2015:175).

The image of the bodies of dead birds in the mouth in the example above refers to one of the subjects of the symbolical representation in Woolf's novels, namely, the dead. The bodies in the context signify bodily existence of the dead, their earthly lives. Woolf's we-form in this case is actually a

narrative substitute of I-form. Psychoanalytic interpretation of this would be of Woolf's pondering on her own creative process, which one may come across in all her novels. Woolf remarks to herself that her narratives are built on memories of the dead; the memories, though important, are but 'crumbs' (ibid.) of lives, written down is but crumbs of memories. The 'napkins' (ibid.) in the fragment is an allusion to sheets of paper the writer fills with 'crumbs' (ibid.).

The word 'build' (ibid.) suggests that Woolf recognizes that her creative process is an intentional activity rather than spontaneity. Moreover, she admits that it is her choice to build on the 'crumbs' (ibid.), that is, to compose narratives of the memories. The seemingly unrelated image of crumbs on the napkins and necessity to build with them correspond to a vision in the mind and it is represented as such in the narrative. One may relate to the fragment an image of birds singing through characters that appears earlier in the narrative to provide another example of Woolf's fixation on the dead. When the birds sang both the birds and the characters in the novel were represented as alive. The birds singing through should be understood as being of important others in somebody's mind.

With the image of birds, Woolf also represents the influence of emotions of an important other upon somebody. The emotions are likened to birds' movement and are correspondingly sensed, felt as their sound or movement. Emotions of the important other are represented as disturbing vibrations outside, that cause the disturbance inside. The emotions are provoked by surroundings. In the following fragment from *To the Lighthouse* Woolf points out to the sensual aspect of the emotions, susceptibility to them: 'the twang and twitter of his father's emotion which, vibrating round them, disturbed the perfect simplicity and good sense of his relations with his mother' (Woolf 2007:280). The emotions of the other and the self are thus revealed in the novel by being likened to bird's twitter and are thus explained.

Woolf thus finds the modern image of her own for representation of emotions in that she makes emotions an acoustic media, as far as the sound is represented as vibrating between the self and the other, between the self and the surroundings. Emotions are compared to the twang and twitter of birds which impress a certain atmosphere upon those hearing them. Woolf thus represents emotions with synesthesia, not only as felt, but also as heard. To conceptually generalize this imagery, we can transform it into the conceptual metaphor EMOTIONS ARE BIRDS, which includes as an entailment a conceptual metaphor EMOTIONS ARE SOUNDS. Woolf represents that emotions do behave freely, on their own – they can appear, remain and leave human beings like birds, but their independence is not total. Be they totally independent, they would not be influenced by the other, when the latter is not wanted, yet, characters' emotions are under the external influence. Woolf demonstrates with the image of the winged flying creates that emotions are 'by nature fugitive' (Frie 1997:39), unstable existences.

Emotions are not compared to birds per se, but are visualized as birds; hence, I prefer to use the conceptual metaphor EMOTIONS ARE BIRDS to suggest the meaning they refer to. The mental image of emotions as birds in *To the Lighthouse* is a part of a character's reflection as opposed to an immediate

vision. Woolf devotes a whole paragraph to the representation that necessarily covers a certain period of narrative time. The time of the representation is the time of reflection, which is intended at interiorization of characters' perceptions. Mrs. Ramsay embodies her emotions in the image of birds and 'watches' them outside of herself as the other. The embodied emotions thus are seen in the internal vision as 'flying' outside of the body, the moment they change, or rather are changed by the important other. In this way, Woolf creates the image of disembodied emotions. It provides an understanding of one's emotions by the disembodiment of them. The reflection upon emotions is equated by Woolf to the disembodiment of emotions.

Birds in *The Waves* are represented as feeling indifferent to the world and hostility of the surroundings that they are exposed to, as characters whose actions and emotions they embody. Woolf represents with the image the hostility in the interpersonal relationships and existential anxiety by a number of representations among which the image of a bird's song shattering the song of the other birds with harsh discord. The harsh discord in the novel is the image similar to the representation in *To the Lighthouse* when Mrs. Ramsay feels shocked when the melodious sounds of nature become horrible and turn into recognition that nature does not guard her but is totally indifferent to her. The existential anxiety in the indifferent natural world represented by the image of birds also refers to characters who, like birds, are active beings with an instinct of self-preservation that makes them try to grasp the present. Characters, whose actions birds mimic, need to feel safe. The existential anxiety and instinct of self-preservation endow them, similarly to birds, with particular qualities – they, according to the narrator, are 'ruthless' (Woolf 2015:63) and 'abrupt' (ibid.).

The image of birds' looking from above allows Woolf to create in the narrative a 'panoramic scope of consciousness' (Kress 2002:34), to unite isolated observations within a limited narrative space-time. The image of birds serves as a representation of a panorama of the world's time-space continuum after the death of a human being who belonged to it. It suggests profusion of existence and omnipresent and omnipotent vital force that outlives the death of the individual. When a character Percival is dead, the birds sing in the garden full of vitality, movement, intensity and bright colors. This vitality of the garden including the vitality of birds in it symbolically represents profusion of existence after the individual death (also embodied in the bright images of 'gold, lilac, purple' (Woolf 2015:87) 'red petal' (ibid.), 'broad yellow petal' (ibid.), 'the sun' (ibid.), 'blossom' (ibid.) and 'profusion' (ibid.). The birds, joined to the profusion of the universal being, united by the vitality of being in the cosmic space-time after passing of the individual see the world he does not see any more ('the world that Percival sees no longer' (ibid.:89)) in all its sacred existential brightness. The images of gold, lilac, purple, red and yellow mentioned above, are all conceptual symbols of the image of the sun, the embodiment of life and 'fanatical existence' (ibid.:64). To represent the profusion of being after passing with the image of birds singing and enjoying the vitality of the world, Woolf unites the images of vitality: the sun – the vital

fertilizing visual power, the birds singing – the acoustic profusion, thus, creating the intense atmosphere, the sense of 'existence through and through' (Sartre 2001:80).

Even sporadic appearances of birds images in Woolf's novels have thematic importance; they refer to existential subjects. I will dwell on the representation of the bird that 'beats the air with wooden wings (ibid.:9) and the birds that 'dashed against the lamp' (Woolf 2007:260) in the storm. Both of these verbal expressions include opposition that refers to being against something and acting against something. The birds' action is an action against a situation when something is sensed by them as being against their existence. In the second case, the birds are drawn to the lamp because of danger. The idea that the representation is intended to impress upon the reader is similar to that which Woolf creates in *The Death of the Moth*: 'Again, the thought of all that life might have been had he been born in any other shape caused one to view his simple activities with a kind of pity' (Woolf 2012:5). It should be mentioned that the activities of the dying moth (also the winged creature) are similar to those of birds: the moth tries to oppose whatever to the encroaching death which is in the distant present. To try to be against death as birds are in the novels means to try to be on the side of life.

The birds dashing against the lamp are on the safe side of life, for the storm they are afraid of is on the other side of the window. Woolf represents by this image not death itself, but the sense of death when the actual/potential death is somehow distanced. The birds are against the potential death which they perceive as an actually present encroachment upon their life. The image of the lamp near the window marks the existing border between death on one side and life on the other, the border transparent enough to relate to both. The bird behind the window near the lamp is the embodiment of life, the storm behind the window the bird is afraid of is the embodiment of death. In this sense, life and death are existences near and behind the border between them. Psychologists would speak in this context of the representation of border situations, which Woolf represents.

The birds image in Woolf's novels serves a suggestive representation of characters, functions as an implicit characterization of their behaviour in addition to the explicit representation of them. The observation and characterization of birds by the characters corresponds to a representation of their reflective consciousness; it is the projection of their interiority and as such its characterization. This suggestive representation of the characters is realized in what is known to be a characteristic feature of Greek literature – the impersonal characterization. By introducing the suggestive image of birds, Woolf rids the narratives of the overloading representations of characters and makes the reader come to conclusions of his own about the characters' interiority in the novels. The birds in the novels signify not only the characters but also human beings in general. The representation is provided in a way 'too much present for the reader to succeed in taking a truly external viewpoint on it' (Miguens 2016:32), it accompanies the human characters, who are infinitely near to the birds in the space-time of the narrative. It is Woolf's experimental narrative trick – to represent the phenomena related to birds as objectively as if

it were a question about someone else, to suggest that it actually is an aesthetic illusion and someone else (namely, human beings) and something else (their relationships and innate characteristics) is referred to through it.

Another reference to this otherness is the cognition of birds, presented in the form of characters' retrospection, their immediate or postponed observations of birds, memories of birds' actions and behavior observed by them in childhood. The birds with their actions are not represented merely as active beings, but as exponents of reflected and cognized non-human and human-like activity. Characters think of birds when the birds are and are not in their close vicinity, which points out that they are meaningful to them. They picture some particularities of the world, behavior, relations, et cetera to them so that birds cease to be an exclusive property of the narrative temporal time-space and become ways of intuitive apprehension of subjects by analogy.

The birds images in Woolf's *The Waves* also embody youth, and aspirations particular of youth because the birds are full of vitality. They are associated with rashness, movement, speed, rhythm to refer not to passive, but to active being. When Woolf represents birds as not moving, flying, but only observing the world, the observation is still an active observation. The flying creatures, birds are thus to be regarded as embodiment of active vitality in a seemingly peaceful existence of youth. Woolf emphasizes the innate vitality of youth by making it accompanied by the representation of their vital surroundings and birds also full of vitality. She does it also by making the reader see the birds in close contact with their surrounding that is vital and endowed with a 'fanatical existence' (Woolf 2015:64).

2.2.4. Corresponding to Water (Water, Sea, Waves)

The image of waves in Woolf's novels is a multi-referential emotive image. The fact that it is endowed with symbolical meaning can be proved by an excerpt from Woolf's *Diary*.

'Oh its beginning, its coming – the horror – physically like a painful wave swelling about the heart – tossing me up. I'm unhappy unhappy! Down – God, I wish I were dead. Pause. But why am I feeling this? Let me watch the wave rise. I watch. Vanessa. Children. Failure. Yes, I detect that. Failure failure (The wave rises). Oh they laughed at my taste in green paint! Wave crashes. I wish I were dead! I've only a few years to live I hope. I can't face this horror any more – (this is the wave spreading out over me). This goes on; several times, with varieties of horror (...). I doze. I wake up with a start. The wave again! The irrational pain' (Woolf 1980:110)

In the entry of her *Diary*, Woolf uses the image of waves for representation of the state of existential and emotional anxiety. She resorts to the explication of her feelings and emotional state (her emotional distress) through the image of the waves' movement, to a psychological process, which in Freud's terms is a kind of psychological defence against the 'irrational pain' (ibid.). The narrative rationalization of the irrational pain is accomplished through attributions of the nature image and paralleling of the movement of the emotion and the waves. The image of the waves together with the representation of different memories and affects refers to varieties of the same emotion, namely the varieties of horror. Being non-physical entities, emotions and feelings are embodied in the narrative in the physical object, so that the nature image becomes an embodied reference to the successive inner states in a relatively extended space-time. The processual aspect and the activity of the emotion are further accentuated in the nature representation by the stages of the waves' movement, namely, waves' appearance, their beginning, coming, pausing and going on.

The rhythmical representation of the intermittent happenings of the process of the waves' movement with stages of development, duration, and implicit ceasing is also used in Woolf's *The Waves*, but in this case, it is meant to embody what Woolf calls 'stages' (Woolf 2015:110) of life. The process that implicitly represents and accompanies characters' 'stages' (ibid.) of life is designated with the respective verb forms 'beginning, its coming' (Woolf 1980:110) 'swelling' (ibid.), 'tossing me up' (ibid.), 'down' (ibid.), 'pause' (ibid.), 'rises' (ibid.), 'crashes' (ibid.), 'spreading out over' (ibid.), 'goes on' (ibid.) and 'doze' (ibid.). So traced, the process of changing the 'stages of life' (Woolf 2015:110) is characterized by recurrence, persistence and duration. Woolf resorts to a similar image in the beginning of *The Waves* in which the image of the process has a symbolical correspondence with the image of the cycles of the sun with stages of rising, eclipse and sunset. Although Woolf mentions negative emotions of horror, unhappiness, pain and death, she does not merely represent the reactions to events by means of the

stream of consciousness technique, she represents them as felt and sensed, pondering on the reasons of their occurrence.

The emotional distress signified by the nature image of the waves, the unpleasant feelings mentioned ('painful wave' (ibid.), horror, unhappiness), the sense of failure and memories of disturbing events endow the image of the waves in Woolf's *Diary* with symbolical implications for representation of such happenings that cause different emotions, which Woolf and characters of her novels are often at pains to mentally escape. In practically all her novels, wherever Woolf's representation of the nature-image of the waves appears together with emotions, the latter predominantly belongs to a so-called negative class of emotions (e.g., fear, tension, despair). The fact justifies Woolf's conscious or irrational inclination to resort to the image in the capacity of an emotions-related symbol, though does not exclude other narrative functioning.

Woolf's emotions are not represented as absolutely isolated entities; they are related to memory content or memorized events. Waves before her eyes are a mental picture of a past happening and refer to it. Lakoff explains the mental representation in *Metaphors We Live By*: If the past is represented through a spatial metaphor it is 'seen' in front, for it has already actualized. The wave is, thus, a representation of a memorized strong emotion of the past, whereas succession of several waves signifies either continuity of one and the same emotion or succession of different past emotions. Though the narrative representation of the waves is an uninterrupted continuum, they may be a reference to emotions in different time periods and recollections of unrelated emotions.

The sea in which the waves move respectively stands for a space-time, an individual existential continuum of a human being, character and for him/her in whom the emotions appear, continue and cease. The image of the waves' movement, which is the innate feature of the sea, allows Woolf to represent one of the innate features of human existence, namely, the movement of emotions and 'stages' (Woolf 2015:110) of life appearance and inevitable ceasing of them in his/her existential time-scape. The movement of emotions is not only a fact represented; rather, it is a felt happening and a recognized event. This means that Woolf achieves psychological rationalization of an emotional experience through both decoding and encoding the supposedly 'real life' experience in image-symbols (in particular, the image of the waves), the experience, which Sartre believes to be a particular case when almost all events of human everyday existence are lived as symbols.

The most obvious and complex generalization for the significations of the image of the waves and the sea in Woolf's novels is that of movement. Woolf is much influenced by Fry's idea of the 'rhythmic arrangement of form' (Spalding 1980:166) and even believes that style is rhythm. In the entry of her *Diary* on *The Waves*, she writes of her desire to give the narrative a rhythmic design and to impress upon the reader the sense of the sound created through rhythmic representations that allow the waves to be heard through it. The all-pervading phenomenon of movement represented through the rhythmic design

embodies a modern idea of time which is experienced as something transitory and passing within the sensible world and corresponds to an intuitive realization that all things must be flowing within time. In *The Waves,* Woolf uses the image of moving waves to represent the impossibility to hold time, as James Joyce puts it: 'How can you own water really? It's always flowing in a stream, never the same, which in the stream of life we trace. Because life is a stream' (Joyce 2009:146).

The sea in Woolf's novels is a symbolical embodiment of the world's continuity that implies understanding of continuity with changes in the world. The image suggests that there is a constancy of change in the existential time-scape seen or recognized by an observer. Waves represent the change in life recognized as successive movement from an existential moment to an existential moment, from a 'stage' (Woolf 2015:110) of life to a 'stage' (ibid.) of life and understanding that the whole time-space cannot be observed by an observer, though a time-space can be imagined by a subjective mind. Woolf suggests that the mind and the inner world change not less than the external world and this symbolical meaning of the image of the waves accompanies the other symbolical meanings in *The Waves.* The image alludes to transition and change that is experienced in one or the other way, both in the external and internal world.

The image of the sea represents the self as a whole; a unity of changing plurality, which remains in the changes and despite changes that occur in his/her life. The self is thus recognized by Woolf to be an existential time-space of visible or invisible active changes. The image is the embodiment of changing existence in existence that can be verbally translated into human being is existence in the world, life is existence in human being. The sea for characters is a self-representational image. In internal monologues and external discourses, characters express the idea of the self being a changing existence consisting of 'stages' (ibid.) of life. Through the image of many waves in one sea the human being is represented as a unity of plurality, these elements of the plurality being emotions, feelings, thoughts, emotional and mental states, mental activities and 'stages' (ibid.) of life, etc. The sea is a symbolical representation of the subjective life of the psyche and consciousness. Consciousness and psyche are represented through the image as being in a pervasive flux. With the representation, the idea of a piece of the mind and psyche is eliminated – being of it is represented as being-as-becoming.

The image of the sea in Woolf's novels suggests a vision of human beings' existence as a cosmological existence in which a wave, an individual existence, is not individual in a strict sense, but existence along with other existences, existence plus the other existence that may be or is relatively distant in the world's immanent being. The movement of only relatively individual existences is the movement of time, a progress *ad infinitum in infinitum.* With the image of waves, Woolf represents human life as a temporary being, the movement within the cosmological time-space. The representation implies the reference to the human condition, to the human limited time-being visualized through the breaking of a wave on the shore. Woolf's representation of the empirical reality of time and the transcendental ideality of time foregrounds human being as a temporal reality which is being-as-

changing-becoming. The time represented with the image of the changing sea is thus to be regarded not as an object, but as a way of representing human being as being in the process of change.

'Everybody follows somebody, such is the philosophy of Whitaker' (Woolf 2002:5), Woolf writes in *The Mark on the Wall*. The representation of a sea-wave in her novels is used to create the sense of passing in two senses: of an individual being and an abstract being, the changing of being in general. The waves embody the passing of civilization's time-periods, epochs, changing of a group of individuals, of collective being. Representing a man, a lively being, and the world of lively beings, the image of the sea is a symbolical manifestation of existence. The symbolism can be framed by a conceptual metaphor EXISTENCE IS SEA. It is an archetype Jung explicates, referring to ancient beliefs in the water of life and the water of death due to the sea being the body of moving water. For Woolf, the sea water is the water of latencies and actualities, both of which are either visible or invisible. The persistent invisible actuality is represented with the image of underwater that also refers to the mystery of existence. Waters for Woolf symbolize the entire universe, 'they are the *fons et origo*, the reservoir of all the potentialities of existence; they precede every form and sustain every creation' (Eliade 1991:151). This meaning is realized in the following example from *The Voyage Out*, in which water embodies life with its enormous possibilities, a lot of which man cannot see, as well as 'limitless' (Woolf 2007:296) experience and 'unlimited resources' (ibid.) that also cannot be seen. The water also embodies human inner world that is beyond complete understanding with the image of the water being 'dark' (ibid.), 'spreading' (ibid.) and 'unfathomably deep' (ibid.).

'Rising and falling with smooth and graceful movements in the hollows of the waves they seemed singularly detached and unconcerned. (Woolf 2015d:55) 'Life seemed to hold infinite possibilities she had never guessed at. When life sank down for a moment, the range of experience seemed limitless. And to everybody there was always this sense of unlimited resources, she supposed; one after another, she, Lily, Augustus Carmichael, must feel, our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by' (Woolf 2007:296)

Waves in Woolf's novels can be described as existences which are continuous in a united totality. The existences continue while observers of the continuity are bound to cease to observe them. The ceasing of the waves can be characterized as a transcendent limit, for by ceasing, they become parts of the united totality of which they already were parts. Such are inner states of human beings; such are moments of being and 'stages' (Woolf 2015:110) of life in which these changes appear and re-appear. They are embodied by the image of the waves that is an impressionistic symbolical nature image to which Woolf constantly resorts. It refers to the continuity of moments and 'stages' (ibid.) of life. As Hauser suggests, the waves embody 'the dominion of the moment over permanence and continuity, the feeling that every

phenomenon is a fleeting and never-to-be-repeated constellation, a wave gliding away on the river of time, the river into which "one cannot step twice"' (Hauser 1999:159).

The representation of the sea with breaking waves refers to immense subjects among which is the human being. It embodies a limited vision. In *To the Lighthouse*, the limited vision is accentuated by a representation of Mrs. Ramsay looking at the sea through a hole in the hedge. The very color Woolf applies to the image, deep blue, is in *The Waves* applied to shadows and per se refers to the idea of the hidden. Since the sea itself represents the extended space-time (be it human, cosmic or that of consciousness), the image refers to the limited vision of it.

'By six o'clock a breeze blew in off an icefield; and by seven the water was more purple than blue; and by half-past seven there was a patch of rough gold-beater's skin round the Scilly Isles (…). By nine all the fire and confusion had gone out of the sky, leaving wedges of apple-green and plates of pale yellow; and by ten the lanterns on the boat were making twisted colours upon the waves (…). Infinite millions of miles away powdered stars twinkled' (Woolf 2008:31)

In *Jacob's Room*, Woolf's impressionistic representation of time-in-time is made visible through the relation of changes in nature with changes of colour; passing of time is marked by breaking of one colour of the waves into the other. By this, Woolf miniatures what in *The Waves* she represents by means of an image of changing cycles of the sun. The colourful time is the symbolical synonym of the cycles of daylight, sunset, twilight, and darkness. The time is not linear time for Woolf, because she represents the waves which move, as not moving simply forward, but rather enveloping the whole universe as it is enveloped in time. In the fragment cited above, Woolf represents the linear passing or one may say diminishing of time in time. Her narrator sees the hours passing simultaneously with the changes in the natural environment: after six o'clock water becomes purple, in a half of an hour it is gold, in one hour and a half yellow is already accompanied by gold, in about an hour the colours become indistinguishable. By the change of the colours, Woolf applies to the image of the changing water Kantian idea of subjective intuitive time within the cosmic time. On the level of imagery, the relation to the universal being is expressed through the representation of 'infinite millions of miles away' (ibid.) and twinkling of stars, the first being an allusion to light years, the second to persistence, uniting in the vision of immense persistent universal time.

Water is a prototypical image of passing in Woolf's novels. It represents being-after-being. The passing in Woolf's novels is both passing of being and passing into being. In other words, the image of water in Woolf's narratives refers to the idea preserved in many myths – passing from one form of existence into the other, the way waves pass from one of its watery forms into yet itself but in the other form. The breaking of a wave, that suggests disruption, signifies the break of life and the break in life. Woolf substitutes the image of coming into water of the sea (or a complete sinking) with the image of the

break that embodies other form of existence suggesting that human existence is always a part of the larger existential whole.

The image of water in Woolf's novels represents consciousness with subconsciousness. Following Goldsmith, water is the 'universal psychic medium in which the nuclei of the forms hereafter to become consolidated on the plane of the concrete and material, take their inception in obedience to the movement of spirit or thought. This is the realm of potential forms and is the connecting link between spirit or pure thought and matter or concrete form' (Goldsmith 1924:17) Consciousness is represented with the image of water as the distributive medium of senses.

Woolf demonstrates with the image of waves that the inclusion in one existential space-time is exclusion from the other one. In *The Waves*, Rhoda looking at the sea exclaims 'but I sink' (Woolf 2015:15). Woolf represents by this exclamation sensing of death as inclusion into some other existential space-time, recognized as pre-existing existence, that is, a predetermined space-time. For Woolf, the vision of the complete sinking in water is thus the embodiment of immersion in death. The idea of death as inclusion correlates with Woolf's view of the nature of time, which is that of inclusion into, immersion into and being a part of the larger time-frame. A wave for her is a representation of human being's time being in time of the world that presupposes prolongation of existential moments. Implied are the very union and the observed uniting principle of two forms of existences of time – that of the human being's and of the world respectively.

With the image of inclusion of waves in the sea, Woolf suggests that what is between one existential form, existential moment and the other one is not a discontinuity as it may be between temporal feelings, emotions and mental states, but an immediate following from one being-in-atemporality of the world to the other being-in-atemporality, in that, which is after earthly existence. Woolf uses the image similar to often utilized in literary works archetypical motif of stepping into a river. Woolf's characters, though, often do not step into a river or sea; they are either already in it as Mr. Ramsay with his children in the final chapter of *To the Lighthouse* or near it, as Mrs. Ramsay hearing the thud of the waves, or Bernard sensing their monotony. Moreover, characters are represented near the sea more often than being in the sea. This embodies nearness to atemporality of death that in the narrative is represented as inducing characters' meditations on nature of time and their being-in-time. The representation of characters' meditations is a representational practice that has a thematic relevance. Woolf appeals to the all-human inclination to ponder upon the near, border-situation (e.g., of passing or death) which is immensely near, which they do not include, but which will include them, which is immediately near them and which is immediately distanced from them all at once. Woolf often represents with respect to the image characters' sense of death being near them that they try to mentally escape. The image of the sea represents the cosmic world with the cosmological time. S/he who is symbolized by a part of the immense atemporality with the image of the wave is a part of it as temporality being immersed

in the space-time that is atemporality. The separation of waves in the uniting time-space embodies the human condition, his/her solitary existence that is being-as-becoming in time despite the passing of time. In *Mrs. Dalloway*, Woolf calls this survival 'on the ebb and flow of things' (Woolf 2003:11). In saying this of Peter and herself, Clarissa Dalloway emphasizes a solitary survival in atemporality. One also comes along the recognition of existential solitude and temporality of a human being in *To the Lighthouse*, where it is expressed in Mr. Ramsay's words 'we perished, each alone' (Woolf 2007:364).

The idea of change and movement associated with the image of the sea/waves implies a signification of visible and invisible existential renewal, societal and individual renewal, renewal of civilization – the totality of renewal. The renewal of existence is meant to be a pluralistic renewal in the world (e.g., of consciousness, emotions, the world, human beings, et cetera) as it implies a change of every separate wave in course of the collective and individual movement, the change of the collective movement in progression.

The image of the sea in *The Waves* also symbolizes the sum of the present; movement of the waves can also be regarded as the movement from the present to the present. The past for Woolf is sometimes also a form of the present because of its preservation in memories, which akin to a wave appears and is in a subjective actuality of consciousness. The sea image in *The Waves* thus refers to the subjective present of consciousness. The sea is seen by the characters in the present, with the present waves, present dynamics. The different 'waves' of consciousness can be named temporal consciousness.

Nature image of a fish like waves allows Woolf to represent thought in motion, that is, to represent an active thought that, though being hidden, remains active. The archetype of water as consciousness is the underpinning of the symbolism, for like a fish and the sea belonging to each other, a thought and sub-consciousness do. A fish, waves and the sea are free; they are all activity, all spontaneity one cannot get a grip on. This represents the idea of one's inability to grasp the whole content of consciousness. The fin of the fish can be defined as lack, that which escapes in a plenitude of being. It refers to dissolution of a thought or a vision in the subjective reflective process.

With the image of waves moving in the sea, Woolf achieves the conjunctive representation of time. The time thus represented is the matter of addition of existential moments. Woolf emphasizes the idea of the representation of subjective psychological time. The image of waves moving in the sea represents time not in a chronological manner, for chronology in the mental world does not exist; it refers to a distanced present which follows certain impulses and emotions. The representation of the subjective psychological movement of the present is achieved by means of a kind of motion in time.

Woolf resorts in *The Waves* to what, according to Sartre, Faulkner resorts in *The Sound and the Fury*, namely, disarranges the fragments of the narrative. The representation of the sea is itself a narrative frame split in parts so that each part of the representation creates narrative dynamics. The suggestive atmosphere of the narrative movement is referential per se. It refers to the idea of existential movement,

including emotional and perceptual movement; that of time. The time is represented as constantly changing, as a complex phenomenon of being-in-change and being despite the change. In *The Waves* and other novels, characters try to come to terms with the idea of their changing lives. The antecedent image is of the partial change (waves) not sensed as causing the change of the whole (the sea) refers to what Woolf in her *Diary* calls 'life itself going on' (Woolf 1983:140). The continuity of existence is embodied in an image of the monotony of moving waves. This is precisely the sense of life going on that creates the sense of monotony. The waves in *The Waves* also represent an all-encompassing change in the existential continuum. The sense of constancy is created by means of constant, that is, recurrent representation of the sea-waves in the progression of the narrative.

Woolf represents the influence of time by the image of the sea and waves as both destructive and constructive. This meaning is included in the archetypical symbolism of the images that includes positive connotations of regeneration and purification and 'negative and destructive connotations' (Cirlot 2002:xlviii). In *The Waves,* the constructive force, the regeneration is attributed to positive memories, like those of childhood. The image of the sea also represents consciousness in general and states of consciousness in particular. The waves embody mental states and mental in general composed of the states, which Bergson suggests to consider as changes in human existence. Woolf points out to the profundity of the internal world in its invisible passing from a state to a state ('The things you know us by are simply childish, beneath its all dark, it is all spreading, it is unfathomably deep' (Woolf 2007:296)).

The vision of consciousness as the sea implies that consciousness is changing without ceasing. The unceasing of consciousness in lifetime explains Woolf's inclination to think of mental states both as a separate whole and inseparable parts of the whole, like waves of the sea. The consciousness and states within it are subsequently represented as undergoing change every moment. Bergson puts it as the following: the states of consciousness are 'borne by the fluid mass of our whole psychical existence' (Bergson 2002:178), which 'vital properties are never entirely realized, though always on the way to become so; they are not so many states as tendencies' (ibid.:16), so that human being is also a complex of potentialities.

Representing characters observing the succession of waves that continues indefinitely, Woolf demonstrates their active emotional reaction to the observed picture. The characters' recognition of the independent succession of waves evokes emotional anxiety in them since they observe an element of passivity in the image of the waves breaking, the sense that nature is indifferent to them. They see the ceasing of waves as a passive ceasing, as unavoidable and active happening that is not influenced by them. Woolf embodies by this image of continuity of waves succession of human beings, all earthly things, the 'ebb and flow of things' (Woolf 2003:11). She also suggests that this image of passing of waves also represents one event following another in our lives, separate existences, unrecorded sensations, and passing objects. The symbolical meaning is realized in the following example from *To the*

Lighthouse: '(…) how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up and threw one down with it, there, with a dash on the beach' (Woolf 2007:286).

2.2.5. The Image of a Dog as a Means of Representation in *Flush*

Flush is a novel that was of much interest in England when it came out of print. It is an imaginative biography of Elizabeth Barrett-Browning's cocker spaniel that is both fictitious and non-fictitious. Influence of Woolf's knowledge of natural history and etymology is well seen in the 'biography' as it is much akin to the classification of species that is offered imaginatively with poeticizing. As a natural historicist, Woolf passes from the dog's appearance in Spain, antiquity to Wales in the middle of the tenth century.

The dog's 'biography' begins with an opposition of the 'law of Nature' (Woolf 2015b:2) and 'Providence' (ibid.), which partakes in the appearance of a dog. The descent of the dog is ascribed to providence rather than natural laws because natural laws have to do with vegetation, whereas providence has to do with some supernatural causes. It suggests that appearance of the 'biography' per se is ascribed not to some spontaneous work but to the intentional imaginative work of the author's mind. Thus, from the outset of the 'biography', the narrative reality has some reference to extra-narrative one, to the workings of the author's mind. The 'analysis' of the descent of the dog is conducted with irony, with which many subjects in the 'biography' will be treated henceforth. The other opposition is introduced further, that of the dog being a 'romantic and pleasant picture' (ibid.:3) and the necessity to be 'dismissed from the mind' (ibid.). It is suggested that there was earlier some romance and pleasure that the existence of the dog brought but now time changed and people, who are more refined than those who lived in earlier times, do not associate the presence of the natural being such as a dog with something positive and pleasant.

This opposition is of deep meaning and implies the change of the attitudes towards nature in general that takes place in modernism and distances it from the Victorian period, the change that is considered by Woolf not to be positive because in this case the attitude towards natural creatures like dogs is similar to the attitude to nature as a whole, namely, nature is considered 'too fanciful a conjecture to be seriously entertained' (ibid.). Woolf demonstrates that moderns are more concerned with other kinds of entertainment that the city life provides. The highest entertainment from nature that they allow themselves is often only walking in city parks that they also may put aside. Woolf suggests that as many centuries before modernism dogs were 'of high repute and value' (ibid.), so was nature in general, especially in rural places but in modernism 'the value and reputation' (ibid.) of nature is minimal. According to Woolf, the pre-modern times were the times of 'Arcadia' (ibid.) with nature being privileged and making one feel happy and appeased in comparison to modern times.

Woolf's 'biography' of the dog provides a representation of the dog with a reference to humans because as Woolf suggests, dogs in some cases 'followed human example' (ibid.:4). Actually, the representation of the dog in the 'biography' becomes the allegorical representation of men. With this image, Woolf suggests representation of societal conduct, namely, that both dogs and humans consider

some important others in society as ‘superiors’ (ibid.:43) or ‘beneath’ them (ibid.:48). Such are the ‘laws’ (ibid.:4) of the human social world. This is especially true when it concerns ‘aristocracy’ (ibid.:45). Although a dog’s ‘aristocracy’ (ibid.) is ‘founded on better reasons’ (ibid.:4), as Woolf writes, the laws in human life and a dog’s life imply this ability and desire to distinguish between the ‘superiors’ (ibid.:43), and ‘beneath’ (ibid.:48) between ‘what constitutes the vices’ (ibid.:4) and ‘what constitutes its virtues’ (ibid.) in this societal judgement in general is similar in them.

Woolf also suggests another societal feature by representation of the dog’s behavior, namely, that what is concerned as ‘merits’ (ibid.) in human life and the dog’s life is ‘clearly defined’ (ibid.) including appearance, intelligence. Bearing in mind the allegorical similarity, one finds out that from men it is expected to have, along with a relatively attractive appearance, ‘plenty of room for brain power’ (ibid.) and ‘general expression (that) must be one of intelligence and gentleness’ (ibid.). These features are especially expected from those who belong to the aristocracy and when one does not possess such features, he is ‘cut off from the privileges and emoluments of his kind’ (ibid.). Woolf uses for the representation of the societal ‘law’ (ibid.) the allegory of the judgment of dogs that are considered to be good or bad according to the above-mentioned qualities: ‘Thus the judges lay down the law, and, laying down the law, impose penalties and privileges which ensure that the law shall be obeyed’ (ibid.).

Woolf points out that in human society there is no ‘such jurisdiction upon the breed of man’ (ibid.) as it is in the dog’s world, but similarly, in aristocratic society one has to be of ‘noble birth’ (ibid.) to be somebody of high societal status. If one is not of ‘noble birth’ (ibid.), he may be considered to be ‘nobody’ (ibid.) in this respect. Woolf suggests that it only seems that there are no such judges in the human world as in the dog’s world; in reality, such judges are many and they decide ‘what constitutes noble birth’ (ibid.), and whether you are somebody of rank or do not belong to this societal status.

Woolf argues by comparison of the dog’s and human world that ‘everywhere rank is claimed and its virtues are asserted’ (ibid.), emphasizing that when people of rank are found ‘in exile, deposed from authority, judged unworthy of respect, we can but shake our heads and admit the Judges of the Spaniel Club judged better’ (ibid.). Woolf admits that this is the ‘lesson’ (ibid.) that is ‘enforced directly’ (ibid.) when one considers the way of judgement of dogs and men and their lives. Although there are among dogs those of the famous breed, it is not common to see them ‘judged unworthy of respect’ (ibid.) to such an extent as it occurs in men’s world. Woolf ironically represents the men’s desire to claim authority and be judged worthy of respect as seen in the example of Dr. Midford who changes his surname to Mitford for it to be ‘in conformity with the canons of the Heralds College’ (ibid.:5).

Woolf suggests that there are two kinds of judgements in the men’s world which can be found to some extent in the dog’s world as well, namely, the judgement of respect and rank and the judgement of features of character and behavior. She points out that a man may be considered being of authority, but his moral qualities and behavior may not be of a high standard. Woolf exemplifies this in the ‘biography’

with the representation of Dr. Mitford. Although it is a short representation it gives a clear idea of how moral qualities of men and their societal status may differ. Dr. Mitford has a 'wanton disregard for principles' (ibid.) akin to his ancestors and, if judged by this, nobody should 'have admitted his claim to be well bred' (ibid.). Woolf uses the allegory that can represent Dr. Mitford by means of words that refer to the dog and points out that it is the allegory that can be disambiguated.

In allegorical terms (that she used in the beginning of the 'biography' for the dog), Dr. Mitford has the appearance that would not be judged appropriate: 'His eyes were light, his ears were curled; his head exhibited the fatal topknot' (ibid.). Woolf suggests that it means that 'he was utterly selfish, recklessly extravagant, worldly, insincere' (ibid.) and 'had there been a Man Club corresponding to the Spaniel Club in existence, no spelling of Mitford with a t instead of with a d, no claim to kinship with Mitfords of Bertram Castle, would have availed to protect him from contumely and contempt, from all the penalties of outlawry and ostracism' (ibid.). The following phrase 'but he was a human being' (ibid.) sums up the assertions that the laws of judgement in the men's world and of men is not always appropriate to moral principles and moral standards of behaviour, so that a high morality and qualities considered valuable in terms of morality are not always expected from men who have high societal status, and inversely men having high moral qualities does not grant them high societal status.

Woolf remarks in the 'biography' that the dog is 'marked by all the characteristic excellences of his kind' (ibid.:6), the one that would be approved by the Spaniel Club. He 'enjoyed with all the vivacity of his temperament most of the pleasures and some of the licenses natural to his youth and sex' (ibid.). The dog's sex is intentionally chosen by Woolf to be masculine and serves analogical representation of men. It is mentioned that first the dog lived at Three Miles Cross, in a working man's cottage, so that he could enjoy only a few 'luxuries' (ibid.) that accompanied this living. His host was poor and he spent his time where there was little furniture or went for a walk across the fields. The dog is characterized as being 'by nature sympathetic' (ibid.) and having 'excessive appreciation of human emotions' (ibid.). As such, he is in the beginning of the 'biography' the embodiment of men's sympathetic nature and abilities, high morality.

He is also the embodiment of vivacity and naturalness that is much lost in the modern world. His emotions are natural, as well as his behaviour and they do not depend on human judgement, expectations and authority. He has the ability to sense everything which is beyond human senses and to which human beings often no longer pay attention. Woolf represents what he sees when living in the working man's cottage thus representing the latter with most vividness through his eyes. Everything around Flush is full of vivacity and radiance. His behaviour also by implied similarity refers to the freedom of a man who can enjoy so simple an activity as emotionally perceive the natural world around him. A mere enumeration of smells in the village 'strong smells of earth, sweet smells of flowers; nameless smells of leaf and bramble; sour smells as they crossed the road; pungent smells' (ibid.) that he senses refers to the idea of richness of

the natural world that often goes unnoticed in cities. The richness of nature and the freedom that it provides is represented as 'stirring a thousand instincts, releasing a million memories' (ibid.) of Flush. Some nature objects are represented as evoking 'deeper instincts, summoned wilder and stronger emotions that transcended memory' (ibid.:7) and allowing the feeling of 'ecstasy' (ibid.). Woolf suggests that this bounty of nature may 'typify what is spiritual, what is beyond price' (ibid.), from which those living in the city are often estranged.

Woolf uses the image of the dog for a representation of a woman as well through some of the references and conceptualizations. She starts with the remark that 'Flush was worthy of Miss Barrett; Miss Barrett was worthy of Flush' (ibid.). Thus, the woman is represented on a comparative basis by Woolf as 'very spirited, very inquisitive, very well-bred' (ibid.:8). Miss Barrett lives in the city that offers other 'pleasure' (ibid.) in comparison to rural places, although it is 'impersonal' (ibid.) similarly to them. The representation of the city as perceived by Flush suggests conceptualization of it. Men and women in the city are characterized by the pleasures they enjoy along with the dog's pleasures. Woolf represents the city ironically suggesting that it does not offer so much freedom as is offered in rural places. She ironically writes that instead of the bounty of nature that people enjoy in villages, they can enjoy but 'brass knockers and their regularity; to observe the butchers tendering joints' (ibid.) in the city and whereas in villages the natural world is full of vivacity, unbounded activity, in the city everything remains similarly 'unmoved' (ibid.). But according to Woolf, what the city offers as opposed to wilderness is the sense that 'civilisation is secure' (ibid.).

Woolf suggests by means of the representation of Flush's perceptions of the city that for people of lower social status, a city seems a desirable place because it offers many pleasures that rural places cannot provide. She points out that for Flush who came from a working man's cottage, the city apartments were something special, 'overwhelming in the extreme' (ibid.). Such was, according to Woolf, also the attitude of people from rural places. But for those who were frequent visitors of such apartments and for women the city, as opposed to rural places, 'was nothing to surprise, though something to subdue' (ibid.) for them.

Drawing on this idea, Woolf represents the subdued place of a woman in a patriarchal society. Miss Barrett is the epitome of a rich woman who was not 'astonished' (ibid.:9) by richness but subdued to it. Her city apartment is represented as not something desirable for her but as something that 'smells of decay and antiquity' (ibid.), something that makes her subdued. Woolf also demonstrates that men from rural places may also feel 'alone-deserted' (ibid.:10) in the city. She uses the image of closed doors in the apartments of the city pointing out that 'they shut on freedom' (ibid.), 'on all (…) known of happiness and love and human goodness' (ibid.). Representing such a subdued state of a woman, Woolf suggests that everything should be appropriate to a woman's societal status, and what is appropriate to one is or may be not appropriate to the other.

Woolf argues that the time spent in the city makes one who initially lived in a village feel as if everything is not the same, 'doubted if the world itself were the same' (ibid.:11). To live in London, 'in the heart of civilisation' (ibid.) is different and men can 'scarcely accustom' (ibid.) themselves to it. Woolf opposes the city to what Flush saw in the village – all the things, the smells and colors in the city are different. She represents 'the whole pomp of London at its most splendid burst' (ibid.:12) and points out that it makes Flush be 'satiated with the multiplicity of his sensations' (ibid.), but he feels nostalgic when he thinks of the village. The smells differ from those in the village: 'the swooning smells that lie in the gutters; the bitter smells that corrode iron railings; the fuming, heady smells that rise from basements' (ibid.) are the 'smells more complex, corrupt, violently contrasted and compounded than any he had smelt in the fields' (ibid.).

Such is the city Flush sees as Woolf envisages and represents it – the city as opposed to the village with the bounty of nature and simple pleasures is 'more complex' (ibid.), yet more 'corrupt' (ibid.) and 'violent' (ibid.). The opposition is made vivid in the representation of how the smells Flush senses in the city and the village differ. Woolf intentionally chooses the beautiful smells in the village and the unpleasant smells in the city. Although the city has other smells that are nice, she emphasizes the corruption and violence of the city by representing the most unpleasant ones. Woolf also points out that there is something of 'the wind of destruction' (ibid.) in the city, some kind of 'terror' (ibid.) by the representation of what Flush sees.

The city so seen by Flush serves as the embodiment of a patriarchal society, its dominance over the female world embodied by nature, its opposition to it, corruption and violence of it. In the city, those accustomed to the natural world are 'prisoners' (ibid.:13), according to Woolf, as well as women in patriarchal society who are also 'prisoners' (ibid.) without freedom to act in accordance with their desires and intentions. Woolf exemplifies the idea of freedom that is sought for and desired by women by Flush's seeing trees and grass in the city of London that differ from those in the village. Flush asks 'Were there not trees and grass? he asked. Where these not the signals of freedom?' (ibid.:12). But Flush recognizes that there is no unlimited freedom here, there is either none or a limited one. Nature that he sees is the embodiment of freedom in general and female freedom in particular that is subdued by patriarchal society. Woolf also resorts to the image of flowers that Flush sees in the city and compares it to the flowers he saw in the village to embody the idea of the limited freedom, she makes him point out that here the flowers 'stood, plant by plant, rigidly in narrow plots' (ibid.:13), 'where there are flower-beds there are asphalt paths' (ibid.). This is also a metaphor for women whose freedom in a patriarchal society is limited.

Woolf makes Flush, that himself embodies freedom of being, find out that in society he is a 'prisoner' (ibid.) and 'chained' (ibid.). With his feelings, she demonstrates that a city makes one a prisoner, and the freedom in the city that people enjoy in villages is limited, especially when it comes to

people of low societal status. Such people are ‘chained’ (ibid.) in the society that celebrates authority and high ranks. This is the ‘conclusion’ (ibid.:48) at which Flush arrives when observing the city. Women, Woolf suggests, also learned the law of being in the patriarchal society that became their ‘nucleus of knowledge’ (ibid.:13), namely, that women and people of lower societal status are treated ‘not equal, but different’ (ibid.) in the city.

Woolf also demonstrates that in a village people are commonly not strictly divided into classes, and though having different status, are often held as equal, because they are usually judged in terms of moral qualities, but in cities, in London people ‘are strictly divided into different classes’ (ibid.) with some of them being ‘free’ (ibid.), being allowed to do whatever they want, and the other ‘chained’ (ibid.), being allowed to do only what is permitted by the society, more precisely, the higher ranks of the society, and when it concerns women, by men. Metaphorically, Woolf represents the fact that among people ‘some are high, others low’ (ibid.) and ‘there is no equality’ (ibid.) in the following way: ‘Some take their airings in carriages and drink from purple jars, others are unkempt and uncollared and pick up a living in the gutter’ (ibid.).

She represents men’s positioning themselves as superior in society by means of Flush’s image. It is done ironically, suggesting that there is a difference between who and what kind of man is and his perception of himself. Men were accustomed to considering themselves superior in the society of her time, she suggests, but it is not always the case, and women should be considered not of less importance in society and be granted not less societal status. It is exemplified with the image of Flush examining himself in a looking-glass trying to prove to himself that he is of value and breed. Looking at his appearance, he comes to the conclusion that he is ‘of birth and breeding’ (ibid.), ‘he was the equal of the best-bred’ (ibid.). But Woolf suggests that there may be a difference between the desired societal status and an actual one. Accordingly, Flush wants to have ‘privileges of rank’ (ibid.), but that is only his desire and Miss Barrett observes that there is a difference between appearance and reality, since he looks as being of a high breed, but is not. Woolf suggests that similarly people can look as being ‘philosophers’ (ibid.) or of a high societal rank, but are essentially only human beings with all these ranks being but ascribed to them by society.

Woolf demonstrates that a characteristic feature of living in a city is ‘life of complete seclusion’ (ibid.:14) if compared to living in a village. She represents it by the image of Miss Barrett whom Flush sees predominantly sitting in her bedroom and Flush who also spends most of the time in the apartment. This life is opposed to life in the cottage in the village where he could spend much time outdoors. The seclusion in the apartment as opposed to being outdoors thus serves respectively as the embodiment of limited freedom and unlimited freedom of different classes of people. According to Woolf, the limited freedom is the ‘penalty’ (ibid.:32) of high social status and living in the city. The idea is emphasized by mentioning that whatever a season of the year, the secluded being in the apartment in the city is not

changed and sometimes Miss Barrett with Flush even 'scarcely grope their way' (ibid.:14) to the chemist. Woolf uses the image of a cave to represent Miss Barrett's and Flush's utterly secluded living and limited freedom. She makes it vivid by making Flush feel that whatever happens outdoors in the city, it does not mean freedom: 'The traffic droned on perpetually outside with muffled reverberations (…) But none of these sounds meant freedom, or action, or exercise' (ibid.).

Woolf's representation in *Flush* is much influenced by writings of ethnologists. She develops in the novel the story of a dog drawing on letters of Browning. She describes life of the dog in different places, but according to Bell, by representing it, tries to 'describe Wimpole Street. Whitechapel and Italy from a dog's point of view, to create a canine world of smells, fidelities and lusts' (Smith 2002:352). But by doing it, she also resorts to allegory that allows representing human beings and society. Probably, an inspiration for this novel was not only Browning's writings but also Woolf's dog Pinka that was presented to Woolf by Vita Sackville-West. According to Smith, representing Flush, Woolf 'deploys anthropomorphic comparisons and metaphors in sophisticated way' (ibid.). Bell points out that Woolf's novel suggests that Woolf was 'fascinated by all animals but her affection is odd and remote. She wanted to know what her dog was feeling. Flush is not so much a book by a dog lover as a book by someone who would love to be a dog (…) Her dog was the embodiment of her own spirit, not the pet of an owner' (Bell 1972:175).

Representing the canine peculiarities of existence, Woolf tries to 'imagine what the sensual impressions of Flush's puppyhood' (Smith 2002:352) and imaginatively recreates his consciousness so that it 'leads her to the same insight that Elizabeth Marshal Thomas arrived at after thousands of hours of observation – that human companions are not the center of a dog's psyche. In the excitement of his specifically canine experience of smell, Flush "forgot his mistress; he forgot all humankind"' (ibid.).

According to Smith, in the beginning of the novel Woolf represents Flush's sexuality along with the representation of his experiences as a puppy. But, Smith remarks, she offers not a direct representation of it but representation through 'elaborate metaphor and euphemism' (ibid.). 'Love blazed her torch in his eyes; he heard the hunting horn of Venus' (Woolf 2015b:7), Woolf writes. In comparison to the later dog biographer J. R. Ackerley, Woolf does it more indirectly, drawing on connotative meanings of the above phrase. According to Smith, 'Woolf's approach is consistent with her reticence in writing about human physicality. Yet, within the confines of Victorian rhetoric, her language does succeed in conveying something about an imperative canine desire' (Smith 2002:353).

Bell emphasizes the canine perspective in the 'biography' and suggests that Woolf does it as well. It is most vivid in the part of the biography when Miss Mitford presents Flush to Miss Barrett. Flush's feelings, in this case, are represented as partially anthropomorphic, he is ascribed with such feelings that a man can feel, but on the narrative level the discrepancy between a man's and canine perspectives is emphasized: 'There was a likeness between them. As they gazed at each other each felt: Here I am – and

then each felt: But how different! Hers was the pale worn face of an invalid, cut off from air, light, freedom. His was the warm ruddy face of a young animal; instinct with health and energy. Broken asunder, yet made in the same mould, could it be that each completed what was dormant in the other? She might have been – all that and he – But no. Between them lay the widest gulf that can separate one being from another' (Woolf 2015b:11). The representation clearly sets the divide between human beings and other-than-human beings – the first is considered to lack freedom and health and energy in comparison to the other, with this difference being so great that it is compared to the 'widest gulf' (ibid.). But Woolf hints here at the fact that the 'biography' also implicitly represents human beings through the features generally ascribed to other-than-human beings.

Woolf also represents subjectivity and importance of memories in human life by representing Flush that serves the embodiment of human beings. When Flush comes to Miss Barrett from Miss Mitford, he constantly thinks of the place where he was before. Everything there seems to him beautiful and meaningful, inspirational and dear. When he further is stolen at Wimpole Street and comes to the other place, he begins to think of Miss Barrett's house, returns to it again and again in his thoughts and endows it with meaning and beauty. Memories are represented as meaningful by Woolf because they relate human beings to themselves, being not a 'public property' (ibid.:36), but their innermost privacy.

She uses a representation of relationships between Miss Barrett and Flush to suggest the ideas concerning emotions that are peculiar to men and women in society. She points to the fact that in society men and women generally have got 'demand for admittance' (ibid.:18) and a demand for 'a peculiar intimacy' (ibid.:16). The respective representations in the novel demonstrate that these demands are mostly characteristic of women and make them behave in a certain way. Woolf suggests that the extent of these demands, which may differ in men and women, may lead 'undoubtedly to much misunderstanding' (ibid.) between them. The author ponders in relation to these demands on how they can be expressed and what difference exists between expressing and having them in society and in the other-than-human world and represents this difference in the 'biography'. According to her, in society such demands are often expressed by words which are not always sincere whereas in the other-than-human world the demands for intimacy and admittance are expressed always sincerely and without the necessity for being appropriate. But on the comparative basis, she comes to the conclusion that words not always express the meaning that humans intend to express by them and even may 'destroy the symbol that lies beyond the reach of words' (ibid.).

In the novel, the questions of understanding and misunderstanding that occurs in human relationships are exemplified with the image of Flush. Woolf suggests that men may often be 'at a loss to account' (ibid.:15) women's emotions. She suggests it with the representation of relations of Flush and Miss Barrett that are often difficult to construct. The latter demonstrates that the relationships often cause 'emotional dilemmas' (ibid.:19) that are not easy to put aside. The assumption is made that in emotional

relationships between men and women some ‘sacrifices’ (ibid.) should be present, although it is not always the case. Without such sacrifices, she suggests, men’s and women’s relationships are often ‘alien, severe’ (ibid.:23). Women, according to Woolf, often expect or assume that men feel what they feel, as Miss Barrett expected Flush to ‘feel what she felt’ (ibid.), but Flush ‘could feel nothing of what she felt. He could know nothing of what she knew’ (ibid.). Such a gulf may exist between women’s feelings and perceptions and men’s. Women are often the embodiment of ‘accumulated sensibility’ (ibid.:21) as opposed to men, so men cannot always feel and understand this feature of women’s existence.

According to Smith, representing the relationships of Flush and Miss Barrett in the ‘biography’, Woolf also ‘brings into question the Cartesian divide and the putative simplicity of human-canine relationships’ (Smith 2002:354), that is, the representation is not only an allegory of human relationships but it also has a direct meaning. Smith suggests that it embodies the divide between human and non-human nature, ‘how widely they were separated’ (Woolf 2015b:23). But in the narrative Woolf also represents that Flush has a positive influence on Miss Barrett as well. Smith puts it well, suggesting that ‘Woolf’s delineation of the gradual but decisive effect that Flush has on Miss Barrett is strikingly similar to accounts of the use of pets in psychotherapeutic treatments of hospital patients, nursing home residents and prison inmates’ (Smith 2002:354).

Woolf represents the question of human identity by the image of Flush who considers who he is and of what breed he is. When Flush is a puppy, he is certain about his identity and adheres to what his imagination suggests him; growing older he becomes less sure and cannot realize what he is. Woolf makes Flush ponder on this question on which Miss Barrett also ponders: ‘But what is ‘oneself’? Is it the thing people see? Or is it the thing one is? So Flush pondered that question too’ (Woolf 2015b:19) but was ‘unable to solve the problem of reality’ (ibid.). Woolf demonstrates by this that there is a great dilemma that appears because of the need to be the one who one is by nature and the one who one is expected to be, the one he is according to societal expectations.

In the novel, we come across the representation of the subjects of love and hate through the allegorical representation of relationships of Flush and Miss Burrett and also through what they think about the subjects. First of all, Woolf points out the difference between human and non-human love and hate and then considers similarities. She asserts that members of the other-than-human world, such as Flush, are influenced by ‘the most violent instincts of (their) nature’ (ibid.:14) in their feelings of love and hate, whereas humans have feelings of more complex and contradictory nature. What is common about them is that they both often do not know ‘what to call it’ (ibid.) or why these feelings appear. Whereas human beings can control their feelings when they see a necessity of it, in other than the human world different beings cannot ‘suppress’ (ibid.) their instinctive feelings. But Woolf demonstrates that whatever the difference between feelings of love in human and non-human nature, the feeling is pervasive,

omnipresent and humans should care not only for feelings of other humans but also for those of non-human beings.

Woolf points out that non-human beings express their feelings in a more natural way and although they cannot control anger, they have not got the feeling of hate. Hate is specifically a human feeling. Woolf makes the difference very vivid. She demonstrates that when Miss Barrett falls in love and hates Flush, she almost forgets about him, 'he lay there ignored, he might not have been there he felt. She no longer remembered his existence' (ibid.:23). Miss Barrett 'refused even to meet his eyes' (ibid.:28). Through the representation of Miss Barrett's attitude to Flush, when she hates him, Woolf represents the characteristic features of human hate in general. She makes Flush feel that Miss Barrett resorts to some acts 'designed to make him feel his own insignificance completely' (ibid.:26). She resorts to 'sarcasm' (ibid.) in treating him and to 'a detached, a mocking, a critical expression' (ibid.).

Woolf claims that such an attitude to the other being is negative and should be avoided. She develops the idea that on the one hand, hate appears when 'a chain of love was broken' (ibid.:27) and on the other hand, hate is another side of love. The argument is made that it is so because in the human world as opposed to the world of non-human beings 'things are not simple but complex' (ibid.:28). She asserts that Miss Barrett's and Flush's behavior, when they began to hate each other, as well as the way they treated each other demonstrates that 'hatred is not hatred, hatred is also love' (ibid.). That is why hatred often causes 'agony of perplexity' (ibid.) and Flush also felt that. But when hatred is overcome by those who feel it, when they are 'joined in sympathy' (ibid.:30), 'joined in love' (ibid.), all their positive feelings 'revive' (ibid.), instead of 'ignominy' (ibid.:27) that they intend to make the important other feel, their love comes to be a 'triumph' (ibid.:30) 'theirs in common' (ibid.) that brings forth 'all virtue with all generosity' (ibid.).

In the novel, there is also a representation of the dilemmas that appear when love is not mutual and jealousy appears in human relationships. Woolf exemplifies it by Flush's jealousy towards Mr. Browning who is loved by Miss Barrett. Flush cannot accept that Miss Barrett does not love him as much as before Mr. Browning's appearance and even treats him in a negative way. She describes his feelings in the following way: 'he went through one of those whirlpools of tumultuous emotion in which the soul is either dashed upon the rocks and splintered or, finding some tuft or foothold slowly and painfully pulls itself up, regains dry land, and at last emerges on top of a ruined universe to survey a world created afresh on a different plan' (ibid.:28).

Jealousy is thus represented by Woolf as a negative destructive emotion that needs to be overcome. The overcoming of jealousy, according to her, is similar to creating a new world afresh and implies regaining of the lost internal peace. Jealousy makes one not only feel different but be different. The one who feels it, feels as if his world is ruined and one needs to answer the question 'which was it to be – destruction or reconstruction?' (ibid.) and move in a positive direction. He may be 'submitted' (ibid.:29)

to jealousy and destruction of his inner world and may try to substitute this feeling with other feelings that will influence positively the depth of his emotions. This is the conclusion to which Flush comes in the end. But initially, he behaves according to the jealousy that he feels. He meets Mr. Browning who tries to make his attitude friendly. But Mr. Browning does not know that Flush is jealous and does not want to respond to his behavior in a friendly way. Woolf remarks that Flush 'had refused to eat the cakes when they were fresh because they were offered by an enemy' (ibid.). But when Flush overcomes the feeling of jealousy, he 'would eat them now that they were stale, because they were offered by an enemy turned to a friend, because they were symbols of hatred turned to love' (ibid.). For this, Flush is 'rewarded, spiritually' (ibid.), so that his 'nature rejoiced, as in spring' (ibid.:30). Woolf further symbolically represents how jealousy, when being overcome, influences inner state: 'Flush heard the birds sing again; he felt the leaves growing on the trees; as he lay on the sofa at Miss Barrett's feet, glory and delight crossed through his veins. He was with them, not against them, now; their hopes, their wishes, their desires were his' (ibid.).

Chapter 3. Lexical-Stylistic Means of Nature Representation in Virginia Woolf's Novels

3.1. Metaphor as a Mode of Nature Representation

3.1.1. General Remarks on Metaphor

Metaphor is a figure of speech in which one thing is understood in terms of the other thing on the basis of implied similarity. According to Baldick, metaphor is a 'figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two' (Baldick 2001:153). For example, the sentence *he treated her with cold heart* means that he communicated with her unkindly, without feeling, emotions, cordiality or compassion. In this case, one should take into account not the literal meaning of the phrase, but the suggested implied one. The latter is based on implied similarity, when lack of emotions or compassion is compared to lack of warmth.

'In general, a metaphor ascribes to some thing or action X a property Y which it could not literally possess in that context. Responding to this anomaly, the hearer or reader infers that what is meant is that X is Z, where Z is some property suggested by Y, X or the interaction of the two, that can be literally true of X in some context. A simile (...) states explicitly that there is a similarity (Z) between X and Y though it usually does not state explicitly what this similarity is, and thus the hearer is likewise forced to infer what Z might be in that context' (Childs, Fowler 2006:139)

As such, metaphor is opposed to symbol. Metaphor and symbol differ in the very way of the transfer of meaning. Metaphor usually has two explicit conceptual domains with implied similarity that can be revealed as opposed to symbols where the signified is only suggested. The very relation between two domains of metaphor is more close than a relation between signifier and signified in symbol where usually some kind of association takes place.

In *Poetics,* Aristotle distinguishes metaphor from the words 'which are in general use' (Aristotle 2008:41). According to him, 'metaphor is the application of an alien name by transference either from genus to species or from species to genus, or from species to species, or by analogy' (ibid.). Aristotle provides several examples of such metaphors. From genus to species, as: 'There lies my ship'; for lying at anchor is a species of lying' (ibid.:41). 'From species to genus, as: 'Verily ten thousand noble deeds hath Odysseus wrought' (ibid.), where 'ten thousand is a species of large number and is here used for a large number generally' (ibid.). Also 'from species to species, as: 'With blade of bronze drew away the life',

and ‘Cleft the water with the vessel of unyielding bronze’ (ibid.), where Greek ‘*arusai* ‘to draw away’ is used for *tamein*, ‘to cleave’ and *tamein*, again for *arusai* – each being a species of taking away’ (ibid.).

In *Rhetoric,* Aristotle considers mostly poetic and prosaic value of metaphor. He suggests that metaphor ‘is of great value both in poetry and in prose. It gives style clearness, charm, and distinction as nothing else can’ (Aristotle 1968:32). Metaphors, he argues, ‘must be fitting, which means that they must fairly correspond to the thing signified: failing this, their inappropriateness will be conspicuous’ (ibid.). He further suggests that metaphors should be drawn ‘not from remote but from kindred and similar things so that the kinship is clearly perceived as soon as the words are said’ (ibid.). ‘Metaphor must be beautiful to the ear, to the understanding, to the eye or some other physical sense’ (ibid.:33).

Aristotle points out that ‘metaphors like other things may be inappropriate, far-fetched, may also be obscure’ (ibid.). ‘It is good to use metaphorical words; but the metaphors must not be far-fetched, or they will be difficult to grasp, nor obvious, or they will have no effect. The words, too, ought to set the scene before our eyes’ (ibid.:48). Metaphors must be drawn from things that are related to the original thing, and yet not obviously so related – just as in philosophy also an acute mind will perceive resemblances even in things far apart’ (ibid.).

Aristotle thinks that metaphor is closely related to simile, to such an extent that he believes simile to be metaphor as well. A ‘simile also is a metaphor’ (ibid.:36), he argues, ‘the difference is but slight’ (ibid.). According to him, ‘ordinary words convey only what we know already; it is from metaphor that we can best get hold of something fresh. When the poet calls ‘old age a withered stalk’, he conveys a new idea, a new fact to us by means of the general notion of bloom, which is common to both things. The similes of the poets do the same’ (ibid.:48). The simile (…) is a metaphor, differing from it only in the way it is put; and just because it is longer it is less attractive’ (ibid.).

In *Language and Myth,* Ernst Cassirer regards metaphor the ‘intellectual link’ (Cassirer 1953:78) between language and myth. He sees the source of metaphor in the ‘construction of language’ (ibid.), in ‘speech’ (ibid.) and ‘mythic imagination’ (ibid.). Metaphor, according to him, ‘begets myth’ (ibid.). Cassirer draws on Herder, who ‘emphasizes the mythic aspect’ (ibid.) of verbal conceptions. He believes metaphor to be different from ‘mere conventional and traditional expressions’ (ibid.:80) as the language is given a ‘secular character’ (ibid.).

Metaphor, according to Cassirer, is ‘the conscious denotation of one thought content by the name of another which resembles the former in some respect, or is somehow analogous to it’ (ibid.:81). For him, it is a genuine translation of meanings on the basis of conceptual and nominal substitution (cf. ibid). Cassirer sees in this ‘essential attitude of mythic thought and feeling’ (ibid.), in this drawing on Heinz Werner’s idea claiming that metaphor originates ‘from the magical view of the world, and more especially from certain name and word taboos’ (ibid.).

Cassirer argues that metaphor is similar to myth in that ‘the simplest mythical form can arise only

by virtue of a transformation which removes a certain impression from the realm of the ordinary, the everyday and profane, and lifts it to the level of the "holy", the sphere of mythical-religious "significance"' (ibid.:82). In other words, both metaphors and myths have 'impulse in symbolic formulation' (ibid.); 'they are both resolutions of an inner tension, the representation of subjective impulses and excitations in definite objective forms and figures' (ibid.).

Cassirer develops the idea that 'spiritual excitement caused by some object which presents itself in the outer world furnishes both the occasion and the means' (ibid.) of the metaphorical denomination. According to him, the similar function of a metaphor and a myth, as well as their origin, is 'intensification of sense experience' (ibid.). The cognitive process involved in the production of a metaphor is different from a myth's 'some individual single perception' (ibid.:83). Thus, if metaphor is characterized in terms of myth, it can be regarded as an individual myth.

Cassirer points out that whereas metaphor as a whole has genuine meaning that is of primary interest, the concepts involved in the organizing of this meaning are also 'genuine presences which actually contain the power, significance and efficacy of the whole' (ibid.:83). Thus, Cassirer suggests a vision of metaphor as a meaningful unity.

Cassirer touches upon the very metaphorical function of language. He argues that classical rhetoric already acknowledged that metaphor 'governs and characterizes all human talk' (ibid.:89). Thus, it 'is not just a certain development of speech, but must be regarded as one of its essential conditions' (ibid.:89). 'For mythic thinking there is much more in metaphor than a bare "substitution", a mere rhetorical figure of speech' (ibid.).

Beardsley offers an absurdity theory of metaphor, which he develops in *Aesthetics* as well as in his article *The Metaphorical Twist*. He first considers the view of metaphor as an implicit comparison when 'the modifier (…) in the metaphor (…) retains its standard designative role' (Beardsley 1962:293) and 'denotes the same objects it denotes in literal contexts' (ibid.). Beardsley calls it 'the Object-comparison theory of metaphor' (ibid.), which he opposes to 'the Verbal-opposition theory' (ibid.), in which according to him there is no comparison but 'a special feat of language or verbal play' (ibid.:294) with 'two levels of meaning in the modifier itself' (ibid.).

According to Beardsley, metaphor indeed has a word as a metaphorical focus, but peculiarities of it serve an argument against the Object-comparison theory of metaphor. As Beardsley puts it: 'though the connotations of the word derive from what is generally true of the objects, they do not coincide completely. For the connotations are controlled not only by the properties the object actually has but those it is widely believed to have' (ibid.). Beardsley puts another argument against the Object-comparison theory of metaphor, namely that 'a consistent adherence to that theory would produce incorrect or incomplete explications of metaphors in cases where the modifier has connotations, applicable in that context, that are not common accidental features of the objects denoted' (ibid.). In other words, the verbal

play that metaphor involves may lead to a different understanding of its objects and their relations. One more argument is that 'once we commit ourselves to finding, or supplying, an object to be compared with the subject of the metaphor (…) we open the way for that flow of idiosyncratic imagery that is one of the serious barriers between a reader' (ibid.:295) and a context. Beardsley also points out that the Object-comparison theory 'tends to lead to the unfortunate doctrine of "appropriateness". If a metaphor is a comparison, it is possible to ask whether the comparison is apt' (ibid.).

Beardsley claims that in metaphors there is 'some sort of conflict that is absent from literal expressions' (ibid.:298). He specifies this feature for poems stating that 'we do not decide that a word in a poem is used metaphorically because we know what the poet was thinking; rather we know what he was thinking because we see that the word is used metaphorically' (ibid.). In this case, according to Beardsley, we 'look for the metaphoricalness of the metaphor' (ibid.). Beardsley considers the idea of Isabel Hurgerland that in metaphor 'there must be some ascertainable point in the deviation from or violation of ordinary usage – another way of putting it is that the violation must be deliberate' (Hungerland 1958:108). He argues instead that metaphors should not necessarily be deliberate.

He believes that there is a 'difference between two sets of properties in the intention or signification' (Beardsley 1962:299) of a metaphor – properties for a correct application of a term (signification) in a certain context, for which it will be appropriate, and connotation, that is, appropriate attributions. 'A metaphorical attribution, then, involves two ingredients – a semantical distinction between two levels of meaning, and a logical opposition at one level' (ibid.). Beardsley claims that in metaphorical expressions 'the shift from designation to connotation, actually occurs' (ibid.:300). He argues that 'distinction (…) between two sets of accidental properties' (ibid.) should be made. Drawing on his examples, there may be actual connotations and 'potential range of connotations' (ibid.), that is, those connotations which are not necessarily vividly present and interpreted when we consider a certain metaphorical expression.

In terms of the connotations, there are metaphors which are 'more complex' (ibid.:301), that is, they 'say more' (ibid.), are 'more precise, more discriminating' (ibid.), and those, which are less complex. As Beardsley puts it, 'the Verbal-opposition theory, even in its simple form allows degrees of complexity' (ibid.) because it implies that 'metaphor transforms a *property* (actual or attributed) into a *sense*' (ibid.). According to Beardsley, 'it is correct in saying that sometimes in explicating metaphors we must consider the properties of the objects denoted by the modifier. But those objects (…) are referred to so that some of their relevant properties can be given a new status as elements of verbal meaning' (ibid.).

Richards considers metaphor within a domain of rhetoric. First of all, he suggests that to find resemblances that are deemed necessary for the production of metaphor is not a characteristic of genius, but a common human ability. Secondly, he points out that language serves us precisely through the command of metaphors that we learn from it and from others. He questions Aristotle's assumption that

metaphor is a kind of poetic flourish instead of the 'the common principle of all its free action' (Richards 1965:90). Though the view of metaphor as a deviation from the linguistic norm, 'ornament or added power of language' (ibid.) rather than an innate part of language was canonical in classical rhetoric, Richards admits that 'language is vitally metaphorical' (ibid.) and that through metaphor previously not seen relations of things are established. According to Richards, 'metaphor is the omnipresent principle of language' (ibid.:92). He specifies this idea saying that even scientific discourse is characterized by a lot of metaphors.

According to Richards, a word means not one thing, but 'a combination of general aspects' (ibid.:93), 'in the metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction' (ibid.). Richards regards metaphor within 'context theorem' (ibid.) not as a 'displacement of words' (ibid.) as it was in classical rhetoric since Aristotle, but 'borrowing between and intercourse of thoughts, a transaction between contexts' (ibid.:94). According to him, metaphor resides within thoughts, that is thoughts that 'proceed by comparison' (ibid.) and metaphors 'derive therefrom' (ibid.).

'Two halves' (ibid.:96) of metaphor he calls tenor and vehicle. The tenor is 'the underlying idea of the principal subject' (ibid.) that the vehicle means. The 'co-presence of the vehicle and tenor' (ibid.) gives rise to the meaning, which is impossible without their interaction. The meaning can be ascribed neither to tenor nor to the vehicle and the contribution of the tenor and the vehicle to the meaning differs in different metaphors.

Goodman in *Languages of Art* considers peculiarities of the structure and meaning of metaphor. He claims that 'among metaphors some involve transfer of a schema between disjoint realms' (Goodman 1968:81), in others 'one realm intersects or is an expansion or a contraction of the other' (ibid.). Properties of the realms are 'not only metaphorically possessed but also referred to, exhibited, typified, shown forth' (ibid.:86). According to Goodman, 'sometimes the metaphorical term is incorporated in a predicate that applies *literally* to the symbol' (ibid.:87), but generally the very 'establishment of the referential relationship is a matter of singling out certain properties for attention' (ibid.:88). Goodman sees a certain relation between metaphor and language it belongs to pointing out that metaphor is 'no more immune than the rest of the world to the formative force of language' (ibid.) and itself 'also exerts such a force upon the world' (ibid.). Goodman argues that 'whereas almost anything can denote or even represent almost anything else, a thing can express only what belongs but did not originally belong to it' (ibid.:89). The very 'status of a property as metaphorical or literal is often unclear and seldom stable; for comparatively few properties are purely literal or permanently metaphorical' (ibid.:90).

In *What Metaphors Mean,* Donald Davidson suggests that a metaphor is a 'dreamwork of language' (Davidson 1978:31) since it is based on an implicit comparison. According to him, the interpretation of metaphor is a kind of 'creative endeavor' (ibid.) because it involves imagination, which is involved also

in the production of metaphor. Davidson points out that there is no strict borderline between metaphoric and general language, these two layers are intertwined. Davidson's thesis is that 'metaphors mean what the words, in their most literal interpretation, mean and nothing more' (ibid.:32). He defends this idea and opposes it to the standpoint that 'metaphor has in addition to its literal sense or meaning another sense or meaning' (ibid.) expressed in writings of Aristotle, Richards, Black and contemporary theorists of metaphor. He also does not share the idea that metaphor is a means of 'conveying ideas even if unusual ones' (ibid.).

He claims that metaphors 'cannot be paraphrased' (ibid.), but in his view, it is not because metaphor has a novel meaning, but because there is 'nothing to paraphrase' (ibid.). Davidson distinguishes between the meaning of the word and the usage of it and on its basis suggests that 'metaphor belongs exclusively to the domain of use' (ibid.:33), that is, it has a pragmatic function. He expresses it as the following: metaphor 'is something brought off by the imaginative employment of words and sentences and depends entirely on the ordinary meanings of those words and hence on the ordinary meanings of the sentences' (ibid.). Metaphor, according to him, has a literal meaning and literal truth and no 'metaphorical truth' (ibid.). Davidson claims that 'metaphor makes us attend to some likeness, often a novel or surprising likeness, between two or more things' (ibid.) and this similarity is 'natural and unsurprising' (ibid.) as it is inherent in the two compared words that are considered similar to some extent. But finding a similarity implied in a metaphorical expression needs 'specifying the appropriate property' (ibid.:34), the characteristic that serves the ground for the comparison.

Davidson provides an example of the metaphorical expression 'Tolstoy is a great moralizing infant' (ibid.) and suggests that one should find in what sense Tolstoy the writer is similar to an infant. This would provide the grounds for the metaphor. The other procedure is finding 'the original meaning of the word' (ibid.) involved in the metaphor. According to Davidson, 'an adequate account of metaphor must allow that the primary original meanings of words remain active in their metaphorical setting' (ibid.). In this case, metaphor can be considered 'a kind of ambiguity: in the context of metaphor certain words have either a new or an original meaning, and the force of the metaphor depends on our uncertainty as we waver between the two meanings' (ibid.:35). When we consider a metaphor, according to Davidson, we first take a word 'in its ordinary sense and then in some extraordinary or metaphorical sense' (ibid.). Thus, in the metaphorical expression 'Tolstoy is a great moralizing infant' (ibid.:34) one should consider the literal (ordinary) meaning of the word 'infant' (ibid.:34) first and then come to the metaphorical meaning of the phrase.

A metaphor serves the suggestion of both the narrative ambiguity and disambiguation. Ambiguity implies that 'in ordinary context it means one thing and in the metaphorical context it means something else, but in the metaphorical context we do not necessarily hesitate over its meaning' (ibid.). 'The effectiveness of the metaphor easily outlasts the end of uncertainty over the interpretation of the

metaphorical passage' (ibid.). Metaphor thus 'cannot owe its effect to ambiguity' (ibid.) but owes it to the meaning of the implied comparison in the metaphor.

According to Davidson, metaphor belongs not to 'language' (ibid.:37) per se but to what 'language is about' (ibid.). He attempts to prove it by considering a 'dead metaphor', namely, 'he was burned up' (ibid.) that can mean one thing in one case and the other thing in the other case. Davidson suggests that the meaning of the metaphor can be revealed through the relation to simile, like in the metaphor 'he was burned up' (ibid.) that implies that 'he was like burned up' (ibid.). It demonstrates that 'the figurative meaning of a metaphor is the literal meaning of the corresponding simile' (ibid.:38).

The theory, according to Davidson, has 'a fatal defect' (ibid.:39) because it 'makes the hidden meaning of the metaphor all too obvious and accessible' (ibid.) whereas there are metaphors which are too difficult to paraphrase, e.g., Virginia Woolf's metaphor 'a man or woman of thoroughbred intelligence who rides his mind at a gallop across country in pursuit of an idea' (Woolf 2014:3862). There is no possible paraphrase of the metaphor, no corresponding simile and thus no motivation of the metaphoric expression. Thus, Davidson points out that 'simile says there is a likeness and leaves it to us to pick out some common feature or features; the metaphor does not explicitly assert the likeness' (Davidson 1978:40). 'The most obvious semantic difference between simile and metaphor is that in a literal sense all similes are true and most metaphors are false' (ibid.:41). It is only when the sentence is taken to be false that we accept it to be a metaphor (cf. ibid.:42).

Cohen offers a speech-act theory of metaphor and 'incorporates an account of metaphor into more general theories of language' (Cohen 1978:3). He argues that 'many twentieth-century positivist philosophers and others either state or imply that metaphors are frivolous and inessential' (ibid.:5) and by this deny metaphors' several aspects, among which 'capacity to contain or transmit knowledge, any direct connection with facts or any genuine meaning' (ibid.). But now metaphors are believed to have all these features. In particular, Cohen follows the view that 'metaphors say something and have a truth value' (ibid.:7), meaning and knowledge, claiming that if metaphors have no such features then one should ask 'of what use are they' (ibid.). He also believes that 'metaphors are peculiarly crystalized works of art' (ibid.).

For Cohen, one of the main features of metaphors is 'the achievement of intimacy' (ibid.:8) which 'throws into relief' (ibid.) three aspects of ordinary literal discourse, namely, 'the speaker's issuance of a kind of concealed invitation, the hearer's special effort to accept the invitation, and the transaction that constitutes the acknowledgement of a community' (cf. ibid.). According to Cohen, the one who hears or reads a metaphor needs only 'realize that the expression is a metaphor' (ibid.) and 'figure out the point of the expression' (ibid.). The latter implies 'the assumption that the speaker is not simply speaking absurdly' (ibid.). Cohen points out that 'the hearer typically employs a number of assumptions about the speaker: what the speaker believes, what the speaker believes about what the hearer believes (which

includes beliefs about what the speaker thinks the hearer can be expected to believe about the speaker' (ibid.). According to him, the speaker must 'penetrate' (ibid.:9) the metaphorical expression 'in order to grasp the import, for that import is not exactly *in*' (ibid.) it. Cohen assumes that in this case one can 'initiate explicitly the cooperation act of comprehension which is, in any view, something more than a routine act of understanding' (ibid.). He admits that 'all literal use of language is accessible to all whose language it is. But a figurative use can be inaccessible to all but those who share information about one another's knowledge, beliefs, intentions and attitudes' (ibid.), so 'it requires little beyond the most elementary linguistic competence to detect and comprehend the metaphor' (ibid.:10). Cohen even suggests that this makes metaphors in a way similar to jokes that also require 'more than a very general background' (ibid.) and draw on 'the capacity (…) to establish an intimacy between the teller and the hearer' (ibid.:11).

Another theory of metaphor is a 'perspectival' (Kittay 1987:13) one, as Kittay calls it, suggesting that metaphor usually implies a perspective along with 'some sort of transference of meaning' (ibid.). Kittay claims that if one is 'to name the function metaphor serves' (ibid.), it will be 'to provide a perspective from which to gain an understanding of that which is metaphorically portrayed' (ibid.:13-14). Kittay sees in it 'a distinctly cognitive role' (ibid.:14) arguing that 'metaphor provides the linguistic realization for the cognitive activity by which a language speaker makes use of one linguistically articulated domain to gain an understanding of another' (ibid.). In other words, in this case a subject takes a perspectival stance (cf. ibid.).

Kittay believes that intentions of the speaker, though, are not important for understanding of metaphor, since, on the one hand, one can have some intentions to create a metaphor but fail to do so, and on the other hand, one can interpret something as metaphor where it was not intended as metaphor (cf. ibid.). But, according to Kittay, irrespective of intentions of the speaker, 'metaphors have cognitive significance' (ibid.). In stating that Kittay shares common ideas that 'metaphors are conceptual and have a systematic structure' (ibid.:15) but the 'concepts are not free-floating (…) but emerge from the articulation of a domain by a set of contrasts and affinities available in an expressive medium' (ibid.).

Kittay points out that 'an expression is not metaphorical in an absolute sense. It is metaphorical only relative to a given conceptual organization in which certain categorizations capture similarities and differences taken to be salient for that language community' (ibid.:19). She puts it as follows: 'metaphors are always relative to a set of beliefs and to linguistic usage which may change through time and place' (ibid.:20). Kittay specifies that 'there is language that we now understand as literal but whose origins are metaphorical' (ibid.:21) and vice versa. This quality 'displays an important relation between meaning of language, conventions of usage and belief (or conceptual) systems' (ibid.:22), and makes it clear that 'only a given context can render one interpretation rather than the other appropriate' (ibid.:23).

As for the structure and meaning of metaphor, Kittay assumes that 'in metaphor both the expression level and the content level bear content' (ibid.:28) and 'the meaning of the metaphor is the result of the perspectival juxtaposing of two ideas' (ibid.:29). According to her, 'it is the systematic nature of lexical structure and word meaning and the nature and structure of the information which serves to form the content domain' (ibid.:35) of metaphor. Kittay also claims that 'metaphor can, through a transposition of relations, structure an as yet unstructured conceptual domain or reorder another semantic field, thereby altering, sometimes transiently, sometimes permanently, our ways of regarding our world' (ibid.:37). She suggests that 'the cognitive force of metaphor comes not from providing new information about the world but, rather from a (re)conceptualization of information that is already available to us. Metaphor is a primary way in which we accommodate and assimilate information and experience to our conceptual organization of the world. In particular, it is the primary way we accommodate *new* experience' (ibid.:39). By means of conceptualization, metaphor allows us to learn some new information, a conceptual picture of the world, as well as create the latter.

In *Metaphors We Live By*, Lakoff and Johnson argue that metaphor is not only 'a device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language' (Lakoff 2003:3), 'characteristic of language alone' (ibid.) but also a matter of 'thought and action' (ibid.). According to them, metaphor is 'pervasive' (ibid.) because human beings' 'conceptual system is fundamentally metaphorical in nature' (ibid.). Metaphorical concepts 'define our everyday realities' (ibid.), 'the way we think, what we experience, and what we do every day' (ibid.). Lakoff exemplifies his idea by means of a metaphor ARGUMENT IS WAR, which is represented by the following expressions: Your claims are *indefensible*. He *attacked every weak point* in my argument. I *demolished* his argument. I've never *won* an argument with him (cf. ibid.).

Lakoff argues that in the metaphorical expressions the argument is not merely described in terms of war, but people *think* in these terms (attack, defense, etc.) about it. One can imagine a culture where an argument is conceptualized as a dance, but again the conceptualization will imply the corresponding manner of *thinking*. The above example reveals the essence of metaphor, namely, 'understanding and experiencing one kind of thing in terms of another' (ibid.:5). The ARGUMENT IS WAR metaphor, for example, suggests the conceptualization/structuring of one thing (argument) in terms of another (war) on the basis of some similarities (cf. ibid.). That is not that the argument and war are totally similar, but they have something in common that provides grounds for the metaphor. That metaphor ARGUMENT IS WAR 'is the ordinary, conventional way of talking about the argument further proves that it is a way of thinking' (ibid.) and suggests that a person is hardly conscious that s\he resorts to the metaphor in this case.

Lakoff claims that 'metaphorical concept is systematic, the language we use to talk about an aspect of the concept is systematic' (ibid.:7) meaning that it appears systematically in discourse. The ARGUMENT

IS WAR metaphor, for example, is grounded in the system of concepts of attack, defense, winning and losing, et cetera. The systematicity that allows comprehension of one concept in terms of the other presupposes that some aspects of the concept will be revealed whereas other hidden. That is, there are aspects of the concept 'inconsistent with the metaphor' (ibid.:5) and a metaphorical concept provides us with the partial understanding of a phenomenon.

Lakoff distinguishes some types of metaphor: *container metaphors*, *structural metaphors*, 'where one concept is metaphorically structured in terms of another' (ibid.:14), *orientational metaphors*, which 'organize a whole system of concepts with respect to one another' (ibid.).

Orientational metaphors refer to spatial orientation and 'give a concept the spatial orientation' (ibid.), for example, HAPPY IS UP and SAD IS DOWN (*I am feeling up/down today*). The basis of such metaphors is human physical and cultural experience. Though the orientations up-down, in-out are physical in nature, orientational metaphors based on them can vary from a culture to a culture, for example, in some cultures the future is in front of us, whereas in others behind. 'The most fundamental values in a culture will be coherent with the metaphorical structure of the most fundamental concepts in the culture' (ibid.).

Ontological metaphors imply 'conceptualization of an entity in terms of objects and substances, by means of which we may categorize them, refer to them, group them and reason about them' (ibid.). Ontological metaphors arise out of our experience with physical objects, for example, THE MIND IS A MACHINE (*He broke down. My mind just isn't operating today*) (cf. ibid.). Ontological metaphors are also natural and pervasive in human thought, to such an extent that people do not consider them to be metaphorical at all (cf. ibid.). *Container metaphors* result from our experience of the world as being outside of us. Kansas, for example, is a CONTAINER; thus, one can say 'I am *in* Kansas today' (cf. ibid.). We conceptualize our visual field as a container and what we see as being inside of it. Our field of vision correlates with the bounded physical space so that the conceptual metaphor VISUAL FIELDS ARE CONTAINERS emerges in this case (I *have* him *in* sight) (cf. ibid.). People use ontological metaphors to conceptualize events, actions, activities and states. Another kind of ontological metaphor is personification, that is, the metaphor in which a physical object is specified as being a person (cf. ibid.). By means of this metaphor, one comprehends non-human entities in terms of human (*Life has cheated me*) (cf. ibid.). In such cases, there is no actual human being referred to.

In literature metaphors coined by authors can also be conceptualized, but they naturally belong to 'idiosyncratic metaphorical expressions' (ibid.:54), that is, the expressions that are not used systematically in human language and thought but are coined by an author. The idiosyncratic metaphors are imaginary and inventive and they are capable of giving us a new understanding of our experience (cf. ibid.:149). There are also metaphors that are not used systematically in language; their used part may consist of only one conventionally used expression and they do not systematically interact with other

metaphorical concepts because so little of them are used (the *foot* of the mountain) (cf. ibid.). Lakoff considers these metaphors to be dead. In general, no matter what type the metaphor is, 'we typically conceptualize the non-physical in terms of the physical, that is, we conceptualize the less clearly delineated in terms of the more clearly delineated' (ibid.:59).

Lakoff points to the difference between conceptual and comparison theory of metaphor: 'metaphor is primarily a matter of thought and action and only derivatively a matter of language' (ibid.:153). Metaphors can be based on similarities, though in many cases these similarities are per se based on conventional metaphors (cf. ibid.). 'The primary function of metaphor is to provide a partial understanding of one kind of experience in terms of another kind of experience. This may involve preexisting isolated similarities, the creation of new similarities' (ibid.). Lakoff claims that comparison theory of metaphor is often related to objectivist philosophy in which all similarities are objective, that is, they are similarities inherent in the entities themselves. Conceptual metaphor theory holds that the only similarities relevant to metaphor are those experienced by people (cf. ibid.:154). Conceptual metaphors are grounded in correlations within our experience (cf. ibid.:155). New metaphors can have the power to define reality, and they do it through a coherent network of entailments that highlight some features of reality and hide others (cf. ibid.).

3.1.2. Nature Metaphors in Virginia Woolf's novels

In pre-modern narratives, metaphorical nature imagery was considered secondary or supportive. In Woolf's novels the use of nature imagery 'moved perceptibly towards the iconic' (Barry 1997:1). Nature metaphors became a means for representation of narrative subjects, narrative ground for values, attitudes and ideas. The effect of these 'mediated messages' (ibid.) that serve through implicit comparisons is both pervasive and cumulative and serves several narrative functions. On the whole, Woolf's utilization of nature images in abstract thought increases aesthetic appreciation of nature imagery in the narratives, but ultimately and perhaps most importantly, it suggests a transformation of traditional ways of representation of narrative subjects from matter-of-fact to indirect, suggestive ones. The nature metaphors enrich the narratives by allowing us to expand our understanding of the subjects through analogies based on our experience of nature.

In *How It Strikes a Contemporary*, Woolf suggests that metaphoric nature representations are aesthetically arranged thoughts upon the narrative subjects. According to Woolf, modern age narrative representations became 'fortuitous groupings of incongruous things' (Woolf 2003b:135) that may evoke a 'sense of novelty' (ibid.), but hardly demonstrate that the author has a judgment of his own. Woolf points out that narrative representations should instead be not an accumulation of different incongruous thoughts, but the relation of narrative elements, coherent enough to make them a complete statement. Nature metaphors serve in the narratives the function of such complete statements about a subject, that suggest an attitude towards it, of the author's individual vision, since they do not merely reproduce reality, but constitute it (Ortony 1993:38) by means of suggestive nature imagery, so that the reader is offered with a fragment of the world seen from a certain perspective. In other words, the nature metaphors serve the function of representation of different perspectives upon narrative subjects in a specific imaginative manner.

Following Woolf, the metaphorical nature representations are not a 'heaping of thought on thought' (Woolf 2003a:13) that 'separates into strange contraries at odds with one another' (ibid.); instead, they are used to suggest a 'particular attitude of mind' (ibid.:12) to the reader, that is, to impress upon him a certain point of view, but they do it indirectly, each nature metaphor 'neither (…) has a word to say about the matter outright' (Woolf 2003b:136), but by means of implied similarity. To put it otherwise, the nature metaphors are suggestive and because of this suggestiveness, they serve as a construction of the narrative subjectivity and an original representation of common subjects. In this, it goes in line with the typical modernist importance of the development of subjectivity in the narratives that allows embodying of the author's authentic vision. Woolf points out that the necessity of significant use of metaphors in the narratives stems from a necessity to represent the objective world not with 'very simple ideas' (ibid.:131), 'something very old and perfectly true' (ibid.), like Conrad's 'he steered with care' (ibid.) (the statements, which come out of a 'habit of mind' (ibid.) and do not make 'feel it as literature' (ibid.:136)), but in a

complex indirect manner. According to Woolf, 'He steered with care', coming at the end of a storm, carried in it a whole morality. But in this more crowded and complicated world such terse phrases became less and less appropriate. Complex men and women (…) would not submit to so summary a judgment' (ibid.:131).

Drawing on Woolf, we find out the peculiarities of the suggestive value of the metaphorical nature representations. Woolf points out that the indirect representations in the narratives are meant to make some 'perceptions (…) quiver into being' (Woolf 2003a:12) by 'quickening the nerves of sight and hearing' (ibid.) and by these very means to make the reader have a particular attitude of mind, that is, they are very evocative suggesting different meanings. For this, the representations should have aesthetic appeal. According to Woolf, it is necessary for making the metaphorical representations closer to the modern reader, because the moderns 'gratify (…) the senses of sight, of sound, of touch' (Woolf 2003b:136). Woolf suggests that precisely this aestheticism and evocation of the senses by the representations make the reader 'feel the same thing, but (…) feel it as literature' (ibid.).

Woolf makes the metaphoric nature representations appeal to the organs of sense. The nature representations are 'audible' (ibid.:39), for she believes the sound has meaning and the representation should evoke a feeling, mood, etc. Her metaphoric nature representations also involve the visual, that is, have painterly qualities. They should by visual images 'enable us to see aspects of reality' (Ortony 1993:2), which means that they provide some visions of reality, in particular by their visual qualities. According to Woolf, the representation that has painterly qualities can represent something exactly and vividly, but not factually. Ortony points out that such representations create in the narratives the aesthetic illusion of being characters' or narrator's 'grain of experience' (ibid.:275) introduced as an aesthetically formed impression rather than a matter-of-fact statement. In *Joseph Conrad*, Woolf remarks that this indirect method, that is, the representation by implied similarity, that allows revealing in the narratives 'the magic and mystery of language' (Woolf 2003b:128) by its suggestive power, endows the narratives with the 'power to excite and goad' (ibid.).

Woolf assumes that the representations should be close to the contemporaries, to the modern world. The metaphoric nature representations 'enlarge and generalize' (Woolf 2003a:14) the narratives anyway, yet a metaphor should be contemporary enough to be apprehended by the reader. Woolf points out that if a representation is 'caught up in a different world from ours' (ibid.:18), exist 'immune' (Woolf 2003b:119) from the present, the reader can admire it, but cannot feel. For a metaphoric representation to be related to the modern world it does not mean only to be modern, according to Woolf, but also to be close to the 'perplexities' (Woolf 2003a:6) and 'passions' (ibid.:18) of the contemporaries. The contemporaneity of metaphor and its relation to the reader's world provides a possibility of 'insight' (ibid.:23); the 'discord' (ibid.:45) may appear where there is a discord between the represented world and

the reader's world, so the writer should eliminate the possible discord. The use of familiar nature imagery for the metaphorical conceptualizations allows them to be close enough to the reader.

Metaphorical nature representations serve emotive function in the narratives. By means of the metaphorical nature representations, Woolf strives to represent 'the life not of things but of creative human consciousness, framer of its own world' (Ortony 1993:20). The nature representations in her novels embody characters' 'interpretative responses' (ibid.:26) to an experienced reality. Hence, the aesthetically framed nature representations are not only endeavors of characters-artists in her narratives (e.g., a painter Lily Briscoe in *To the Lighthouse* or a writer Bernard in *The Waves*), but of all characters. In *The Waves*, Woolf often makes characters represent not the views of nature seen in a moment, but how they feel about a situation they heard happen. The representation is not realistic in the sense that it lacks the familiarity and transparency that would make the situation almost immediately recognizable. It is not realistic in the sense of representing an actual view at hand. The situation itself is not represented, but the emotional response to it. Each character frames his own world into the representation and does it creatively. Following Woolf, the need to resort to such representations stems from the aim to represent 'complex men and women' (Woolf 2003b:131) and their 'complicated world' (ibid.), as well as from individuation of a character, being on a par with it the author's creativity statement.

Woolf's metaphorical nature representations are aesthetically framed because she believes that they should be evocative of emotions. Woolf found such beliefs on aesthetics of representation in writings of Roger Fry and Clive Bell that made a great influence upon her. Both Bell's and Fry's aesthetic hypotheses are that representation as a work of art should embody and lead to a personal experience of peculiar emotions, among which the aesthetic emotion is of paramount importance. The aestheticism makes Woolf's metaphoric nature representations similar to descriptive painting, in which the represented is not used as an object of emotion, but as a means of suggesting an emotion along with conveying information.

Along with this, Woolf's nature metaphors 'have an irreducible cognitive force' (Kittay 1990:13). They are expressive which means that they 'suggest a perspective from which to gain an understanding of that which is metaphorically portrayed' (ibid.). The nature metaphors do not provide new information about the world, but a new view on the already given (cf. ibid.:39). Being such, they are meant to manifest 'a great excellence in style' (ibid.:15), which 'serves to alert us to aspects of the world by inviting us to make comparisons' (ibid.:18). The narrative by this 'intimates much that goes beyond the literal meanings of the words' (ibid.), though taking place within common and given nature imagery that makes the represented understandable. In this capacity, the nature metaphors serve as 'cultivation of intimacy' (Cohen 1978:3). Nature imagery in the metaphors plays this role since it is the imagery the reader is quite prepared to accept because it is well known to the reader who has already associations with the nature imagery, the conventional meanings of the imagery. Though the 'conventional' associations

may not be sufficient for understanding of the contextual meaning, nature metaphors evoke the sense of familiarity with the represented.

The disinterested artistic appreciation of nature in the metaphors is substituted by the sense of nature being an exponent of other phenomena. Characters' representation of nature is 'based less on appreciation of nature itself than on the secondary image of nature that they themselves constructed' (cf. Glotfelty, Fromm 1996:54,). Their 'picturesque sensibility' (ibid.:55, Buerly 1997:19) makes them free, accidental artists who 'frame the scene through a process that is part recognition, part creation' (ibid., Buerly 1997:25). The picturesque scene is a kind of a found art based on a momentous observation of nature and relation of it to other subjects. The apparently accidental manifestation of the picturesque implies that the scene's properties are drawn from both nature itself and the artist's sensibility.

The sensible nature representations serve Woolf's practice of naïveté. The sense of naïveté is caused by romantic or photographic naturalism of metaphoric representations. In *The Waves*, the aesthetic illusion of naïveté is created through children's representations of what they see at hand. It 'emulates the idea of 'primitive' imagery rather than literal stylistic motifs' (cf. Connely 1995:6), for children's nature metaphors are supposed to be visual borrowings from the environment rather than the embodiment of the ideas by nature imagery. The children are inventive in the representation of the idealized images, using imaginary pictures as opposed to the civilized language of adults (cf. ibid.); thus, modern pragmatism. The elements of physicality of nature serve the children's imaginative construction of a new vision of their own, their wisdom is the 'poetic wisdom, the first wisdom of the gentile world (…) not rational and abstract like that of learned men, but felt and imagined' (ibid.:14). The children are 'immersed in the immediate, physical experience of senses without the mediation of abstract ideas' (ibid.:6), they 'rely more heavily upon their imagination and passions to understand the world' (ibid.) and to represent it. Because of the 'vivid sensations' (ibid.:14), children have 'robust memory in retaining them' (ibid.) and some of their nature metaphors appear with the progression of the narrative. The recurrence of the nature metaphors allows rethinking of their meanings in the context of the novel.

The resort to so many nature metaphors in the narrative serves development of lyricism in them. The use of the rich souvenirs results in nature imagery increasing the expressiveness of the narratives. The lyricism serves 'the cultivation of intimacy' (Cohen 1978:3), for it is close to the internal. The represented subjects would be 'insufficient or barren without their personal, psychological, and emotional complements' (Oerlemans 2004:60), which the metaphorical nature representations express. Following Woolf, by the metaphorical nature imagery the novels have 'already taken over – some of the duties which were once discharged by poetry' (Woolf 1972:224). Through the variety of nature metaphors Woolf 'deconstructs a modernist separation between the poetic and the everyday' (Keller, Miller 1994:17, Friedman 1998:229); the nature used metaphorically becomes a kind of a found art. A metaphoric nature representation becomes a lyric 'resistance to narrative' (Keller, Miller 1994:20), which is often prosaic to

the extent of pragmatism. It also helps to resist the 'tyranny of plot (…) in the accepted manner' (ibid.:21).

The metaphorical nature imagery allows the degree of lyricism in the narratives. Keller points out that Woolf, similarly to women writers of the 20th century, foregrounds the lyric discourse (ibid.:22). She starts 'with an image, a symbol, a fragmented translation' (ibid.) as if it were to be extended lyrics instead of a narrative as argumentation for the development of a thought. Keller calls the predominance of the lyric 'the silencing' (ibid.:24) of the narrative. The metaphorical representations also serve references to the 'unspeakable' (ibid.); to the immense subjects that can only be touched upon and not exhausted in the representations. Nature metaphors epitomize the lyrical and are linked with emotions and subjectivity and opposed to disinterested and objective understanding of the prosaic narrative. The need for metaphorical nature imagery is associated with inexpressibility, that is, with the inability to represent something in the way other than by an implicit comparison. The valuable feature of nature metaphor is its compactness – it represents complex subjects with few words.

Modern narratives, according to Woolf, have characteristics not peculiar of narratives of Elisabeth's age. Among the narrative novelties is the one Woolf notices in Donne's poetry, namely, the presence of 'the meaning, charged with meaning' (Woolf 2003a:12). Woolf believes this complexity of modern representations is the embodiment of the modern epoch, which is complex and controversial. According to her, being not 'immune from our perplexities' (ibid.:18) of the time, the author endows representations with 'psychological intensity and complexity' (ibid.), psychological intricacy. The intricacy 'leaves us in the lurch' (ibid.), for the representation 'becomes more remote, inaccessible, and obsolete than any of the Elizabethans' (ibid.). Woolf thus points out the phenomenon of perceptual distance important for the narrative. The perceptual distance exists between the artist and the reader, for as Woolf writes in *How Should One Read a Book?,* each of them can 'follow your own instincts, use your own reason, come to your own conclusions' (ibid.:142). Due to the perceptual distance, the reader does not have 'external proof' (ibid.:13) of an assumed meaning of the representation, save for some clues for it. The reader 'suspects' (Woolf 2002b:43) a meaning, so that the meaning of the representation is but a potentiality of meaning, which the narrative progression can 'out-think' (Woolf 2003a:13). The metaphorical nature representation is thus an 'indefinable suggestion' (Woolf 2003b:100) its meaning is not exposed but implied, unlike that in 'most Victorian fiction' (ibid.:101).

The extension of meaning presupposes that a metaphor in the narratives is related to several other metaphorical expressions. Although each of metaphors works differently from the others, cumulatively they contribute to an expression of an idea. Nature metaphors appear when a character 'detaches himself from what is actually in nature through a projection of personal feeling into nature imagery' (cf. Oerlemans 2004:33) and providing a personal view of a phenomenon by means of implied similarity. The metaphorical nature representations appear to be 'a try to deal with an experience' (ibid.) of different

phenomena embodied in the metaphors, as a response to it. Although nature per se and metaphorical nature representations can evoke different emotions, there is one emotion they tend to evoke in the narratives independent of culture, gender and age, namely, aesthetic emotion; 'the pleasure which we gain from seeing beauty, proportion, contrast, and harmony of color in the things around us' (Sondrup 2004:393).

In Woolf's novels, metaphoric 'portrayals of nature become portrayals in which the visual perception determines the structure of the representation' (cf. Willingham-McLain 1994:203), that is, the nature metaphors often have visual qualities. The nature metaphors serve, correspondingly, along with conceptualization of narrative subjects, visualization and aestheticization of the narratives. Different visual phenomena are grouped around a central human figure, a character. Such a representation responds to the distinctive experience of modernity, in which emphasis often falls on the increasingly utilized visual experience. In other words, the narrative representation is intensified by art, but the pictorial is not a mere surface affair, a decorative unity, but a response to the nature of modernity, its perceptual needs and also Woolf's artistic statement, because the visual in narratives is considered to be their honour and their merit, since the modernist narratives are an eye rather than a reasoning.

The metaphorical nature imagery also serves as a construction of the narrative 'new interiority' (ibid.), that is, the nature imagery is metaphorically appropriated into the representation of the human vision. The 'new interiority' (ibid.) implies that characters' interior is represented as being expressed by them using metaphorical nature imagery. By the relation between external and internal events, the nature imagery is represented as metaphorically interiorized. Drawing on Woolf, the necessity to resort to this interiorization of the external imagery stems from attempts to overcome the limitation of the representation of the internal vision and multiplicity of internal events and their fluid forms. Whereas modernists generally celebrate nature's otherness, Woolf, drawing on the reflexivity, makes the representations reduced to the familiar nature imagery. Such use of metaphorical nature imagery stands in line with modernity where a narrative subject is characterized by standing at a certain distance from itself, alienation from itself, equated with 'a loss of certainty about the very act of representation' (Fried 1998:15). According to Fried, 'the taste of uncertainty becomes almost an esthetic in its own right' (ibid.) in modernism and in the narratives comes to the fore. Woolf, as other modernists, emphasizes the irreducible subjectivity, with foregrounding of the reality seen *as*, so that in her novels 'there is no fact without a metaphor, no medium without its being made the vehicle of some sense or other' (Arnold 2010:23).

The nature metaphors reveal limitations of objectivism in the narratives, namely, associated with realism necessity for narrative representations to be objective. Following Lakoff, the subjectivity implied in the metaphorical nature representations 'requires changing our ideas about rational thought, the nature of the mind' (Janicki 2006:49). The 'new' rationality is something which essentially involves senses,

emotions, imagination and capacity for idealization. The use of metaphors to represent characters' experience is not irrational, but rather fits the paradigm of the 'new' rationality. Woolf's nature representations suggest that the representations should not be pursued with the rigor of reason, with a high level of descriptive simplicity, as it is done in realistic narratives, but be suggestive to a high extent.

Nature metaphors make Woolf's novels authentic and serve an authenticity statement. Authenticity is generally considered to be a virtue in modernism. Woolf's essays, novels and short stories all prosper in considerations on the importance of authenticity. The authenticity, when the meaning of the narrative subjects is experienced in an authentic manner, is for Woolf a virtue in itself and a signifier of quality of the narratives. The authenticity adds to the reader's experience of the narrative by experiencing an authentic manner of writing that may ensure the engagement of the reader and his/her affective responses. Following Cook, Woolf's nature metaphors 'effect change' (Cook 1994:191) in understanding of narrative subjects, causing 'sensations of pleasure, escape, profundity and elevation' (ibid.) due to foregrounded authenticity. In other words, the nature metaphors serve narrative 'refreshment' (ibid.). Semino suggests that their use causes multiple interpretative challenges that allow gaining new insights from the narratives.

Drawing on Semino, the nature metaphors also have emotional impact in Woolf's narratives (Semino 2014:55). According to Semino, where the nature metaphors appear, 'feeling is often involved' (ibid.) because 'the metaphorically connected concepts tend to have emotive associations' (ibid.) and evoke 'affective evaluations' (ibid.:56). As such, they serve construction of expressivity in the narratives. Whereas some authors tend to resort to a rather formalist objectivist approach to narrative representations, often excluding the possibilities of emotive language, Woolf tends to subjectivity. Woolf suggests that not only a referential dimension of narrative language should be stressed, but narratives should also be 'resurrecting language's expressive possibilities' (Maynard 2002:4), so that narrative representations are realized as *pathos* rather than *logos*, and have emotional appeal that is aroused through the mind's interaction with the metaphors. The nature metaphors are 'likely to alter the *logos*-based semantic content' (ibid.:6) embracing the emotive meaning, so that rational thinking is influenced by personal emotions (cf. ibid.:7). Following Maynard, Woolf resorts to the emotivity of the nature metaphors, attempting at specifically expressive representations, since emotive representations are usually associated with expressivity rather that matter-of-fact objectivity.

The nature metaphors, bearing emotive meaning, are omnipresent in Woolf's narratives, which means that their cumulative use is strategic and lies in the narrative construction of emotivity as opposed to rationality. Drawing on Bally, for Woolf, fullness of narrative subjects requires that the narrative representations are 'never of an essentially intellectual make-up' (Bally 1965:15), meaning that they are not merely unemotional matter-of-fact statements; they should be 'movements accompanied by emotions' (ibid.). Accordingly, in terms of Bally, using nature metaphors, Woolf intentionally makes a distinction

between *mode vecu* (the affective mode), that is, representation through nature imagery that is expressive, and *mode pur* (the intellectual mode), emphasizing primarily involving of senses and feelings along with suggestiveness instead of sole objectivism based on descriptive simplicity.

According to Bally, the *mode vecu* 'enacts a live performance of the sensation' (Maynard 2002:26) in the narratives, that is, embodiment of it, which allows sensing authenticity of the narratives, because it 'inevitably expresses personal emotivity' (ibid.:33). Bally coins an expression to define the importance of the emotive in the nature metaphors, namely, '*l'ame de la phrase*' (Bally 1965:15), or the heart of the expression. The use of nature metaphors functions as a mediator of 'feelings, moods, dispositions' (Ochs, Schieffelin 1989:7) in the narratives and provides 'emotional intensity in the narrative contexts' (Maynard 2002:44) because through nature metaphors emotivity in the narratives is advanced. The nature metaphors in Woolf's novels thus raise the dichotomies: public (involved in reason-based representations) that often implies imitation of observed nature and mere denotative meanings, vs. personal (involved in emotive nature metaphors), that implies the creation of novel, original representations and connotative meanings.

3.2. Conceptual Nature Metaphors in Virginia Woolf's Novels

3.2.1. Structure of Conceptual Nature Metaphor

In conceptual nature metaphor, one complex concept, which is more abstract, is represented in terms of the other concept which is less abstract. The corresponding concepts are called source and target domain respectively. In the nature metaphors distinguished in Woolf's novels, one concept, a more abstract one, is metaphorically structured in terms of nature, more precisely, the object of nature. The source domain in the conceptual metaphor provides frameworks for the target domain. These frameworks structure the ways in which we think of the subjects represented in Woolf's novels and endow them with specific qualities.

For example, in a conceptual metaphor PEOPLE ARE PLANTS, that often occurs in Woolf's novels, the more general concept of PEOPLE is represented through the less abstract concept of PLANTS. The meanings of the conceptual metaphor are realized through a cross-domain mapping in the conceptual system. By the mapping, the qualities of the plants are mapped onto the domain of people and the latter is conceptualized accordingly, with specific meaningful entailments that are drawn from the domain PLANT. Among them, such entailments as flourishing, growing, withering, et cetera.

The meaning of the conceptual metaphor is realized through the complex of entailments and on the basis of the meanings suggested by the narrative context. This means that the conceptual metaphors are contextualized and their meaning is interpreted accordingly. The conceptual metaphor's meaning is thus based on the examining of the linguistic and symbolical meanings found in the narratives and the mapping between the domains. The nature metaphors have a high level of acceptability, narrative suitability and interpretability that is possible due to the common mapping principles. Woolf's novels witness the pervasiveness of the nature metaphors and multiple scenarios involved in the mapping and narrative application of them.

Following Clausner and Croft, one should not constrain the meaning of the conceptual nature metaphors and should not limit the mappings between the domains. Ahrens points out that 'specifying a metaphor at its appropriate level of schematicity, and carefully describing the semantic structure, can constrain the concepts that can correspond between a source and a target domain' (Ahrens 2014:3). It means that we should avoid 'postulating too narrow a source domain' (ibid.:4). According to Ahrens, 'novel extensions of conventional conceptual metaphors can be defined in a principled manner' (ibid.). 'The main idea is that the lexemes involved in the conceptual metaphor must be identified and the associated groupings analyzed' (ibid.). The conceptual nature representations allow generating as many meanings as narrative context allows. Ahrens points out that the meanings are based on real-world knowledge or what is known about each domain in terms of real-world knowledge (cf. ibid.). The very real-world knowledge is conceptual with respective entailments drawn from it. The real-world knowledge

schema is based on several questions related to the conceptual metaphor's domains, such as what entities the source domain has, what qualities it has, what the source domain does. But the real-world knowledge principle implies a relation of these meanings to the meanings generated by the narratives, involving the determining of the conceptual proper meaning, conventional meanings and narrative meanings.

3.2.2. Key Conceptual Nature Metaphors and Their Meanings in Virginia Woolf's Novels

Woolf's metaphors are multireferential, sublime and often refer to a domain of the human and the world's ontology, including first and foremost dichotomous ontological subjects of life and death, temporality and continuity of existence, representation of which is often grounded in archetypical meanings ascribed to the nature images since times immemorial. In this part, the main conceptual metaphors in Woolf's novels will be considered:

Conceptual metaphors LIFE IS WATER, TIME IS WATER, MIND IS A WATER ELEMENT, EMOTIONS ARE LIQUIDS

One of the main recurrent metaphors in Woolf's novels is LIFE IS WATER. Following Eliade, it represents continuous immersion of existences (e.g., life of human beings) into a cosmic existential continuum, their 'reincorporation into the undifferentiated mode of pre-existence' (Eliade 1991:130) of the universe that is disturbed only by death. The latter is signified in Woolf's novels by the conceptual metaphor DEATH IS SINKING INTO WATER, which, Eliade suggests, 'repeats the cosmogonic act of formal manifestation' (ibid.) of death because 'immersion is equivalent to a dissolution of forms' (ibid.) that suggests the idea of it. Eliade points out that representation of LIFE as WATER implies the idea of 'regeneration' (ibid.) of life, its continuity because immersion in water implies the idea of that, which 'fertilizes and multiplies the potential of life' (ibid.). The idea of LIFE as WATER correspondingly involves such ontological sub-concept as TRANSITION from one period of existence to the other or from one existential form (e.g., earthly existence) to the other (e.g., heavenly one) and the metaphor embodies it respectively. Woolf calls such transitory life-periods either existential moments or 'stages' (Woolf 2015:110) of life and uses the images of drops of water and sprinkling with water for representation of them.

Woolf also resorts to a conceptual metaphor MIND IS A WATER ELEMENT and EMOTIONS ARE LIQUIDS. Following Igrutinovic, such metaphorical representation is essentially modernist, since modernism 'commences with representations of the changing and unconscious as opposed to the world of reason' (Igrutinovic 2013:55), which due to its very transitive nature, 'becomes commonly associated with water' (ibid.). According to Morey, Woolf's narrative use of WATER metaphors stems from the need for 'gender-polarized' (Morey 1992:170) representation, the desire to represent narrative subjects subjectively in order to contest objectivism. As Morey puts it, for Woolf as a modernist female writer 'water is an important source of embodiment language, for its literal and metaphoric significations help (…) talk about worlds' (ibid.), that is, about different narrative subjects in a vividly subjective way. Jehlen also points out that Woolf as a modernist female writer uses 'a more fluid imagery of interacting juxtapositions' (Jehlen 2002:129), that is, involving embodiment of different things (e.g., constancy and

temporality, stability and activity, etc.) drawn by a desire to construct subjective representations since subjectivity is considered by her to be narratively important.

Woolf demonstrates with the water metaphors subjectivity in her narratives suggesting that 'although women and men share a literary and literal relationship to water, they do not necessarily have the same relationship' (Morey 1992:212); the characteristic feature of water metaphors is that they serve 'a language of multiple containment' (ibid.:170) the accumulation of something 'overwhelming' (ibid.:187), that is, they embody multiple meanings, in particular 'call upon the sacramental meaning' (ibid.). The references to the sacred make Woolf's metaphorical nature representations a narrative 'resource for privacy and escape' (ibid.:213) from matter-of-fact representation and a world of reason. According to Tvedt, the water metaphors are of concern for Woolf precisely because of water's relation to the sacred, because water 'is intimately interwoven' (Tvedt 2006:xviii) with the sacred. It is an image which is of paramount importance for her in particular because of the archetypical meaning of water as 'a fertilizing principle' (Morey 1992:249).

Following Lahiri-Dutt and Wasson, Woolf's meanings of the conceptual metaphors of the WATER domain stem from the very qualities of water and 'the ways water is perceived, used, governed and treated' (Lahiri-Dutt, Wasson 2008:x). Wasson points out that the meanings appear due to water being 'a unique resource, appearing in different forms and shaping all physical and biological processes' (ibid.) and thus being a metaphor for fluidity and existential vigor. With water being known for its fluidity and celebrated for changing its shape and taking new forms, WATER metaphors in Woolf's novels signify a flux of all earthly things along with 'life and regeneration' (ibid.:xix). Referring to the domains of life, mind and emotions her WATER metaphors embody their fluidity, change, their being in constant flux. As Kalil puts it, for Woolf, the water metaphor 'is an emblem of all fluidity in the material world and of the principles of dissolution, mingling, cohesion, birth, and regeneration' (Kalil 2011:182). It embodies constant 'effacing an old life, giving birth to a new one' (ibid.). Woolf's WATER metaphors also embody transience and change of existence in general and consciousness in particular.

Following Becker, WATER metaphor's meanings in Woolf's novels are related to water's relation to the earliest stages of the earth's development, to it being one of the primeval elements (Becker 2000:324). Because of this, Woolf's WATER metaphors embody primordial 'animation and liveliness' (ibid.:326) and 'forces that can no longer be controlled' (ibid.). 'Because of their fluidity (they refer) to time and impermanence, yet also of constant renewal' (cf. ibid.:249). The metaphorical representation of becoming a part of a greater water extent that Woolf in particular represents in her novels stands for 'the unification of individuality and the absolute' (ibid.), unification of microcosm, macrocosm and patterns of cosmic existences.

Garry and Hasan El-Shamy suggests that the meaning of the WATER metaphor in Woolf's novels is ambivalent and, apart from its meaning of continuation of existence, refers to DESTRUCTION. As it is put,

the meaning is realized because 'on the one hand, water animates and creates, on the other hand, it functions as a symbol of destruction (…) hence the folklore's and myth's idea not only of 'water of life', but also of 'water of death' – one water kills, the other restores to life' (cf. Garry, El-Shamy 2004:489). The metaphor LIFE IS WATER acquires the meaning of restoration to life, potential of life 'while water is perceived as a source of life on earth and necessary for its sustenance' (ibid.), 'the substratum underlying the diverse phenomena of the world' (Glasgow 2009:75) 'the indestructible, eternal cause and origin of all things' (ibid.), while the meaning of destruction in the metaphor DEATH IS SINKING, according to them, comes from 'a common motif in the journey to the underworld is the crossing of a body of water' (Garry, El-Shamy 2004:489). In Greek myths, which Woolf knew well, the dead are ferried across the river. As it is said in the myth: 'none from the beginning of days has been able to cross the sea (…). Painful is the crossing, troublesome the road. And everywhere the waters of death stream across its face' (ibid.).

Conceptual metaphors PEOPLE ARE PLANTS, PEOPLE ARE ANIMALS, PEOPLE ARE BIRDS

The conceptual metaphors appear as a result of the mapping within what is known as The Great Chain of Being, or *scala naturae*, a powerful visual metaphor for a universal hierarchy, which allows comprehending of human traits in terms of well-understood nonhuman attributes. The Great Chain of Being looks as the following (from top to bottom): God-humans-animals-plants-inorganic things. Woolf's metaphors appear by moving down The Great Chain of Being and belong to the most productive metaphors resulting from the mapping within it. Woolf resorts to the conceptual metaphor that stems from the main one PEOPLE ARE PLANTS, namely, the metaphor AGING IS A PLANT'S DRYING/SHRINKING that is exemplified by the linguistic metaphors 'He was anxious (…) to clear himself in his own mind from the imputation of having dried and shrunk' (Woolf 2007:270) and 'He must have dried and shrunk' (ibid.). Lakoff and Turner in *More Than Cool Reason* demonstrate that this conceptual metaphor is an extension of the basic conceptual metaphor PEOPLE ARE PLANTS that is used unconsciously and automatically in Western thought.

In Woolf's novels, the conceptual metaphors are used as a part of a broader narrative subject – that of temporality of earthly life and all earthly things. It relates such subjects as time, life and death through an idea of temporality of human existence and demonstrates Woolf's great concern for temporality of human life in general, which is such an encompassing matter that it is complemented with other metaphors signifying it. The metaphor AGING IS A PLANT'S DRYING represents human life's temporality and appears several times in Woolf's novels almost in the same form ('having dried and shrunk'(ibid.), and is complementary to a WATER metaphor refrain of *To the Lighthouse* 'we perished, each alone' (ibid.:390) that appears also in *The Wave*s. Both of these metaphors represent anxiety about unavoidable events in human life, namely, continuous aging and death with which it ends. Woolf's use of these metaphors as narrative refrains emphasizes the importance of the subjects. The metaphor refrains are

expressed by characters, whose attitude towards shrinking and drying, embodying respectively death and aging, is represented in the novels as definitely negative, arousing fear. These metaphors, though representing natural course of things, portray them as nature's cruel and inhumane treatment of human beings, since they emphasize not such characteristics as growing and flourishing of plants that would refer to embodiment of bounty of life, or appearance of seeds that would refer to an idea of fertility, but their withering that represents annihilation of their existence.

The metaphors PEOPLE ARE PLANTS and AGING IS DRYING/SHRINKING represent temporality of human life not as a property merely attached to human beings, but as a fundamental way of the human being. It implies that human beings cannot abandon it or deceive themselves about it. They represent temporality and finitude of human life not only as omnipresent, but also as a means of individuation of human beings with respect to their own finitude, because Woolf's characters always refer to temporality not in an indeterminate and vacillating manner, but as a highly personal event, stating that human beings cease to exist 'each alone' (ibid.).

The Conceptual metaphor LIFE IS A VESSEL

The metaphor LIFE IS A VESSEL in Woolf's novels is conceptually related to a metaphor TIME IS WATER. Through the metaphor, Woolf represents human existence as a movement in time and compares continuity of existence to continuity of this movement. This metaphor is complementary with the metaphor DYING IS SINKING. By means of it, Woolf conceptualizes such dichotomous subjects as survival of human life despite passing of time and its destructive power. The dichotomous conceptual metaphors may be exemplified by the following linguistic metaphors: '(…) somehow (…) on the ebb and flow of things, here, there, she survived, Peter survived' (Woolf 2003:11) that embodies survival, and 'it was her punishment to see sink and disappear here a man, there a woman' (ibid.) that embodies destruction, ceasing of human life.

The Conceptual metaphor TIME IS WATER

In the linguistic realization of the conceptual metaphor TIME IS WATER in *Mrs. Dalloway* 'How fast the stream flows from January to December' (Woolf 2007:760) Woolf emphasizes anxiety about the fastness of the movement of time. Time is compared to a river flow and is represented as an absolute undifferentiated whole. The very idea of the subjective representation of time implies that time is considered by Woolf in Kantian terms, that is, as a subjective phenomenon, a form of a human intuition, which acquires its meaning in the eyes of a beholder. As Narey puts it, Woolf offers the metaphorically conceptualized time as 'time that cannot be fixed in duration or progression, a time relative to the beholder' (Narey 1992:27). In this metaphor, Woolf draws on archetypical conceptualization of time as a

river flow. The metaphorical conceptualization presupposes that time does not exist as a material reality, only as a product of mind. By the representation of time Woolf's demonstrates that life is often based on emotional time rather than physical time. The only reason that these two kinds of time – physical and emotional subjective time – complement each other is that they are meant to represent the same happening in the external world, that of change, which in reality occurs only in human mind. Using the metaphors, Woolf refers to the occurring change as a shift in psychological time.

The Conceptual metaphor LIFE IS LIGHT

The conceptual metaphor is mostly represented in *To the Lighthouse* and is infinitely interpretable in the context of the narrative. According to Tsur, the meaning of it stems from the Neo-Platonic idea of existing 'potential between light and shadow on one hand, and spiritual and physical existence on the other' (cf. Tsur 1987:116). The Neo-Platonic idea of life that Woolf utilizes in the narrative is that of LIGHT EMANATION. The Neo-Platonics suggest that two most vivid potentials of light are that it is an immaterial substance without shape, and the more far away it is from the sun, the less intense, the fainter it becomes as LIFE is gradually destructed by time. The strength of light is compared to the spiritual domain. As the light which is near the sun is very intense, so is the soul in human beings, which is only spiritual. The further the light becomes from the sun, the less intense it becomes and as such is compared to gradual deprivation of life (cf. ibid.:34). Such is a metaphor for gradual ceasing of human life in the physical world.

LIGHT is perceived in Woolf's novels not only as a representation of LIFE as a spiritual reality but also as some super-sensual reality. Her metaphor, which often appears in literature, philosophy and religion in different forms, embodies omnipresent and omnipotent existence beyond individual human existences, that stretches in time overcoming human beings' temporalities. In the other respect, LIGHT is metaphorically considered in her novels to be the embodiment of LIFE on the basis of the common understanding that light is generally one of the sources of life, because it sustains the existence of all earthly beings so that constant deprivation of light will cause the deprivation of life.

The ability of light to illuminate makes it in Woolf's novels the embodiment of SPIRITUAL LIFE. The conceptual metaphor also embodies LIFE AFTER DEATH, that is, continuity of life in the other form in the world that differs from the earthly one. It is supported by a narrative representation in *To the Lighthouse*, namely, that of sustaining light in the Ramsay's house after the death of members of the Ramsay family. Woolf also clearly represents this metaphor in *A Haunted House*, where a ghostly couple comes to the house in which it lived before its death and finds 'light in the heart' (Woolf 2002:21). Their life is represented as 'light in the heart' (ibid.) suggesting a continuation of spiritual existence after earthly life. Similar to light in the Ramsay's house it represents some continuous existential being that overcomes the temporality of the human being's earthly existence. It has an omnipresent and omnipotent vitality, though

being a relatively immaterial substance. In *The Waves*, the metaphor stands not only for life per se, but for the permanence of life. The meaning of the conceptual metaphor LIFE IS LIGHT in *To the Lighthouse* becomes more vivid due to juxtaposition of the image of light embodying life and the image of the skull of a dead animal in the nursery of the Ramsay's house that represents death of the material body (as opposed to the spiritual life, soul), which is definite and unavoidable, the result of the destructive force of time. The latter suggests in the novel another juxtaposition, that of a desire for continuation of (spiritual) life after the earthly life and existential fear of death, the desire to avoid it at least mentally.

Resorting to the conceptual metaphor LIFE IS LIGHT, Woolf represents a human desire for it to be ETERNAL LIGHT. In *To the Lighthouse*, she exemplifies this desire by Mr. Ramsay's image of light that will be included in a light larger still, that becomes more vivid as an opposition to the image of the skull of dead animal in a children's room which Mrs. Ramsay covers with the green shawl, for it not to remind her of the idea of death. It is conceptually related to Mrs. Ramsay's desire for her children to stay young, to escape the destructive force of time, the unavoidable aging. The juxtaposition suggests that life as LIGHT is considered to be beautiful, meaningful and continuing into immortality, whereas death is associated with ugliness and meaninglessness. The very division of the novel into three parts *The Window, Time Passes* and *The Lighthouse* supports the meaning of the conceptual metaphor – the first chapter represents life not touched by the destructive power of time, the second refers to the results of the gradual destructive power of time and the continuation of earthly life after the death of human beings and the third refers to the sensed potential of existence of human life in the other existential realm after the end of the earthly life. The image of light that embodies life and unites all these parts refers to meaningful permanence of existence.

3.2.3. Conceptual Metaphor CREATIVE POTENTIAL IS LIGHT CONNECTING LIFE TO ETERNITY

Among conceptual metaphors in Woolf's novels, there is a complex one: CREATIVE POTENTIAL IS LIGHT CONNECTING LIFE TO ETERNITY. The principal use of the metaphor is rooted in primary conceptual metaphors LIGHT IS A CONNECTOR and LIFE IS LIGHT realized in the novels. The meaning of it stems from the idea of light being a positive force emanating from a larger enlightened source that 'radically transforms' (Jeffrey 1992:451) the things it emanates. As such, it suggests some goodness in contrast to darkness, the activity that brings out of human ignorance (cf. ibid.) and includes (a special) wisdom or (a special) knowledge, the archetypical meaning realized in many religions. Following Jeffrey, the metaphor also 'symbolizes truth and understanding, as opposed to error, ignorance, or folly' (ibid.), 'the inner light or reason or understanding' (ibid.) that is often fused with religious and extra-religious beliefs, archetypes, where creativity is compared to a 'reality as a series of emanations' (ibid.) from an 'originating source' (ibid.).

Creativity is pictured as a vital force on the ground of light being such. Since light is considered to be 'life in contrast to sorrow and death' (ibid.), creative potential is equated to the vital force not only of the mind but also of the human being altogether, since the 'emanating' mind is related to it. For Woolf in *To the Lighthouse*, it is not the emanation of decreasing activity but the one that is included in the larger whole after human earthly being. Such an idea is also archetypical and permeates religious thought all over the world. The extensive use of light as the light of REASON is supreme in the East through centuries and in Western thought predominantly during the 18th century. Woolf's conceptualization of the creative potential is attuned to this perspective when, according to Jeffrey, it is 'no longer regarded as a divine gift enabling the rational creature to perceive and act upon God's laws' (ibid.) but as 'the spirit of man' (ibid.), 'the awakening human spirit (that) creates the new world of human freedom' (ibid.).

In other words, Woolf relates the creative potential to the whole spiritual activity of human beings and perceives it as being an exponent of inner human freedom, the freedom of the human spirit. For her, creativity is the 'condition of (…) human consciousness' (ibid.) that makes human beings free, since the consciousness cannot be bounded, as the emanation of the light that cannot be limited or bounded. So the creative potential is represented not as the light that is to disappear, but as indistinguishable light that extends in human life.

Following Jeffrey, Woolf's narratives witness 'a loss of belief in illumination' (ibid.) of some kind and 'a felt need for alternative light' (ibid.). In *To the Lighthouse*, this is a turn from creativity rooted in reason to creativity rooted in feelings. The two kinds of creative potential, both associated with light, are represented in the novel by representing two characters respectively – Mr. Ramsay occupied with his philosophical treatise (suggesting the creative potential rooted in reason) and Lily Briscoe occupied with her artistic activity, impressionist art (suggesting the creative potential rooted in feelings) that creatively represent creative human nature drawing on reason and feelings respectively.

By representing Mr. Ramsay and his disappointment in his creative potential, Woolf represents the broader narrative subject, namely, 'loss of confidence in (…) the supreme standard of reason' (ibid.) and the need for 'higher light' (ibid.) of feelings. This representation extends however well beyond the metaphorical conceptualization and the dichotomy of reason-feeling (that eliminates the belief that reason is 'sufficient light for the proper understanding of nature' (ibid.:452)) to the dichotomy of reason-feeling in art with the emphasis on the predominance of feelings over the workings of the mind. Woolf suggests that 'rationalist' (ibid.) light often discredits itself whereas feelings always embody a higher truth when they allow sensing reality.

3.2.4. Creative Potential vs. Nature in Virginia Woolf's Novels

In the conceptual metaphor, CREATIVE POTENTIAL IS LIGHT CONNECTING LIFE TO ETERNITY, Woolf considers creative potential as one of human beings' desired possibilities to relate to eternal life. She suggests that desire to create stems from human existential anxiety about life and death, their fear of death that is expressed by many characters in her novels. Accordingly, she represents characters that have this creative potential and express anxiety about the realization of their creative potential. The characters with the creative potential in her novels abound: e.g., Mr. Ramsay in *To the Lighthouse* is a philosopher who writes a philosophical treatise, Lily Briscoe is an artist, an impressionist painter, Mr. Bankes is a naturalist, Bernard in *The Waves* is a poet, etc.

The most definite exponent of this related anxiety about the creative potential that is meant to relate to eternity is Mr. Ramsay who devotes his life to analysis of 'subject and object and the nature of reality' (Woolf 2007:271), spending each day indoors in order to find out more about the subject. He is active in his creative activity precisely because he attempts to make his creative work valuable in relation to the people that lived before and are to come after him. But within a period of time, he comes to the conclusion that this is a vain attempt because nature outlasts the results of man's creativity, with works that are even more brilliant than his. He thinks of Shakespeare, whose creativity is an exponent of brilliance, and admits that even such brilliance is fragile when it concerns the laws of nature, namely, the passing of time that makes human beings 'perished, each alone' (ibid.:390).

He admits that even the simplest things in nature will outlast human beings and the products of the creativity of his mind. He expresses his conclusion as the following: nature 'will outlast Shakespeare' (ibid.:279). It should be pointed out that Woolf chooses Shakespeare intentionally because Shakespeare is considered to be one of the brightest minds in the history of human beings' creativity, an exponent of one of the highest creative potentials, whose works are believed to outlast time. Woolf has a personal reverence for Shakespeare. The line on Shakespeare in *To the Lighthouse* is thus not meant to discredit Shakespeare; what it implies is that human beings' creativity does not allow men even of the brightest minds to avoid the passing of time and earthly death.

Because of this fact, there is a struggle between two confronting thoughts in Mr. Ramsay's mind and in many other characters' in Woolf's novels – the desire to outlast time by means of the mind's potential and the inability to make the potential an actuality and to surmount the horrifying destructive power of time by this means. Correspondingly, Woolf represents vanity of such attempts in *To the Lighthouse* writing that it makes no sense to sit all the time indoors and because of this, not to marvel at the beauty of the moments of life. According to her, marveling at the beauty of nature that is alive makes more sense than the attempts to understand them on the basis of philosophical assumptions.

Woolf treats the possibilities of the creativity and reason of the human mind with the utmost irony, comparing Mr. Ramsay's achievements to 'the kitchen table' (ibid.:271), which Andrew Ramsay

imagines every time he thinks about his father's metaphysical philosophy. The attempts to grasp the meaning of the table, a thing having no beauty and meaning except its pragmatic use are laughable for Woolf, because they are far from human feelings that, according to her, are the real exponents of the truth, the truth that she considers to be more important than knowing or exploring some facts about surrounding nature. Such creativity, she suggests, is dead and deadening the vitality of nature that should be felt, not merely reasoned about. She points out with irony: 'Naturally, if one's days were passed in this seeing of angular essences, this reducing of lovely evenings, with all their flamingo clouds and blue and silver to a white deal four-legged table (…) naturally, one could not be judged like an ordinary person' (ibid.). Woolf suggests that ordinary things like looking at the beauty of nature, the 'flamingo clouds' (ibid.) are more important than being 'not ordinary' and devoting all the time to exercises of reason, to dead 'angular essences' (ibid.).

3.2.5. (Human) Nature against Nature Concept in Virginia Woolf's Novels

One of the key nature images involved in conceptual nature metaphors in Woolf's novels is that of LIGHT. Seen as substance ('the watery gold glow' (ibid.:215), 'waves of pure lemon' (ibid.:279)), it offers a mental picture of the world being in the eternal light stream and working through it, being ever in the active enlightened state. The eternal light stream is pervasive, omnipotent and omnipresent, reaching to the utmost parts of the world so that nothing is beyond it and everything is included in it. It always expresses itself as an active force or awaits some proper conditions that will allow it to express its activity in one form or the other. In Woolf's novels it is often related to the idea of eternity and time, e.g., in *The Waves* the sun, which is the source of the divine force of light is represented through the respective words 'stable clock with its gilt hands' (Woolf 2015:8), 'great clock, yellow-faced, which ticks and ticks' (ibid.:10).

Being associated with eternity, the eternal stream of light is also associated with a life stream, resulting in the conceptual metaphor LIFE IS LIGHT which is implied, for example, in the following sentence 'Whatever the light touched became dowered with a fanatical existence' (ibid.:64). Life and light are inextricably related in the novels and metaphysical qualities of light are such that it grants existential continuum with unceasing existential activity in the world. The concepts and keywords suggesting LIFE which are related to the concept of LIGHT recur in Woolf's novels very often so that the conceptual metaphor LIFE IS LIGHT becomes a mega-metaphor.

A complex network of the metaphors along with deep complicated symbolism of the image of light, as well as other nature images, brings together the concept of LIGHT in Woolf's novels with global mental images of LIFE, NATURE, and ETERNITY and gives rise to the extended conceptual metaphor LIFE IS LIGHT CONNECTING NATURE WITH ETERNITY. The element of connection is implied in the conceptual metaphors THE EARTH IS A VESSEL and LIFE IS A VOYAGE IN SPACE.

The global mental image of LIFE as LIGHT in Woolf's novels is attributed to human beings and to nature per se (the physical world and laws of nature). Human beings are associated with fading light, ceasing light which represents the shortness of human existence also represented through the conceptual metaphor PEOPLE ARE PLANTS with implied concepts of withering and shrinking that mean ceasing of existence. Nature is associated, as it was mentioned above, with eternal light and continuous existence. The opposition also crystallizes through symbolical nature images, the most transparent of which are waves and trees, which emphasize the dichotomy between the existence of nature (the physical world, laws of nature) and human existence, the processes of eternal renewal and presence of continuity in nature and impermanence of human earthly life, for though a tree itself remains fixed, leaves on its branches grow and fade, and though the sea itself remains, waves regularly break on the shore.

In her novels, Woolf represents human beings as well aware of the fact that, according to the laws governing nature, their light should fade since their life is not 'immune from change' (ibid.:62). This

suggests the idea of shortness and temporality of human life. Woolf demonstrates that human beings strive to find the exception to the laws governing nature, to make their life more continuous. Gradually, this representation shapes into the idea of juxtaposition between the two natures (the human nature and nature as the external world with its existential laws) (HUMAN) NATURE AGAINST NATURE.

In the novels, a creative act resulting in something which has the power to endure is seen as giving hope for turning the fading light into the eternal light. The CREATIVE POTENTIAL itself is seen as LIGHT, which in relation to the extended conceptual metaphor LIFE IS LIGHT CONNECTING NATURE TO ETERNITY gains further resonance in the conceptual metaphor LIFE IS CREATIVE POTENTIAL CONNECTING HUMAN BEINGS TO ETERNITY.

Correspondingly, that is the creative potential through which two natures (human nature and nature as the physical world) are juxtaposed. The reason for the characters' mental juxtaposition as seen in the novels is the knowledge that a human being's life is limited to some period of time, whereas the existence of nature is proceeding without being disrupted by time.

The conceptualization LIFE as LIGHT CONNECTING NATURE TO ETERNITY, as well as LIFE IS CREATIVE POTENTIAL CONNECTING HUMAN BEINGS TO ETERNITY and (HUMAN) NATURE AGAINST NATURE together with the symbolism of other nature images determine essential and intimate relation of Woolf's prose to metaphysical poetry. The extended conceptual metaphor, also elaborately rationalized through symbolical nature images, which has its own complex logic and governs Woolf's novels, is similar to the metaphysical poets' method known as a metaphysical conceit – the extended metaphor marked by symbolism, double meaning, and analytical tone. Because of the presence of the metaphysical conceit, the use of the conceptual metaphors in Woolf's novels is not a mere stylistic device, but a conceptual breakthrough, an exponent of metaphysical qualities. By the metaphysical conceit with a wide range of other conceptual nature metaphors and highly symbolical nature imagery, Woolf offers the reader a more sophisticated understanding of LIFE, NATURE and ETERNITY, and suggests an utterly unique mental picture of the world.

3.3. Main Functions of Nature Metaphors in Virginia Woolf's Novels

The functions of nature metaphors which were previously also partially considered in 3.1.2 subchapter of the thesis are the following:

1) The explanatory function of the nature metaphors – nature metaphors allow understanding of one thing (more abstract one) in terms of the other one (more concrete one) and their meaning is realized in linguistic metaphors that give rise to the conceptual metaphors, for example, the conceptual nature metaphor PEOPLE ARE PLANTS presupposes understanding of more general idea of PEOPLE in terms of a more concrete idea of PLANTS through a complex of typical attributions;

2) The function of rethinking is the ability of the conceptual metaphors to provide novel understanding of some phenomenon on the basis of implied similarity and associative relations, for example, in the nature metaphor MIND IS A WATER ELEMENT human consciousness is being understood not only as a mental capacity of human beings but also in a novel way as a watery substance;

3) Argumentative function – nature metaphors allow suggesting some ideas that underpin other or similar ideas that are developed in the narratives, which as such often have a cumulative value in them, for example, the idea of TIME is realized in Woolf's narratives through conceptual nature metaphors PEOPLE ARE PLANTS and TIME IS WATER, cumulatively suggesting the idea of temporality of human existence;

4) Ideological function – conceptual nature metaphors provide an original vision of reality emphasizing some characteristics of that reality while not highlighting the others, they shape some reality and endow it with characteristic attributions, in other words, they provide a certain image of reality, a picture of the world;

5) Emotive or expressive function – conceptual nature metaphors, being beyond matter-of-fact language, do not merely represent some realities, but are emotive or expressive and have the potential to convey emotions and evoke feelings, in particular, aesthetic emotion, while the conceptual nature metaphors are often arranged aesthetically;

6) Synthesizing function is manifested in endowing of the narratives with some kind of coherence by means of the coherent use of the nature metaphors that have as such a cumulative role;

7) Aesthetic function – being aesthetic arrangements of some visions of reality, conceptual metaphors serve to aestheticize narratives in general, endowing them with artistic beauty and refinement.

The functions of the nature metaphors may be also classified drawing on Chudinov: 1) 'nomination – the metaphors are involved in creation of adequate names of realities' (Chudinov 2001:61), 2) 'communication' (ibid.) – the metaphors 'present a new information in a concise and understandable to the reader form' (ibid.), and 3) 'pragmatic' (ibid.) – is 'manifested in the formation in the reader the attitude needed to the author' (ibid.), and 4) 'instrumental' (ibid.) – they serve 'ease of understanding of the represented reality' (ibid.), which is closely related to their 'modeling function' (ibid.), that is, the

‘view of the reality represented in the narrative as a structure of interconnected elements’ (ibid.), 5) ‘pictorial’ (ibid.) – the metaphors serve creation of the powerful nature images (cf. ibid.).

3.4. Simile As a Means of Representation in Virginia Woolf's Novels

Nature similes in Woolf's novels embody meanings similar to the conceptual nature metaphors that are recurrent in them. According to Iser, 'it is evident that the relation of the narrative to extra-narrative reality 'involves the undoing of the 'as-if' dimension' (cf. Iser 1993:15). Since the represented world in the narratives is imaginatively created, 'it cannot take on a determinate form of its own but must find it through its relatedness to something else' (ibid.) so that the representation of different subjects in it is often realized by means of an explicit or implied simile. 'Since much material in fictional narrative resists realistic recuperation, alternative world-building strategies and interpretative naturalizations come into play' (Fludernik 1996:26) involving similes in particular. The use of nature similes is one of the strategies that are meant to 'evoke a world' (ibid.:27), to represent some realities and meanings 'relying on the parameters and frames of real-world experience and their underlying cognitive understandings' (ibid.), involving similarity with them. The usage of similes also 'links with the novel's increased psychologism' (ibid.). For this reason, the novels spend more space on explaining narrative subjects in comparative terms. But when it is done, it serves both the 'mimetic evocation of reality' (ibid.) as mimetic nature representations par excellence, and explanatory function, the function of narrative expanding of meaning by comparing one phenomenon to the other. Being authentic, highly idiosyncratic frames, the nature similes allow moving away from the purely descriptive medium to the evocation of 'individualistic emotions' (ibid.). They 'link up with an individual's very personal experience and the verisimilar rendering of it in the text' (ibid.) through comparisons.

The comparative nature representations are based on the author's individual experience that refers to real-world knowledge from which the similes are obtained. This realism has 'a significational effect, however: the result, that is, of the mimetic illusion that is transported into the reading process' (ibid.:28) so that what is represented in the narrative on a comparative basis is similar to the real world. The reader may ignore the similes as mere decorative elements of the narratives, depending on his purposes, but for the reinterpretation of the narrative they are of much value.

By comparison, Woolf attempts to portray narrative subjects in exemplary fashion. The result consists of the explanation of what 'eludes our immediate grasp' (ibid.), that is, of creating a new narrative reality by similarity and in narrative construction of subjectivity, since the resultant conceptualization of the narrative subjects often 'is something non-objective, non-definable precisely on account of its holistic gestalt-perceptional shape' (ibid.). With comparisons, Woolf as a modernist writer seeks to introduce idiosyncratic signifiers for explanation and developing of narrative subjects.

This partially subjective, partially objective type of representation through comparison with nature imagery serves a great force for Woolf's narratives. It serves construction of configuration of narrative authenticity. The presence of it in the narratives clearly points out to a human mind, results of the cognitive effort which are brought to the narratives. In view of this, the pervasiveness of nature similes

related to conceptual nature metaphors in Woolf's novels seems to be quite unsurprising. They are also realized as evaluative concepts, suggesting some kind of attitude to the represented by similarity realities. Without the introducing of similitude, the representation would be of quite a different nature. It would suggest predominantly *effet de reel* rather than narrative authenticity and subjectivity. In other words, it would not point to idiosyncrasy of Woolf as the author, the idiosyncrasy which is of paramount importance for her as a modernist writer.

The similes are also used with 'the intention to invoke the fictive response, to invite the audience to adopt (…) the fictive stance' (ibid.:31) to the narratives in general and the narrative representation in particular. An important consequence of this conceptualization is that it principally and fundamentally relates the representations based on comparisons to the author and the reader and to compared reality itself. Comparative nature representations also relate to narrative mediation and are used as 'explanatory schemas of access to the story' (ibid.:32). Through them 'potential audiences acquire generic models which decisively influence their reading experience' (ibid.), that is, they are provided with suggested similarities in meanings. The comparative representations, after all, are cognitive frames 'different only in degree from the simple text types (…) in which the basic parameters are context-bound' (ibid.). Their function consists in 'the relationship of the teller to the audience and to the told; institutionalization (private vs. public narrative)' (ibid.:33).

It is important to emphasize on the most part that the nature similes as cognitive frames are not 'constituted by the reader's immediate interpretation but provide (…) cognitive tools' (ibid.) for the interpretation of the narratives. They function as an 'instrumentarium employed in the apperception of written narratives' (ibid.) drawing on available cognitive schemas, they simplify understanding of the representations in them. They allow the reader to 'link unknown and unfamiliar material with what they are already familiar with, thereby rendering the unfamiliar interpretable and 'readable'' (ibid.) by relating narrative subjects to extra-narrative realities to which they are compared. On this level, the readers 'utilize conceptual categories' (ibid.) from the cognitive frames 'in order to grasp, and usually transform, textual irregularities and oddities' (ibid.) that appear due to the peculiarities of the stream of consciousness narrative technique. Fludernik drawing on Culler claims that 'readers, faced with initially inconsistent or incomprehensible texts, attempt to find a frame that can naturalize the inconsistencies or oddities in a meaningful way' (ibid.), and the comparative nature representations simplify 'readers' attempts at making sense of texts (…), which resist easy recuperation' (ibid.). The comparative nature representations 'serve to naturalize texts in the direction of natural paradigms, for instance by providing a realistic motivation that helps to ensure readability' (ibid.).

For example, in a simile that can be conceptualized as PEOPLE ARE PLANTS, related to a similar conceptual nature metaphor in Woolf's novels, Woolf 'attempts to correlate the text with a frame from

recognizable experience' (ibid.) of plants. The comparative nature representation suggests the conceptualization of the authentic human existence of human beings in terms of the familiar nature objects. The reader may explicate the meaning by resorting to the 'experiencing frame' (ibid.) of similarity and interpretation of it in a way and relating it to the narrative world. The nature simile familiarizes the reader with the narrative through the familiar ground for comparison, making the reader relate the developed subject with the familiar narrative and extra-narrative world. The offered meaning correlates with real-world knowledge. The meaning becomes vivid through the application of both semantic and interpretative perspective. The nature simile is thus included as a reference mode for developing the narrative representation.

In Woolf's novels, simile involving nature imagery often accompanies a narrative theme and reinforces the effects made through the narratives, namely, it lengthens and colors a narrative passage and gives emphasis to a representation in the narratives. It awakens the reader's faculty of association and thus makes him co-create narrative meanings. Along with this, it is often complemented by respective conceptual nature metaphors so that nature similes become not so much a comparison only as a poetic picture which grows out of the comparison. In other words, simile serves aestheticizing or poeticizing of Woolf's prosaic narratives. It also supplies details and by this amplifies the narratives to make the meaning clear and to vary the monotony that would appear, be it a simple matter-of-fact representation of the narrative subjects.

Nature similes in Woolf's novels are also meant to 'exalt or please the mind by means of noble and charming pictures' (Bassett 1921:134), by beautifying expressive comparisons. The similes also 'mark crisis in the action' (ibid.) in the narratives and sometimes appear at the critical point of the narratives suggesting a certain unexpected perspective. Following Bassett, they allow depiction of that which cannot be described, that is, 'the situation that a reader must visualize at a single glance' (ibid.). The similes 'interpret the mood of the moment' (ibid.) in the narratives, that is, they potentially evoke a mood or emotion from the represented by comparison. The function of the similes is also to relieve to a certain extent the actions represented in the narratives (cf. ibid.) backgrounding them, and giving the plot line a background (cf. ibid.). Drawing on Bassett, similes place the important role in the 'demarcation of episodes' (ibid.).

All these functions are essential to Woolf's narratives, including the other one mentioned by Bassett, namely, the function of giving the narrative a lyrical tone, that is, endowing it with expressive power and emotive qualities. The lyricism is Woolf's essential narrative principle of the representations. By this, she creates a specifically expressive representation that is marked by subjectivity, aestheticism, and emotionality as opposed to objective representations marked by definite utterly matter-of-fact statements drawn on reason. Woolf's similes also enable the reader to rest from the tension that comes from examining elaborate narrative subjects. Gin in this case sees a function of the similes partially

estranged from the conceptualization of the narratives. According to him, it has a visualizing function rather than a conceptualizing one.

The analysis of Woolf's novels reveals that both conceptualization and visualization by means of nature similes are activated in them depending on the purpose of the comparative nature representations. Keith also emphasizes that the similes recall 'the essential point of the comparison' (Keith 1914:23), suggested by its meanings, so that there is no 'detachment of form' (ibid.) from the content of the narratives. Along with this, as Bassett argues, they 'assist' (Bassett 1921:134) the narratives and allow the reader by a minimal detachment from plot to 'return to the narrative renewed and refreshed' (ibid.). The nature and extent of this 'refreshment' (Fludernik 1996:260) become clear when one considers the novel conceptualization that the nature similes provide along with other narrative subjects. Bassett suggests that similes 'animate' (Bassett 1921:136) the narrative, that is, make it more expressive and also indicate a certain degree of 'relaxation' (ibid.:137) from the representation of actions that the introducing of the similes brings forth and affords the reader. The 'refreshment' (Fludernik 1996:260) that accompanies it comes also from the reader's necessity to use creative imagination to construct a mental picture that differs from his actual extra-narrative experience. The result is both associative and creative with respect to the narrative and the reader whose imagination is 'more easily stimulated' (Bassett 1921:137) by the similes and 'requires less mental effort' (ibid.) for understanding of narrative subjects, as well.

The nature similes allow evocation of an emotion suggested by those representations since it is the representation through sensuous and suggestive nature images. As Bassett puts it, 'in detachment, theme, treatment the similes are pure lyrics' (ibid.:139). He points out that 'the images are almost always purely sensuous and they are highly idealized' (ibid.). Because of this, they appeal to the reader's emotions along with his rational thinking. Because of this, they do not have their readerly effect only because of the emphasis on details they demonstrate, but also because of that general influence which they have as a whole, through the representation by similarity as a whole, which they provide. In this capacity, they rather interpret than describe. They also allow making a break in the action in the narratives and suggest the 'change in the mental atmosphere' (Bassett 1921:144) that the action creates, which 'freshens' (ibid.) the attention of the reader. As such, they serve a means of heightening the emotional tension of the reader (cf. ibid.) by the highly sensuous nature imagery.

The nature similes in Woolf's novels poeticize the representation of the narrative on the whole and of characters' consciousness in particular. As Bassett states, they 'add the element of beauty' (ibid.:145) to the narratives and 'envelop' (ibid.) the representation of the narrative episodes 'with the atmosphere of peculiar emotions' (ibid.) evoked by this poeticizing and aestheticizing of the narratives.

This suggestion of the emotion and the atmosphere with the similes is created in two ways. Firstly, Woolf takes the simple and familiar elements of nature, things/images with which the reader is so well acquainted that his emotional reaction to them becomes naturally evoked, and selects from them and

combines them into a picture that seems altogether new (cf. ibid.). This ‘stimulates the sensibilities’ (ibid.) of the reader in the process of reading the narratives and sets the reader’s imagination in motion (cf. ibid.) because the similes are evocative. Secondly, Woolf represents the imaginative picture of different and often difficult narrative subjects by simple comparisons.

The sensuous elements of the comparative nature representations serve for suggesting pictures of the world, and the pictures themselves are often so simple and are found so often in the average life that they are likely to be a part of the experience of the reader (cf. ibid.). Thus, they ‘deepen and intensify (…) the fundamental emotions of the human soul’ (ibid.) by relating to well-known realities that are, nevertheless, not exactly the same for any two readers, the ‘imagination of each is wakened to produce a mental picture more or less closely related to his own ego’ (ibid.). But, because of the familiarity of the nature imagery, because the imagery is embedded in habitual experiences of the reader, the nature representations seem to be ‘more familiar and intimate’ (ibid.) for him or her. To sum up, drawing on Bassett, one of their ‘effects upon the reader which is really what we mean by its function is to arouse as much as possible an emotion by adding the element of beauty and of the universal in the imagination, thus evoking a higher emotional and perceptive potential’ (ibid.:147). The comparative nature representations ‘do not so much make the action clearer or more vivid and actual, as they clarify or rather stimulate the mind of the reader and make it more responsive to the mood or action of the narrative’ (ibid.).

3.5. Nature Representation and Artistic Detail

Woolf's representation of nature is often explicated through narrative use of artistic detail. An artistic detail is one of the basic elements of modernist narratives, usually understood as 'something small and significant that means something big and significant' (Kuharenko 1988:110), being an element of a narrative that allows emphasizing its meaning or subject. It is a specific narrative device in Woolf's novels, which serves a representation of the 'nucleus of sense' (ibid.), and has a referential power to some reality or phenomenon that often has great symbolical potential. It usually allows representing some meaning or subject in a compressed form and also has an important structural and expressive function, because it often foregrounds some objects in the narratives and backgrounds others. Woolf's idiosyncrasy and individual picture of the world are vividly reflected in the artistic detail she chooses. An artistic detail is an important indicator of Woolf's authentic style. Her choice of an artistic detail reflects her great ability to make some ideas and subjects foregrounded in the narratives, with great expressive power and economy, and reveals some narrative meaning. Her artistic detail has the ability to activate the reader's workings of the mind while reading the narratives, makes him or her co-create the meaning suggested by it. Consequently, the artistic detail serves a pragmatic function in the narrative, that is, with the help of an artistic detail Woolf influences the reader's understanding of the narrative representation and different narrative meanings, as well as evokes his or her emotions and imagination.

One of the tasks that Woolf as a modernist writer finds important is to create a novel narrative reality or way of representation of the narrative reality. The use of an artistic detail is one of the tools for achieving this aim. An artistic detail allows representing some concrete, specific feature or features of a multifaceted and complicated subject; it serves some kind of basis, an emphasis for representation of narrative subjects and their facets that is beyond the artistic detail itself (cf. ibid.:111).

Any narrative notion or thing functions in Woolf's nature representations as an artistic detail so that in a narrative part or narrative whole it embodies the very ideas related to the phenomenon or phenomena represented by nature imagery, thus acquiring some suggested meaning. It usually appears in a narrative on different levels (e.g., word, sentence, paragraph) referring to a certain subject that, due to it, has denotative or connotative meaning. Often artistic details are recurrent in Woolf's narratives, they are repeated within different parts of the narrative whole, having cumulative value in them, and the very repetitive use of them serves an emphasis on meanings or narrative subjects.

Artistic details serve in the narratives the necessity to embody some concrete meanings and foregrounding of some represented in them phenomena and ideas in such a way that it influences the reader's understanding of the narratives in general. The evocative power of the artistic details, that is, their ability to evoke the reader's emotional response to them serves also expressive function, making the narratives more emotional or emphatic. Artistic details often have in Woolf's narratives denotative meanings, but they also have connotative ones, allowing the indirect representation of different

phenomena and narrative subjects. For example, the repeated phrase ‘I am not afraid of heat, nor of the frozen winter’ (Woolf 2015:13) in *The Waves* provided together with a description of Jinny’s nervousness that makes her fingers ‘pirouetting’ (ibid.:14) represents the character’s fear of life’s instability and desire to confront with the idea of the inevitability of death. Another phrase with a similar meaning is ‘fear no more the heat o’ the sun Nor the furious winter’s rages’ (Woolf 2003:34). An attentive and knowing reader may find that this is a stanza from Shakespeare’s *Cymbeline* in which life’s temporality and the inevitability of death is represented: ‘Fear no more the heat o’ the sun; Nor the furious winter’s rages, Thou thy worldly task hast done, Home art gone, and ta’en thy wages; Golden lads and girls all must, As chimney sweepers come to dust’ (Shakespeare 1811:81). Thus, the mere passage which direct meaning refers to seasons becomes an artistic detail that allows discovering of the implicit meaning and narrative subject referring to many other phenomena, among which shortness of life and its gradual ceasing. The very repetition of the phrase in the narrative makes it meaningful and suggests the importance of the subject.

The artistic detail, in turn, acquires significance within a specific narrative context. If we consider the narratives as a result of Woolf’s idiosyncrasy and stemming from it narrative authenticity, we may presuppose that an artistic detail also appears rather instantaneously but it functions as a focus on the narrative implied senses.

An artistic detail also serves an essential tool for developing narrative motifs related to nature and helps to represent some symbolical nature images. The narrative images are often rather familiar and foregrounded pointing to Woolf’s idiosyncratic intention that is reconstructed through the complex of these images and narrative tools.

Chapter 4. Representation of Men-Nature Relations in Virginia Woolf's Novels

4.1. On Nature and Its Concepts

According to Williams, nature is one of the most complex terms in language, though it may seem easy to define. One of the broadest definitions of nature is that of 'material reality' (Armbruster 2001:17). One usually grasps it intuitively when it refers to natural phenomena such as, for example, grass or rivers. The term often refers to 'totality of non-human matter' (Soper 1995:1) or 'various non-human forms of life' (ibid.:2). It implies in this broadest sense 'everything which is not human and distinguished from the work of humanity' (ibid.:15). As Soper points out, '*a priori* discrimination between humanity and 'nature' is implicit in all discussions of the relations between the two' (ibid.) and for many 'nature is the idea through which we conceptualize what is other to ourselves' (ibid.:16). This includes the concept of nature as environment which is 'unaffected by human dealings' (ibid.:18).

Soper claims that along with such understanding of nature as an 'order opposed to that of humanity' (ibid.:9), there is also another one as the 'totality of being' (ibid.:22) which is the 'reference to the totality which comprises both non-human and human orders' (ibid.:9). As Soper puts it, 'when nature, then, is conceived in cosmological terms as the totality of being, humanity is neither opposed to it nor viewed as separate from it' (ibid.:22-23), 'nature is in this sense both that which we are not and that which we are within' (ibid.:21).

According to Soper, even in the medieval concept of the Great Chain of Being nature is perceived as part of a hierarchical order of beings 'between which and the Absolute Being the disparity was assumed to be infinite – everyone of them differing from that immediately above and immediately below it by the 'least possible' degree of difference' (ibid.:22). Soper along with environmentalists suggests that we should rather view nature as 'the ecosystem as a plurality of beings each possessed of its particular function and purpose in maintaining the whole' (ibid.:25).

Another concept of nature is that of human nature, which implies that 'human beings possess properties which are of their essence' (ibid.), that is, particularly human. In this case 'we are distinguishing those features which are exclusive to them and mark them off from nature' (ibid.:25-26) which is non-human. Soper claims that 'the idea of human nature is very often used to emphasize our difference from natural species' (ibid.:26), that is, it introduces the human and non-human divide in discourses on nature which it pertains. Nature in this case 'is conceived as a source of virtue or vice' (ibid.:27) of humans being 'constructed as a set of powers or properties that they have no choice but to comply with' (ibid.:27).

Nature is also defined as 'what takes place with the voluntary and intentional agency of men' (Mill 1874:375.). Gersdorf claims that 'during the Enlightenment, nature was defined as that which is chaotic, unruly and unpredictable, and therefore, in need of being contained, improved and corrected by civilization' (Gersdorf, Mayer 2006.:17) whereas in Romanticism it was considered as 'an essentially

innocent and benevolent power and the source of 'truth' and 'authenticity' (ibid.). Within the modern Green Movement arguments prevail that there exists an attitude to nature with 'anthropocentric privileging of our own species' (Soper 1995:5) over it that leads to alienation from it and different 'destructive forms of dominion over it' (ibid.). Ecofeminists in particular draw 'parallels between the oppression of women and the destruction of nature' (ibid.:11). While some tend to see in nature an 'intrinsic value' (ibid.:6), others consider this attitude 'an attempt to 'eternize' what in reality is merely conventional' (ibid.:6).

Nature is often considered in relation to culture – either as its opposite or its part. Howarth claims that 'although we cast nature and culture as opposites, in fact they constantly mingle, like water and soil in a flowing stream' (Howarth 1996:69). The 'understanding of 'nature and culture rather as interwoven rather than as separate sides of a dualistic construct' (Armbruster 2001:4) is based on the assumption that 'nature and culture constantly influence and construct each other' (ibid.). For this reason, those who adhere to this belief often do not consider nature in narratives as a separate unique phenomenon but study it in relation to different culturally-driven fields of knowledge, such as (environmental) history, religion, cultural geography, et cetera. They adhere to the 'premise that the natural environment is always a shaping force of individual and group psychology and identity' (ibid.:7) and suggest that nature writing is usually influenced by the attitudes that prevail in a certain culture of which an author is a part.

The boundaries between nature and culture are treated as 'elastic and permeable' (ibid.:8), yet when it concerns relations between nature and human beings, it should be noted that the modernist era witnesses estrangement between the two, or even human beings' alienation from nature. This is very vivid especially if compared to the attitudes to nature of the British Romantics, or, for example, Henry Thoreau. Armbruster points out that in these beliefs, which are 'profoundly antienvironmental and deeply invested in the notion of human beings as separate from and superior to non-human nature' (ibid.:9), nature is encountered as the Other.

One can notice it in particular comparing them to the popular medieval time concept of the Great Chain of Being, which related natural beings to human beings and the Divine. Nature, thus, was endowed with attributes of the sacred, as being permeated with the spiritual force. In the modernist era, nature is often secularized instead. Following Armbruster, such setting of the divide between nature and human beings began even earlier, namely in the Renaissance and was strong during the period of the so-called Scientific Revolution, the age of rationalism and also development of economic relationships in society. Still, some nature writers contextualize human beings as closely related not only to other human beings in society but also to nature and the forces of nature and 'do not deny the existence of a natural world outside of cultural constructions' (ibid.:10). 'Binarized conceptions of the environment' (ibid.:42) are put by them aside on the pretext that perception of nature is per se culturally-driven, that is, draws on common in a certain culture attitudes to nature.

For example, for Romantics nature was often idealized, as a source of inspiration, peace and bliss, and stimuli for the faculties of imagination. It was seen ‘not as an entity existing in and of itself, with its own laws, purposes or essence’ (ibid.:48), but interwoven with human beings. Within modern constructivist model it is different. As Milton puts it, ‘In both the extreme and the moderate versions of the constructivist model, culture is seen as determining the environment by defining it, by imbuing it with truth of meaning’ (Milton 1996:51). Though the modern view often emphasizes ‘the essential Otherness of non-human nature’ (Wolf 2007:160), there are also those who are ‘superimposing transcendental or moral notions on the natural phenomena’ (ibid.:163), seeing in nature some kind of order and a ‘mystical union’ (ibid.:168).

4.1.1. Nature and Time and Temporality

Woolf's representation of temporality and finitude of human earthly life in relation to nature is generally influenced by changes in intellectual life that England witnessed in her time. The concepts of time and temporality in relation to the natural world overcame re-conception due to new scientific discoveries and acceleration of the speed of life. The idea of certainty of time in the natural world that was common in the pre-modernist epoch was gradually substituted by that of human conflict with time. Men felt a 'crisis of abundance' (Kern 2003:9) of time and time was reconceived as a resource that was exhausted with immense speed rather than a mere phenomenon of nature. Characters in Woolf's novels, when observing nature and participating in nature, often feel this 'crisis of abundance' (ibid.) of time and emphasize finitude of the human being. The repetitive representation of the subject of the finitude of being as opposed to nature's atemporality demonstrates that Woolf took the problem of finitude seriously as an 'ultimate characteristic of human being not to be overcome' (Stambaugh 1992:3).

In *To the Lighthouse*, the sense of finitude of human life is visualized by the corpse of a dead animal in the nursery of the Ramsay's house. The death, which cannot be grasped cognitively, is approached by the image that embodies it. Woolf makes death, which is 'not a communicable event' (Guven 2012:66), be suggested by the respective imagery. The death is to be understood phenomenologically through the image of the corpse of the dead animal. According to Guven, it goes contrary to 'the fundamental attitude toward death (…) constant tranquilization about it' (ibid.:67) that Heidegger calls 'constant flight from death' (Heidegger 1996:235).

Woolf, on the contrary, draws attention to it by the absurdity of the situation – the dead corpse in the children's room. While the corpse exposes death, it stands in the room. The everydayness is thus reinterpreted in terms of being-towards-death. Authentic existence reveals itself not in and through cognition of death, but with the anxiety that stems from the image of it that implies a kind of certainty, because death is embodied in a material thing, and as such is solid and certain, whereas at another time it may be uncertain and questionable. The image of the corpse in the nursery, which Mrs. Ramsay wants to hide with her shawl, emphasizes negativity of death experience and authentic anticipation of death through the image that implies that Woolf does not want to overcome the representation of the negativity of death in the novel.

'(…) so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, "I am guarding you – I am your support", but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning, but like a ghostly roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow – this sound which had been obscured and concealed

under the other sounds suddenly thundered hollow in her ears and made her look up with an impulse of terror' (Woolf 2007:266)

In the above example, Woolf follows a tradition of the Greek representation of men-nature relations, which represented nature both as a shelter and a destructive power. Nature in *To the Lighthouse* is characterized by what Heidegger calls 'concealment' (Heidegger 1996:202), which means 'either to shelter and protect thoroughly or to conceal to the point of distorting, disfiguring, deceiving' (Stambaugh 1992:8). Woolf indicates the characteristic of nature that protects and preserves human life, but in some cases in her novels, this dimension of perseverance is less emphasized and becomes less important than its distorting quality, which is present at the heart of being. Woolf does not consider explicitly the relation between these two dimensions of nature but points out to the specifically negative character of distortion of life that nature brings. Mrs. Ramsay is favoring the ability of nature to preserve and shelter but fears its destructive power. By referring to nature in this way, Woolf intimates that this is a primordial kind of nature's relation to human being and as such cannot be avoided. That is why the destructive power of nature causes terror in Mrs. Ramsay.

Death never becomes a topic of characters' idle talks in Woolf's narratives, which would reduce it to an ordinary subject. Woolf stresses that 'death is unrelationable' (Guven 2012:67), an extremely individual subject. She emphasizes what Guven calls 'the mineness of death' (ibid.:66), that is, the sense of personal death-to-come as opposed to other persons. She makes Mr. Ramsay in *To the Lighthouse* stress that death has a 'radical mineness' (ibid.) in the sense of its essential belonging to each person alone, and that the 'mineness' (ibid.) of death undermines the possibility of communication of the sense of it to other people, as such, making one feel a radical solitude. The other is but a disinterested spectator who is to experience the sense of solitude that stems from the incommunicability of death-experience on his own. Along with this, Mr. Ramsay also considers being-towards-death as an utmost generalization, the law of being, which is encountered by everyone in the world, but it does not make him at peace with the idea. He demonstrates how death isolates the individual from the others, makes him alone. The negativity of death is not overcome by Mr. Ramsay by understanding that death is a universal phenomenon. It is a bothering phenomenon for him and in the course of his life, he thinks of death many times.

Nature instead is represented in Woolf's novels as having 'the divine fullness or self-sufficiency' (Holland 2012:24), notwithstanding the fact that it is also not devoid of temporality. That is, nature is represented as being in time, but not in a similar way that characters are. It has the existence that continues through time with natural beings that do not bother themselves for the temporality and directionality of time. Finitude is represented primarily with regard to human beings, not to nature. Nature in Woolf's novels is appeasing itself with infinity. Its vitality is omnipresent and omnipotent and that is by experiencing and seeing it that characters feel anxious about their finitude, acknowledge the

uniqueness of their moments of life and 'stages' (Woolf 2015:110) of life. Nature's vitality makes characters acquire the intuition that in view of nature's divine vitality they are subject to temporal passage and more and more of their life is irretrievably over. It is very vivid in the excerpt from *To the Lighthouse* when Mrs. Ramsay is sitting sewing and thinks of nature that 'warned' (Woolf 2007:267) her that her days 'slipped past in one quick doing after another' (ibid.).

The sense of time's instability in *The Waves* is overwhelming. It is represented through characters' bothering about finitude of their lives. They are absolutely conscious about time, and temporality is a constituent element in their experience. They often express this awareness of time and temporality that they cannot transcend. This focusing on the temporality of life may be called crisis consciousness. Woolf's representation of time and temporality in relation to nature is linked to a common modern discussion of absolute flux of things, this relation to 'absolute, true (…) time of itself, and from its own nature flows equably without relation to anything external' (Craig 2000:34). Nature instead is represented as having abundance of time, without the characters' common experience of temporality.

This temporality is for characters 'incompatible with divine sovereignty, with divine perfection and with that fullness of being' (Ganssle 2001:31) that is essential to nature. The 'intuition about the nature's divine fullness and self-sufficiency' (cf. ibid.), the divine eternity in Woolf's novels is expressed by means of various symbolical nature images, e.g., in *The Waves* by the images of the waves breaking in the beginning of the novel and at the end, symbolically representing nature's existence beyond temporality. In the novel, some characters die, but the divine vitality in nature and its self-sufficiency remains, so the waves break on the shore before and after the death of characters. In *To the Lighthouse*, Woolf presents temporality of characters' life by making stages of their lives punctuated with the sudden deaths of some of them that are almost unseen in the continuity of nature. Mr. Ramsay in the novel often feels that his life and work is determined by the temporality of life.

Woolf endows each character with utmost individualism in sensing of temporality and along with this, with a sense of present time. The temporality is made recognizable in the narrative through the representation of the opposing nature's atemporality admitted by characters when they perceive the surrounding natural world. The evidence of the nature's seeming atemporality leads characters to their sense of the personal being-to-death. For them, the present moment of life is paramount because they feel they 'perished, each alone' (Woolf 2007:390). In this representation of the particular importance of the present moment, Woolf is close to her contemporaries. As de Man puts it, 'modernity invests its trust in the power of the present moment' (De Man 1971:149), which Lawrence, due to its rapid passing, calls 'the quick moment of time' (Lawrence 1968:527). It is still important and revitalized in Woolf's novels in that the discourse pertaining to death is connected by her to the private experience and feelings of characters. Woolf does not show 'an unmistakable tendency to put death on one side, to eliminate it (…), to hush it up' (Piven 2004:36), she represents how characters feel an existential shock when feeling

nature's law of finitude in their lives in view of nature's atemporality. She endows even a child with the ability to have anxiety about his own mortality, whereas a child in reality lacks the ability to sense it.

Woolf's manner of the representation of finitude of human beings and infinity of nature cannot be neatly fit into anything like a dialectical scheme of life and death. The finitude is epitomized in Woolf's short story *Old Mrs. Grey*. It makes the idea of finitude in nature profoundly ambiguous. Being of human beings is not thought as something that exhausts itself, but as having the resources to preserve it after the earthly life. It is not clearly oppositional in the sense of two mutually exclusive possibilities of life and death. Woolf concentrates on the idea of preservation of being. The human being is 'by no means removed and annihilated, but preserved and saved' (Stambaugh 1992:9) in another form of being. Woolf contrasts nature's being to human's actuality. Nature is characterized by preservation, whereas Mrs. Grey's actuality by implication of finitude. Nature is not given priority because of its preservational ability, though. It only suggests that nature and human beings are not equal in status.

The representation of the idea of temporality in Woolf's novels owns much to the symbolism of nature imagery. The nature images are not fairly consistent only with one meaning, they can equally be interpreted in a temporalist way, affirming temporality of moments of life and 'stages' (Woolf 2015:110) of life and eternalist one. The reason for this indeterminacy seems clear. Firstly, Woolf believes that 'nothing is any longer one thing' (Woolf 2007:546), secondly, she considers and represents the dichotomous issues of temporalism and eternalism in her novels, thirdly, she represents nature's timelessness on par with characters' temporality. Continuity of natural beings in her novels implies immutability; natural beings do not show any willingness to change. Nature, on the contrary, is represented as a perfect possession of continuity.

The most vivid example of the representation of the idea of human beings' temporality in relation to nature is present in Woolf's *To the Lighthouse*. In the novel, Mrs. Ramsay hears nature's words 'I am guiding you – I am your support' (ibid.:267) and feels that nature grants her some features of temporal duration, undisturbed existential continuity so that she has a share in nature's divine continuity. She articulates the idea of seeming timelessness of her life in terms of continuity. But she is immediately emotionally disturbed because of the recognition that it is an illusion – nature is continuous while she is temporal and finite. Woolf demonstrates that Mrs. Ramsay, as a temporal observer of the relation of human beings and nature, comes to the conclusion that life is a temporal event, temporally present in nature's atemporality, but she cannot reconcile her feelings with the idea of human temporality in general and her own temporality in particular. The idea of nature's destructive power is difficult to grasp for Mrs. Ramsay because nature seems to her not horrible and destructive, but supportive. Thus, Mrs. Ramsay has a dichotomous sense of nature as an enduring entity with her own temporality included in it. This idea evokes in her cognitive dissonance that results in a piece of negative thinking about the divine existence of nature and finitude of human life.

In many novels and short stories, Woolf demonstrates characters' need to overcome the sense of temporality of their lives and meaninglessness of their everyday activity that comes from it through the enjoyment of nature. She demonstrates that characters associate being in the open air with a meaningful free time, with a recovering non-activity that allows them to feel their moments of being. Even the busiest of them, like Mr. Ramsay in *To the Lighthouse*, spend relatively much time outdoors in order to feel the present. Many characters strive for seclusion in the natural environment in order to recover from the sense of meaninglessness of their labour, which is experienced as such in view of their bodily temporality, and enjoy the feeling of ecstasy and rapture that is brought by nature.

In *Old Mrs. Grey*, Woolf suggests that the meaninglessness of men's endeavour seems to them senseless in view of nature's 'boundless rest' (Woolf 2012:13) since nature's 'labour' (ibid.:26) is peaceful in contrast to theirs, all members of nature's Great Chain of Being except for them do not have a sense of bodily temporality. Often landscapes that characters observe make them think of their bodily temporality. For example, in *Evening Over Sussex* Woolf represents a narrator who imagines Sussex 'in five hundred years to come' (ibid.:8) and though she visualizes future technical innovations that imply success of human endeavour, the sense of bodily mortality in the face of nature's continuity weighs on her. She points out that, despite the provisions modern time will give a man, there is still among nature's beauty bodily 'disappearance and the death of the individual' (ibid.:9).

'There they sat as the car sped along, noticing everything: a hay stack; a rust red roof; a pond; an old man coming home with his sack on his back; there they sat, matching every colour in the sky and earth from their colour box, rigging up little models of Sussex barns and farmhouses in the red light that would serve in the January gloom. But I, being somewhat different, sat aloof and melancholy. While they are thus busied, I said to myself: Gone, gone; over, over; past and done with, past and done with. I feel life left behind even as the road is left behind. We have been over that stretch, and are already forgotten' (ibid.:8)

In the above example the character's observation of nature, of the peaceful pond and different colours in the sky, makes him feel 'aloof' (ibid.:24) and 'melancholy' (ibid.:35), because, comparing his existence to the existence of nature, he understands that his existence is temporal whereas the existence of nature is granted continuity. He represents this idea with the repetition, thus emphasizing it: 'Gone, gone; over, over; past and done with, past and done with' (ibid.:8). In view of his temporality, he feels 'left behind' (ibid.) and 'already forgotten' (ibid.).

Characters in Woolf's novels are highly concerned with the passing of time and temporality of their earthly life. They often express their thoughts about the temporal dimension of their existence as opposed to seeming continuity of nature, its atemporality. A characteristic feature of this anxiety and pressing fear of time is its presence in ordinary circumstances when either observation of nature suggests to them the idea of the passing time or other seemingly unrelated to time things. The very idea of the passing of time

is often represented in their narratives through nature imagery in conceptual metaphors. They express their desire to survive, to have a continuity that observation of nature prompts them to think about, aching for the prolongation of time for their lives.

In *Mrs. Dalloway*, Woolf represents this idea through Clarissa Dalloway's words. Clarissa ponders on the inevitable end of her life and the life of people who are important to her. Walking in the park and observing nature and people around, she thinks 'did it matter then (…) that she must inevitably cease completely; all this must go on without her' (Woolf 2003:11). Representing her anxiety about time, Woolf uses a conceptual metaphor TIME IS A RIVER ('on the ebb and flow of things, here, there, she survived' (ibid.)). Clarissa assumes that her life is very fragile if considered in relation to time, but she is utterly happy that it continues for another period of time. She uses a nature image of 'mist' (ibid.:12) to represent the fragility of life suggesting that it is 'being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist' (ibid.). To emphasize the idea of the temporality of time, Woolf makes Clarissa think about the elderly and ill woman, Evelyn Whitbread, who is a 'dried-up little woman' (ibid.). Thus, the idea of the passing of time in the novel is supplemented with another conceptual metaphor PEOPLE ARE PLANTS through which old people are compared to withering plants whose being will end soon.

Woolf often resorts to this conceptual metaphor when representing characters' anxiety about the passing of time that implies the idea of *finis*. Another nature image follows Clarissa's thoughts about the temporality that is represented in the narrative as a refrain: 'Fear no more the heat o' the sun, Nor the furious winter's rages' (ibid.). These stanzas are taken from famous Shakespeare's *Cymbeline* and though Woolf only uses them, resorting to the original text suggests that they also embody Clarissa's *finis* philosophy, since they refer to the idea that someday 'worldly task' (Shakespeare 1811:81) will be 'done' (ibid.) and the fact that 'Golden lads and girls all must, As chimney-sweepers come to dust' (ibid.).

In *The Waves*, the concern about temporality in life is expressed when Rhoda thinks about her childhood. She hears the clock ticking and imagines a person who 'painfully stumbles among hot stones in the desert' (Woolf 2015:11) and death in the desert. She further becomes concerned with the fact that 'the world is entire, and I am outside of it, crying: Oh save me, from being blown for ever outside the loop of time!' (ibid.). In this short narrative, Rhoda's idea of *finis* is expressed through conceptual nature metaphor DEATH IS THE WIND. Rhoda's words clearly express the desire to be saved from the temporality of time that she perceives and thinks of at the moment. When Susan thinks about life's temporality, she also uses the image of the 'mist' (ibid.:8) to represent life, similarly to Clarissa Dalloway in *Mrs. Dalloway*. This image together with conceptual metaphors referring to time (e.g., PEOPLE ARE PLANTS, TIME IS WATER) is intertextual and appears with great frequency in Woolf's novels.

The characters also think about what will be before their death and about the passing of time, e.g., 'the innumerable congregation of past time' (ibid.:85). The acknowledgement of the finitude of their life

makes them think about the possibility to make something that will overcome time, by which they will be remembered, because of their ‘own force (that) can subjugate and make part of the illumined and everlasting road’ (ibid.), and they often believe this ‘force’ (ibid.) to be some sort of creativity, such as philosophy, writing or art.

4.1.2. Nature and Existential Anxiety

Existential anxiety is a marked ontological feature of human beings not particular to other members of *scala naturae* who are conventionally regarded existentially secure. Generally, existential anxiety is considered both as a characteristic of a particular type of personality (e.g., borderline personality) and a feeling encountered by all human beings who reflect upon existence and temporality of life. In Woolf's novels characters' anxious reflections on existence mirror two forms of existential anxiety, namely the 'anxiety of meaninglessness' (Tillich 2000:40) and 'anxiety of death' (ibid.) which are frequently expressed through the symbolism of nature imagery and representation of nature-men relations.

The 'anxiety of meaninglessness' (ibid.) is a recurrent experience of the meaninglessness of human activity in Woolf's novels. To represent it, anxiety-related imagery is used. Characters experience omnipresent indifference of nature to men and try to oppose it in a meaningful creative activity. Haunted by recognition that nature treats them with absolute indifference, they attempt to overcome the feeling either by art or philosophy. Therefore, the laws of nature (passing of time and death) become generators of meanings for them. The natural environment serves for characters a 'container' (Smith 2002:93), a 'universal receptacle' (ibid.:95) or 'frame of reference' (ibid.) to the omnipresent nature's indifference. In vast natural areas empty of people they discover terrifying aloofness of the omnipotent world of nature. In *Mrs. Dalloway*, for example, Septimus Smith points out to the vital force of nature that creates beauty and multiple existential forms irrespective of human beings, and suggests that the whole world is saying 'we create' (Woolf 2003:78). Mrs. Dalloway walking across Victoria Street and hearing sudden strikes of Big Ben makes a remark to herself about human beings' constant search for meaning, their existential need of 'making it up, building it round one, tumbling it, creating it every moment afresh' (ibid.:6), that turns them into 'galloping ponies' (ibid.:7), which 'gallop away in terror' (ibid.) from the feeling of meaninglessness of existence. But they cannot escape from nature's indifference because nature often reminds them that their being in the world is a transitory event.

Septimus Smith acknowledges that nature is active and vivacious, ever at the state of creativity of other natural forms. When looking at trees, he feels this omnipresent creativity of nature, its divine omnipotence that is far beyond the creative force of men. He suggests that, being included in the natural world, human being is partially estranged from it, because s/he does not participate in the omnipotence of nature as an absolutely active being to a large extent, but is often only an active observer of nature's divine active continuity. Septimus behaves as such an observer, for whom the reality of nature's omnipotence is a haunting and awe-inspiring feature.

Woolf remarks that at this time of observation of the Regent's Park before him, Septimus is in a state of existential anxiety with his eyes with a 'weight was on them; a fear' (ibid.:78). This fear stems from the sense of the 'exquisite joy' (ibid.) of nature, it's omnipotent and omnipresent continuous movement, the overpowering vitality that is far-reaching and beyond men's grasp. Woolf uses

corresponding imagery to represent the vitality and movement at which Septimus looks, such as 'trees waved' (ibid.) and 'antelopes stretching' (ibid.), 'a leaf quivering in the rush of air' (ibid.), 'swallows swooping, swerving, flinging' (ibid.), 'flies rising and falling' (ibid.), 'the sun spotting now this leaf, now that' (ibid.). All these images suggest nature's movement that embodies its existential vitality, which human beings cannot control and that will be a part of nature's existence for as long as nature will exist. That is also this fact that haunts Septimus and evokes a feeling of existential anxiety in him.

For Septimus, the moments of observation are accompanied with the sense of continuity of time, of the immensity of time that is characteristic of nature, that is, nature seems to him largely beyond time and human temporality. Woolf opposes it in the novel to human temporality and the necessity to follow the requirements of the pressing of time. She introduces Lucrezia, who intrudes in Septimus's observation of nature and ends his sense of its divine omnipotence and continuity with abrupt words 'It is time' (ibid.). These words do not only refer to intrusion into Septimus's communion with nature and his sense of positive anxiety about the omnipresent vivacity of nature and its brisk activity but also turn him back to the existential anxiety of temporality that he felt in the beginning in Regent's Park. The word 'time' (ibid.) returns him to his existential boundary, the temporality that he is bounded to.

Thus, on the narrative level we see that at first Septimus felt existential anxiety about nature's atemporality in which it seemed there was no place for men's temporality and suddenly was overcome with opposite existential anxiety of his own temporal existence within the felt and observed nature's atemporality. This relation between nature's atemporality and men's temporality is expressed by means of the sentence pointing out that for Septimus Lucrezia's words about time were 'hard, imperishable words' (ibid.) that 'attach themselves to their places in an ode to Time; an immortal ode to Time' (ibid.). Woolf emphasizes this idea by using 'Time' (ibid.), not 'time' and by making Septimus relate simple words and a very brief sentence 'It is time' (ibid.) to a transcendental sense of 'ode to Time' (ibid.) that is 'immortal' (ibid.).

The 'existential anxiety of death' (Tillich 2000:40) is what follows Septimus's sense of time's immortal presence in human life. Septimus immediately after Lucrezia's words 'it is time' (Woolf 2003:78) that refer just to a mundane thing, the necessity to leave Regent's Park, began to think about the death of his friends in a war, so that the trees and nature around him, that right before it filled him with awe and sense of eternity in nature and its omnipresent vitality, began to relate in his mind to death of people whom he once used to know. He began to see dead Evans 'among the orchids' (ibid.:79) and 'behind the tree' (ibid.). Septimus did not want this association and he cried out 'For God's sake don't come!' (ibid.) but he could not overcome the sense of the dead coming from 'the branches parted' (ibid.) and his existential anxiety of death multiplied to a large extent.

Further, Septimus comes from the sense of death to the sense of immortality, that is, his mind bridges dichotomous realities when observing nature in Regent's Park, namely, death and eternity, time

and atemporality. Thus, Septimus sees dead Evans, but Evans is 'not changed' (ibid.), which means that he resides somewhere in the eternal realm and is associated with it in Septimus's mind. Acknowledging it, feeling the 'existential anxiety about death' (Tillich 2000:40) and eternity, Septimus wants to tell all about it ('I must tell the whole world' (Woolf 2003:78). The existential anxiety, in this case, is related to 'of this relief, of this joy, of this astonishing revelation' (ibid.) in nature. It must be admitted that such existential anxiety may be felt as something negative and positive, and Septimus comes from the negatively connoted 'existential anxiety of death' (Tillich 2000:40) to its positively connoted form of joyful revelation as a result of which Septimus is 'smiling mysteriously' (Woolf 2003:78). Again, when Septimus begins to feel that the dead are beyond time, 'the immortal ode to Time' (ibid.), Woolf introduces Lucrezia's words about time that is supplemented with the imagery of the clock striking quarter to twelve.

Septimus's alternations of mood thus represented embody a common feature of the state of existential anxiety. Woolf continues the narrative by writing about Peter Walsh's thoughts about time, emphasizing by this the representation of Septimus's mood. While Septimus was thinking that dead seemed to be untouched by time, staying young and unchanged, Peter Walsh feels that five years that passed are the time when people 'looked different' (ibid.:80). In this case, one should notice that ordinary things, memories of people make Peter Walsh think of the temporal and changing, while observation of nature makes Septimus think both of death and eternity. Septimus is very susceptible to nature's suggestive power and is imbued with existential anxiety from a seemingly peaceful activity of relaxing in Regent's Park. The surrounding nature does not make Lucrezia think of existential things, as well as Peter Walsh, who sees only people in the park, not nature, but evokes in Septimus the existential anxiety. This is because Septimus is the borderline personality that he endows nature with existential characteristics.

In the other part of the novel, Woolf writes of Peter Walsh's existential anxiety about life and death. Peter Walsh in Regent's Park feels the immense enjoyment of life. Representing his thoughts, Woolf points out that he feels that 'life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough' (ibid.:89). Thus, observation of nature and its vitality, the sun, imbues Peter Walsh more with existential anxiety of life. He puts death aside, as opposed to Septimus Smith, and thinks about 'the supreme flavour' (ibid.), of how 'to extract every ounce of pleasure, every shade of meaning' (ibid.) from the bountiful life. The sunny nature in Regent's Park makes him also put aside suffering. He admits that at the day like this 'it was impossible that he should ever suffer again' (ibid.).

It means that Peter Walsh's existential anxiety evoked by observation of nature is in some sense similar to that of Septimus, only that it does not include the 'existential anxiety of death' (Tillich 2000:40) as in case of Septimus. But, similarly to Septimus, nature makes him feel nature's atemporality. It is not the eternity of people, but the continuity of nature that he acknowledges. In Regent's Park, he hears a sound 'without beginning or end' (ibid.:90), 'the voice of an ancient spring spouting from the

earth' (ibid.:91) and 'rocks and creaks and moans in the eternal breeze' (ibid.), 'primeval May' (ibid.:92), 'eternal spring' (ibid.:93). Here Woolf represents the vitality of nature by means of an image of the ancient spring that continues and the presence in it of the voice that is beyond temporality and the very definite image of 'eternal breeze' (ibid.:91). The latter by its very nature is associated with something spiritual in the world of nature, with divine vitality. This nature imagery is supplemented with the idea that further comes to Peter Walsh's mind, that of something existing 'through all ages' (ibid.), 'through the knotted roots of infinite ages' (ibid.:92). Peter Walsh's existential anxiety is represented through the suggestive relation of the ancient that nature holds in itself and nature's omnipresent and omnipotent vitality that is represented with corresponding imagery of bounty of the earth's 'green and flowery' (ibid.).

4.1.3. Nature and Woman

There was a common ideology that persisted over years and not only in Britain that men and women should generally be involved in different societal spheres with different gender roles. Typical laws and customs in society supported these roles. Class differences were still strong; working-class women did not have equal access to education, political rights, and payment or health care opportunities.

Although from some period of time different barriers in various social spheres were removed, women were still often under-represented in education, politics, et cetera, men still had superior societal roles. In general, it would be incorrect to say that all women in the beginning of the 20th century had the same rights, experience or opportunities, e.g., only a small part of working-class women had access to education if compared to middle-class ones. Although women had access to secondary education on a par with men and at some period their presence at universities was extended, one can talk about a certain relatively sufficient level of gender equality in this respect only from the 1980s onwards. Women of low working class could have some informal education but it was not enough for formal societal opportunities. Only in 1920 Oxford university women could not only study but get degrees on a par with men, previously it was impossible. At the beginning of the 20th century, the extension of women's involvement was gradual. More women participated in education than at the end of the 19th century but these were mostly aristocratic women whose families could pay for their studies.

The parliamentary franchise was not allowed to women, but ratepayers could take part in local elections. This fact that for a long period of time only men could have parliamentary franchise gradually evoked women's response. In 1902 a number of women's textile workers from Northern England presented a petition to the Parliament demanding votes for women. Men were in particular against granting women voting rights because women were a large part of the British population and in case they received the rights their votes could be decision-making. Only since 1919 onwards could women become lawyers, vets and civil servants. Although women were included in franchise reform in 1918, only married women aged over 30 who were ratepayers or those who graduated from universities could vote, while all men over 21 could vote. Until 1948, women in Britain who were married to foreigners lost their nationality, and until 1958 women were also excluded from the House of Lords.

Since 1918 women could be elected for parliament, but in fact this equality was only formal, because there were only a few female members of parliament. The increase of female members started from the interwar period but it was only a small increase. In particular, if one concerns the time when women were given voting rights, it should be mentioned that Spain gave women voting rights only in 1931, France in 1944 and Italy in 1946, Switzerland in 1971. Before the 1918 declaration of suffrage for women, there existed several unions striving for improvement of women's social opportunities, e.g., in 1903 Women's Social and Political Union was formed, in 1906 the National Federation of Women

Workers was organized, in 1907 the Women's Freedom League, and the National Union of Women's Suffrage Societies that was formed in 1807 was still developing and the number of its members increased.

They aimed mostly at enfranchising women and reforming the government. Some of them were party-affiliated. They wanted to overcome common gender roles and conventionalism in the treating of women's voting rights in society. Women questioned their roles and feminist ideas spread in Europe and in Britain in particular. Numerous suffrage societies appeared that often had common demands. The Women's Social and Political Union in the period from 1910 to 1914 was even rather radical, it even involved attacks on property and politicians, as well as hunger strikes. The members believed that if they gained voting rights, it would improve their lives and societal role in general. The suffragettes faced resistance because patriarchal traditions were still strong. Despite the expansion of women's educational and voting rights, the introduction, protection of married women's property, healthcare, and gender equality was under question.

In the labor market, one could still witness the dominance of men who received better payment than women. The range of working-class women's occupations was narrow and mostly related to domesticity. Middle-class women were often part-time employed because they did not have enough experience for full-time employment and often were involved in domestic activities. This was also especially true for women of low social class. They had to perform housework and housewives' duties and domesticity was a common societal expectation from them. Women of low working class could work when enforced to do so by economic necessity. 'Although women widened their opportunities in many areas, traditional gender stereotypes which assumed that women's primary role is in the domestic setting continued to be influential' (Zweiniger-Bargielowska 2014:1).

They could not expect flexible working hours when they were married and had children and needed to manage their time. Either the lack of money or the lack of time often led to women's impossibility to take part in various leisure activities on a par with men. Women's labour roles also provide understanding of the attitudes towards women. They were usually given mostly domestic labour roles, caring positions (they worked, for example, as nurses and teachers), and administrative ones. In 1901 25% of all office workers were women. The first woman mayor appeared only in 1908 and a woman magistrate in 1913. The Labour movement including trade societies and associations strived for the improvement of women's roles in labour market demanding equal pay, since the society was still hostile to the idea of giving women completely the same rights as to men, who believed that higher involvement of women in labour market may cause a reduction of wages and questioning of professional skills.

Middle-class women had low societal support having low capital for their families. Women's marriage was mostly considered their primary occupation, although, obviously, for some reasons, not all women were married. The latter more often felt discrimination in different social spheres. As opposed to the end of the 20th century, the beginning of it witnessed low rate of divorces, as indicated by the Royal

Commission on Divorce. Female sexuality was not given a proper role. Before the so-called sexual revolution that took place at the end of the 20th century, social and men's attitudes towards women's sexuality remained improper. Birth control that was commonly conceived to be immoral was often also men's prerogative; women often depended on men in that respect. If one compares cases of different crimes by women and men of that time, it is the latter that mostly committed them, in particular against women, who were often victims of men's crimes. Women were granted full access to health care only since 1948. As for religious involvement of women of that time period, women were often believed to be more religious than men and they usually constituted the main part of congregations. That, in turn, influenced traditional ways of their identifying themselves.

In Woolf's novels, there is an important connection between representation of nature and woman. Like ecofeminists, Woolf questions 'the basic structure of male dominant hierarchies' (Warren 1997:xii) and reinforces woman's place in nature. Women in Woolf's novels express a 'willingness to deepen their experience of communion with nature' (Bennet, Teague 1999:198). This is done in many natural places: gardens, near rivers, parks, et cetera. Such attitudes are not peculiar of male characters, such as Andrew Ramsay, Mr. Ramsay in *To the Lighthouse*, who embody a desire of patriarchal dominance and control. For example, Andrew Ramsay goes to the sea and finds crabs there that he wants to dissect. He, therefore, does not have any deep communion with nature and emotional response to it that would allow him not to treat nature with dominance; he expresses his cruel victory over nature. In Spretnak's words, he 'distances himself from wonder and awe, from the emotional involvement and caring that the natural world calls forth' (Spretnak 1990:7) that women have, he 'banishes feelings of interrelatedness and caring' (ibid.:8), lacking communion with nature. Mr. Ramsay does it in the other way, by sitting each day indoors pondering on philosophy. The women represented in the novel and other novels are instead 'free of destruction' (ibid.:9) when it concerns treating of nature, they are free of the desire to dominate and control. They do not exclude spirituality from their communion with the natural world, whereas men, as in the case of Andrew Ramsay, lead to despiritualization of the world of nature.

Woolf represents modern alienation from nature by introducing male characters who are either estranged from nature or treat it with cruelty. Her female characters instead have a strong connection to nature. In *Mrs. Dalloway*, the reader first meets Clarissa Dalloway on the terrace marveling at the beauty of nature, 'looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling' (Woolf 2003:5). Nature causes strong emotions in her, which Woolf narratively expresses by means of exclamation marks. She stands on the terrace musing, but in several minutes this serene communion with nature is disrupted – Peter Walsh comes with a stiff saying 'Musing among the vegetables? (…) I prefer men to cauliflowers' (ibid.). This expression is abrupt, rude and interfering and demonstrates his disjunctive response to nature and its beauty. Such estrangement from the beautiful is further underpinned by the fact that he is 'awfully dull' (ibid.), that is, lacks emotions. Mrs. Dalloway's

emotional attitude towards nature, on the contrary, embodies emotional relatedness to nature and emotivity, which Woolf glorifies. Following Laurence and others, by this attitude to nature Woolf is 'conveying not only what people say, but what they leave unsaid' (Laurence 1991:1, Booth 1983:54, DiBattista 2009:113, Litz at al. 2000:134), represents not only what they are, but what life and nature is as perceived by them.

Such a conversation and perceptions of nature by Mrs. Dalloway and Peter Walsh that is represented in *Mrs. Dalloway* manifests the opposition between feelings, emotions and reason's/mind's dominance, serves in Woolf's narratives construction of discourse of emotivity. Woolf suggests the change of paradigm from the predominance of intellectualism and pragmatism to the domain of subjectivity. Acknowledging that 'we are all heirs of traditions which organize reality according to hierarchies of power, the archetype being the power of male over female' (Spretnak 1990:47), Woolf, by emotive discourse on nature, attempts to legitimate the place of women on par with men suggesting that women also have their strength that is in their emotions. Following Spretnak, for Woolf 'the problem is androcentrism and not anthropocentrism, in which the male definition of reality is normative' (ibid.). The emotive representation of nature and female perception of it in Woolf's novels uncovers the form of male domination and brings it to the focus of awareness.

Following Scott, Woolf often relates nature and woman by the revitalization of some old myths. In the beginning of *The Waves*, she reinterprets 'the holistic myth of Gaia, an early Greek earth mother who brought forth the earth and its creatures from a void' (Czarnecki, Rohman 2011:5). As Merchant suggests, the myth of the mother of the earth represents nature as a 'single living entity, capable of manipulating the Earth's atmosphere to suit its overall needs and endows it with faculties and powers far beyond those of its constituent parts' (Merchant 1995:4). The reinterpreted myth in Woolf's novels, especially *The Waves* and *Mrs. Dalloway*, represents nature as the goddess that embodies 'life, death, and rebirth, and may be associated with sacred groves of trees, or caves evocative of the womb' (Scott 2012:199). Consequently, Woolf establishes a relation between nature and woman by means of archetypes.

In *Mrs. Dalloway*, Woolf represents how a character Peter Walsh becomes a 'solitary traveller' (Woolf 2003:64) on a 'forest ride' (ibid.) and the 'sky and branches' (ibid.) are associated by him with womanhood. 'Peter Walsh constructs a mother earth figure' (Scott 2012:200) 'made of sky and branches as it is, had risen from the troubled sea (…) as a shape might be sucked up out of the waves to shower down from her magnificent hands compassion, comprehension, absolution' (Woolf 2003:64, ibid.:199-200). The figure of the woman imaginatively created with nature objects is endowed by Woolf with such qualities as 'compassion' (ibid.), 'comprehension' (ibid.), 'absolution' (ibid.) that embody the female strength of emotions. In *To the Lighthouse,* there is another imaginatively represented image of a woman – Lily Briscoe associates Mrs. Ramsay with the images of a secret treasure chamber, a large jar, or a

beehive dome (cf. Czarnecki, Rohman 2011:5) images that serve a maternal metaphor of nature (cf. ibid.:6).

Woolf often represents women in a field of flowers suggesting the myth of the great earth mother Demeter and her daughter Persephone (ibid.). This image is an 'affirmative alternative to the male hero' (ibid.). According to her, 'with Woolf, both mothers and independent little girls find their place in fields, collecting flowers, as did Persephone exploring her world. Demeter searches those same fields in a season of loss (…) and arranges her seasonal recovery to the earth. These are fields frequented by many of Woolf's characters, as they imagine loved ones bearing images of flowers, and then make the cyclic descent into death' (ibid.). By means of this imagery, Woolf relates her representation of women to archetypical meanings of goddesses, and thus puts aside male dominant hierarchies.

Scott considers another of Woolf's archetypical representations of women that allow Woolf to overcome the idea of male dominance. She suggests 'Cam in *To the Lighthouse* collects Sweet Alice that she is reluctant to relinquish to the family's guest, Mr. Banks' (ibid.), that this image is related to 'a fuller expression of the myth' (ibid.) of goddess represented by Mr. Tansley's fantasies about Mrs. Ramsay 'with stars in her eyes and veils in her hair, with cyclamen and wild violets (…)' (Woolf 2007:265). Although Mr. Tansley 'interrupts his own story with the thought of how ridiculous it is, applied to a 50-year-old mother of eight' (Czarnecki, Rohman 2011:6), the myth remains. Lily Briscoe also resorts to a myth that embodies female dominance, imagining Mrs. Ramsay at the time of her death 'raising to her forehead a wreath of white flowers with which she went' (Woolf 2007:373).

Woolf constructs similar mythic landscape for Prue Ramsay, following her death soon after marriage: 'She let her flowers fall from her basket, scattered and tumbled them on to the grass, and, reluctantly and hesitatingly, but without question or complaint (…) went too. Down fields, across valleys, white, flower-strewn – that was how she would have painted it' (Woolf 2007:386). Thus, Lily has artistic uses for this myth of nature, which may also serve as a consolation for death in a cycle of nature (cf. Czarnecki, Rohman 2011:6). Similarly, Woolf herself thinks of Katherine Mansfield 'putting on a white wreath and leaving us, called away; made dignified, chosen' (Woolf 1980:50).

According to Scott, in *Between the Acts* Isa also embodies the myth about Persephone's journey. This myth is most vivid in the following excerpt from the novel: 'Where do I wander?' she mused. 'Down what draughty tunnels? Where the eyeless wind blows? And there grows nothing for the eye. No rose. To issue where? In some harvestless dim field where no evening lets fall her mantle; nor sun rises' (Woolf 2015g:76). Following Scott, examples similar to this suggest that 'the primordial is a stronger category with Woolf than the more familiar modernist trope of the primitive. In selecting the primordial, she escapes some of the most questionably racist overtones of modernist primitivism or social Darwinism and merges human, with animal, with the earth itself. There is some comfort to be taken in accepting the continuity as well as the transience of all life' (Scott 2012:205).

Woolf points out: ‘This is an important book, the critic assumes, because it deals with war. This is an insignificant book because it deals with the feelings of women in a drawingroom. A scene in a battlefield is more important than a scene in a shop-everywhere and much more subtly the difference of value persists’ (Woolf 2017:73). By representation of nature and woman and their relation, she attempts to shift the accent from the masculine to the feminine subject, and make the representation where the plot will be of no significant importance.

In *A Room of One’s Own*, with interrelated imagery of woman and nature Woolf suggests that some specific female and nature-related subjects should be represented in narratives. She creates a narrator who reads a new novel by ‘Mr. A’ (ibid.) and says that ‘after reading a chapter or two a shadow seemed to lie across the page (…) a shadow shaped something like the letter ‘I’. One began dodging this way and that to catch a glimpse of the landscape behind it’ (Woolf 2015f:64). Woolf makes the narrator wonder ‘whether that was indeed a tree or a woman walking’ (ibid.). Thus, the ‘insistently masculine and privileged vision’ (Czarnecki, Rochman 2011:7) is contrasted by Woolf by means of nature imagery related to a female subject, making both women and nature primary and foregrounded.

Swanson suggests that ‘Woolf’s ideas about fiction help to clarify the connection between the ecological crisis and patriarchy. (…) Woolf’s novels offer alternative narratives that de-valorize the story of the hero and revalue the story of life. (…) Woolf’s novels (…) address the challenge of creating a nonpatriarchal narrative differently; (…) the descriptions of the natural world intrude on the plot, displace conventionally significant events, interrupt conversations, disrupt urban and domestic spaces, as well as connect scenes to one another’ (Swanson 2011:29).

A Room of One’s Own ‘connects this literary experimentation to women’s emancipation and to nature’ (cf. ibid.). Woolf suggests women to ‘escape a little from the common sitting-room and see human beings not always in their relation to each other but in relation to reality; and the sky, too, and the trees or whatever it may be in themselves’ (Woolf 2015f:73). According to Swanson, it is meaningful that Woolf writes about nature here. One of her characters in the book also says that (…) ‘my aunt’s legacy unveiled the sky to me, and substituted for the large and imposing figure of a gentleman, which Milton recommended for my perpetual adoration, a view of the open sky’ (Woolf 2015f:26). Here, Woolf’s image of the sky may embody women’s emancipation and liberation.

Swanson points out that ‘conventionally, however, the freedom referred to is freedom from the domestic, the feminine, the repetitive. Woolf however, connects the sky with the emancipation of women and with her critique both of women’s forced restriction to the domestic sphere and of the devaluation of domestic creativity’ (Swanson 2011:29). Woolf ‘asks women to look out the window, and more, to walk out and find out what their own way of seeing tells them about the sky and the trees’ (ibid.). Because women, as Woolf writes, ‘are not even now as concerned about the health of their fame as men are, and,

speaking generally, will pass a tombstone or a signpost without feeling an irresistible desire to cut their names on it, as Alf, Bert or Chas must do in obedience to their instinct' (Woolf 2007a:594).

Following Scott, Woolf represents women as having no desire for domination; instead, her representation of women suggests women's need for freedom. As Swanson puts it, 'Woolf suggests that women's turning our eyes to the sky or the trees may be in the service of finding a non-possessive, non-imperialist approach to our relations as human beings to the earth and the sky as well as other people' (Swanson 2011:29).

Freedman points out that in *The Waves* 'the creative force of nature is anthropomorphized as a great mythic woman who is the source of all creation. She is the symbolic figure out of which Woolf establishes a cosmogony' (Freedman 1980:228-229). He suggests that Woolf's representation of a woman holding a lamp in her hand in the novel 'reveals a chaos which holds the reservoir of all the elements of the world – the matrix of all life' (ibid.:229). The roles of men and women in the earthly communion of nature are thus interchanged with the woman's role to be seen as predominant. Freedman suggests that the woman is represented by Woolf as 'mysterious and self-contained force that looks down upon everything with equanimity and acceptance' (ibid.). The woman is not merely 'enclosed in (…) undifferentiated world' (ibid.), rather the natural world cannot exist without her.

Woolf develops the 'concepts of women's relational ethic' (Czarnecki, Rohman 2011:3) that is 'directed toward non-human others' (ibid.). In *The Waves,* the woman is inevitably related to the world of nature that she cares for by means of transcendental meditation and participation in the natural world's creative and vital force. In this case, their relations are 'most profitably understood as a merger, ever dependent upon one another for (…) sustainable order' (ibid.:4). The natural world of which the woman is seen to be a part is an enormous system, but they exist together 'in favorable balance' (ibid.), aspects of nature and the woman's activity 'work together, providing conditions for sustainable life' (ibid.) when men's activity is often 'more invasive' (ibid.) and 'may introduce disorder' (ibid.). The woman instead takes part in the 'process of rebalancing of the natural world' (ibid.) from its elementary parts to its existential totality. She is also 'particularly powerful (…) seeking control' (ibid.) of its processes influencing natural conditions to favor nature's vitality.

Woolf does not merely represent women and nature but also draws on scientific understandings of her time (cf. ibid.). The woman in the communion with nature in the beginning of *The Waves* represents the alternative concept of reality in nature since she moves away from realism. This is realized by means of representation of particles of which relativity theory and wave theory speak. By means of this, Woolf develops the idea common in science, namely, that life in nature is transitory and successive with a sort of communion of natural processes and basic natural principles.

In *The Waves,* Woolf also represents a strong relation of women to the primordial in nature. 'In reordering things of the earth, Woolf disperses woman into them that enters a collective of creatures' (cf.

ibid.:5), and by means of this ‘deconstructs patriarchal ideas of power and domination’ (ibid.), because the primordial of nature is subdued in the novel to power and activity of a woman that defeats the mundane and becomes sacred.

4.1.4. Nature and Art

Woolf's highly profitable approach to representation of nature derives also from her treating of nature in art. The attitudes towards it are expressed by characters of her novels – writers, painter Lily Briscoe, scientist Mr. Ramsay. In *To the Lighthouse*, Woolf is partially engaged in defining what is artistic representation of nature. She introduces two characters who embody different attitudes towards the artistic representation of nature. Mr. Bankes adheres to the normative theory of art in his explanation of how nature in the artistic work should look. For him, nature representation should be objective. For Lily Briscoe instead, art is embodiment of feelings and does not correspond to the art 'proper', objectivity principle. For her, the important thing about the representation of nature is its 'agreeableness' with the artist's personal emotions and sentiments, 'sentiments, which (…) are real, where man is conscious of them' (Hume 1963:238). Her conviction is that if objectivity is all that is found in the representation of nature in the work of art, then the observer has missed something worth finding.

By this, Woolf suggests that nature in art has a value other and greater than objectivity value. It may be generally acceptable to say that people turn to the works of art largely for amusement than for objectivity. For Woolf objectivity and amusement is not the same and embodiment of a subjective vision of nature is artistically more significant. Woolf makes Lily Briscoe, who is faced with a choice between the objective and subjective artistic representation, choose the latter. She suggests that objectivity and significance in art may be divorced and gives us reasons to observe that the prevalence of man's standard of objective art may itself distort women's artistic activity.

Woolf is dealing with artistic activity as a specific kind of experience the value of which lies among others in enjoyment and aesthetic pleasure that derives from the embodiment of the vision of one's own. She urges us to recognize that aesthetic pleasure from viewing and representing nature 'has a special character of its own (Graham 2006:12). Mr. Bankes does not show the proper understanding of this aesthetic value. Woolf suggests that for Lily Briscoe, in contrast to Mr. Bankes, the aesthetic pleasure lies precisely in the vision of her own and the delight in the contemplation of the beautiful. The idea is given its fullest expression in that her aesthetic pleasure differs from Mr. Bankes's, whose pleasure is rather in an earthly kind and as such should be explained in terms of ordinary pleasure and absence of delight in the beautiful.

Lily Briscoe reveals the connection between art and beautiful, which Mr. Bankes loses because of his almost craftsman's attitude towards artistic activity. Woolf seems to draw upon the fact that 'beautiful things are to be valued for their beauty and art is thus valuable because it consists primarily in the creation and contemplation of beautiful things' (ibid.). Lily's consideration of beauty is directly related to the female subject (mother and child and nature) in which she finds delight. Woolf thus locates Lily's aesthetic judgment between the beautiful and subjective that does not arise from a feeling of men's approval. It is not just a property of the subject (theme) for artistic work that Lily dispassionately records

as Mr. Bankes, but her reaction to the beautiful, that is, to what she considers to be beautiful. Her reaction to the subject of the artistic representation is utterly personal. Thus, Woolf contrasts Lily's sort of approval which expresses the delight in the beautiful with that of Mr. Bankes's, which declares the work of art to be normative by adherence to the norms of objectivity.

Lily considers her work to be a matter of personal taste and does not need the important other, a man, to share her preference. Mr. Bankes instead drives from what is useful for art in terms of objectivity, and his judgment of artistic work arises 'from the concept of the end that is to be served; given an end in view that the artistic work is good when it is not a matter of taste but a matter of fact' (cf. ibid.:13). It follows that the peculiar value of artistic delight for Mr. Bankes does not lay in personal taste altogether. Lily's judgment instead is distinctively free from 'practical determination' (ibid.). It is 'not a judgment of general usefulness of an artistic work, but a judgment arising from the 'free play of imagination'' (cf. ibid.) that she treasures. In plain language, the idea is that Lily's treatment of art is not determined by objective properties of the object of art but by her individual subjective feelings concerning it.

Women's sensitive nature is invoked when Lily's choice of the subject of artistic representation is made. Because of specific attitude that celebrates individual feelings rather than objectivity when it concerns artistic work, Lily's representation of mother and nature (a twig) takes not a form of intellectual contemplation, but a delight in the beauty of the subject. For Lily, 'finding something beautiful is a subjective matter' (ibid.:14), and she believes 'there is no obvious restriction on what we can find beautiful' (ibid.).

Showing that Lily's aesthetic preferences differ from that of Mr. Bankes, Woolf points out that men's and women's aesthetic opinions about nature representation in art may differ in principle. Mr. Bankes does not pay attention to Lily's artistic taste and pronounces without scruple that her sentiment about nature is absurd and ridiculous. So does Mr. Ramsay in response to Mrs. Ramsay's stanza on nature. What this implies is that there is still a standard of taste and this is men's standard. Woolf suggests that the fact that many people share it does not mean that a woman is rationally obliged to adhere to it. Women's aesthetics exemplified by Lily's one and though briefly, by Mrs. Ramsay's one is a matter of feelings, and according to Woolf, men cannot call absurd and ridiculous what is merely different. As Graham puts it, if we consider that some views about art are mistaken, 'we cannot make the mistake rest on human feeling about art' (ibid.:5).

Woolf suggests that the connection between art and objectivity that embodies men's reason for women is not a necessary one. She points out that men's objectivity for women is not a principal value of art and is not necessary for artistic nature representation. Objectivity is in itself informative and classically representative of rationality as it reveals that the artist finds value in reason rather than in emotions and feelings. The contrast of feelings/emotions and reason abound in Woolf's novels.

In making the symbolic, subjective central to art and representation of nature, Woolf develops the idea that can be drawn from Langer's *Feelings and Form*, namely, that the meaning of works of art is not explicable in the way that scientific work is and implies that art is not meaningless or a mere expression of subjective feelings but is meaningful as the expression of them in a vision of one's own. In other words, its meaning lays in the creation of forms that embody human feelings (cf. ibid.) and they are believed to be more accurate in the representation and as such more adequate for art. Woolf also resists the correlation between art and seriousness and emphasizes that women's representation of nature in art can be as serious as anything else in human experience.

In *To the Lighthouse*, Woolf represents a situation when Mrs. Ramsay expresses her feelings about mountains in a poetic stanza and Mr. Ramsay neglects it. Mr. Ramsay's attitude towards Mrs. Ramsay's stanza on nature embodies the common social estimation of women's relation to nature and art. It was widely accepted in Woolf's time that art is an object of devotion of men whereas women are closer to nature. It was acceptable, even admirable for men to be involved in an artistic activity. By contrast, any talk of women's artistic activity inevitably resulted in denial. By means of Mr. Ramsay's and Mrs. Ramsay's dialogue Woolf allows the reader to shift his/her attention from a mere attempt in the representation of nature to beliefs on woman's art reflected in society current to her. Mrs. Ramsay's attempt at a representation of nature raises a serious question about women's artistic activity and the status it was usually accorded in Woolf's time, the question whether it was true that art is mostly men's field. A further question arises in the novel as to whether women have any special reason and right to pursue an artistic activity. Mrs. Ramsay is bothered with this question but behaves as a pre-modern woman, busy with her family, maternal things, Lily Briscoe instead resorts to artistic work.

It should be said that Woolf represents two women, an artist and domestic one, who rely on different forms of amusement. For Mrs. Ramsay, the enjoyable life consists of family life, whereas for Lily this is rather weak and she is largely satisfied with just one sort of activity, namely, the artistic activity. For Mrs. Ramsay life is defined as the life of domesticity, it has a variety of pleasures in it and art plays no part in it. The point to be emphasized here is that Woolf's appeal to the value of art does not give any reason to value art above any other ways in which a woman realizes her activity. Woolf just establishes the difference between domesticity and artistic activity and argues that art provides women a ground for self-disclosing and self-affirmation and not less than mundane domestic activities. But while the domestic life has many merits and is genuinely womanly, the artistic activity is regarded as significant and profound, from which women cannot be excluded.

Woolf is expressly directed at women's value in art and value of women's art, and there are two main points she suggests, namely, art holds out the possibility for modern women's art and this art is of different quality. Subjectivity and feelings in women's art and artistic representation of nature are more concentrated and they cannot be substituted by objectivity and reason without loss in its artistic

significance and novelty. The implication of this line of thought is that women who never acquired any involvement in artistic activity are in no way impoverished, they have a sufficient amount of domestic pleasures, but it does not mean that art does not have any special value for them at all.

Developing the narrative on artistic creativity and the artistic female self, Woolf pays much attention to what I would call individuation of an artist. The individuation becomes visible in the representation of Lily Briscoe's artistic activity in *To the Lighthouse*. Lily considers 'this is what I see' (Woolf 2007:269) the guiding principle of her artistic creation and nature representation. The creative self, though, does not become for Lily the object of narcissism; it is only that the individual subject of the artistic representation (woman and nature) is Lily's mental axis.

Such individuation arises from Lily's answer to Mr. Bankes's caustic remarks, which is at the heart Woolf's answer to the controversy of pre-modern and modern art's aesthetics and attitude to nature representation. By the representation of Lily's striving for self-realization in art, Woolf develops in the novel the subject of female free will and freedom of decision. She demonstrates that female freedom of decision in society meets male antagonistic attitude and needs a concentrated effort and suppression of thoughts and feelings that disrupt desired artistic activity. Lily Briscoe is the epitome of it − her free will is temporally suspended, but her concentration on artistic activity allows her to achieve mental relief and balance. By distancing herself from male's antagonism and her frustration-induced behavior, Lily gains self-confidence and realizes in the work of art her own psychic content.

In *To the Lighthouse*, Mr. Bankes's treatment of representation of nature in art is overly pragmatic. His preoccupation with correspondence to canonical representation leads to abdication of the emotional part of creative activity. Lily instead, demonstrates the need for it and in general behaves as a more sophisticated person, with a higher motivational level. Mr. Bankes is acting as an important other, a kind of a limiting censor for her. But that is precisely this male censorship that becomes another impetus for Lily's creativity. The male obtrusive reason and conduct with a woman are incarnated in Mr. Bankes's negative response to female creativity who behaves like an infantile self in relation to artistic activity, being unable to overstep boundaries of classical art.

Lily overcomes her fear of self-realization and refuses to accept Mr. Bankes's censorship, and searches for autonomy in art, without which her self-realization would be inconceivable. By representing her vision of nature in a subjective impressionistic manner instead of canonical objective one, and embodiment of her artistic vision in her picture of woman and nature, Lily affirms herself as a personality and artist. By means of the representation of Lily's attitude towards self-individuation, Woolf achieves the portrayal of an artist as well. The artistic individuality is already present and vital in the course of Lily's painterly activity, as was Lily's need for it. Because of the artistic activity, Lily represents herself most exclusively as an artistic individuality and represents the subject of her own that has emerged mostly

from the female relationship (with Mrs. Ramsay), and is per se distinguishingly female (mother and child, and nature).

The gradual emergence of Lily's artistic vision can best be described by a metaphor of movement to the lighthouse that Woolf uses in *To the Lighthouse* since Lily moves to completing of her artistic vision of nature and materializing it in a work of art along with Mr. Ramsay's movement to the lighthouse.

Woolf casts aside the view common in her time that only men are capable of genuine creative thinking and by representing Lily's constant creative activity emphasizes the idea that creative capacity is the essential property of women and is equal to men. Correspondingly, Lily in the novel achieves more creative outcome than the male characters Mr. Ramsay and Mr. Bankes. What we know from the novel about Mr. Bankes is that while Lily creates, he is lying on the grass. Furthermore, Woolf demonstrates that female and male artistic visions of nature may radically differ. Mr. Bankes's perception of it is commonplace and normative; Lily adopts a different perspective on art and a subject of artistic representation. And by means of overcoming the normative, she achieves self-affirmation as an artist. Her artistic endeavor satisfies the criteria of novelty, which is of paramount importance for the modern artist, who follows the assumption that the artistic vision should be beyond the normative. Lily's values thus embody the values that modernism places on innovation in art.

But rather than only discarding male reason and objective art in favor of female emotionality and emotion-drawn impressionist art, Woolf also suggests that it should be re-conceived. She attempts to put aside the current in her time presupposition that artistic creativity in society is possible because of the presence of sole male reason. Instead, she suggests that female subjectivity and emotionality serve the impetus for artistic activity and that it is the psychic content that is the proper source of the artistic content.

Although Mr. Bankes in *To the Lighthouse* assumes that 'woman can't paint' (ibid.:311), Woolf demonstrates in the progression of the narrative that as a woman Lily Briscoe has a distinctive quality of artist and creative mind – the free play of imagination that is beyond Mr. Bankes's common sense and objectivity. Lily manifests her ability not in what she can characteristically engage (female domestic activity and objective art), but in a distinctive activity, which Woolf treats as being especially valuable for art.

Woolf suggests that the value of beauty and feeling in the artistic representation of nature, that is reduced to the objectivity principle by Mr. Bankes and explained in terms of usefulness, is not an adequate attitude. She suggests by means of Lily's appeal to the beauty that authentic vision of nature embodies feelings and emotions as an irreducible value of art and artistic activity. By this, Woolf develops the 'radical discontinuity between classical and modern art' (Graham 2006:15). The approach to the representation of nature through the mimetic experience is to her somewhat diminishing. She suggests that this is the ability to play freely with one's own imagination and that is the peculiarity of artistic

genius (cf. ibid.) and that the mark of genius is in the productive activity that is beyond some set norms (cf. ibid.). Further on, she points out that 'what is distinctive about great art that it is the challenge it presents to the viewer to discern a meaning within it' (ibid.:16). Following Graham, Woolf suggests that 'the artist's challenge (…) is to engage in the creative free play of images whereby a self-representation is realized' (ibid.:17).

4.2. Functions of Nature Representation in Virginia Woolf's Novels

Representation of nature in its different types in Woolf's novels is a part of the characters' narratives which are used for several narrative purposes. They function as means of foregrounding and backgrounding of narrative subjects for specifically narrative ends, e.g. by means of the representation of the waves regularly breaking on the shore in *The Waves* Woolf develops a subject of temporality of human beings and atemporality of nature. Often the nature representations serve subsidiary clauses in characters' narratives and help to develop narrative themes in general. Being often realized as new information provided for the same narrative subject (e.g., in *To the Lighthouse* the idea of eternity is embodied in some part by means of the image of light, in the other one by monotony of waves, or nesting of birds, et cetera), they respectively serve as narrative interpretation and re-interpretation, narrative exploitation of subjects and meanings along with purely explicatory and commenting function, being used for emphasis, construction of hesitation. They are also used for 'emotional foregrounding' (Fludernik 1996:44), that is, the nature representations included into the narratives allow making of the narratives more emphatic and emotional.

The narratives without the nature micro-representations and extended representations would lack narrative pluralism, that is, embodiment of multiple subjects, and authentic development of narrative subjectivity that is granted by means of symbolical and metaphorical nature imagery. With the representations of nature the narratives 'result in a looser structure' (ibid.) and produce a 'multi-level economy' (ibid.) when it comes to the development of narrative subjects, meaning that one and the same symbolical nature imagery allows representation of multiple subjects. The symbolism and metaphoricity of the nature representations allow this to be used in multiple different ways, with all of them corresponding to and suiting the narrative context.

The nature representations are structured as a succession of ideational levels which allow one to process different suggested narrative subjects. Thus, the nature representations are 'intentionally coordinative' (ibid.) or 'subordinated' (ibid.:46) to them. As such they often function as narrative markers, or addressee signals of the foregrounded or backgrounded narrative subjects or as 'signals of structural points in narratives' (ibid.), as, for example, a representation of the waves in *The Waves* that is split up in the narrative to express the idea of eternity.

They also often mark narrative return to some already developed narrative subjects, as well as the beginning of a new one. The narrative subjects represented occur in several separate or related narrative sequences that can be singled out from the surrounding narrative frame. Despite being a purely narrative mode, they allow 'tellability' (ibid.) of the narratives to be more elaborate and refined. The nature representations, in this case, are 'supplied as embedded orientation' (ibid.) for a narrative subject developed in the narration, which allows clarifying the narrative point in general. In this function, the

nature representations are also often used as 'interspersed evaluative or explicatory' (ibid.) means, allowing explication of multiple symbolical meanings.

They support the reader's involvement in the narrative reality, the inclusion into its possible world. They also allow the reader to 'draw moral or other conventional maxims from the narrative' (ibid.:47). In other words, along with purely narrative function, the nature representations also have a pragmatic function. They allow involving of the reader in the narrative reality and his 'emotional solidarity' (ibid.) with the emotions suggested through the symbolical nature representations. They also make the narrative subjects the topics of interest and suggest the author's idiosyncrasy which for Woolf as a modernist writer is of paramount importance. She does it intentionally as her narrative design (especially in *The Waves*) reveals. Another function they have is that of creating an illusion of spontaneity of the narrative representation per se and characters' representations in particular. Along with this, through their symbolism, they integrate different narrative subjects into a complex narrative whole. They also create the illusion of reality in the narratives.

The nature representations are also used as 'embedded orientations' (ibid.:48) for the representation of characters and for inferring information about them. They influence the experiencer's evaluation of the narratives on the whole and narrative subjects in particular that cannot be produced or understood outside such a frame. Thus, they serve a 'cross-fertilization' (ibid.:11) of the narratives, as a narrative strategy that forces the reader to rethink already represented subjects. As such, they 'operate as one central productive pattern of cognitive origin which regulates the textual production and reception' (ibid.:12), involving, as the study demonstrates, metaphorical and symbolical nature representations that are used as 'points of reference and comparison, thereby helping users to master new contexts' (ibid.:13). The latter are essentially motivated by symbolical meanings and metaphors with nature as a conceptual domain.

The nature representations have 'immediate cognitive relevance' (ibid.), that is, 'the reading process and the reading experience are influenced by the reader's cognitive reliance' (cf. ibid.:14) on the nature representations, in particular, their symbolical and metaphorical meanings. When they are descriptive rather than narrative, they 'increase a narrative's static quality' (ibid.:15) that is interpreted and add to the reconstruction of the story as a thematic and semantic whole. They serve a form and a medium that 'organizes data into a special pattern' (ibid.:19) which presents and explains the narrative subjects.

For this purpose, on off-plotline level that can be only roughly distinguished in Woolf's novels, the nature representations expand narrative meanings, comprising all the meanings that relate to the current narrative subjects. Another important function of the nature representations is to serve as a commentary on the narrative subjects, either evaluative, descriptive or explicatory (cf. ibid.:47). Thus, the nature representations both introduce the narrative subjects proper and are involved in the series of narrative episodes (cf. ibid.:50) that relate to the narrative subjects. Along with this, they are used for narrative

internal evaluation and the establishment of a scene (cf. ibid.:51) or setting. They are also used for granting the reader's 'involving' (ibid.) in the narrative.

The narrative representations allow the readers to experience the narrative world as observers, viewers and experiencers (cf. ibid.:20). They introduce such a narrative parameter as a visual experience that is both to be experienced and observed. The specific 'aesthetic effect' (ibid.:22) of the narrative in this case 'needs not rely on the teleology of plot, on how all the episodes and motives contribute to the final outcome' (ibid.), but serve 'building stones for mimetic evocation of a fictional world' (ibid.:20) or *effet de reel*, to use Barthes's term. In other words, they are drawn on a certain experience of being in the world and as such function as frames that familiarize with the narrative context and in some cases its oddity (cf. ibid.:23).

Drawing on Fludernik, the nature representations are 'strategies of defusion and refamiliarization' (ibid.) of the narratives, they 'reintegrate the unfamiliar with the known and the familiar, operating on the basis of a higher-level *vraisemblance* that introduces a plurality of frames of reference in order to recuperate one consistent model of the fictional world' (ibid.). Because of this, in the narratives 'the strange or deviant (…) is thus made to seem natural' (ibid.) and allows naturalizing of the narrative. In this function, the nature representations also serve the sources of implied meanings and means of construction of narrative coherence (cf. ibid.).

Nature representations serve construction of narrative subjectivity and authenticity, as well as narrators' and characters' ones. This is in actuality a communicative function because by means of the representations the narrator (if we consider narrative reality) and the author (if we consider extra-narrative reality) communicate different subjective and authentic perceptions and experience of nature to the reader. Representations of nature as seen through the eyes of narrators or characters add to constructing of the narrators' and characters' perspectives and interiority being their integral parts and allow the reader to make assumptions about them. They are embedded in the representations of what they think, feel, experience, believe or imagine and, being highly individuated, along with other narrative representations constitute their narrative manifestations. They are means of their specification or among their 'markers of identification' (Nkamanyang 2008:82) which are meaningful since 'that is only through specification and distinction that the reader becomes aware of the agents that participate in a narrative communication act' (ibid.:74).

'The reader is encouraged to attribute personal characteristics and value judgements' (Nünning 2004:119) to the characters' and narrators' perceptions of nature in representations of them which are narratively constructed as highly subjective and respectively authentic ones. Being such, they are productive for general understanding and interpretation of characters, narrators and narrative contexts in general. In particular, when nature representations include metaphors and similes they are introduced as individualized 'imagistic associations' (Nkamanyang 2008:110) of either a character or a narrator and as

such serve another individuation of them. The 'imagery which enters a given text by means of metaphor is thus apt to provide the reader an insight into the activity of cognition often associated with the imaginative mind' (ibid.:124) of a character or narrator, since it 'involves a process that is mental and subjective and thus cannot be said to be divorced from perception' (ibid.:125) which is itself highly individual.

Nature representations that in the narratives are ascribed to narrators and characters do 'not only project the object, but also the thinking or perceiving agent, the values, perspective and subjective impressions of the agent' (ibid.). They are vivid 'signs of subjectivity' (ibid.:128) that 'open up a new reconceptualization of narrative perspective in terms of an incorporation of mental-specific forms of meaning-making in the description and interpretation of narration' (ibid.:125).

Nature representations have visualizing function in the narratives. Through reliance on visual images they 'enable readerly concretization of the visuality of the fictional world' (Bodola, Isekenmeier 2017:99). By using descriptive words and visual imagery they guide readerly visualization and serve 'evocation of visual fullness' (ibid.:103). This visual imagery is the imagery 'that readers can correlate with their store of cultural images' (ibid.), yet it often offers fresh insights by the peculiarities of the imagery and integration of images of the narratives, which, similarly to other modernist narratives are 'geared towards readerly visualization' (ibid.:14) and based on 'association of vividness with visuality' (ibid.:42).

It should be pointed out that the imagery is 'highly differentiated and private' (ibid.:40) and its visual richness allows impressing the readers' senses more strongly than simple matter-of-fact dialogues of the narratives would do. Moreover, Woolf's nature representations have an emotive effect. Woolf resorts to 'embedding emotive words (…) in order to involve the reader's own emotive experience of represented nature imagery. By means of this nature representations elicit emotive responses from the reader whose feelings they may evoke and who can identify them with some emotive narrative colouring. Along with this, they have an aesthetic effect since for Woolf as a modernist writer 'the aesthetic effect is intentional and constitutes an indisputably aesthetic element of the work' (ibid.).

Nature representations have 'world-modelling function' (Pier et al. 2008:165) meaning that they create a possible world that readers can experience as a tangible one. They allow 'producing miniature models of the world' (ibid.) which are 'inevitably partial and reductive, but their very partiality and reduction of the complexities of reality is one of the principle preconditions of the sense-making quality' (ibid.). One of their functions 'as models of the actual world is their ability to illustrate or concretize worldviews' (ibid.:166). They also create 'challenges to human sense-making' (ibid.) when being 'tacit and implicit rather than explicit elements' (ibid.:167) of the narratives, implicitly addressing such subjects as life, death, time and temporality, et cetera. They are as such 'perspectival structures' (ibid.), which contribute to the worldview implied in the narratives in general. They add to the thematization of the

narratives in general and shape some elements of the story-world inducing the reader to reflect on the implications. It is clear that sensitiveness to them can vary from one reader to the other, shaping his or her perceptual and emotional response but the very emotional and cognitive involvement is supported by them. Drawing on the functions of nature metaphors and symbols, one can distinguish also such functions of the nature representations as aesthetic function, the function of intensification of representations, creation of an atmosphere in the narratives, giving the narratives lyrical tone, constructing of narrative hesitation, et cetera, which are partially considered in other subchapters of the thesis (mainly 3.1.2. and 3.3).

Conclusions

In the beginning of the thesis, description as a mode of nature representation in Woolf's novels was considered. Drawing on Wolf, description was regarded 'a macro-mode of organizing signs' (Wolf, Bernhart 2007:2) that 'denotes the depiction and organization of the fictional world of a literary text in which the action takes place and characters act' (ibid.:7). Two types of the nature representations in Woolf's novels were distinguished, namely, mimetic and impressionistic ones. Woolf often avoids mimetic nature representations and resorts to impressionistic aesthetics in her novels. She tends to stylize her nature representations and makes them embody sensations and subjectivity that grant the representations originality and novelty.

The impressionistic nature representations also have agreement with symbolism of the nature representations, so that they serve as an embodiment of symbolical meanings in the narratives. Woolf also shares modernist aesthetic values; in particular, she expresses the artistic claim of originality by making the nature representations embodiment of her characters' idiosyncrasy and their inner worlds, their consciousness. Woolf only occasionally resorts to the mimetic nature representations, remarking that mere imitative representation of nature leads to a reduction of the author's artistic creativity. Three types of mimetic nature representations in Woolf's novels were distinguished in the thesis, namely, according to their medium, according to their objects, and according to their mode or manner.

Drawing on Nünning's typology of description, several other types of the nature representation in Woolf's novels were distinguished, namely, metaphorical and non-metaphorical representations, internally and externally focalized representations, affirmative and undermining representations, mono-perspective and multi-perspective representations. I found out that the metaphorical nature representations in Woolf's novels suggest that reference to the natural world embodies many other phenomena that differ from nature. The metaphorical representations embody reflections of human consciousness, the concepts, ideas and subjects that are not directly related to the physical world. They are not an end in themselves but subordinate to other issues. Although metaphorical representations in Woolf's novels are predominant, they sometimes differ not much from non-metaphorical nature representations that also serve as the development of different motifs and thematic narrative as a whole.

Among internally and externally focalized nature representations the first are predominant and serve the narrative construction of subjectivity that is peculiar of Woolf's modernist aesthetics. In the internally focalized representations, Woolf embodies characters' perceptions and emotional responses to the world of nature that surrounds them. Nature, in this case, is often represented as being visualized in characters' consciousness. The internality tends more and more to suggest the 'primacy of subjectivity' (Jervolino 1990:93) that takes place of representational mimetic accuracy. Woolf's internally focalized nature representations, which often correspond to dreams and internal visions of characters, are characterized by a frequent shift to the forms of reverie and associations. Such a representational method

allows Woolf to overcome naturalist, objectivist vision of nature and to represent a novel vision of her own. For this reason, some of Woolf's nature representations acquire a form of verbal hallucinations that are difficult to naturalize, for example, they involve onomatopoeia.

The affirmative and undermining nature representations were distinguished in Woolf's novels on the basis of 'descriptor's assessment of his/her descriptive competence' (Wolf 2007:111). There are confident and unconfident agents in Woolf's novels. Characters often express doubts about their abilities to represent nature in a form of different comments, which are mostly characteristic of characters-artists. They are usually represented when characters want to create nature representations, following their stream of consciousness and imagination, but admit that they lack this ability. Other characters, on the contrary, express their assurance in that they are able to represent nature most clearly, embodying a vision of their own. Among multi-perspective and mono-perspective nature representations in Woolf's novels, one should distinguish those which are based on the technique of representation that implies along with a representation of nature as a subject also the representation of characters' consciousness.

In the thesis, I considered the notion of symbol and its main characteristics. I distinguished images-dominants among many nature images in Woolf's novels and analyzed their symbolical meanings. The images-dominants were divided into four main groups, that correspond to four main nature elements, namely, corresponding to fire (the sun, light), corresponding to air (birds), corresponding to water (sea, waves, water) and corresponding to earth (trees, leaves, flowers). The analysis of these nature images revealed that all of them have polysemous meanings that are recurrent in Woolf's novels and can be roughly divided into such dichotomies as life and death, temporality and eternity, reason and feeling, male and female, et cetera. They also have archetypical meanings that are preserved in Western culture since time immemorial.

The image of birds in Woolf's novels embodies such phenomena as human interpersonal relationships characterized by hostility and destructive potential; 'egotism of youth' (Woolf 2007:775) (the meaning that Woolf suggests herself), destructive potential in people, beauty, lightness and aspiration, collective and individual being and changes in human relationships, solitude, life periods, free dynamic existence and existential freedom, fragility of human relationships, the activity and conditions of consciousness, freedom in general, transcendence of space-time, indifference occurring in human relationships, temporality of human relationships, mass consciousness, family relationships (of Woolf's parents in particular), soul, vitality of being, immortality, transcendence of the earthly realm, et cetera. The images of trees in Woolf's novels embody 'upward aspiration' (Cirlot 2002:350), microcosmic and macrocosmic power, 'egotism of youth' (Woolf 2007:775), eternity, accumulated perfect or absolute knowledge, 'upward impulse of self-affirmation' (Cirlot 2002:60), 'parallel worlds of living and knowing' (ibid.:349), 'procession of unceasing life' (Sullivan 1962:170), existential cycles of men and

the world, proliferation and generative and regenerative processes in the world, absolute reality, death and life, and their interrelation, et cetera.

The images of waves and the sea embody temporality and atemporality, 'stages' (Woolf 2015:210) of life, existential movement, moments of being, occurring and ceasing periods of time, eternity with changes in the world, transition and change in the world in general, cosmological and individual existence, the idea of passing, the changing of being, existences that repeat themselves continually, consciousness and subconsciousness with their changes, changes of time, et cetera. The image of the sun and light refer to different existential periods, eternity, the sublime, continuity of life and regeneration of the world, the corporeal and the incorporeal, the mortal and the immortal dimensions of the world's and human existence, spiritual being and divine omnipresent and omnipotent existential force, time and timelessness, spiritual illumination and understanding, consciousness, the act of transcending the flux of space and time, an ultimate vision of absolute reality, omnipresent and omnipotent life and existential vivacity, et cetera.

The analysis of the novels revealed that symbolism of trees in Woolf's novels draws largely on rich archetypical meanings, especially those of sacred trees which, existing in different cultural environments and being differently named (e.g., the Cosmic Tree, the World Tree, the Tree of the Universe, Ydrahill), are at heart synonyms. Archetypical symbolism of (the World-) trees is one of Woolf's tools for development and enrichment of an all-encompassing motif of human and the world's ontology, and a means for representation of this motif's components; among them, human beings' fragile existence and the world's persistence, human beings' temporality and the world's atemporality, human beings' life and death and life-after-death, et cetera. Along with these images, the meanings of the image of a dog in Woolf's novel *Flush* are analyzed.

In the thesis, the structure of the conceptual nature metaphors and their peculiarities were considered. I also considered main characteristics and peculiarities of the functioning of metaphor, the conceptual theory of metaphor. I analyzed Woolf's metaphorical nature representations and conceptual nature metaphors. On the basis of the analysis, I found out that Woolf's utilization of nature images in abstract thought increases aesthetic appreciation of the nature imagery in the narratives, but ultimately and perhaps most importantly, it suggests a transformation of traditional ways of narrative subjects representation.

The nature metaphors enrich narratives by allowing us to expand our understanding of the subjects through analogies based on our experience of nature. The metaphorical nature representations have suggestive value in Woolf's novels. They serve not the objective reproducing of reality but the constitution of it, functioning as the aesthetic arrangements of the attitudes upon different narrative subjects. They also create the aesthetic illusion of being characters' 'grain of experience' (Ortony 1993:275). They are meant to 'enlarge and generalize' (Woolf 2003a:14) the narratives. They also have

some other functions, which include emotive function, explanatory and modeling functions, the function of rethinking, argumentative function, decorative and structuring function, et cetera. They also serve narrative construction of characters' subjectivity and interiority.

When I analyzed the main meanings of conceptual metaphors in Woolf's novels, the analysis revealed that the conceptual nature metaphors are mutable and sublime, mostly referring to the domain of the sacred, temporality and atemporality, life and death, and are often drawn on archetypical meanings of nature imagery. As a result of the analysis, I found out that among the distinguished conceptual nature metaphors in Woolf's novels, predominant conceptual metaphors are LIFE IS WATER, TIME IS WATER, MIND IS A WATER ELEMENT, EMOTIONS ARE LIQUIDS, PEOPLE ARE PLANTS, PEOPLE ARE ANIMALS, PEOPLE ARE BIRDS, LIFE IS LIGHT, LIFE IS A VESSEL, et cetera. Along with this, a complex conceptual metaphor CREATIVE POTENTIAL IS LIGHT CONNECTING LIFE TO ETERNITY was distinguished with the meanings that are implied in it. The conceptual metaphor allows Woolf to creatively represent the idea of creative potential in her novels, emphasizing its metaphysical meaning.

In the thesis, I considered Woolf's nature representation through its relation to Romanticism and its aesthetics, as well as her modernist aesthetics of nature representation. I found out that Woolf's Romantic aesthetics is characterized by recurrent representation of wilderness as opposed to cultivated landscapes. It is being introduced in Woolf's novels as the other of modernity to represent the latter. It also serves the narrative construction of the retreat from the modern age and representation of the period that was generally associated with Arcadia. Woolf uses the Romantic representation of nature to question the possibilities of reason in general and male reason in particular. She revives the nature's romance by Romantic imitation of naïveté and sentimentality, constructing by this specifically emotive representation.

I analyzed in the thesis the representation of nature in Woolf's novels in relation to other narrative subjects, namely, time and temporality, woman and art. The analysis of Woolf's novels revealed that these subjects are often interrelated with Woolf's subject of nature. By the representation of character's thoughts about time when observing nature, Woolf suggests that human beings' observation of nature often causes a sense of 'crisis of abundance' (Kern 2003:9) of time and temporality of their earthly life and evokes existential anxiety because of this understanding.

Woolf also suggests a particular understanding of death that she expresses by means of characters' discourses, namely, the 'radical mineness' (Guven 2012:66) of death, the sense of personal death to come. She makes it visible by opposing it to nature's 'divine fullness or self-sufficiency' (Holland 2012:24), and its omnipresent and omnipotent vitality that extends beyond characters' existence. The representation of the temporality of human life and atemporality of nature in Woolf's novels owes much to the symbolism of nature imagery in them that often refers to such dichotomies as life and death, temporality and eternity. In Woolf's novels, there is an important connection between the representation of nature and woman. Woolf questions 'the basic structure of male dominant hierarchies' (Warren 1997:xii) in the world and art

and reinforces woman's place in nature. This is done due to the archetypical meanings that are ascribed both to women and nature, and reworking of old myths related to them.

By this relation of woman and nature and by endowing them with archetypical meanings, Woolf constructs non-patriarchal narratives with a predominance of subjectivity over reason. In her novels, Woolf is concerned with relation of nature and art, and how nature should be artistically represented; so I considered it in the thesis as well. I found out that Woolf suggests that in art nature should be represented not objectively, as in realistic art, but subjectively, embodying an artist's subjective vision. Woolf criticizes normative theory of art and points out that objectivity principle is redundant; instead, the artistic significance of a work of art and representation of nature in it should draw on expression of an artist's feelings and 'this is what I see' (Woolf 2007:269) principle.

I distinguished functions of artistic detail and simile in Woolf's novels. I found out that in the novels the artistic detail serves a referential function, embodiment of different meanings, activation of the reader's perception, accumulation of meaning, et cetera. Nature similes give narratives a lyrical tone, evoke emotions, make a break in the action and thus allow suspense, beautify and poeticize the narratives, serve narrative 'refreshment' (Fludernik 1996:260), et cetera.

I also analyzed the functions of nature representations in Woolf's novels. The analysis revealed that the nature representations in Woolf's novels, along with their purely decorative function, have other functions, namely, the function of aestheticizing and poeticizing of the narratives, naturalizing of the narratives, the function of foregrounding and backgrounding of narrative subjects and themes, commentary function, explicatory function, emotive function, et cetera. They also serve narrative emphatic function, interpretation and re-interpretation and are involved in construction of narrative hesitation, et cetera.

To sum up, I may say that the main questions that I intended to answer in the beginning of the research were all answered and the hypotheses that were assumed to be true were supported. Since the current Woolf's scholarly interest often neglects the subject of the nature representation in Woolf's novels, this thesis is supposed to fill the gap in Woolf studies and to broaden previous scholarly endeavors on Woolf.

Appendix

Selected Conceptual Nature Metaphors in Virginia Woolf's Novels

Conceptual metaphors	Examples from the novels
PEOPLE ARE PLANTS	*Immediately, Mrs. Ramsay seemed to fold herself together, one petal closed in another, and the whole fabric fell in exhaustion upon itself <…> (Woolf 2007:281)*
PEOPLE ARE BIRDS	*They say that one must beat one's wings against the storm in the belief that beyond this welter the sun shines <…> (Woolf 2015:117)*
LIFE IS A VESSEL	*<…> somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived <…> (Woolf 2003:11) It was her punishment to see sink and disappear here a man, there a woman <…> (Woolf 1996:134)*
NATURE IS ETERNITY	*In the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability. Life stand still here (Woolf 2007:361)*
EMOTIONS ARE LIQUIDS	*Had they dared say No (he had some reason for wanting it) he would have flung himself tragically backwards into the bitter waters of despair (ibid.:353)*
LIFE IS LIGHT	*Whatever the light touched became dowered with a fanatical existence. (Woolf 2015:64) I think sometimes (I am not twenty yet) I am not a woman, but the light that falls on this gate, on this ground (ibid.:57)*
LIFE IS WATER	*Life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough (Woolf 2003:89)*
SOUL IS FOREST	*<…> to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul <…> (ibid.:15)*

PEOPLE ARE ANIMALS	*One cannot bring children into a world like this. One cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that (ibid.:100)*
TIME IS WATER	*And time,' said Bernard, 'lets fall its drop. The drop that has formed on the roof of the soul falls' (Woolf 2015:109)*
MIND IS A WATER ELEMENT	*That done, his mind flew back again and he plunged into his reading (Woolf 2007:379)* *In those mirrors, the minds of men, in those pools of uneasy water, in which clouds for ever turn and shadows form, dreams persisted <…> (ibid.:341) Out of me now my mind can pour (ibid.:15)*
NATURE IS A MIRROR	*It was difficult blandly to overlook them, to abolish their significance in the landscape; to continue, as one walked by the sea, to marvel how beauty outside mirrored beauty within (Woolf 2007:342)*
VISIONS ARE CLOUDS	*Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand (ibid.:259)*
EARTH IS A VESSEL	*<…> and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always seemed to be running away into some moon country, uninhabited of men (ibid.:265)* *Islands of light are swimming on the grass (Woolf 2015:4)*
AGING IS DRYING	*He was anxious for the sake of this friendship and perhaps too in order to clear himself in his own mind from the imputation of having dried and shrunk <…> He must have dried and shrunk (Woolf 2007:270)*
SADNESS IS DARKNESS	*<…> and here she saddened, darkened,*

	and came back to her chair <…> (ibid.:288)
HIDDEN IS DARK	*<…> and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others. <…> the things you know us by, are simply childish. Beneath it is all dark <…> (ibid.:296)*
DELIGHT IS FLOOD	*<…> and the ecstasy burst in her eyes and waves of pure delight raced over the floor of her mind and she felt, It is enough! It is enough! (ibid.:298)*
BEAUTY IS LIGHT	*She faded, under Minta's glow; became more inconspicuous than ever, in her little grey dress with her little puckered face and her little Chinese eyes (ibid.:322)*

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Zusammenfassung

Gegenstand und Zielsetzung

Hauptziel der vorliegenden Dissertation ist es, einige der komplexen Romane von Virginia Woolf zu analysieren, um ein in diesen Romanen aufzuzeigendes, globales Konzept der Natur als einen Komplex miteinander verbundener Konzepte (d. h. von Bildern der Natur an sich und des Menschen) zu analysieren. Als ein nachgeordnetes Ziel sollen die symbolischen Bedeutungen der von Woolf in den untersuchten Romanen verwendeten Naturbilder analysiert und anhand ihrer ein klarerer Begriff von Woolfs Naturbegriff, wie er sich aus ihrer Darstellung und Beschreibung der Natur ergibt, entwickelt werden, was sowohl der gegenwärtigen als auch der zukünftigen Woolf-Forschung zugutekommen soll.

Teil des Vorhabens ist es hierbei, Woolfs Romane mit dem methodischen Instrumentarium der Metaphernanalyse zu analysieren und zu zeigen, wie die von ihr verwendeten Naturmetaphern eine Interpretation ihrer Naturdarstellungen bereichern können. Das zentrale Forschungsproblem besteht darin, die Hauptparadigmen der wichtigsten symbolischen Darstellungen der Natur in den Romanen von Virginia Woolf zu unterscheiden und begrifflich zu fassen. Zu diesem Zweck werde ich zunächst die Naturparadigmen in den ausgewählten Romanen identifizieren. Danach werde ich die konzeptuellen Beziehungen zwischen der Natur und dem Menschen in diesen Paradigmen analysieren. Zweitens werde ich, da die Darstellung der Natur ein "Text im Text" ist, eine Reihe spezifischer Motive in den betreffenden Romanen aufzeigen (die aber jeweils mit der Darstellung der Natur verbunden sind). Drittens werde ich diese Motive in den ausgewählten Romanen analysieren und zusammen mit den metaphorischen Bedeutungen der Naturbilder interpretieren.

Methodik

Die Metaphernanalyse der vorliegenden Arbeit wird folgendermaßen verfahren:

1. Identifizierung und thematisch-motivische Gruppierung der *sprachlichen* Metaphern Woolfs
2. Formulierung der zugrundeliegenden *konzeptuellen* Metaphern auf Basis der zuvor identifizierten spezifischen Metaphern der Autorin
3. Zusammenstellung aller Vergleiche, denen dieselben Naturbilder zugrunde liegen sowie Etablierung ihrer Verbindungen zu den konzeptuellen Metaphern; damit soll die Gültigkeit der konzeptuellen Metaphern erwiesen werden.
4. Etablierung der Verbindungen zwischen den konzeptionellen Metaphern, den symbolischen Bildern und den ausgewählten thematischen Ebenen.

5. Analyse von Entwicklung und Ausarbeitung der benannten Motive in den untersuchten Romanen (basierend auf der Integration der Metaphern, der symbolischen Bedeutungen der verwendeten Naturbilder und der thematischen Ebenen).

Es folgt die literaturwissenschaftliche Analyse der Naturbilder:

1. Analyse der Naturbilder und ihrer Verbindungen in den ausgewählten Texten sowie Quantifizierung der Bilder.

2. Extraktion der Bild-Dominanten, d. h. derjenigen Bilder, die am häufigsten in den Romanen erscheinen.

3. Bestimmung der gemeinsamen Bilder, d. h. derjenigen Bilder, die in dem gesamten Komplex der ausgewählten Romane erscheinen.

4. Identifizierung der impliziten Bedeutungen der Naturbilder und der Besonderheiten ihrer Beziehung untereinander.

5. Aufzeigen der Verbindung zwischen den symbolischen Bedeutungen der ausgewählten Naturbilder und den Motiven, die sie in den Romanen darstellen.

Forschungsfragen und Hypothesen

Die Dissertation soll folgende Fragen beantworten:

Frage 1: Welche sind die wichtigsten Perspektiven literarischer Beschreibung?

Frage 2: Welche sind die wichtigsten symbolischen Bedeutungen von Naturbildern in den ausgewählten Romanen von Virginia Woolf?

Frage 3: Welche sind die konzeptionellen Beziehungen zwischen den Naturbildern in den ausgewählten Romanen?

Frage 4: Gibt es gemeinsame Naturbilder in den ausgewählten Romanen?

Frage 5: Welche sind die metaphysischen Bedeutungen der Naturbilder in den ausgewählten Romanen?

Frage 6: Welches sind die wichtigsten Mittel der Naturdarstellung in den ausgewählten Romanen?

Frage 7: Wie kann die Analyse der Symbole die Interpretation der Naturbilder in den Romanen bereichern?

Frage 8: Ist die Nutzung der Naturbilder in den Romanen nur ein Merkmal des individuellen Stils ihrer Autorin, oder haben die Bilder eine Verbindung zu den Hauptmotiven der Romane?

Frage 9: Gibt es allgemeine Motive in den Romanen, die man durch eine Analyse der Naturbilder und ihre Konzeptualisierung aufzeigen kann?

Frage 10: Wie kann die Anwendung der Metapherntheorie auf die ausgewählten Romane die Interpretation der darin verwendeten Naturbilder bereichern?

Die dabei zugrunde gelegten Hypothesen sind die folgenden:

Hypothese 1: Die Rolle der Naturdarstellung in den untersuchtenRomanen von Virginia Woolf ist nicht nur dekorativ; die verwendeten Naturbilder sind hoch symbolisch und fungieren als das wesentliche Mittel für die Darstellung der Hauptmotive.

Hypothese 2: Der Begriff der Natur in den Romanen von Virginia Woolf ist nicht nur mit dem Begriff der Natur per se verbunden, sondern mit verschiedenen natürlichen Phänomenen (z. B. dem Menschen).

Hypothese 3: Die Naturbilder in den Romanen haben archetypische, symbolische Bedeutungen, die man durch semantische Analyse aufdecken kann.

Hypothese 4: Die Darstellung der Natur in den Romanen ist ein wichtiges erzählerisches Mittel, das seine eigene kognitive Stärke und einen philosophischen Eigenwert hat.

Zu Beginn der Doktorarbeit analysiere ich die Beschreibung als vorherrschende Art der Naturdarstellung in den Romanen von Virginia Woolf. Zusammen mit Wolf betrachte ich die Beschreibung als “de[n] Macromodus der Organisierung der Zeichen” (Wolf, Bernhart 2007:2), welcher “die Darstellung und die Organisierung der fiktiven Welt des literarischen Textes mit der Aktivität der Personen bezeichnet” (ibid.:7).

Ich habe zwei Arten der Naturdarstellung in den Romanen von Virginia Woolf unterschieden, und zwar mimetische und impressionistische Darstellung. Meistens vermeidet Woolf die mimetische Darstellung der Natur und folgt in ihren Romanen der impressionistischen Ästhetik. Sie stilisiert die Darstellung dergestalt, dass sie Gefühle und Subjektivität verkörpert, was der Darstellung Originalität, Echtheit und Neuheit geben soll. Die impressionistische Darstellung stimmt überein mit der Symbolisierung der Naturbeschreibung, so dass die Darstellung zugleich die symbolischen Bedeutungen in den Romanen verkörpert. Woolf teilt auch die ästhetischen Werte des Modernismus, insbesondere betont sie den Aspekt der Originalität durch die Darstellung der Idiosynkrasie der Figuren, ihrer inneren Welt und ihres Bewusstseins. Woolf verwendet nur manchmal die mimetische Darstellung der Natur, und bemerkt, dass eine rein nachahmende

Darstellung der Natur zur Reduzierung der Kreativität des Autors bzw. der Autorin führe. Es gibt drei Arten der mimetischen Darstellung der Natur in den Romanen von Virginia Woolf, die ich unterscheiden habe, und zwar nach dem Milieu, nach den Objekten und nach der Art und Weise.

Aufgrund der Typologie der Darstellung von Ansgar Nünning habe ich andere Arten der Naturdarstellung in den Romanen von Virginia Woolf unterschieden, und zwar die metaphorische und nichtmetaphorische Darstellung, die jeweils durch interne oder externe Fokalisierung, affirmative oder unterminierende Darstellung, monoperspektivische oder multiperspektivische Darstellung ausgezeichnet werden kann. Im Zuge der vorliegenden Untersuchung ist deutlich geworden, dass in der metaphorischen Darstellung der Natur in den Romanen von Virginia Woolf die Darstellung zugleich mit der Natur auch noch auf andere Phänomene verweist. Die metaphorische Darstellung stellt die Reflexionen des menschlichen Bewusstseins dar, womit auch Konzepte, Ideen und Themen angesprochen sind, die in keiner direkten Verbindung mit der Natur und der physischen Welt überhaupt stehen. Die Natur wird also selbst in der Naturdarstellung nicht nur dargestellt, sondern zugleich immer auch mit anderen Themen verbunden.

Obwohl in den untersuchten Romanen von Virginia Woolf metaphorische Darstellungen überwiegen, unterscheiden diese sich nicht immer deutlich von nichtmetaphorischen Darstellungen. Auch diese werden zur Entwicklung der verschiedenen Motive eingesetzt. Unter den Fokalisierungsformen der Darstellung überwiegt die interne Fokalisierung gegenüber der externen Fokalisierung. Der überwiegende, intern fokalisierende Modus wird zur Darstellung der Subjektivität des Figurenpersonals in den Romanen verwendet. Die Subjektivität in der Darstellung der Natur bzw. der Figuren *durch* die Darstellung der Natur wiederum charakterisiert die modernistische Ästhetik von Virginia Woolf. In der Darstellung mit interner Fokalisierung stellt Woolf die Wahrnehmung der Figuren und ihre emotionale Reaktion auf die Welt der Natur dar.

Die Natur wird oft als in dem Bewusstsein der Figuren befindlich dargestellt. Die interne Fokalisierung impliziert den Vorrang der Subjektivität vor der mimetischen Genauigkeit. Die Darstellung mit interner Fokalisierung entspricht oft den Träumen und internen Visionen der Figuren, ihren Träumereien und Assoziationen. Diese Methode der Naturdarstellung ermöglicht es Woolf, die objektive und naturalistische Beschreibung der Natur zu vermeiden und stattdessen ihre neue, idiosynkratische narrative Beschreibung der Natur zu präsentieren. Zu diesem Zweck werden manche ihrer Naturdarstellungen als Halluzinationen der Figuren präsentiert, die sich letztlich nicht vollkommen naturalisieren lassen.

Die affirmative Darstellung und unterminierende Darstellung der Natur in den Romanen von Virginia Woolf hängen von der Bewertung der Beschreibungskompetenz des Beschreibers ab (Wolf 2007: 111). Es gibt in Woolfs Romanen sowohl sichere als auch unsichere Beschreiber. Die Figuren in den Romanen bezweifeln oft, dass sie die Natur gut beschreiben können, die meisten Zweifel

haben die Künstler unter Woolfs Figuren. Sie wollen die Natur oft aufgrund ihres Bewusstseins und ihrer Phantasie beschreiben, müssen aber einsehen, dass ihnen dazu die Fähigkeiten fehlen. Andere Personen in den Romanen denken, dass sie diese Fähigkeiten haben und die Natur klar, deutlich und vor allem auf eine nie dagewesene Art und Weise beschreiben können. Unter den Darstellungen der Natur in den Romanen von Virginia Woolf gibt es zuletzt auch jene Form der Darstellung, die Woolf *tunneling* nennt, nämlich die Darstellung der Natur innerhalb des und zusammen mit dem Bewusstsein des Figurenpersonals.

In der Arbeit habe ich den Begriff und die Eigenschaften des Symbols analysiert. Ich habe die dominanten unter vielen Naturbildern in den Romanen von Virginia Woolf unterschieden und ihre symbolischen Bedeutungen analysiert. Dazu habe ich vier Hauptgruppen der Natursymbole in den Romanen unterschieden, und zwar diejenigen symbolischen Bilder, die dem Feuer entsprechen (etwa Sonne, Licht), jene, die die Luft entsprechen (beispielsweise Vögel), jene, die dem Wasser entsprechen (Wasser überhaupt, das Meer, die Wellen), diejenigen symbolischen Bilder, die der Erde entsprechen (Bäume, Blätter, Blumen etc.). Die Analyse ergab, dass alle diese Naturbilder viele verschiedene Bedeutungen haben. Sie erscheinen nur allzu oft in den Romanen von Virginia Woolf und können grob in vier Dichotomien unterteilt werden: Leben/Tod, Zeitlichkeit/Ewigkeit, Vernunft/Gefühl sowie männlich/weiblich. Alle diese Bilder haben auch archetypische Bedeutungen, die in der westlichen Kultur seit alters her bestehen.

Das Bild des Vogels in den Romanen von Virginia Woolf steht (unter anderem) für solche Phänomene wie zwischenmenschliche Beziehungen, den Egoismus der Jugend, das destruktive Potenzial im Menschen, die Schönheit, die Leichtigkeit und das Streben, das individuelle und das gemeinsame Sein, Veränderungen in menschlichen Beziehungen, die Einsamkeit, die Phasen des Lebens, die freie dynamische Existenz und die existenzielle Freiheit, die Zerbrechlichkeit der menschlichen Beziehungen, die Tätigkeit und den Zustand des Bewusstseins, die Freiheit, die Transzendenz des Raums und der Zeit, aber auch Gleichgültigkeit in den menschlichen Beziehungen, die Zeitlichkeit der menschlichen Beziehungen, das Massenbewusstsein, die Familienbeziehungen der Eltern von Virginia Woolf, die Seele, die Vitalität des Seins, die Unsterblichkeit und die Transzendenz des Irdischen.

Das Bild des Baumes in den Romanen von Virginia Woolf steht (unter anderem) für das Streben aufwärts, die mikrokosmische und makrokosmische Energie, den Egoismus der Jugend, die Ewigkeit, das angesammelte oder perfekte Wissen, das Streben nach Selbstbestätigung, die parallelen Welten des Lebens und des Wissens, den unaufhörlichen Fortgang des Lebens, die existentiellen Zyklen der Menschen und der Welt, die Fruchtbarkeit, die generativen und regenerativen Prozesse in der Welt, die absolute Realität, das Leben, den Tod und ihre Verbindung.

Die Bilder der Wellen und des Meeres stehen für die Zeitlichkeit und die Zeitlosigkeit, die Phasen des Lebens, die existentielle Bewegung, die Momente des Seins, der Zeitraum, der existiert und aufhört, die Ewigkeit mit den Veränderungen in der Welt, den allgemeinen Übergang und die Veränderung in der Welt, die kosmische und die individuelle Existenz, die Idee der Bewegung, die Veränderung des Seins, Existenzen, die sich wiederholen, das Bewusstsein und das Unterbewusstsein mit ihren Veränderungen und das Vergehen der Zeit überhaupt.

Die Bilder der Sonne und des Lichts stehen (unter anderem) für die verschiedenen Existenzperioden des Menschen, die Ewigkeit, die Erhabenheit, den Lauf des Lebens, die Kontinuität des Lebens, die Regeneration der Welt, die Körperlichkeit und ihr unkörperliches Gegenteil, die sterblichen und unsterblichen Seiten der Existenz der Welt und des Menschen, das geistige Sein und die geistig-omnipräsente und allmächtige existenzielle Kraft, die Zeit und die Zeitlosigkeit, die geistige Aufklärung und das geistige Verständnis, das Bewusstsein, im Geist die Grenzen von Zeit und Raum zu überschreiten, das höchste Sehen der absoluten Realität, die omnipräsente und allmächtige Existenz und die existenzielle Lebenskraft.

Insgesamt hat die Analyse der Romane von Virginia Woolf ergeben, dass Baum-Bilder in den Romanen oft archetypische symbolischen Bedeutungen haben, besonders die Bedeutungen der sakralen Bäume, die in verschiedenen Kulturen existieren und die verschiedenen Namen haben (z. B. kosmischer Baum, Weltenbaum, Baum des Universums, Ydrahill). Die archetypische Symbolik der Bäume der Welt in den Romanen von Virginia Woolf ist ihre Darstellungsmethode für die Ausarbeitung und Ausschmückung des umfassenderen Themas der menschlichen Ontologie und der Ontologie der Welt. Das ist auch ihre Darstellungsmethode für die Darstellung der Komponenten des Themas, und zwar die Einzelthemen der menschlichen fragilen Existenz und der Erhaltung der Welt; der Zeitlichkeit des menschlichen Lebens und der relativen Zeitlosigkeit der Welt; des menschlichen Todes und des Lebens nach dem Tod usw. Dazu habe ich auch die symbolischen Bedeutungen in biografischen "Geschichte eines berühmten Hundes" *Flush* von Virginia Woolf analysiert.

Indem die Dissertation Struktur und Eigenschaften der Naturmetaphern in den Romanen von Virginia Woolf untersucht, werden zugleich die wichtigsten Eigenschaften der Funktion der Metaphern sowie Woolfs konzeptionelle Theorie der Metapher, die metaphorische Darstellung der Natur in ihren Romanen sowie ihre konzeptionellen Naturmetaphern analysiert. Die Analyse der Romane ergab, dass die Verwendung von Naturbildern in abstrakten Gedankengeängen eine ästhetische Aufwertung jener Naturbilder und der Naturdarstellung in den Romanen überhaupt darstellt; vor allen Dingen jedoch ermöglicht sie die Transformation der traditionellen Darstellung dieser Themen (bzw. des traditionellen der damit verbundenen Motivik) in den Romanen.

Naturmetaphern ermöglichen die Vertiefung unseres Verständnisses der Themen und Motive in den Romanen durch Analogien, die auf der Naturerfahrung in unserem eigenen Leben basieren. Naturmetaphern sind mehrdeutig; ihre Bedeutungen sind eher suggestiv als denotativ. Sie werden nicht zur objektiven Darstellung *der* Realität eigesetzt, sondern vielmehr, um eine Realität zu konstruieren. Sie dienen zur ästhetischen Strukturierung von Meinungen Woolfs zu verschiedenen in den untersuchten Roman angesprochenen Themen. Sie erzeugen die ästhetische Illusion "des Kerns der Erfahrung" (Ortony 1993:275). Sie "erweitern und verschönern" (Woolf 2003a:14) die Romane. Sie haben jedoch auch noch andere Funktionen, darunter eine emotive, erklärende, modellierende, umdeutende, argumentative, dekorative und strukturierende Funktion. Naturmetaphern erzeugen in der literarischen Vermittlung zudem Subjektivität und Innerlichkeit der Figuren.

Meine Bedeutungsanalyse der konzeptuellen Naturmetaphern in den Romanen von Virginia Woolf hat ergeben, dass diese konzeptuellen Metaphern erhaben und veränderbar sind. Sie stehen oft für etwas Sakrales, etwa für Zeitlichkeit und Zeitlosigkeit, aber auch für das Leben und den Tod. Oft haben sie archetypische Bedeutungen. Die Analyse ergab, dass die wichtigsten Metaphern in den Romanen von Virginia Woolf oft ontologisch sind. Dazu zählen die folgenden Metaphern: LEBEN IST WASSER, ZEIT IST WASSER, VERNUNFT IST DAS ELEMENT DES WASSERS, EMOTIONEN SIND FLÜSSIGKEITEN, MENSCHEN SIND PFLANZEN, MENSCHEN SIND TIERE, MENSCHEN SIND VÖGEL, LEBEN IST LICHT, LEBEN IST MEER und noch weitere. Zusammen mit jenen Metaphern ließ sich in den Romanen auch die komplexe Metapher DAS KREATIVE POTENZIAL IST DAS LICHT, DAS DAS LEBEN MIT DER EWIGKEIT VERBINDET nachweisen. Dazu habe ich auch die Bedeutungen der Metapher analysiert. Die komplexe konzeptuelle Metapher ermöglicht es, die Idee des kreativen Potenzials ihrerseits kreativ in den Romanen darzustellen und ihre metaphysische Bedeutung zu betonen.

In der vorliegenden Arbeit habe ich die Verbindung zwischen der Naturdarstellung in Woolfs Romanen und der Ästhetik der Romantik analysiert. Auch habe ich die Bedeutung der Ästhetik des Modernismus für Woolfs Naturdarstellungen analysiert. Die Analyse ergab, dass die Darstellung der Natur in ihren Romanen oft mit der Darstellung der Wildnis und von Naturlandschaften verbunden ist. Kulturlandschaften stellt Woolf nur selten dar. Damit positioniert sie Naturlandschaften als die andere Seite der Moderne und benutzt die Naturlandschaften zugleich, um die Moderne darzustellen.

Die Darstellung der Natur in den untersuchten Romanen ermöglicht es zudem, einen Rückzug von der moderne "Zeit der Vernunft" zu konstruieren. Auch ermöglicht die Naturdarstellung, ein goldenes, "arkadisches" Zeitalter zu konstruieren. Woolf benutzt ihre Naturdarstellungen, um die Möglichkeiten der Vernunft generell und insbesondere der Vernunft der Männer in Frage zu stellen. Sie lässt in den untersuchten Romanen die "Romantik der Natur" wiederaufleben, was durch eine

romantische Imitation von Naivität und Sentimentalität erreicht wird, und konstruiert dadurch ihre spezifisch weibliche Darstellung der Natur.

Ich habe auch die Verbindung zwischen der Darstellung der Natur und anderen Themen- und Motivkomplexen in den Romanen von Virginia Woolf analysiert, und zwar zwischen der Darstellung der Natur auf der einen und jener der Zeit und der Zeitlosigkeit auf der anderen Seite sowie zwischen der Naturdarstellung und Darstellungen von Frauen und der Kunst. Die Analyse der Romane ergab, dass oft eine Verbindung zwischen der Darstellung der Natur und den erwähnten Themen existiert. Durch ihre Darstellung der Gedanken der Figuren über die Themen Zeit und Natur, legt Woolf nahe, dass die Menschen bei ihrer Naturbeobachtung oft das Gefühl hätten, ihnen bleibe nicht genug Zeit für das Leben. Sie hätten das Gefühl, dass das Leben vor allem *zeitlich* und überdies sehr kurz sei. Die Menschen (das Figurenpersonal in den untersuchten Romanen) haben existentielle Angst vor der Zeit und dem Tod, und dies kommt insbesondere in Woolfs Naturdarstellungen zum Ausdruck.

Woolf entwickelt in den Romanen eine spezifische Todeskonzeption, die sie in den Dialogen zwischen den Figuren ihrer Romane verdeutlicht, und zwar die Vorstellung eines 'radical mineness' (Guven 2012:66) des Todes und damit das Gefühl, dass der Tod immer radikal persönlich ist. Woolf verdeutlicht diese Idee durch den Gegensatz zwischen dem Tod und der Vollständigkeit und Unabhängigkeit der Natur auf der einen und der allgegenwärtigen und allmächtigen Lebenskraft der Natur auf der anderen Seite, die auch nach dem Leben der Personen weiterexistiert.

Die Darstellung der Zeitlichkeit des menschlichen Lebens und der Zeitlichkeit der Natur in Woolfs Romanen wird oft mit der Symbolik der Naturbilder in den Romanen verbunden, die regelmäßig für solche Dichotomien wie etwa Zeitlichkeit und Zeitlosigkeit, Leben und Tod, den Tod und Ewigkeit stehen. In den Romanen von Virginia Woolf besteht eine wichtige Verbindung zwischen der Darstellung der Natur und der Darstellung von Frauen. Woolf stellt die Hauptstruktur der gesellschaftlichen Hierarchien in der Welt und der Kunst in Frage und stärkt die Stellung der Frauen in der Gesellschaft und der Natur. Sie erreicht dies durch ihre spezifische Darstellung archetypischer Frauen- und Naturbilder sowie die Erneuerung jener alten Mythen, die mit diesen Bildern verbunden sind. Durch diese Verbindung zwischen der Natur und den Frauen auf der einen und den mit ihnen jeweils verbundenen archetypischen Bedeutungen auf der anderen Seite konstruiert Woolf eine nicht-patriarchalische Erzählung mit der Überlegenheit der weiblichen Subjektivität gegenüber der Vernunft der Männer.

In den untersuchten Romanen befasst sich Woolf mit der Verbindung zwischen der Natur und der Kunst und damit, wie man die Natur in der Kunst darstellen soll. Die vorliegende Untersuchung hat ergeben, dass man mit Woolf die Natur in der Kunst nicht objektiv (wie in der realistischen Kunst), sondern subjektiv, das heißt mit der subjektiven Sichtweise des Künstlers darstellen soll.

Woolf kritisiert die normative Theorie der Kunst und macht klar, dass das Prinzip der Objektivität redundant ist. Sie ist überzeugt, dass die künstlerische Bedeutung des Kunstwerks und die Darstellung der Natur im Kunstwerk auf der Äußerung der Gefühle und Emotionen der Künstlerin sowie dem von ihr so genannten "So-sehe-ich-das" Prinzip (Woolf 2007:269) beruhen sollen.

In der vorliegenden Dissertation habe ich auch die Funktionen des künstlerischen Details und des Vergleichs innerhalb von Virginia Woolfs Naturdarstellung analysiert. Im Ergebnis lässt sich festhalten, dass das künstlerische Detail in den Romanen eine referentielle Funktion hat, auch ermöglicht das Detail die Darstellung des Bedeutungskerns sowie Aktivierung der Wahrnehmung des Lesers, eine Kumulation möglicher Bedeutungen usw. Mit ihren Vergleichen erzeugt Woolf in ihren Romanen einen lyrischen Ton, weckt Emotionen, markiert Pausen in der Erzählung und erzeugt Spannung, verschönert und poetisiert die Romane. Vergleiche ermöglichen zudem eine "Belebung" der Romane. Nach der vorgelegten Analyse der Funktionen von Naturdarstellungen in den untersuchten Romanen von Virginia Woolf ergibt sich, dass die Darstellung der Natur, zusammen mit ihrer dekorativen Funktion, viele andere Funktionen hat, darunter die Funktion der Ästhetisierung, der Poetisierung, der Hervorhebung oder hintergründigen Andeutung bestimmter Themen- und Motivkomplexe, des Kommentars, der Erläuterung usw. Die Darstellung der Natur ermöglicht zudem die Interpretation und Neuinterpretation der Romane und der darin verarbeiteten Themen- und Motivkomplexe, der Unterbrechung in der Erzählung kommt dabei eine emphatische Funktion zu.