



Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature

**ECOLOGICAL INTERACTIONS: THE SENSE OF PLACE IN E. M.
FORSTER'S *HOWARDS END*, D. H. LAWRENCE'S *THE RAINBOW*, AND
VIRGINIA WOOLF'S *MRS DALLOWAY***

Gülşah GÖÇMEN

Ph.D. Dissertation

Ankara, 2017

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KABUL VE ONAY

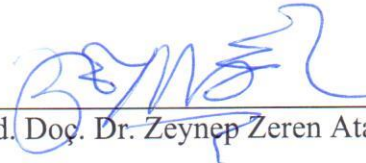
Gülşah GÖÇMEN tarafından hazırlanan “Ecological Interactions: The Sense of Place in E. M. Forster’s *Howards End*, D. H. Lawrence’s *The Rainbow*, And Virginia Woolf’s *Mrs. Dalloway*” başlıklı bu çalışma, 27.01.2017 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora Tezi olarak kabul edilmiştir.


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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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14 /02/2017


Gülşah GÖÇMEN

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Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Prof. Dr. Serpil OPPERMANN danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

14.02.2017


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Congratulations!
 Today is your day.
 You're off to Great Places!
 You're off and away!

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You have brains in your head.
 You have feet in your shoes.

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You can steer yourself
 any direction you choose.
 You're on your own. And you know what you know.
 And you are the one who'll decide where to go.

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You'll look up and down streets. Look 'em over with care.
 About some you will say, "I don't choose to go there."
 With your head full of brains and your shoes full of feet,
 you're too smart to go down any not-so-good street.

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Out there things can happen
and frequently do
to people as brainy
and footsy as you.

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And then things start to happen,
don't worry. Don't stew.
Just go right along.
You'll start happening too.

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And will you succeed?
Yes! You will, indeed!
(98 and 3/4 percent guaranteed.)

KID, YOU'LL MOVE MOUNTAINS!

So...
be your name Buxbaum or Bixby or Bray
or Mordecai Ali Van Allen O'Shea,
You're off the Great Places!
Today is your day!
Your mountain is waiting.
So...get on your way!
-Dr. Seuss, "Oh, the Places You'll Go"

ÖZET

GÖÇMEN, Gülşah. “Ekolojik Etkileşimler: E. M. Forster’in *Howards End*, D. H. Lawrence’in *The Rainbow* (Gökkuşluğu) ve Virginia Woolf’un *Mrs Dalloway* (Bayan Dalloway) Eserlerinde Yer Kavramı.” Doktora Tezi, Ankara, 2017.

Bu tezin amacı, E. M. Forster, D. H. Lawrence ve Virginia Woolf’un mekân-bilinçli eserleri *Howards End* (1910), *The Rainbow* (1914) (Gökkuşluğu) ve *Mrs Dalloway* (1925) (*Bayan Dalloway*)’in modernist mekân algısını eko-bilinçli bir yaklaşımla nasıl sunduğunu incelemektir. Bu amaçla, felsefeden ekoeleştirel çalışmalara mekân algısının farklı anlamlarını tartışan kuramsal bir çerçeve kullanılır. Yazarların karakterleri ve onların çevreleriyle olan ilişkisinin modernist temsiline odaklanılarak, bunları sırasıyla biyo-bölgeselcilik, karanlık pastoral ve kentsel ekoeleştiri kuramlarıyla tanımlanan mekân algılarıyla özdeşleştirilir. Karakterleri için çevrelerinin ve belirli bir çevrede olmanın birincil önem arz ettiği mekân kavramını betimleme konusundaki özel ilgilerinden dolayı, seçilen romanlar, karakterlerin çevreleri ile kurduğu öznel, deneyimsel ve dinamik etkileşimleriyle oluşturulan insan-mekân ilişkileri üzerine ekolojik bir bilinç sağlayan bir mekân algısı ortaya koyar. Sonuç olarak, seçilen her bir romanın karakterler ve çevreleri arasındaki ilişkinin edebî temsillerinde ekolojik bir birbirine bağlantılılık geliştirdiği gösterilmiştir.

Anahtar Sözcükler

Ekoeleştiri, Mekân algısı, Modernizm, E. M. Forster, D. H. Lawrence, Virginia Woolf, *Howards End*, *The Rainbow* (Gökkuşluğu), *Mrs Dalloway* (*Bayan Dalloway*), biyo-bölgeselcilik, karanlık pastoral, kentsel ekoeleştiri

ABSTRACT

GÖÇMEN, Gülşah. "Ecological Interactions: The Sense of Place in E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, And Virginia Woolf's *Mrs Dalloway*." Ph.D. Dissertation, Ankara, 2017.

The aim of this dissertation is to examine how E. M. Forster, D. H. Lawrence, and Virginia Woolf's place-conscious narratives, respectively *Howards End* (1910), *The Rainbow* (1914), and *Mrs Dalloway* (1925) reflect an ecoconscious approach in their contextualisations of modernist sense of place. For this purpose, this dissertation engages itself with a theoretical background that discusses various conceptualisations of place from philosophical to ecocritical studies. The main critical focus is on the writers' modernist depiction of the relationship between the characters and the environment, employed within a different mode that can be relatively associated with the notions of place as constructed by the theories of bioregionalism, dark pastoral, and urban ecocriticism. Due to their special interest in depicting the sense of being environed or emplaced as a primary concern for the characters, the selected novels display a sense of place that introduces an ecologically informed perspective on human-place connections, and constructed through subjective, experiential, and dynamic interactions between the characters and their environment. It is demonstrated that each novel develops a sense of place that point to an ecological interconnectedness through their literary representations of the sense of place.

Keywords

Ecocriticism, Sense of Place, Modernism, E. M. Forster, D. H. Lawrence, Virginia Woolf, *Howards End*, *The Rainbow*, *Mrs Dalloway*, bioregionalism, dark pastoral, urban ecocriticism

TABLE OF CONTENTS

KABUL VE ONAY	i
BİLDİRİM	ii
YAYIMLAMA VE FİKRİ MÜLKİYET HAKLARI BEYANI	iii
ETİK BEYAN	iv
ACKNOWLEDGEMENTS	v
ÖZET	viii
ABSTRACT	ix
TABLE OF CONTENTS	x
INTRODUCTION	1
CHAPTER I: E. M. FORSTER'S <i>HOWARDS END</i>: PLACE AS BIOREGION ...40	
CHAPTER II: D. H. LAWRENCE'S <i>THE RAINBOW</i>: PLACE AS DARK PASTORAL	67
CHAPTER III: VIRGINIA WOOLF'S <i>MRS DALLOWAY</i>: PLACE AS URBANATURE	94
CONCLUSION: TOWARDS AN ECOLOGICAL INTERCONNECTEDNESS: MODERNIST SENSE OF PLACE	126
WORKS CITED	137
APPENDIX I: (Rooksnest House)	146
APPENDIX II: (D. H. Lawrence Country)	147
APPENDIX III: (Mrs Dalloway's London)	148
APPENDIX IV: ORIGINALITY REPORTS	149
APPENDIX V: ETHICS BOARD WAIVER FORMS	151

INTRODUCTION

This study critically examines the fashioning of place-conscious narratives of modernist novelists, E. M. Forster, D. H. Lawrence, and Virginia Woolf from an ecocritical perspective. For this purpose, it first engages itself with an interdisciplinary research to explore a viable theoretical background for various conceptualizations of place. It further draws upon the ecocritical discussions on the sense of place to question how the selected works by these modernist novelists reflect an ecoconscious approach in their contextualisations of the relationship between their characters and the environment.

Place as a Critical Concept

Place studies is one of the recently emerging interdisciplinary areas that focus on the dynamic nature of place which patently transforms not only the politics of identity, but also the interconnections among individuals and their natural, social, cultural, economic, or political environment. As a concept manifestly grounded in geography, place has innumerable definitions provided by various disciplines such as literature, cultural anthropology, “architecture,” “environmental studies,” “leisure studies,” and “forest science” (Ardoin 113). Though the methodologies and definitions vary in place studies, the main objective is to investigate the ways in which place and human-nonhuman relations are configured through different fields of study and to explore how an interdisciplinary dialogue might contribute to the theorization of the concept. Thus, the central questions that emerge within the discussions of place studies are oriented towards inquiring into the multiple dimensions of place. For instance, they might address such questions: Why does place matter in the Humanities? Which particular characteristics of place make it a distinctively cross/interdisciplinary concern? Is it a self-evident physical reality or inherently contingent in constructing human reality? To what extent does it shape human and nonhuman relations or is it shaped by them? Does place have social dimensions as well as spatial aspects? How does spatiality function in defining place? Does it limit place to a physical locale contrasting it to the boundless or limitless space?

The general tendency of the theorists of place is to correlate it to space, a treatment which certainly requires a spatial concept. The Marxist French philosopher and sociologist Henri Lefebvre provides a prolific theoretical account on the study of space, disclosing the so-called transparent nature of space. In his well-known work *The Production of Space* (1974), Lefebvre aims “not to produce a (or *the*) discourse on space, but rather to expose the actual production of space by bringing various kinds of space and modalities of their genesis together into a single theory” (16). His theory elaborates on the idea that “[i]f space is a product, our knowledge of it must be expected to reproduce and expound the process of production” (45). Lefebvre mainly identifies “the forces of production” active in the construction of place as “nature, labour, the organization of labour, technology and knowledge” (46). Each space is created to serve the social structure or a specific cultural practice. “The space thus produced,” he contends, “also serves as a tool of thought and of action; that in addition to being a means of production it is also a means of control, and hence of domination, of power” (26). The production of space inheres in the organization of daily activities, based on “the social relations of reproduction” (the family institution) and “the relations of production” (division of labour) (32). Social space, for Lefebvre, is produced through such complexity that cannot be explained without a thorough analysis into these dynamic relations. His cultural materialist attitude towards space, thus, refutes the assumptions about the givenness of not only space but also of place, and to suspect both concepts as stable, definite, physical entities. His conception of space directs many theorists into a notion of place that is always in flux due to its relations to the social, cultural, political, or economic structures.

Appropriating Lefebvre’s definitions of space and spatial reality, the leading geographers Doreen Massey and David Harvey join the debate concerning the social construction of space from the perspective of cultural geography. Both theorists formulate an innovative approach to space through which place is also redefined to a great extent. Doreen Massey, for example, attempts to identify the social in relation to or within spatiality in geography. She suggests that since the Marxist or cultural materialist focus on space and geography rightly acknowledged space as a social construction early in the 1970s, it is time to consider the implications of the statement

that “space is socially constructed” (143). She is concerned about “the one-sidedness of that formulation” which might rather imply “that geographical forms and distributions were simply outcomes, the end-point of social explanation” (143). Massey, instead, emphasises that there is an interdependent relationship between the social and the spatial. She asserts, “the social is spatially constructed, too” (143). Massey’s work on space focuses on the variable elements that are required to develop a more comprehensive treatment of place, including its inseparably cultural, material, economic aspects.

Doreen Massey’s emphasis on the interdependence of the social and the spatial echoes David Harvey’s approach to space since both geographers focus on place especially in terms of the processes that enable the social and the spatial to co-emerge within economic practices. In *Justice, Nature and the Geography of Difference* (1996), Harvey similarly argues, “[p]laces, like space and time, are social constructs and have to be read and understood as such” (324). For Harvey, analysing place as a social construct demands a critical attention to “the circulation of energy through socio-ecological systems, the circulation of cultural impulses and information, the shifting dynamics of geopolitical power relations, the conflicting identities (nationalist, ethnic, racial, gendered) that arise relationally and clash” (*Cosmopolitanism* 198). Thus, “[t]he meaning of a place, both individual and collective,” Harvey puts forward, “is both powerfully present (absolute) and unstable (relational), dependent on the context in which the place and the human agent are situated” (*Cosmopolitanism* 177). Both geographers, Harvey and Massey, reflect upon the situatedness of place in their works to such an extent that the spatial reality of place might be disregarded as one of the definitive elements in its construction. Still, their common stance proves valuable in terms of transcending the limitations on the traditionally held spatial distinction between place and space and creates an equal platform, that is, the social constructedness, to identify both critical terms.

Yi-Fu Tuan is another notable geographer to theorise upon place with a specific search for its relation to or significance for individual human beings. He is well known for his works that particularly incorporate geography, philosophy, religion, and art as a means

to analyse place as “a centre of established values” (*Space* 54) for human beings. Tuan considers the question of place within the scope of humanist geography, for it constitutes “the social and material dimensions of living” (*Humanist* 4). He is especially interested in revealing how the distinction between space and place functions in developing a certain place attachment. He claims that human beings need to organize space according to their “biological needs and social relations” (*Space* 34), and they thus turn it into place, “humanly construed space” (*Space* 35). Tuan’s viewpoint is without doubt anthropocentric as he asserts, “spatial prepositions are necessarily [so]” (*Space* 45). He further explains:

Human lives are a dialectical movement between shelter and venture, attachment and freedom. In open space one can become intensely aware of place; and in the solitude of a sheltered place the vastness of space beyond acquires a haunting presence. A healthy being welcomes constraint and freedom, the boundedness of place and the exposure of space. (*Space* 54)

As Tuan posits here, developing a sense of place for human beings depends on how they individually experience the spatial positions that they temporally come to occupy. He certainly prioritises place-centeredness of subjective human experience in his search for individual meaning.

Employing a similar humanistic perspective on place, Christopher Tilley also centres his alternative landscape analysis on the question of place, within his discipline, archaeology. He argues that until the 1960s, “place in human geography and archaeology” (7) was contextualized as a category distinctive from space, which was “literally a nothingness, a simple surface for action, lacking depth” (9). Resonating with the dominant empiricist attitude in both disciplines, place was taken to be antithetical to “a geometrical universal space” (11). After “the retheorization of human geography from the 1970s onwards and in archaeology in the 1980s” (7), a new approach has been developed in these fields. It replaces the previous binary view with a more complex understanding of place and space. It is rather based on “an ontological grounding of space in the differential structuring of human experience and action in the world” (11). Tilley is among the leading theorists of what he calls “new geography and new archaeology” (9). According to this view, space is “a medium rather than a container for

action, something that is involved in action and cannot be divorced from it” (10). So, Tilley asserts, there are only spaces rather than space. For instance, he refers to various forms of space such as somatic, perceptual, existential, architectural, or cognitive space, each of which offers different spatial levels to be experienced by human beings as part of their subjective sense of place (15-17). Particularly does Tilley set his main focus on the specificity of place and how it relates to the human experience as he more clearly explains:

People are immersed in a world of places which the geographical imagination aims to understand and recover – places as contexts for human experience, constructed in movement, memory, encounter and association. There may be a strong affection for place (*topophilia*) or aversion (*topophobia*), but places are always far more than points or locations, because they have distinctive meanings and values for persons. Personal and cultural identity is bound up with place; a topoanalysis is one exploring the creation of self-identity through place. Geographical experience begins in places, reaches out to others through spaces, and creates landscapes or regions for human existence. (15)

Tilley explicitly argues that human experience is inevitably place-conscious since place is “about situatedness in relation to identity and action” (18). As he suggests here, place-consciousness may result in varying positions such as *topophilia* or *topophobia*. If not reaching either view, place might still be regarded as “a personally embedded centre of meanings and a physical locus for action” (Tilley 18) for the human subject.

Similar to Tuan’s, Tilley’s explanations on the subjectivity of human experience in place draw upon the phenomenological tradition, aiming to explain the ways in which human subjects experience the world. The phenomenological line of thought is clearly seen through both theorists’ emphasis on place as a structure that defines human experience. In fact, place as a phenomenon receives its deserved critical attention by the phenomenologists of the early twentieth century. Martin Heidegger is discernibly one of the philosophers in this tradition to root his interest in phenomenology with a gradually increasing attention to the question of place during the course of his career. Heidegger’s initial interest in place is instrumental to his major philosophical concerns for such issues as being, language, or art as best exemplified in his earliest work *Being and Time* (1927). Heidegger’s topological emphasis in the concept of “Being” is particularly acknowledged by the contemporary Australian philosopher of place, Jeff Malpas. In

Heidegger's Topology: Being, Place, and World (2006), Malpas offers “a particular way of reading Heidegger’s thought in its entirety” (2) with a focus on his interest in place. His critical account on Heidegger presents “a more detailed investigation of the way in which the concept of place relates to certain core philosophical issues such as the nature of ground, of the transcendental, and of concepts of unity, limit, and bound, as well as a further defence of the philosophical significance and legitimacy of place” (2). Malpas further claims, “Heidegger’s work provides us with perhaps the most important and sustained inquiry into place to be found in the history of Western thought” (3). I agree with Malpas’s viewpoint that at the central focus of Heidegger’s work lies a topological understanding of Being, which is examined as another “self-evident concept” (*Basic Writings* 44) and which opens up the way to question the inherent relation of Being and place. However, certain reservations should be kept in relation to the ambiguous relationship between Heidegger’s philosophy and his political stance, which have apparently complicated the development of his theory of place. For, Heidegger’s philosophy of place is at the same time originally imbued with his sympathy¹ for Nazism, which can be observed through his association of land or *Heimat* as home or simply Germany. Still, he produces one of the most extensive analyses of the spatial aspect of Being from a phenomenological perspective.

In Heidegger’s phenomenological theory, Being is used “in all knowing and predicating, in every relation to beings and in every relation to oneself” (*Basic Writings* 44). In order to know what Being means, according to Heidegger, one must formulate “the question of the meaning of Being” (*Basic Writings* 45). Heidegger asserts that thinking about Being in a quizzical way involves a reappraisal of our spatial relations rather than taking for granted its explicitness. He sums up his argument:

The question of Being demands that the right to access to beings be gained and secured in advance with regard to what it interrogates. But we call many things “in being” [*seiend*], and in different senses. Everything we talk about, mean, and are related to in such and such a way is in being. What and how we ourselves are is also in being. Being is found in thatness and whatness, reality, the being at the hand of things [*Vorhandenheit*], subsistence, validity, existence [*Dasein*], and in the “there is” [*es gibt*]. (*Basic Writings* 47)

The concept of Being there, or *Dasein*, for Heidegger, specifically serves his purpose of

questioning the spatiality of Being. As David Farrell Krell, the editor of Heidegger's *Basic Writings*, points out, *Dasein* suggests "'there being,' which is to say, the openness to Being characteristic of human existence, which is 'there' in the world" (48). *Dasein* refers to such being, which is "disclosed to itself with and through its Being of Understanding of Being" (Heidegger, *Basic Writings* 54). Thus, it is not the same with the physical presence or existence. Heidegger specifies how presence and being are fundamental to the question of Being by distinguishing between the ontic and ontological categories of *Dasein*. "The ontic distinction of *Dasein*," says Heidegger, "lies in the fact that it is ontological" (54). In other words, it can understand its Being in relation to every other being in the world. Heidegger more explicitly claims:

Sciences and disciplines are ways of being of *Dasein* in which *Dasein* relates also to beings that it need not itself be. But being in a world belongs essentially to *Dasein*. Thus, the understanding of Being belongs to *Dasein* just as it originally implies the understanding of something like "world" and the understanding of the Being of beings accessible within the world. Ontologies that have beings unlike *Dasein* as their theme are accordingly founded and motivated in the ontic structure of *Dasein* itself. This structure includes in itself the determination of a pre-ontological understanding of Being. (*Basic Writings* 55)

Heidegger's attitude towards Being is underlined by the idea that Being as "self-showing in itself" (*Basic Writings* 76) uses spatial references. His emphasis on the spatiality of *Dasein* does not submit itself to "a narrowly physicalist conception" (Malpas 28). That is to say, Heidegger does not simply suggest that place should be assumed "to be identical with 'where' of a thing" (Malpas 28). It is necessarily the manner in which being belongs to the world, or, to rephrase it in Heidegger's words, "*Dasein* tends to understand its own Being in terms of that being to which it is essentially, continually, and most closely related- the 'world'" (*Basic Writings* 58).

Another significant phenomenological approach is produced by Maurice Merleau-Ponty, who treats place as a critical category, that is, both spatial and corporeal. In *Phenomenology of Perception*, Merleau-Ponty particularly centres his analysis on human perception and how it is reflected through "the organic relations between subject and space" (293). According to him, space is "not the setting (real or logical) in which things are arranged, but the means whereby the position of things become possible"

(284). Space as a concept is “always already constituted” (293), and therefore it is also always already orientated, which makes human perception possible. Orientated space also entails the position of the human subject within the world, which is more of a bodily and spatial existence. He claims that “any perception of a thing, a shape, or a size as real, any perceptual constancy refers back to the positing of a world and a system of experience in which my body is inescapably linked with phenomena” (353). Therefore, Merleau-Ponty brings the corporeal dimension of perception into play while affirming the spatiality inherently involved in the process. He reflects on, for instance, how the human body positions or transpositions itself in its varying encounters with such phenomena as light:

Taking up our abode in a certain setting of colour, with the transposition which it entails, is a bodily operation, and I cannot effect it otherwise than by entering into the new atmosphere, because my body is my general power of inhabiting all the environments which the world contains, the key to all those transpositions and equivalences which keep it constant. Thus, lighting is merely one element of a complex structure, the others being the organization of the field as our body contrives to it, and the thing illuminated in its constancy. (363)

Focusing on visual perception, Merleau-Ponty refers to the intricate web of correlations among human body, phenomena, and the media of perception. He considers such functional links as “the natural correlation between appearances and our kinesthetic unfolding, something not known through a law, but experienced as the involvement of our body in the typical structures of the world” (274). Thus, Merleau-Ponty reveals that “the human body is never without a place or that place is never without (its own actual or virtual) body; he also shows that the lived body is itself a place. Its very movement, instead of effecting a mere change of position, constitutes place, brings it into being” (Casey 235). In other words, he affirms that place is not only the physical location that the human body orients itself in and to, but it is also the lived body itself.

The phenomenological perspectives on place, introduced so far, bring the idea of place to an obscure category that is still open to discussion, rather than provide a comprehensive definition of the concept. The obscurity of place, according to Edward Casey, is what can best represent its nature and calls for the critical attention of the Western philosophers since the classical times. Casey argues that there is a tendency to

underestimate place as a philosophical notion, forcefully concentrating on its major characteristics like opacity, givenness, or ordinariness. Working both through and against such tendency, he attempts to dismantle these arguments by analysing how the idea of place has been so far contextualized within the scope of the Western philosophical tradition. In *The Fate of Place: A Philosophical History* (1997), Casey reflects how reductive it might be to attend to the idea of place as an ordinary experience. He states,

... just because place is so much with us, and we with it, it has been taken for granted, deemed not worthy of separate treatment. Also taken for granted is the fact that we are implaced beings to begin with, that place is an a priori of our existence on earth. Just because we cannot choose in the matter, we believe we do not have to think about this basic facticity very much, if at all. Except when we are disoriented or lost-or contesting Aristotle's *Physics* –we presume that the question is settled, that there is nothing more to say on the subject. (x)

Casey points to the fact that place, which is ordinary or common to all human experience, cannot be discarded as a controversial phenomenon. On the contrary, through his diachronic analyses, he indicates place as significantly theorised –though not as thoroughly as Space and Time – to note the versatility of critical approaches to the category of place. Casey claims that “[m]erely to realise how much intelligent and insightful thought has been accorded to place in the course of Western philosophy is to begin to reappraise its suspected importance as well as its fuller compass” (xi).

According to Casey, the classical philosophy, for instance, prioritises the concept of place, beginning with Plato's distinction of place as a category, which is “ever-lasting” or “always in being” (49) in the Platonic universe. Plato differentiates between the endless space or *chōra*, without which the creation is not possible, and the determinate order of place, *topos*, which is a matrix for everything in the world (Casey 48, 331). Casey argues that the matrix serves as “a place or medium in which something is bred, produced, or developed,” or “a place or point of origin and growth” (Casey 24) in Plato's cosmological explanations. With references to Plato's *Timaeus*, Casey draws attention to Plato's view of place as a generative matrix, suggesting that for Plato “creation is at once of place and from place. From creation, place proceeds; but it, creation itself, takes place only in place” (45). Still, as he further makes explicit in his

remarks, Plato's matrix is not "strictly material in character" (32) but "more like a mirror of the physical than a physical thing itself" (32-33). Aristotle in *Physics*, on the other hand, attributing physical qualities to the concept, Casey argues, revises this metaphysical view by acknowledging place "as a unique and nonreducible feature of the physical world, 'something with its own inherent powers'" (70). In other words, for Aristotle, "[w]ithout place, things would not only fail to be located; they would not even be things: they would have no place to be the things they are" (Casey 71). Place is one of the material qualities that not only construct but also define the things themselves in the Aristotelian conception of the term. Thus, Aristotle brings a new dimension to the study of place by auspiciously observing the physical or bodily element intrinsic to the nature of place. Casey summarily explains:

The significance of place has been reasserted on a very different basis from that which it enjoyed in the ancient world, where its primacy was physical, metaphysical, and cosmological (physical and metaphysical in Aristotle; metaphysical and cosmological in Plato, Neoplatonism, and Hellenistic philosophy). The new bases of any putative primacy of place are themselves multiple: bodily certainly, but also psychical, nomadological, architectural, institutional, and sexual. Since there is no single basis of the primacy of place, there is no monolithic foundation on which this primacy could be built. What is at stake is a polyvalent primacy—an equiprimordiality of primary terms. (337)

Although the basic criteria defining why place must be considered as a critical category changed throughout the history of philosophy, Casey suggests here that place still keeps its obscurity for many modern and postmodern philosophers, which will produce more studies on the notion, enabling us to comprehend its significance for human beings. He claims that current philosophical efforts to theorise place will certainly be part of what he calls, "a revitalized sensitivity to place" (xiii). Such sensitivity is required for close analyses of the concept, ending in multiple directions, approaches, or frameworks for the study of place.

The emphasis on restoring a new sensitivity to place, as addressed by Casey, is profoundly exemplified by the American eco-phenomenologist David Abram from the perspective of a non-anthropocentric framework. That is to say, Abram contextualises place as an experience that is never only specific to human beings, but it is always

shaped by “the ongoing interchange between [our] body and the entities that surround it” (52). In *The Spell of the Sensuous*, he explains his specific approach, which considers the body as “an active and open form, continually improvising its relation to things and the world” (49), and which denies the Cartesian body that serves as “a programmed machine” (49). This view resonates with Merleau-Ponty’s “participatory nature of perception” (44), in which language is also “a profoundly carnal phenomenon, rooted in our sensorial experience of each other and of the world” (74). Thus, Abram proceeds towards synthesising it with his own theory of language and perception, and formulates what he calls “the animate landscape” (80). He succinctly puts it:

To the sensing body all phenomena are animate, actively soliciting the participation of our senses, or else withdrawing from our focus and repelling movement. Things disclose themselves to our immediate perception as vectors, as styles of unfolding-not as finished chunks of matter given once and for all, but as dynamic ways of engaging the senses and modulating the body. Each thing, each phenomenon, has the power to reach us and to influence us. Every phenomenon, in other words, is potentially expressive. (81)

Abram introduces a sense of place that has not only an experiential potential through the interconnections among human beings but also, with an equal force, through those among the “more-than-human” world. “The land,” he claims, “is the sensible site or matrix wherein meaning occurs and proliferates” (140). Abram’s phenomenological understanding of place, thus, dislocates the human mind as the traditional centre of meaning and recontextualises it within a set of relations “instilled and provoked by the sensorial field itself, induced by the tensions and participations between the human body and the animate world” (262). It is because, as Abram further contends, “[i]ntelligence is no longer ours alone but is a property of the earth; we are in it, of it, immersed in its depths” (262). In his lyrical style, he displays his holistic view of place:

Each place has its own mind, its own psyche. Oak, madrone, Douglas fir, red-tailed hawk, serpentine in the sandstone, a certain scale to the topography, drenching rains in the winter, fog off-shore in the summer, salmon surging in the streams- all these together make up a particular state of mind, a place-specific intelligence shared by all the humans that dwell therein, but also by the coyotes yapping in those valleys, by the bobcats and the ferns and the spiders, by all beings who live and make their way in that zone. Each place has its own psyche. Each sky its own blue. (262)

Abram's deepest concern is to reconfigure that the sense of place is immanent in the sensuous world, or the animate landscape, which is reciprocally experienced by the human and the more-than-human. Abram argues that such reciprocity has been lessened due to "our ever-increasing intercourse with our own signs" (267). For Abram, the signs that people used to rely on for communication, or the written language have gradually thwarted "our organic attunement to local earth" (267) since they thus "establish a new reflexivity between the human organism and its own signs, short-circuiting the sensory reciprocity between that organism and the land" (187). Still, Abram believes that it is possible to renew such reciprocity, and states, "[i]t is surely not a matter of 'going back,' but rather of coming full circle, uniting our capacity for cool reason with those more sensorial and mimetic ways of knowing, letting the vision of a common world root itself in our direct, participatory engagement with the local and the particular" (270).

Significantly, Abram's belief is shared by ecocritics whose main interests lie within the critical exploration of "the relationship between literature and the physical environment" (Glotfelty xviii). Ecocriticism reflects a gradually increased or intensified interest in the question of place through its interdisciplinary methods that question this concept in order to bring about a set of non-anthropocentric definitions, which can be correlated to the philosophical explanations of the term discussed so far. The idea of place or the sense of place, as the term is used in ecocriticism, gained critical attention of ecocritical studies especially when these studies first started out in the late 1970s.

Place and Ecocriticism

Ecocriticism's initial interest in "place" reveals how human beings develop a certain kind of attachment to their habitats, which includes but is not limited to the natural environment. The first-wave ecocritics, thus, aim at displaying "the nested quality of place" (Buell, *The Future* 67) in literary works. They focus on how the concept of place is configured especially through the works of nature writers who explore a certain geographical place with its diverse aspects ranging from a single dwelling area or the whole world as a global territory for all beings. At the centre of these ecocritics' search

lies the idea that “all texts are literally or imaginatively situated in a place, and in the sense that their authors, consciously or not, inscribe within a certain relation to their place” (Kern 10).

Before foregrounded by the ecocritical approach in literary studies, the sense of place was conceived as one of the formal elements in literary texts explained by Leonard Lutwack in *The Role of Place in Literature* (1984). With an extensive focus on British and American examples of the twentieth-century novel, Lutwack formulated a critical, or rather, formal framework to analyse how place may rhetorically function as a category for literary critics. His survey follows both thematic and formal interests in the idea of place in literature, starting with the role of place as “the ultimate ground on which the literary theme is based” (vii), and ranging to “the functioning of a single place metaphor” (vii). Lutwack’s search for place-conscious identifications in literary works is based on the notion that “place has a literal and a symbolical value, a function serving both geographical and metaphorical ends” (31). He furthers his argument in a note emphasising the historical, political, and social contextualisations of “actual places” in the fictional worlds.

Although Lutwack’s work represents an earlier line of interest in place before reappraised by ecocriticism, his introductory remarks call attention to a certain parallelism between contemporary environmental agenda and literary reorientation towards place. For Lutwack, recent emphasis on “place as a formal element in literature” (2) is “a result of widespread public recognition that earth as a place, or the total environment, is being radically changed and perhaps rendered uninhabitable by more and more pervasive and powerful technologies” (2). He especially refers to the literary representations of the drastic environmental changes particularly caused by the Industrial Revolution as “a valuable service in calling attention to earth’s deterioration” (245). What Lutwack expects from literature and literary critics as a service “to perform in the immediate future” (245) has already been under way to establish a novel critical approach in literature through the efforts of the first-wave ecocritics when he celebrated the appreciation of place as a new literary element.

In his article, “Literary Criticism for Places,” the American literary critic Eric L. Ball similarly points to various pathways that the leading ecocritics have employed in their analyses of place-conscious narratives. Ball suggests that the ecocritical interest in the sense of place differs from the earlier stance described above on the grounds that ecocriticism reflects on “literature’s potential to sensitize readers to the environmental or ecological aspects of a place, or in fewer cases to environmental politics” (236). In keeping with what Ball proposes, place-based ecocritics tend to analyse literary or non-literary works that concern specific localities. Michael P. Branch and Daniel J. Philippon’s anthology of “nature writing of Virginia’s Blue Ridge and Shenandoah Valley” (Ball 236) and Scott Slovic’s collection of environmental literature of the American Southwest are given as representative examples for such literary criticism. Ball summarily observes:

Place-based literary ecocritics aim to inspire or suggest the importance of a sense of place and emphasize the ecological as well as social aspects of place (especially environmental history and humans’ relationship to the environment)—all through a reflexive narrative scholarship comprised of reading literary texts and reflecting autobiographically on themselves as inhabiting the place in question. (233)

In other words, the first-wave ecocritics not only explore the sense of place for the readers but also for themselves as reflected in their highly personal and reflective works. Ball also believes that “advocating place awareness through literary criticism” (242) is necessary given the fact that “the many larger-than-local social, economic, and political processes and contexts that constitute and are constituted by place(s) as socio-ecological ‘locations’” (242). What Ball advocates as an idea or a project reflects the attitude of the early ecocritics whose main interests were to focus on place awareness in literary works.

Place and the First-Wave Ecocriticism

Analysing how ecocritical studies started and developed especially in the American context, Lawrence Buell uses the wave metaphor to refer to each different phase of ecocriticism. Through this metaphor Buell principally emphasises the idea that ecocriticism with its dynamic focus has enlarged its scope, diversified its methods, and

thus increased its effect just as the waves folding and unfolding into one another create more impact on the shore. However, since he sorts out different ecocritical phases in a sequential order such as the first, second, and third wave ecocriticism, his metaphor seems to refer to a chronological division rather than a methodological one. Indeed, Buell aims to show how different ecocritical approaches have emerged and sustained a fruitful dialogue between one another since the beginning. For instance, the first-wave ecocritics, as Buell suggests, “looked to the movement chiefly as a way of ‘rescuing’ literature from the distantiations of reader from text and text from world” (*The Future* 6). They mainly challenged the relatively limited scope of literary criticism that specialized itself in identifying clear-cut boundaries for the text, the reader, or the world. Instead, the early ecocritics emphasised the need to consider each category for its relation to one another with a specific concern for environmental values. Their aim was “to reconnect the work of (environmental) writing and criticism with environmental experience” (*The Future* 6), which is thoroughly embedded in the idea of place. For example, Buell, as one of the representative voices of the earlier phase, concentrates on the concept of place as “the specific resources of environmental imagination” (*Writing for* 56). For Buell, places constitute a key role in developing the imaginative potential of a person whose configurations of a place may have “highly flexible, subjective, social, and material dimensions, not reducible to any of these” (*Writing for* 60). He insists on a certain parallelism, or rather, a correlation between the idea of place as a “physical terrain” and as a “personal proclivity” (*Writing for* 60). This is not to propose that Buell argues for a literature of place that faithfully represents the physical world in the fictional realm. Rather, he underlines the irreducible contextuality of place, which enables both the writer and the reader (or even the character) experience their own sense of place. He further explains:

Place is an indispensable concept for environmental humanists not so much because they have precisely defined and stabilized it as because they have not; not because of what the concept lays to rest as because of what it opens up. It is a term of value that even advocates perceive stands in need of redefinition as well as advocacy. One cannot theorize scrupulously about place without confronting its fragility, including the question of whether “place” as traditionally understood means anything anymore at a time when fewer and fewer of the world’s population live out their lives in locations that are not shaped to a great extent by translocal – ultimately global– forces. That the concept of place also gestures in at least three directions at once –toward environmental materiality, toward social perception or

construction, and toward individual affect or bond— makes it an additionally rich and tangled arena for environmental criticism. (*The Future* 62-63)

Buell addresses the concept of place as a fundamental element in ecocriticism since he believes there is still an urgent need to theorize the concept, not to finalize its usage as a term but to develop its potentiality of bringing out new meanings.

Another representative ecocritic, Scott Slovic, who is also the founder of the Association for the Study of Literature and Environment (ASLE) in the United States (1992), offers a more specialised way of analysing the sense of place in literary texts, based on the direct experience of the place itself. Inspired by the method of the American nature writers, Slovic is an advocate of what he calls “narrative scholarship” (*Going Away* xiv). Through “storytelling,” rather than critical observations, he claims, a literary scholar can expressively write on the places especially if they personally involve themselves with those places or become familiarized with their characteristics (“Seeking” 37). More explicitly, he suggests:

Ecocritics, to do something genuinely meaningful —something more than propping up their own careers by producing endless unread and unreadable commentaries about perfectly lucid and even eloquent literary texts— must offer readers a broader, deeper, and perhaps more explicit explanation of how and what environmental literature communicates than the writers themselves, immersed as they are in their own specific narratives. Crucial to this ecocritical process of pulling things (ideas, texts, authors) together and putting them in perspective is our awareness of who and where we are. Our awareness, literally, of where we stand in the world and why we’re writing. Storytelling, combined with clear exposition, produces the most engaging and trenchant scholarly discourse. (“Seeking” 37)

Slovic insists that the scholarly framework that would most effectively work in ecocritical studies is through narrative scholarship. The first step to become an ecocritic for him is through gaining a personal understanding of one’s surroundings. He calls this method “the worldly context of [ecocritics’] readings” (“Seeking” 34). Slovic’s strong conviction of experiencing the sense of place as part of narrative scholarship puts more critical emphasis on the concept of place. Thus, literary critics, following Slovic’s path, not only study environmental literature to reveal its embeddedness in the world, but also produce their own stories of the very physical environment that they write about.

One of these narrative scholars is Cheryll Glotfelty whose works on Nevada region contribute to the idea of developing a narrative of place. Her distinctive project of analysing literary examples that specifically represent Nevada emerged as a literary anthology, *Literary Nevada: Writings from the Silver State* in 2008. This is a compilation of environmental literature that combines, for the first time, several genres (poetry, essays, memoirs, or short stories) that are thematically engaged with the history of Nevada. Glotfelty's wide range of literary examples includes traditional Native American stories or modern and contemporary narratives, all sharing a sense of place as personally experiencing Nevada with varied perspectives. She does not only focus on the works that affirm such experience as positive. Rather, she embraces all representations that "illuminate its fascinating incongruities" ("Introduction" xxviii). Glotfelty reveals the literary configurations of the sense of place attached to Nevada that are irreducibly divergent. She particularly criticises any popularized approach that depicts Nevada as if it were "a land not of presence but of absence" ("Literary" 236). Can it be, Glotfelty inquires, mostly because "unflattering literary representations of a place have real-life consequences?" (234) She draws attention to the Nuclear Test Site in Nevada, questioning its potential to be a palpable example of place bashing. According to Glotfelty, any mode of literary representation of place may have a certain environmental impact – be it detrimental or favourable. This is why she argues, "[t]here is no reason to fear the environmental impact of nature writing as well as of place bashing, for these two contrasting literary modes are different sides of the same coin, drawing attention to places that may have been better off overlooked" (245).

Corresponding to the need to analyse literary works for their capacity to deal with natural environments, ecocritics initially focused on reading texts that are closely affiliated with the idea of place, best reflected by American nature writers. Nature writing, though a non-fictional genre, attracted ecocritical attention because it strongly endorses place-human relations. As Michael P. Branch elucidates, "the term 'nature writing' has usually been reserved for a brand of nature representation that is deemed literary, written in the speculative personal voice, and presented in the form of the nonfiction essay" (91). This form of writing is inspired by Henry David Thoreau, who is hailed as the father of nature writing. Thoreau's *Walden* (1854), "the most canonical

text in all of US environmental literary nonfiction” (Buell, *The Future* 122) relates his experiences in a cabin near Walden Pond, Concord, Massachusetts for two years, two months, and two days. Thoreau explores the human-environment relationship, contemplating the idea of being environed as a fundamental aspect of life, especially in the section titled “Where I lived and What I lived for” of this particular work. “I went to the woods,” Thoreau says, “because I wished to live deliberately, to front only the essential facts of life” (*Walden* 87). His decision to live in the woods or to come in closer contact with nature is well reflected in his account on Concord, which, in Buell’s words, “at times conveys a marvellously intricate sense of place” (*Environmental* 258). What Thoreau mostly draws attention to is the claim that human beings’ actual living place is the natural environment only where they can appreciate the value of “get[ting] our living together” with “the rest of the world” (*Walden* 75). These are the most significant ideas that especially speak to the discourse of the first-wave ecocritics who analyse literary representations of natural environments.

There are other notable American nature writers after Thoreau, whose works almost equally constitute a source for the ecocritics’ search for the sense of place in literature. To name just a few, one can instantly refer to Ralph Waldo Emerson, John Burroughs, John Muir, Wendell Berry, Barry Lopez, Aldo Leopold, Edward Abbey, Terry Tempest Williams, Annie Dillard, and Leslie Marmon Silko. Focusing on a specific geographical region in America, their names are associated with the places they represent: Emerson with New England, Burroughs with New York, Muir with the Sierra-Nevada, Berry with Kentucky, Lopez with Southern America, Leopold with Wisconsin, and Abbey with the American West. As Thomas J. Lyon suggests, it is possible to define these writers’ non-fiction broadly as “nature-experience essays” (279) in the first place. Yet, when the variety of their attitudes is considered, it is better to classify nature writing as a productive genre to direct ecocritical studies into the critical concept of place. In his article “A Taxonomy of Nature Writing,” Lyon displays, through a diagram, several forms of nature writing such as “field guides and professional papers, natural history essays, rambles, solitude and back-country living, travel and adventure, or farm life” (278). Each subgenre brings its own attitude of contextualising the sense of place, ranging from the historical, scientific, and philosophical to the personal, cultural, or

agricultural. Nature writing is thus considered to be a key element in the critical agenda of the first-wave ecocritics since, as Glen Love puts it, they believe that

[t]he most important function of literature today is to redirect human consciousness to a full consideration of its place in a threatened natural world. Why does nature writing, literature of place, regional writing, poetry of nature, flourish now- even as it is widely ignored or denigrated by most contemporary criticism? Because of a widely shared sense –outside the literary establishment– that the current ideology which separates human beings from their environment is demonstrably and dangerously reductionist. Because the natural world is indubitably real and beautiful and significant. (237)

Love reflects the attitude of the first-wave ecocritics in the sense that they not only analyse examples of nature writing for their obvious affiliation with the sense of place, but also re-evaluate other fictional genres that directly concern the relationship between the natural environment and human beings. Also, he calls for celebrating the aesthetic quality and vitality of the natural world, as part of the literary criticism's agenda. He rejects the common pursuit in literary criticism to emphasise the schism of the natural and human world in fictional works, claiming that it is a reductionist approach. Ironically enough, what the first-wave ecocritics produce as a result, is another way of reducing "Nature" or "the natural" to the pristine, rural, or pastoral. Such understanding of the physical environment corresponds to the romantic imaginings of the outside world rather than opening up a critical platform for complex ecological issues.

The "nature-endorsing approach"ⁱⁱ (Ryle 11), which is quite dominant among the first-wave American ecocritics, does not have a similar theoretical formation for the British ecocritics of this line. As Louise Westling rightly suggests, the British ecocritical tradition "emerged within an older literary tradition concerned with long-domesticated and densely populated landscapes and, for the past 200 years, with problems of industrialization and urban space" (3). For Westling, the context that British ecocriticism evolves through is substantially based on the pastoral tradition rather than "the 'wilderness' or vast, unexplored regions that first ignited American imaginations" (4). Comparing the pastoral ideals in American and British ecocriticism, Greg Garrard similarly argues, "the British Romantics' more sublime versions of pastoral were sharpened into a distinctively New World obsession with wilderness" (49). Garrard

states that the first-wave American ecocritics are fascinated by “the revaluation of the nonfictional nature writing” with its “narrative structure in which the protagonist leaves civilization for an encounter with non-human nature” (49). The British ecocritics, on the other hand, are engaged in analysing “the Romantic pastoral” (Garrard 48) based on the notions of nature, which is “never seriously endangered, and may in its normal state be poor in biological diversity; rather, it is loved for its vastness, beauty and endurance” (Garrard 43). Thus, the initial interest of the British ecocritics started with a special interest in the pastoral as a genre that most properly served the interests of many British ecocritics since Jonathan Bate, the leading British ecocritic of the movement, “called for the development of a British ‘literary ecocriticism’” (Gifford 51).

Terry Gifford responded to this call with a comprehensive account of the studies on the development of the pastoral, first in *Green Voices* (1995) and then more elaborately in *Pastoral* (1999). Gifford reveals how influential the pastoral has been on the British ecocritics’ works despite the changes that it has undergone through different phases of “ideological discourse” (*Pastoral* 51). He traces the pastoral tradition from “the practicalities of Georgic poetry, exemplified by the Greek poet Hesiod (c. 700 BC)” in *Works and Days*, to “the first pastoral poem, the *Idylls* of Theocritus (c. 316-260),” to “the later Roman poet Virgil [in] his pastoral *Eclogues*” (53-54). Drawing upon such classical models, English pastoral, however, does not rely on the tendency “to represent the literary idealised (idyllic) location of the pastoral” (54). On the contrary, Gifford claims, the early examples of the genre, such as *The Shepheardes Calendar* by Edmund Spenser or *The Tempest* by Shakespeare, “actually carried within them a less than idyllic, even anti-pastoral element” (55). It is because the rural places are depicted to be far away from civilisation and lack the opportunities that urban life provides for the city-dwellers. The environment depicted in these pastorals is, Gifford proclaims, not “entirely idyllic” (54) but “a politicised one in the social reality of any historical period” (55). Thus, the idealised image of nature in the pastorals is suspected of their conservationist attitude, and rather examined by the ecocritics for their potential “to provide the filter by which ‘land’ becomes ‘landscape’ and a site of comforting stability in both an aesthetic and a social sense” (55). Focusing on this particularly green British tradition, Gifford develops a theory of post-pastoral in his analyses of contemporary

poetry as a way of reading strategy, which is neither interested in an idealising approach towards the idyllic rural landscape, nor critical of the rustic life style. He particularly analyses Ted Hughes' poems as best examples of post-pastoral poetry. Hughes, according to Gifford, endorses the vision that "nature is culture; culture is nature" (60) without the tendency to privilege one over the other in his depictions of the natural world. He concedes that post-pastoral literature is "a field of urgently needed exploration, raising key questions that engage contemporary science, environmental ethics, and cultural geography" (62-63). Gifford's theory of post-pastoral is quite noteworthy to contest the rooted duality associated with the pastoral tradition. His approach effectively brings us closer to an idea of the sense of place, which is broader than the idyllic countryside where human beings are able to connect with the so-called pristine nature.

Building upon Gifford's theory of post-pastoral, Heather Sullivan introduces a new approach that both expands the scope of the pastoral and redefines its critical lens through a dark ecological vision, which she calls the dark pastoral. As an alternative to the traditional pastoral view of nature as pristine, Sullivan develops her theory on the notion that there can be no pure nature without any human contact. She particularly points to the drastic ecological changes that have influenced the physical environment since the Industrial Revolution and reveals how nature has become dirty even in the countryside due to industrial and technological practices of human beings. Sullivan argues, "we need a genre or literary form that does not claim to overcome with ease the highly problematic yet nevertheless still dominant view of nature" ("Dirty Traffic" 87). Rather than promoting a "celebratory appreciation of lovely fields and bucolic folks" ("Dirty Traffic" 87), Sullivan emphasises the presence of dirt that has become the marker of all environments –both human and nonhuman as a result of "the vast anthropogenic changes to the world's physical environments" (Schaumann and Sullivan 109). In other words, she replaces the traditional aesthetics of the pastoral with such conceptualisation of nature as dirty and the pastoral as dark. In her article, "Dirty Nature," co-authored by Caroline Schaumann, the two ecocritics further explain why dirty nature should be part of recent environmental aesthetics. Building their argument on the scientifically proven idea that "nature is invariably dirty" (107), they assert, "not

only is all of nature infused by or altered by human activity, but human beings are also, and always have been part of nature's ongoing processes and cycles" (107). Therefore, any critical approach that would assume the presence of pristine nature pursues the same fallacy that the aesthetics of the traditional pastoral are grounded. Sullivan introduces the dark pastoral as "a possible frame" ("Dirty Traffic" 87) that recognises anthropogenic changes on the environment without any dualisms in environmental thought and that does not endorse such categories of natural/unnatural, or aesthetic/ugly. Her concept of the dark pastoral, thus, draws attention to the literary renderings of dirt or dirty nature, which has not been part of the agenda of the so-called green genre of the pastoral.

Place as Bioregion

Similar to the British pastoral tradition that had a lasting effect on the ecocritical visions of place in British ecocriticism, bioregionalism played a crucial role on the sense of place in the development of ecocriticism, especially in its first-wave accounts of place. In other words, it is the bioregionalist movement of the 1970s that changed the trajectory of understanding and appreciating what the natural world is for the ecocritics. Bioregionalism starts out as an ecological, cultural, political, social, and philosophical form of thought, led by such thinkers as Peter Berg, Raymond Dassman, Gary Snyder, and Stephanie Mills. Rooted in "the western North America, especially in California and British Columbia" (Lynch, Glotfelty, and Armbruster, 2), these thinkers draw attention to the need of having or developing a *local* sense of place in order to formulate effective solutions to current environmental problems (2). Their environmentalist agenda devotedly covers basic conservationist policies and focuses on fundamental ecological concepts like sustainability, reinhabitation, or the regional scale preservation. Leading works, such as Dassman's *Ecological Principles for Economic Development* (1973), Berg's anthology *Reinhabiting a Separate Country: Bioregional Anthology of Northern California* (1978) and his recent work *Envisioning Sustainability* (2009) as well as Mills' retrospective account *Whatever Happened to Ecology?* (1989) collaboratively constitute the critical foundations of the bioregionalist movement. The term, "bioregionalism" is extensively reviewed, for the first time, by the American

political science theorist Michael Vincent McGinnis in his research on the influence of bioregional identity on global politics. McGinnis defines bioregionalism as “an intellectually rich and culturally diverse way of thinking and living” (3). Both as an interdisciplinary theory and a life style, bioregionalism reformulates the idea of place by introducing the concept of bioregion as a new definitive criterion to study the environmental practices and their effects on the physical world. Robert L. Thayer, Jr. is one of the major thinkers to contribute to such reformation, especially with his work *LifePlace: Bioregional Thought and Practice* (2003). In Thayer’s explanation, a bioregion is

a unique region definable by natural (rather than political) boundaries with a geographic, climatic, hydrological, and ecological character capable of supporting unique human and nonhuman living communities. Bioregions can be variously defined by the geography of watersheds, similar plant and animal ecosystems, and related, identifiable landforms (e.g., particular mountain ranges, prairies, or coastal zones) and by the unique human cultures that grow from natural limits and potentials of the region. Most importantly, the bioregion is emerging as the most logical locus and scale for a sustainable, regenerative community to take root and to take place. (3)

As Thayer strongly postulates, bioregions are recently taken to be the basic units of place that require certain environmentalist concern within the scope of the bioregionalist movement. His definition further calls for almost all the characteristics that can be attributed to a place by various disciplines, such as ecology, regional theory, geography, social, political theory or cultural studies (4-5). Moreover, it is instrumental to reach an understanding of place, which is simultaneous with “life-place” (5) for the bioregionalist thinkers. The sense of place, developed within the bioregionalist thought, embraces human and non-human communities equally as part of the same bioregion. This view proposes that each community is fundamental in preserving sustainability for life-places.

What are the possible regenerative consequences of redefining “place” or “region” as life-places’ or ‘bioregions’? Thayer writes about these outcomes:

Life-place practice represents a shift in the epistemology of humans in relation to the earth. It is a concept that transcends dualisms: it is both internal and external,

created and existential, cultural and natural. It dissolves intellectual and disciplinary boundaries while at the same time recognising that finite regions form the best framework for addressing environmental problems. It offers individuals a means of social identity through awareness, acceptance, education, engagement, and actualization rooted in place. (263)

As Thayer explicitly states, developing a bioregionalist vision on place leads to the dissolution of dualist ideas on the perception of human beings and their environment. Instead, he proposes life-place practice as a model to build environmental values and to gain a new insight into place-based identity. It is clear that Thayer, like many leading bioregionalist thinkers, considers the human experience in its entire complexity, especially with reference to place.

The question of what might be the limits for identifying a physical surrounding as a place that might effectively mark one's identity still remains one of the most debated topics in bioregionalism. Michael Thomashow argues that it is possible to develop a certain place attachment on the planetary scale when people start to realise their shared existence with all living and non-living beings in the biosphere. He enlarges the scope of bioregion to include the whole biosphere, which is the “‘sphere’ of ‘life’ (“bio”) that surrounds the planet” (2). According to Thomashow, “once [...] grounded in place,” an individual could learn “how to move beyond that place and explore the relationship between places” (5). Thus, the premises for rootedness in place start from the local environment, but it can be as large as that of the planet. Thomashow formulates what he calls “place-based perceptual ecology” as a method ‘to observe, witness, and interpret the ecological patterns of the place where you live’ (5). Thus, human beings develop an environmental awareness that is local in essence but global in its practice. He further explains:

Why is a place-based orientation important? This is primarily a matter of scale and cognition. People are best equipped to observe what happens around them—what they can see, hear, smell, taste, and touch. These observations are poignant in their home places, where they are likely to spend lots of time, have many relationships, and be most in touch with the natural world. The home place is where you observe things closely, where you're most likely to develop significant affiliations. (5)

Considering the biosphere as home, or “bringing the biosphere home” (45) in Thomashow’s words, is “to reconceptualize your everyday actions so they are informed not only by greater intimacy and familiarity with natural history, ecological relationships, and earth system processes –that is a challenge enough– but also by questions of meaning and purpose” (45-46). In other words, Thomashow calls for a biospheric perception, which requires not only ecological knowledge of, or spiritual relation to, the earth, but also an activist dedication to an environmentally conscious life style.

Sharing a similar attempt to reframe the idea of place at a global scale, Gary Snyder also builds his approach on local environmentalism. He seeks for the basic qualities that might be claimed as home. Like Thomashow, he regards “[t]he physical universe and all its properties” as “Nature,” in which human beings live together with “other-than-human” beings (*The Practice* 9). Such understanding of rootedness in place as being in Nature transforms the idea of what can be taken as home for human beings. Snyder argues, “Nature is not a place to visit, it is home—and within that home territory there are more familiar and less familiar places” (7). He especially marks place as a major experience to define part of who people are (27). Thus, he suggests, “[r]ecollecting that we once lived in places is part of our contemporary self-rediscovery. It grounds what it means to be “human” (etymologically something like “earthling”)” (28). Snyder’s place-based approach is built on the affirmation that human beings can expand their scale of place by learning their regions or bioregions (27). According to Snyder, “[t]o know the spirit of a place is to realise that you are a part of a part and that the whole is made of parts, each of which is whole. You start with the part you are whole in” (38). This is why, he reflects on, through his place-centred poetics, establishing a bioregional sensibility as a necessary step to develop environmental awareness. He rejects the political boundaries enforced through the states, which seem arbitrary and inefficient for the residents to identify with. Instead, he advises,

just correlate the overlap between ranges of certain types of flora, between certain types of biomes, and climatological areas, and cultural areas, and get a sense of that region, and then look at more or less physical maps and study the drainages, and get a clearer sense of what drainage terms are and correlate those also. All these are exercises toward breaking our minds out of the molds of political boundaries or

any kind of habituated or received notions of regional distinctions.... People have to learn a sense of region, and what is possible within a region, rather than indefinitely assuming that a kind of promiscuous distribution of goods and long-range transportation is always going to be possible. (*The Real*, 24-25)

Snyder calls for a specific perception of the world around us to become wholly attached to the places that we live in. His call is motivated by the idea that human identity transcends what is socially or politically constructed and embraces the spatial dimensions with its particular place-centeredness.

Following the footsteps of bioregionalist thinkers, Tom Lynch, Karla Armbruster, and Cheryll Glotfelty published *The Bioregional Imagination* in 2012 as an anthology of bioregional literary criticism. The contributors to the anthology mainly analyse literary texts for their potential to cultivate a bioregional sensibility for the readers. In their introduction, Lynch, Armbruster and Glotfelty explicitly point to the role of developing a bioregional approach to literature:

Bioregional thinking consistently emphasizes practice and the ways theories and concepts emerge from the ground up. Consequently, bioregional literary criticism can encourage readers to connect the texts they read with their own lives, places, and practices, helping them imagine how to move, both physically and imaginatively, from the word to the world. Working against larger cultural impulses to experience literature and other art as simply entertainment, escape, or intellectual or aesthetic exercise, bioregionally concerned critics cultivate an awareness of the implications of these creative expressions for readers' lives in the here and now. (16)

In other words, as bioregionally conscious critics, they undertake the mission of revealing the literary texts' capacity to create environmental awareness and to make the readers aware of their own bioregions. According to this view, it is not only the imaginative power of literary texts to open up such a critical perspective on our place-based identities, but also the literary critic plays a key role in drawing the readers' attention to place-human relations. Thus, bioregional literary critics move one step further through a personal reflection upon the significance of constructing bioregionally conscious identities expanding the former ecocritical quest of analysing the relationship between human beings and their environment.

Despite its agenda dedicated to construct a larger perspective on the concept of place as bioregion, bioregional literary criticism is critiqued negatively, especially because it has focused on “rural and pastoral places and too concerned with agrarian issues, and so has ignored the urban environment, the very place where the majority of humanity actually lives” (Lynch, Glotfelty, and Armbruster 7). The main reason for these unfavourable criticisms is highly popularized advocacy of “back to the land” (7) activities by the leading bioregionalists like Wendell Berry. However, it would be reductive to label bioregional approach as a critical category that is caught in the dilemma of the rural and the urban. The term bioregion itself challenges such limited perspective in terms of place.

Place and the Second-Wave Ecocriticism

The second-wave ecocriticism starts out as a direct challenge towards the so-called restricted scope of the first-wave with its basic focus on traditional nature writing and bioregional texts. With an aim to redefine the physical boundaries of the sense of place, the second-wave ecocritics include environmentally conscious urban writing as part of their critical foci. Lawrence Buell thoroughly explains the distinct attitudes of the two earlier forms of ecocriticism towards the sense of place:

For first-wave ecocriticism, “environment” effectively meant “natural environment.” In practice if not in principle, the realms of the “natural” and the “human” looked more disjunct than they have come to seem for more recent environmental critics – one of the reasons for preferring “environmental criticism” to “ecocriticism” as more indicative of present practice. Ecocriticism was initially understood to be synchronous with the aims of earthcare. (*The Future* 21)

The shift from the natural to the built environments also brings a change in the ecocritics’ attitude towards what is taken to be the concept of place, which is no longer limited to the rural or a pristine-looking landscape. Ecocriticism gradually widens its scope to include the built environments, as well. Buell further states, “[s]econd-wave ecocriticism has tended to question organicist models of conceiving both environment and environmentalism. Natural and built environments, revisionists point out, are long since all mixed up” (*The Future* 22). The idea that the urban landscape as a form of

built environment is equally significant as the rural in raising an environmental awareness, and bringing about another framework to redefine the sense of place in literary studies. It is now possible to discuss the concept of place with its variable cultural, political, or social meanings for the human beings.

The second-wave ecocritics basically emphasise the idea that it is no longer resourceful for ecocritical studies to prioritize nature writing or any form of writing that particularly deals with the natural environment over others that thematise urban environments. The primary concern for the second-wave ecocritics is to show that focusing on the so-called natural environments limits the scope of ecocritical studies to the texts that hardly present any contact between human beings and their actual surroundings –which are mostly urbanised. Instead, they foreground the idea that the literary representations of the built environments should be discussed as part of the natural environment. So, they analyse literary texts from diverse genres that call into question the social, political, and economic roots of contemporary environmental problems. In her introduction to *The Enchantment of Modern Life* (2001), the ecological political theorist Jane Bennettⁱⁱⁱ summarises the principles that form the second-wave approach, revealing its socio-political orientation. The second-wave ecocritics believe, in Bennett’s words, “[l]iterature-and-environment studies must develop a ‘social ecocriticism’ that takes urban and degraded landscapes just as seriously as ‘natural’ landscapes” (32). This call requires serious investigation of the major causes for the recent environmental problems, ranging from the ecological to the ethical. As a consequence, the second-wave ecocritics abandon the conservationist approach of the previous period. Instead, they adopt a new framework that forcefully questions the political, economic, or social reasons of environmental degradation and how they are echoed through the literary world. Shifting the ecocritical focus to the non-western literatures from the previously American and British scope, and towards more urban/suburban ecocriticism results in diverse directions in ecocritical studies such as the introduction of postcolonial ecocriticism, and environmental justice ecocriticism.

Helen Tiffin and Graham Huggan define postcolonial ecocriticism as “the coming together of postcolonial and eco/environmental studies” (3). Postcolonial ecocriticism

contributes to build a concept of place that is congenitally ideological, political, and ecological. Within the scope of postcolonial ecocriticism, such questions in relation to the sense of place emerge as: How does ecological imperialism redefine the sense of place? Are there any viable redefinitions of place that “performs an advocacy function both in relation to the real world(s) it inhabits and to the imaginary spaces it opens up for contemplation of how the real world might be transformed?” (Tiffin and Huggan 13) Does analysing local place-based identities help us understand the epistemological basis of the relationship between the colonizer and the colonized? “Moreover,” as Elizabeth DeLoughrey and George B. Handley further ask, “what becomes of this need for a renewed sense of place when colonialism and globalization deny local land sovereignty, and when pollution, desertification, deforestation, climate change, and other forms of global environmental degradation remind us so forcefully of the ecological interdependencies of any given space?” (4) All these questions reveal that postcolonial ecocriticism is particularly interested in the concept of place as a means “to question temporal narratives of progress imposed by colonial powers” (DeLoughrey and Handley 4). Thus, through a postcolonial lens for environmental literature, postcolonial ecocriticism aims to unfold the hierarchies that construct the concept of place. At the focus of postcolonial ecocritics is “a challenge to find a way to speak in ethical terms about the global and the local without reducing difference and without instituting old structural hierarchies” (DeLoughrey and Handley 25). In other words, they utilise both postcolonial and ecocritical discourse to engage in a discussion of place that calls for ethical questions at local and global scales.

The ecocritical focus on the sense of place shifts, as a result, towards how it is configured through multiple discourses of culture, politics, and environmental justice. It is possible to see that place is taken to be synonymous with its environmental problems within the political agenda of the second-wave ecocritics. Thus, ecocritics are more concerned about drawing attention to the interdependence between the landscape and its human and non-human dwellers, which inevitably give rise to the entangled issue of social and environmental justice. As Joni Adamson, Mei Mei Evans and Rachel Stein explain in their introduction to *The Environmental Justice Reader*, the environmental justice movement sets out to disclose “the crucial intersections between ecological and

social justice concerns” (4). This movement is particularly interested in revealing how “disparate distribution of wealth and power often leads to correlative social upheaval and the unequal distribution of environmental degradation and/or toxicity” (Adamson, Evans, and Stein 5). The environmental justice ecocritics’ concern is to question “the disproportionate incidence of environmental contamination in communities of the poor and/or communities of colour” (Adamson, Evans, and Stein 4). Thus, they look into the ways how human beings’ relation to their environment requires a special treatment of the economic, social, political, and material conditions that they are considered as part of the general discourse of place.

Urban ecocriticism, another notable line of the second-wave, introduces the key role of “the built environment” in developing a sense of place. The basic contention behind this approach is that for the modern, industrial, urban people, the cityscapes are capable of constructing place attachments that direct them to think of the environmental problems rather than the pristine natural landscapes with which they have almost no connection. Urban ecocriticism particularly criticises the previous emphasis on the pastoral, country, and rural environment as the source of place-based values. Instead, it examines the urban environment with its social, cultural, material, and ecological aspects as reflected in literary works in order to display how people configure their reciprocal relationship with their built environment. In this respect, Buell is right in claiming that “the beginning of incorporation of urban and other severely altered, damaged landscapes – “brownfields” as well as greenfields – into ecocriticism’s accounts of placeness and place-attachment” (*The Future* 88) is crucial, since he believes, “[f]or ecocriticism to recognize “the city” as something other than non-place is itself a great and necessary advance” (88).

In their introduction to *The Nature of Cities: Ecocriticism and Urban Environments* (1999), Michael Bennett and David W. Teague similarly draw attention to the need to have “a thorough-going cultural analysis of urban environments” (4), which are excluded from “the self-limiting conceptualizations of nature, culture, environment built into many ecocritical projects” (4). They aim to remind “the city dwellers of our placement within ecosystems and the importance of this fact for understanding urban

life and culture” (4). Bennett and Teague also postulate that acknowledging the value of urban environments might lead to building up a more intensified appreciation of the unspoiled or rural places. Moving from “the small towns in eastern Washington and central Arkansas” (9-10) to major urban areas such as New York City and Philadelphia, both critics rely on their experiences based in rural and urban environments, suggesting that any idealisation concerning the ecology of the dwelling place only results in the exclusion of the other. Therefore, urban ecocriticism extends the scope of ecocriticism by including other forms of fiction in which the setting is the city with its ecological, social, and cultural aspects. The most popular subjects in this area, as properly framed through the interview with Andrew Ross by Michael Bennett, are urban nature writing (the traditional genre recontextualised within urban culture), urban wilderness or suburbs, and city parks (“The Social” 4-15).

Urban ecocritics redefine the sense of place contextualising it through urban ecology’s principles that frame the city environment as “socio-nature” (Swyngedouw 445). Building on this term, urban ecocritic Ashton Nichols introduces a new definition for urban environment, that is, “urbanature” (xiii). Not only does Nichols challenge the limited scope of “urban” but also he insists on using “nature” in his term, emphasizing the fact that “nature and urban life are not distinct as human beings have long supposed” (xiii). Nichols’ concept of urbanature displays the contingency of the urban and the natural as well as the human and the non-human since each contributes to the whole urban system with its own ecological niche. For Nichols, once considered as urbanature or urbanatural places, cities might offer a re-evaluation of urban space without any anti-urban or pro-rural sentiments. Thus, configured extensively through urban or suburban environments, the sense of place is not based on any notions opposing the rural or pastoral, but it reveals itself through all social, economic, cultural, or ecological interconnections that city dwellers have with their environment.

The urban ecocritic Kent C. Ryden, for example, discusses the reciprocal relationship between the cityscapes and its dwellers as an essential aspect of constituting a regional identity, not necessarily a rural one. In his essay, “The Nature of Region: Russell Banks, New England, and New York,” he analyses the American novelist Russell Banks’ novel

Affliction (1989) and his short-story collection *Trailerpark* (1981), both set in New Hampshire, as well as his other novel *The Sweet Hereafter* (1991), which is set in the Adirondack Park area of upstate New York. For Ryden, “[t]he line between the idea of cultural region, generally delineated according to human criteria, and ecological region and bioregion, defined by natural factors, would seem to be fairly sharp and clear” (200). Thus, cultural and ecological regions are not separate from one another but reciprocally interact. He undertakes such an inspection into the settings of Banks’ works in question. He reveals that Banks’ representation of the region of Northern New England within such complex interconnections between the characters and their urban environment is essential in his appreciation of the cityscapes to develop place attachment. Ryden emphasises the need to take into account all the factors that contribute to the development of place-sense,

Common landscapes suggest common economic ways of life although, it must be added, not in any kind of environmentally deterministic sense; given the realities of geography, weather, available resources, transportation infrastructure, distance from markets, the positive or negative values and qualities that outside visitors ascribe to places, and other such factors, certain economic and entrepreneurial choices have made more sense than others over time, and this in turn has conditioned the lives that residents (that literary characters) live. (205)

Ryden here underlines various factors that shape the spatial experiences of the city dwellers of Banks’ fiction. “While the possibility of an emotionally sustaining bioregional consciousness exists, however dim that consciousness may be,” Ryden finally argues, “characters are rarely if ever able to step back and use that awareness as a basis of organization or action; it is hard enough for them just to stay alive, physically and spiritually” (210). Rather than idealising the ways that the characters relate themselves to the environment, he lays bare the reasons why they hardly develop what can be called urban bioregional imagination. Ryden’s objective is to show that it is possible to draw attention to a certain kind of place attachment based on shared bioregional values by the fictional characters though they are rooted in an urban environment that is dominantly industrial, economically inferior, and ecologically degraded. His approach resonates with the urban ecocritical view that deals with the evocations of the sense of place within the framework of metropolitan or suburban areas.

Place and the Third-Wave Ecocriticism

The sense of place within third wave ecocritical studies intersects through the theories of globalisation, translocalisation, transnationalisation, postcolonialism, material ecofeminism, green queer theory, and animal studies (Slovic, “The Third Wave”). Emerging in the mid 2000s, this new approach aims to go beyond the so far established boundaries across nations, cultures, ethnicities, as well as those between the human and the non-human, employing multiple discourses of cultural theory and science studies, into the ecocritical discussion of literary or cultural works. As part of this wave, material ecocriticism, for instance, introduces a new paradigm that redefines materiality and agency through the recently emerging new materialist philosophy, represented by such philosophers and theorists as Karen Barad, Rosi Braidotti, Manuel DeLanda and Jane Bennett. New materialism was coined as a term by DeLanda and Braidotti in the second half of the 1990s. It reveals “how the mind is always already material (the mind is an idea of the body), how matter is necessarily something of the mind (the mind has the body as its object)” (Dolphijn and van der Tuin 48). Challenging the Cartesian duality inherent in the humanist tradition, which centralises human beings as “the unit of all things” (135), Karen Barad proposes a new philosophical framework that innovatively embraces both the material and the discursive aspects of all phenomena to explain “the nature of nature” (247). As a quantum physicist, she revisits Niels Bohr’s philosophy-physics, and emphasises that “we are a part of that nature that we seek to understand” (26). Thus, any form of agency, or “doing/being in intra-activity” (235), as Barad defines it, does not solely belong to the human. Her concept of material agency, in this respect, denies any priority to human mind/body to rule over the nonhuman since she evinces “all bodies, not merely “human” bodies come to matter through the world’s iterative intra-activity –its performativity” (152). Abandoning “the traditional humanist orbit” (235), Barad claims, “[a]gency is not aligned with human intentionality or subjectivity” (235). She uses the term “intra-action” rather than “inter-action,” suggesting that the latter is based on the idea of “ontological separability” (173, 175, 321) while the first one is identified with the entanglement of intra-acting agencies, which explains the nature of the whole phenomena, both the human and the non-human for Barad. She more explicitly states:

It is through specific agential intra-actions that the boundaries and properties of the components of phenomena become determinate and that particular concepts (that is, particular material articulations of the world) become meaningful. Intra-actions include the larger material arrangement (i.e., set of material practices) that effects an agential cut between “subject” and “object” (in contrast to the more familiar Cartesian cut which takes this distinction for granted). (139-40)

Barad’s explanations on material agency or intra-acting agencies lead the way to “a rethinking of the nature of a host of fundamental notions such as being, identity, matter, discourse, causality, dynamics, and agency” (49).

Material ecocriticism, in this respect, provides an obvious example of such rethinking with its interdisciplinary vigour to analyse “matter both in texts and as a text” (Iovino and Oppermann 2). Reading matter both as a text and in texts means “trying to shed light on the way bodily natures and discursive forces express their interaction whether in representations or in their concrete reality” (Iovino and Oppermann 2). As an approach, material ecocriticism, then, attempts to transgress the boundaries that have so far served as anthropocentric in ecocritical studies. It differs from previous ecocritical approaches especially with its treatment of matter, by “[p]roposing that we can read the world as matter endowed with stories” (Oppermann, “From Ecological” 21). Serpil Oppermann suggests, “material ecocriticism speaks of a new mode of description designated as “storied matter,” or “material expressions” constituting an agency with signs and meanings” (“From Ecological” 21). For Oppermann, matter gains an “expressive creativity” (“From Ecological” 27) through the studies of material ecocriticism, calling for “feeling empathy with all objects, human and nonhuman entities, and forces that constitute the matter of Earth within which human and nonhuman natures intertwine in complex ways” (“From Ecological” 27). Thus, material ecocriticism engages itself in the critical analyses of “meanings and agency disseminated across this storied world, across the stories of material flows, substances, and forces that form a web of entangled relations with the human reality” (Oppermann, “From Ecological” 34). The question is: What would a storied world offer in terms of conceptualising the sense of place through the material ecocriticism’s vision? Indeed, it reshapes the sense of place that is limited to a physical locale that has borders or

ontological distinctions between the dweller and the dwelling place. The sense of place can be described as a web of intra-acting agencies without any dualistic notions of the subject and the object.

The third-wave ecocritics not only produce new vistas on the sense of place through the approaches developed by material ecocriticism, but their studies on the transnationalisation or ecoglobalism are equally fruitful to redefine the sense of place. Analysing the theoretical implications of “the transnational turn” in ecocriticism (401), Serpil Oppermann, for example, asserts that “with its transnational expansion ecocriticism signals a rethinking of the local, allowing for the alternative term, “translocal,” to gain currency in the field” (“Transnationalization” 402). Both transnationalism and translocalism obviously blur any conception of boundaries between the local and the global, or the national and transnational, which seem to disappear through the process of globalisation. Without these boundaries is it still possible to develop a certain sense of place or place attachment, which has been a primary concern for ecocriticism so far? Or, if place-based values tend to lose their local emphasis in the global world, what does this imply for the ecocritical studies on place? Oppermann responds to such questions in her article by contending that “the transnational turn is best understood as a contradictory phenomenon” (402). She further states:

It can be examined along many pathways. In its greatest extension it implies that despite its localist essence, ecocriticism is not resistant to the new avenues of globalization studies, and that it has moved beyond its insular focus on geographical and U.S.-based paradigms. In this context ecocriticism globalizes the studies of the regional with wide-ranging interdisciplinary discussions that question how regional literary narratives that are spatially located can, at the same time, produce meanings of global significance. But also at the same time, ecocriticism’s primary interest in place-based critical inquiry and narratives of the local creates a problematic eschewal of the global reconfigurations of place. (402)

Oppermann clearly remarks here that with the new transnational approach, ecocriticism widens its cross-disciplinary scope to deal with “the idea of place, both in a local and global sense” (403) rather than advocating one over another. Both perspectives on place have been transformed due to the process, which can be called, ecoglobalism (412). Thus, such understanding of the sense of place, particularly redefined within these

contemporary theories, affirms the value of the regional or local as a potential to extend it to the global.

Ursula Heise pioneers in the theorisation of the third-wave's interest in the sense of place. In her work, *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (2008), Heise discusses the recent theories of globalism, multiculturalism, and cosmopolitanism in relation to "the environmentalist emphasis on restoring individuals' sense of place" (21). Through the resourceful dialogue between the cultural theories and environmental thought, she redefines an alternative framework that would work for the environmentalist agenda to transcend the essentialisms involved within the long-held dualisms of the country and the city, the rural and the urban, or the local and the global, which are at the centre of previous waves. Any environmental activism or vision that encourages a nostalgic "back to the nature" movement, for Heise, contradicts the need "to foster an understanding of how a wide variety of both natural and cultural places and processes are connected and shape each other around the world, and how human impact affects and changes this connectedness" (21). Instead, she draws attention to the fact that the idea of locality has been transformed within the context of globality, resulting in a new cultural conception, that is, "deterritorialization" (54). Since the captivating influences of globalism in "the average daily life," ranging from "the food, clothes, and fuel we buy to the music and films we enjoy, the employer we work for, and the health risks we are exposed to" (54) are easily observed, it would be impractical to assume that local forms of culture can be explained without any reference to "global networks of information and exchange" (54).

Heise contends that the concept of deterritorialization does not necessarily bring about a detrimental change in terms of environmentalist focus on the sense of place. She further argues:

In a context of rapidly increasing connections around the globe, what is crucial for ecological awareness and environmental ethics is arguably not so much a sense of place as a sense of planet—a sense of how political, economic, technological, social, cultural, and ecological networks shape daily routines. If the concept of deterritorialization foregrounds how cultural practices become detached from place, it also points to how these practices are now imbricated in such larger networks. As a consequence, a wide range of different experiences and practices

can serve as the point of departure for understanding these networks—some that are associated with a conventional “sense of place,” others that are unrelated to it. (55)

As Heise explicitly points out here, the sense of place emerges in relation to but not limited to the local environments, which are traditionally associated with pristine, rural, unadulterated landscapes with its local place-bound community. It is also built through the intricate global practices that are culturally, economically, or politically adapted by the local communities. Thus, a localised sense of place has lost its meaning after the recent theories of globalism cogently identify the new concept of deterritorialization. The challenge that environmentalists must take to restore the sense of place, for Heise, is “to shift the core of its cultural imagination from a sense of place to a less territorial and more systemic sense of planet” (56). Her theory of eco-cosmopolitanism provides a model to undertake this turn with its emphasis on cultivating a sense of place that has global ecological awareness in order to transcend the limitations of localism in environmentalist thought. “Ecocosmopolitanism,” Heise maintains, “is an attempt to envision individuals and groups as part of planetary ‘imagined communities’ of both human and nonhuman kinds” (61). She further explains:

Too often, as I have shown, the temptation on the part of environmentalist writers, philosophers, and cultural critics has been to assume that such ties emerge “naturally” and spontaneously in the process of inhabiting particular places, while allegiances to larger entities—modern society, the nationstate— have to be created by complex and artificial means. But as analyses of nation-based forms of identity have shown, individuals in certain cultural contexts readily identify themselves as belonging to very large-scale and abstract entities of which they have only partial personal experience, a kind of commitment that place-oriented environmentalists tend to consider highly artificial and arbitrary. (61)

Heise’s eco-cosmopolitanism enables an understanding of place that is more compatible with the needs of the contemporary environmentalist agenda. Her eco-cosmopolitan approach is based on both “the valuation of physical experience and sensory perception” and the appreciation of “the abstract and highly mediated kinds of knowledge and experience that lend equal or greater support to grasp of biospheric connectedness” (62). Therefore, eco-cosmopolitanism offers an innovative

conceptualization of place that is inexorably shaped within the dynamic relations among human and non-human at the local, translocal, and planetary scales.

Engaging in critical conversations with all these philosophical and ecocritical approaches towards the concept of place, this study examines modernist sense of place through detailed analyses of the works by the canonical modernist British novelists, namely, E. M. Forster, D. H. Lawrence, and Virginia Woolf. Analysed from an ecocritical perspective, modernist sense of place offers new insights into the relationship between nature and human beings, contextualised within an ecological interconnectedness rather than an ontological duality. The selected novels, respectively, *Howards End*, *The Rainbow*, and *Mrs Dalloway* reflect a sense of place that introduces an ecologically informed perspective on human-place connections, and constructed through subjective, experiential, and dynamic interactions between the characters and their environment. Each novel is marked by a topographical interest that emphasises the sense of being environed or emplaced as a primary concern for the characters. Referring to theories on the sense of place so far discussed, this thesis questions to what extent these novels reflect an eco-conscious approach while developing a sense of place.

The first chapter closely focuses on the analyses of the sense of place in E. M. Forster's *Howards End*. Examining Forster's fin de siècle novel in relation to his configurations of place-human relations, this chapter argues that Forster constructs a bioregional understanding of place, particularly depicted through both his characters and his ironic narrator. Bioregional theories of place emphasise the idea that human beings' place attachment can produce environmental consciousness if they are to embrace a place-responsive approach towards their bioregions or "life-place" (Thayer 5). In the novel, Forster presents his characters' relation to the environment –whether it is rural or urban– in such a way that the characters' sense of place points to the need to construct place-based environmental values, regarding their environment as bioregions.

The second chapter analyses the sense of place in D. H. Lawrence's *The Rainbow* as an example of dark pastoral with his portrayal of dirty landscape altered through human practices, especially the mining industry. In *The Rainbow* Lawrence presents his

concerns for the radical changes on both rural and urban landscapes with nostalgic undertones for the traditional pastoral landscape as well as a charge against contemporary industrialisation. At the centre of this chapter is Lawrence's close affiliation with the traditional pastoral, which is too complex to be simply categorized as idealizing in spirit. The setting in the novel shows a close affinity to the dark pastoral in the sense that through the fictional setting Lawrence draws attention to such sense of place that does not rely on a Romantic rendering of nature but a critical stance towards the human-polluted condition of his characters' natural surroundings.

The final chapter examines how Virginia Woolf introduces the sense of place in *Mrs Dalloway* as an example to urbanature, which refers to an understanding of urban environments as both natural and built spaces, constructed as a result of all ecological, social, economic, or industrial processes. In *Mrs Dalloway* Woolf portrays London as a mixture of the natural and the urban elements through its airplanes, cars, parks, gardens, or flower shops that present an environment that is urbanatural. Analysed from an urban ecocritical perspective, Woolf's *Mrs Dalloway* celebrates the fluidity of city life and its myriad of experiences for its dwellers, especially for those who attentively observe its movements without setting further dichotomies between the rural and urban environments or nature and human beings.

All in all, this study analyses place-conscious narratives of modernist novelists, E. M. Forster, D. H. Lawrence, and Virginia Woolf from an ecocritical perspective. It primarily sets its theoretical discussion on various conceptualisations of place, and then focuses on how modernist sense of place is constructed through the writers' selected novels. Each chapter examines how these novels reflect an ecoconscious approach in their contextualisations of the relationship between their characters and the environment.

CHAPTER I

E. M. FORSTER'S *HOWARDS END*: PLACE AS BIOREGION

The sense of place in modernist narratives entails innovative ways to think about conceptual problems in relation to spatiality; more importantly, it raises a special concern for the relationship between human beings and their environment. Analysing modernist literary landscapes for the spatial concepts that they distinctively invoke, Attie de Lange, Gail Fincham, Jeremy Hawthorn, and Jakob Lothe suggest that they all inaugurate “a strong sense of place, a belief that the individual is linked to a particular area and community by mutually defining bonds” (xi). This is certainly not to contend that modernist writers “present us with characters fully and happily integrated into organic communities rooted in an ancient relationship with a particular geographical location” (De Lange et al. xii). On the contrary, they offer “complex interrelationships between particular individuals and particular spaces and places” while interrogating such “typically modernist experiences of alienation, ennui, and *unheimlich* (not home), and the sense of being an outsider” (De Lange et al. xii). In his work *Place and Space in Modern Fiction* (2004), Wesley A. Kort introduces notable analyses of how major modernist novelists like Joseph Conrad, Graham Greene, or E. M. Forster deploy various approaches to the sense of place. Kort’s main aim is to direct narrative theory to develop a more systematic focus on the study of human-place relations. His starting point is that “[n]ineteenth- and twentieth-century cultural history, while it gave a temporal orientation to modernity, was also a history of changing places, relations to place, and spatial understandings” (3). Kort, thus, argues that temporality as a marker of the modernist narrative discourse still embraces spatiality as a subtext that becomes dominant through the works of the aforementioned novelists. What these narratives “generate and contend for understandings of human spatiality” (19) or what their “potential contribution to current understandings of human-place relations” (19) are among the effective questions that emerge through his discussion. They are significant questions in terms of specifying the terms within the dialogue between the modernist

writers and their sense of place. Kort identifies three categories necessary to understand human-place relations as developed in these narratives: “cosmic or comprehensive, social or political, and personal or private” (20). Each level reveals a set of human-place relations to be considered within the modernist fictional worlds. He furthermore claims:

The incipient theory in these narratives not only posits human spatiality as complex by being constituted of three kinds of place-relations but also reveals that human place-relations are two-sided. On one side, they are physical. Without physicality there can be no place-relations, only substitutes for or images of them. However, place-relations also have a spiritual side. They have a significance or attraction that cannot wholly be accounted for. (20)

Besides theorising human spatiality in fictional narratives, Kort emphasises the reciprocity of human-place relations in terms of both the physicality and spirituality of the places for individuals. He associates the personal, experiential, individual meanings attributed to the places with spirituality while acknowledging the representations of their physicality. Although the spiritual aspect that Kort invests places with is vaguely defined, he is still right to observe the complexity of how human spatiality works and how it is inescapably physical. Moreover, as ecocriticism through various theories emphasises, the sense of place is inseparably environmental, and modernist works well reflect human beings’ contingent relationship with nature that constructs part of their sense of place. So, modernist narratives exhibit both the complexities of “human-place relations” (19) as suggested by Kort, and expose the intricacy of human-nature relations. In that respect, to remind what De Lange et al. argue once more, it is not possible to accurately identify the modernist writers’ notion of place that would transcend the inherent contradictions in the nature of the concept. The idea that the sense of place always involves “varying ways in which human beings experience and conceptualise this reality” (De Lange et al. xiv) is at the centre of the discussion about to what extent the modernist narratives contribute to this process of conceptualisation, especially in relation to the ecocritical awareness that they develop or fail to awaken.

Edward Morgan Forster (1879-1970) is one of the earliest modernist writers whose interest in the sense of place redefines the spatial concept with a certain environmental awareness. As one of the canonical figures of modernist literature not only for his

prominence in fiction but also in literary criticism, E. M. Forster produced his works in varying genres. His works include six novels, two short story collections, two plays, one film script, three examples of travel writing, two essay collections and biographies, and also his notable work on literary criticism, *The Aspects of the Novel* (1927). Though it has never been a challenge to canonise Forster, it has always been difficult to categorise his works within the modernist literary agenda because of his affinity with such diverse concerns as liberalism, nationalism, industrialisation, or homosexuality. In fact, “Forster’s very canonicity,” Stuart Christie rightly argues, “has restricted rigorous analyses of the different environmental issues –literary, ecological, sexual– that the British author’s pastoral novels addressed at the *fin de siècle*” (1). This chapter is an example of such analysis that goes beyond the limited scope of Forster’s criticism, mainly engaged in discussions about his early modernist fiction. Instead, it develops an ecocritical approach to display that Forster’s fiction, especially his *fin de siècle* novel *Howards End* (1910), yields fruitful perspectives to recontextualise the sense of place through his modernist style. Thus, this chapter both fully acknowledges Forster’s canonical status as a modernist writer and transgresses the critical boundaries that his very status eventually forms on the study of his works. Employing a particular search into the ways how Forster voices his concerns for the environment through his fictional settings, it discusses the sense of place, as configured in both his characters and his ironic narrator in *Howards End*. It argues that Forster produces a narrative of place that echoes a bioregional understanding of the relationship between human beings and the environment especially through his protagonist Margaret Schlegel and the way his ironic narrator contextualises her story.

E. M. Forster’s interest in the sense of place as a modernist author can be analysed with references to his use of various geographical places as his fictional settings, ranging from small or provincial English towns, or industrial or metropolitan cities like London or Florence, or Chandrapore in India. Certainly, Forster relied on his own experiences of traveling to create such a wide array of fictional landscapes since he had the opportunity to travel many countries in Europe, to volunteer to go as far as Alexandria, Egypt as an International Red Cross officer, and to serve as a private secretary to the Maharaja of the Dewas in India during his lifetime. From his earliest novel *Where*

Angels Fear to Tread (1905) onwards, he either represented the cities that he had visited or lived in for some time as his setting or fictionalised these cities changing their names. For instance, London, Forster's city of birth, comprises most of the setting in his novels with its increasingly industrial and highly cosmopolitan atmosphere as in *The Longest Journey* (1907) or *Howards End*. Also, smaller towns like Stevenage or Sawston are among the places that shaped his real life experiences: the house Howards End in which he grew up as a child in the novel with the same title, or Rickie Elliot's life at Cambridge where the novelist himself also graduated. In addition to representing the places that he developed a personal attachment to in his fiction, Forster also re-creates his sense of place for other cities that he travelled. As an example, he depicts San Gimignano in Italy as Monteriano in *Where Angels Fear to Tread*, or Bankipur as Chandrapore in *A Passage to India* (1924). Thus, Forster's fictional settings, partly fictional and partly autobiographical, show within their wide scope how places directly or indirectly shape human beings' conception of the environment that they either live or visit.

Forster's diversity of geographical settings, endowed with such autobiographical details as simply exemplified above, turns out to be critically more engaging when his fictional landscapes are analysed in line of the environmental ethics philosopher Jim Cheney's idea of the parallelism between "landscapes and mindscapes" (31). Cheney suggests that landscapes are reflected directly or indirectly through mindscapes. Mindscape is a term that he introduces to refer to the narrative or discourse developed in relation to place. So, Forster's fictional landscapes or mindscapes show his sense of place, based on his relationship with the multiple environments that he lived in. Cheney borrows Holmes Rolston III's notion of "storied residences" (29), which Rolston used to define Aldo Leopold's bioregional account of Wisconsin sand counties. Cheney argues that narrative is the only formative means to acknowledge "the epistemological function of place in construction of our understanding of self, community, and world" (23). In other words, for Cheney, "constructed narratives of self-in-place" (30) provide an explanation not only for the ways that structure an individual's behaviours but also for how society functions as well as the world. Furthermore, Cheney specifically refers to place as bioregions, inclusive of all life and non-life forms. Thus, he promotes bioregional

narratives of place “without essentialising the idea of the self, a way of mitigating the need for ‘constant recontextualisation’ to undercut the oppressive and distorting overlays of cultural institutions” (33). To relate Cheney’s ideas to Forster’s narratives of place, his novels can be interpreted as examples of bioregional narratives of place, each one of which reflects a particular setting with its local environment and ironically represents the social structures that regulate the relationship between individuals and their natural surroundings. Moreover, his novels, constructed through both his imaginary and autobiographical settings, well correspond to the call for recontextualising the sense of place to produce more effectual environmental ethics, compatible with his contemporary environmental problems.

His earlier novels *Where Angels Fear to Tread* and *A Room with a View* (1908), for example, generally known as his Italian novels, portray a comparative panorama of the lives in England and Italy with an overtly satirical aim. Based on the events during the protagonists’ journey to Tuscany and Florence respectively, both novels present the shifting landscapes and perspectives that reveal certain complexities about the values that those places stand for. At the same time they present insights into the relationships between human beings and their immediate surroundings through his characters’ attachment to these particular places.

In *Where Angels Fear to Tread*, his first novel, Forster presents the story of Lilia Herriton (a thirty-three year-old-widowed woman) and her friend Caroline Abbot’s journey to a fictional town in Tuscany, Monteriano, which was originally the title of the novel. Through the romantic plot revolving around the characters Lilia and Gino Carella (ten years younger than her) and Caroline and Philip (Lilia’s brother-in-law), the narrator compares and contrasts different lifestyles in two countries, England and Italy, mostly employing a satirical tone towards the values of his native society. The trip to Italy, though starting as a trip to so-called civilisation, ironically turns into an expedition to explore nature through the unfamiliar landscape of Monteriano. One of the scenes that most explicitly depicts such exploration is when Philip arrives there to take Lilia back to England, and Caroline meets him. During their small trip, the narrator gives a lot of details about the fictional Mediterranean town:

They were among olives again, and the wood with its beauty and wildness had passed away. But as they climbed higher the country opened out, and there appeared, high on a hill to the right, Monteriano. The hazy green of the olives rose up to its walls, and it seemed to float in isolation between trees and sky, like some fantastic ship city of a dream. Its colour was brown, and it revealed not a single house—nothing but the narrow circle of the walls, and behind them seventeen towers—all that was left of the fifty-two that had filled the city in her prime. Some were only stumps, some were inclining stiffly to their fall, some were still erect, piercing like masts into the blue. (Chp 2)

With its exquisite view, which is a combination of the pastoral and the historical cityscape, Monteriano offers a dream-like atmosphere up on the hills. Philip's "intellect was weakened by the sight of Monteriano" (Chp 2), and "the sheer force" (Chp 2) of the view makes him stop for a moment and question his preconceptions about living in a small town. For Philip, Monteriano could only offer provincial propensities that as an upper class English man he does not indulge in. Also, discovering how inspirational it might turn out to be for him fascinates Philip especially when he pays more attention to observe his environment. Such revealing moments recur in the course of the events to urge Philip to realise how limited perception of nature his preconceived notions offer due to his elitist scorn for provincialism. The values attached to urban and rural environments are thus questioned to display the very constructedness of the idea of nature.

Not only does Forster draw attention to the discursive formulation of the urban and rural, but also he ironically presents, through his characters, certain preconceptions that tend to favour the pastoral over the urbane environment, as it is seen in his next Italian novel *A Room with a View*. Similar to his previous novel's setting, Forster again introduces a balanced opposition between two countries England and Italy. His story of romance takes place in two places: Florence, Italy, and Windy Corner, Surrey, England. From the focalised view point of Lucy Honeychurch, the protagonist of the story, the narrator observe how Lucy's and other characters' sense of place is shaped through their interaction with their changing environment. The novel begins with Lucy, her cousin, and her chaperone Charlotte Bartlett's problem of not having a room with a view over the River Arno, but a view of the courtyard in the Pensione Bertolini. Though it seems trivial to the hotel manager, Lucy and her cousin insist on having a "natural" view for their room. In fact, a room offering a view for the characters simply puts them in

connection with their new environment outside. They want to acquaint themselves with the physical environment in Florence through such an unfamiliar view like the one over the River Arno by rejecting the courtyard, which can be easily found in England. Upon waking up in her room next morning of her stay at the hotel, Lucy thinks how pleasant it is “to fling wide the windows, pinching the fingers in unfamiliar fastenings, to lean out into sunshine with beautiful hills and trees and marble churches opposite, and close below, the Arno, gurgling against the embankment of the road” (16). This is not to suggest that Lucy’s pure aesthetic joy of the view makes her a character dedicated to environmental values. Still, it gives the impression that her sense of place is closely related to her will to connect with the natural environment. Similar details in the novel, thus, point out that Forster portrays his characters’ affiliation with nature as essential to his construction of their sense of place.

To continue with Forster’s other works that are particularly set in the English landscape, *The Longest Journey* (1907) and *Howards End* (1910) are the two novels that he turns his topographic lens from the continental to his native land. *The Longest Journey* was written one year before *A Room with a View*, one of his Italian novels. As a partly autobiographical Bildungsroman, it tells the story of Rickie Elliot, a Cambridge student, who happens to meet and eventually connect with his half-brother Stephen after his marriage with Agnes Pembroke, the love of his life from Cambridge. The three chapters in the novel are titled under the names of the three places that Rickie spends his life in: Cambridge, Sawston, and Wiltshire. Each place contributes to Rickie’s search to get “in touch with Nature” (129) since he wants to escape “the grey monotony that surrounds all cities” (25). His first expedition to Cambridge provides him with the philosophical and literary atmosphere that Rickie lacks in his public school as well as a physical environment that offers him “a secluded dell, paved with grass and planted with fir-trees” (20). Rickie even thinks of putting a sign on the dell that says “This Way to Heaven” (21). In other words, he builds a personal place attachment to the dell, reflecting his idealisation of Nature and romantic escapism. In fact, Rickie, as an aspiring author, writes some pastoral short stories that he would entitle “Pan Pipes” if they were to be published as a book. In his stories, Rickie displays his dedication to Arcadian pastorals that explicitly show the route to his journey; that is, nature. For

instance, Stephen, after reading Rickie's short stories, quite puzzled by his nature theme, asks himself: "Why so much talk about trees?" (129). Although Stephen could not involve himself with these stories, Agnes's side commentaries clearly point to how Rickie blends his characters with an allegorical note that suggests: "Man=modern civilisation (in bad sense). Girl=getting into touch with Nature" (129). Rickie's deep interest in defining nature, both as a writer-to-be and as an educated modern man, is thus reflected in the novel with such examples. In this way, Forster constructs the sense of place in relation to his characters' affiliation with their natural environment, and further calls into question how their environmental values are shaped.

Forster's next novel, *A Passage to India* (1924), usually considered to be his masterpiece, is also a vivid example of how Forster intricately weaves varying perspectives that build up an alternative place attachment in connection with new local environmental values. He provides a new geographical setting in the fictional town Chandrapore in British India, where two British women, Adela Quested and her companion Mrs Moore meet an Indian Muslim doctor, Aziz, leading a radical change in his life. The sense of place in this novel has been many times analysed in relation to postcolonial literary criticism due to its overt affinity with the British colonial history in India. Such approaches towards the sense of place reveal place as a socio-political construction as David Harvey identifies it due to "the shifting dynamics of geopolitical power relations, the conflicting identities (nationalist, ethnic, racial, gendered) that arise relationally and clash" (*Cosmopolitanism* 198). However, the complexity of place relations, as introduced by the narrator in *A Passage*, offers a multi-dimensional view that contextualises the characters' place-based identities that fail to correspond to transcultural environmental values. As an example, the Marabar Caves, the place where the main conflict of the novel is set, are presented as the most extraordinary natural beauty ranging over the Ganges, as described "like nothing else in the world" (136). The uncanny or sublime experience of the visitors at the Caves is because, as the narrator observes, their identical view that makes it almost impossible for people to either identify one from another or to make a singular expression on them. The narrator continues to describe the Caves with more specific details of its physical beauty:

Having seen one cave, having seen two, having seen three, four, fourteen, twenty-four, the visitor returns to Chandrapore uncertain whether he has had an interesting experience or a dull one or any experience at all. He finds it difficult to discuss the caves, or to keep them apart in his mind, for the pattern never varies, and no carving, not even a bees'-nest or a bat distinguishes one from another. Nothing, nothing attaches to them, and their reputation—for they have one—does not depend upon human speech. It is as if the surrounding plain or the passing birds have taken upon themselves to exclaim “extraordinary,” and the world has taken root in the air, and had been inhaled by mankind. (137)

The Caves have such a language that transgresses the linguistic and cognitive capacities of human beings. In fact, the existence of the Caves does not need any human appreciation as it is made explicit above. In other words, the Caves share a linguistic ability with human beings though they fail to communicate via this medium unless they are attended to. This idea instantly recalls David Abram’s emphasis on “the language of things” (346), which is a self-evident concept that does not need any human recognition. Abram argues that as part of the animate world, human beings should be involved in “the perceptual interplay” (142) between themselves and their surroundings. He maintains, “Nonetheless, the power of language remains, first and foremost, a way of singing oneself into contact with others and with the cosmos—a way of bridging the silence between oneself and another person, or a startled black bear, or the crescent moon soaring like a billowed sail above the roof” (38). When human beings fail to have “such a participatory mode of perception” (99), as offered by Abram, they cannot properly make sense of their experiences with their surroundings. This might well explain why the characters after their visit to the Marabar Caves still feel obscure about their experience. The narrator similarly suggests that the visitors at the Caves were not quite attentive to the language of the Caves, thus failing to “call [themselves] into the vital *presence* of that world—and into deep and attentive presence with one another” (Abram 38). Thus, as this striking example shows, Forster’s *A Passage to India* evokes an understanding of place that cannot be just limited to postcolonial or colonial contextualisations, but is always open to ecocritical readings of place.

Last but not the least, Forster’s posthumously published novel *Maurice* (1971) similarly introduces a sense of place, closely associated with a subjective experience of nature as part of sexual identity. *Maurice*, his partly autobiographical bildungsroman, presents the

story of Maurice Hall from his early school years, through his education at Cambridge, and the years following that. The novel is quite striking with its first focus on a homosexual romance between Maurice and Clive Durham, his friend from Cambridge, and later on Maurice's love affair with Alec Scudder, the gamekeeper of the Durhams' estate house. The setting that Forster chooses to depict this untraditional love story is usually the English countryside where Clive and Maurice used to go and talk about Greek mythology or where Maurice and Alec have the opportunity to be on their own. The natural environments that the narrator depicts the unconventional love scenes between Maurice and others show that Maurice's search for his sexual identity finds its best expression in such places that do not remind him of any social taboos.

Moreover, Maurice is never convinced that he and Alec would have an intimate relationship since there is a class difference between the two, and he constantly feels the pressure of such difference especially when they are limited by the rigid rules of the estate house, which is one of the quintessential symbols for the British class system. For instance, Alec has to leave Maurice's bed by climbing out the window when they hear the church bells without being noticed by others in that inappropriate situation. Stuart Christie, in his work *Worlding Forster*, examines Maurice's queer relationship with Alec, and argues that the only place that Maurice feels contended with his homosexual identity is "the greenwood" (1) that the queer couple used to walk into. In other words, the pastoral environment in the novel stands "as a transcendental signifier that obscures class and 'race' difference in the name of sexual liberty" (Christie 3). It is possible to agree with Christie on Forster's subtle attempt to queer nature since it goes parallel with the author's own homosexual tendencies. However, what is striking about Forster's depiction of nature as queer is that his vision corresponds to an environmental ethics that questions nature and the natural as discursive phenomena. Thus, in this novel, introducing a particular place or landscape to show its discursive and material potential for the characters can be included among Forster's primary concerns to develop the sense of place.

Similarly, Max Saunders identifies in Forster's works such powerful "movement from a charged human encounter to a visionary experience of landscape –whether Italy (in *A*

Room with a View), England again (in *Howards End*), or India- was to prove a key motif in his novels” (9). This motif, according to Saunders, is “an encounter with more than the spirit of place” (9). To follow Saunders’s idea, Forster’s literary landscapes reveal the complexity of the sense of place with an emphasis on its experiential, perspectival, and cultural dimensions. Forster’s fictional landscapes are constructed through his ironic narrators with a special emphasis on the interdependent relationship between human beings and their environment. Therefore, they entail a particular sense of place and raise environmental questions that prefigure contemporary ecocritical interests.

Through his fictional works, Forster keeps his interest in questioning the environmental values and the constructedness of the notions of environment, nature, and culture from various viewpoints as it has been reflected in almost each novel discussed so far. Among his works *Howards End* stands out as the novel that makes Forster one of the leading novelists of his time. *Howards End* tells a story that connects three different families: the German-origin intellectuals, the Schlegels; the rich bourgeois, the Wilcoxes; and the lower class family, the Basts. Each family, representing the values of a specific class in the turn-of-the-century British society, is connected to one another through a series of events that are told throughout the novel with an aim to display their organic social bonds. The novel sets out a simple romance story between Helen, the younger Schlegel sister, and Paul Wilcox, the single son of the Wilcoxes, turning it into a more complicated plot that deals with capitalism, class problems, issue of inheritance, and consequences of industrialisation. The protagonist of the story turns out to be Helen’s elder sister Margaret, who marries Henry Wilcox, right after Henry’s wife Ruth passes away. Since Ruth and Margaret used to be friends, Ruth wants Margaret to inherit her estate house Howards End as she thinks Margaret is the only one who would take care of the place as she does. However, the will, found by Ruth’s family, is destroyed before she is informed about it. Still, through her marriage with Henry, Margaret inherits the house despite the earlier scheme of the family. These two families are also linked through a working class man named Leonard Bast, who loses his job because of Henry Wilcox’s ill advice that he receives at the Schlegels’ house. Bast’s tragedy in life is not limited to his failure at work. He marries a poor woman Jacky, who

has been a former mistress of a rich man, turning out to be Henry Wilcox himself. The story even ends in an accidental killing of Leonard at the Wilcoxes' house in a fight with the elder son Charles Wilcox, leaving Helen behind pregnant with Leonard's son. Henry Wilcox, in the end, reassessing the events that have taken place in his life, comes to the point that he appreciates the motto in the epigraph "Only connect..."

As the main details of the plot reveal, the novel does not frustrate the original intention of the work because as a project it was intended as a condition of England novel. Labelled as such, *Howards End*, is thus considered to be an attempt to redefine and celebrate the English countryside with a certain tone of nationalism rather than a diligent effort for environmentalism. For the most part, the novel focuses on "how the mercantile bourgeoisie was fast superseding the aristocracy and rural gentry as the nation's most powerful social group (...), [but] it did not end up that way" (Bradshaw 170). Many critics, therefore, examine the novel as a condition of England novel rather than "a novel of contradictions" (Bradshaw 171). Indeed, as Paul Peppis asserts, *Howards End* depicts "a fictional expression of popular anxieties about rising poverty, imperial decline, and race degeneration" (47) when analysed as a condition-of-the-England novel. Though the novel entails such issues within its plot line, Forster's ironic treatment of his fictional characters transcends any comprehensive interpretation of it "as a national allegory in which interactions between various English types analyse England's unhealthy condition and project a better future" (Peppis 47). Peppis claims that since Forster does not provide any affirmation of these values; rather he questions them, "acknowledging their fantastical status, authorising his most sceptical readers' doubts" (48). I agree with Peppis on the idea that the idealistic representations of the English landscape do not provide with an epistemologically firm ground with which we might exclusively entertain his nationalism. Rather, at the centre of Forster's "allegories of England and Englishness" lies "their refusal to resolve competing desires to confront and escape modernity, to assail and restore England, to prosecute and rehabilitate Englishness" (Peppis 51). This is to suggest that Forster's ambiguous political and aesthetic stance frustrates any critical attempt to align his novel with "key interests of the Edwardian urban and imperial establishment" (Peppis 49). Rather, his environmentalist concerns, voiced through the sarcastic narrator in *Howards End*, bring

the novel closer to being “the first modern ecological novel in English” (qtd in Bradshaw 168) as the literary critic Nicholas Royle asserts, based on Forster’s eco-conscious approach.

Building on Peppis’s ideas from an ecocritical viewpoint, it is possible to argue that though Forster sets out his novel as a condition of England novel that is motivated by a nostalgic sense of place, he ends up with a novel that realistically depicts the clashing environments of the English countryside and the urbanised atmosphere of London. He neither promotes any idealisation of the English countryside nor rejects any critique of the urban environment. Though Forster sketches the countryside as a fundamental element of a condition-of-the-England novel, he shifts his focus of locale to the urban atmosphere throughout the story. Given the complexity of Forster’s narration, his depiction of the rural landscapes with a certain note of idealisation should be dealt with caution since it is as unreliable as his critique of the industrialised city. In other words, through its ironical turns, Forster’s *Howards End* approaches each environment that it depicts or focalises at certain points with a critical tone aimed at their discursivity. It is quite clear that Forster engages with many environmental problems of his time in this novel with an aim not to enforce irreconcilable environments (the urban and the rural) but to question those values that are constructed around each natural environment. In other words, Forster constructs his own bioregional narrative of place through depicting various environments, ecological problems, or environmental values specific to those areas.

To start with an example to how Forster displays an effective ecocritical stance in *Howards End*, one might first discuss the narrator’s ironic attitude towards the urban atmosphere of London. As an epitome of the urban life at the time, London presents the narrator with a cityscape that is congenially industrial. He quite attentively observes the changes that London has gone through due to the rapidly increasing industrialisation process. London’s roads, he notes, “smelt more strongly of petrol, and were more difficult to cross, and human beings heard each other speak with greater difficulty, breathed less of the air, and saw less of the sky” (116). Directly echoing his environmental concerns about London’s highly industrialised urbanity, Forster

introduces such problems as carbon emission or noise pollution in the city. In another passage, he reveals how London's environment has been transformed into such polluted cityscape in which human beings lack essential contact with nature. Through a keen attention to his environment, he further continues:

To speak against London is no longer fashionable. The Earth as an artistic cult has had its day, and the literature of the near future will probably ignore the country and seek inspiration from the town. One can understand the reaction. Of Pan and the elemental forces, the public has heard a 'little too much--they seem Victorian, while London is Georgian--and those who care for the earth with sincerity may wait long ere the pendulum swings back to her again. Certainly London fascinates. One visualises it as a tract of quivering grey, intelligent without purpose, and excitable without love; as a spirit that has altered before it can be chronicled; as a heart that certainly beats, but with no pulsation of humanity. It lies beyond everything; Nature, with all her cruelty, comes nearer to us than do these crowds of men. A friend explains himself; the earth is explicable--from her we came, and we must return to her. (116-17)

This passage voices the narrator's concerns for the popular tendency to write about the city rather than the country, which would entail, for him, a radical break from nature. At the centre of the *litterateur du jour*, as the narrator states, stands any urban environment, particularly London since it epitomises the modern world with its industrial transformation. The following definitions that he prefers to identify London with make it evident that London is more like a city that has lost its organic contact with nature. At the same time, in a nostalgic tone, the narrator refers to the previous literary concerns, represented via Pan, the Greek god of Nature. From those narratives revolving around Pan and signifying an environment that human beings live in harmony with nature, the modern literary narratives move towards an urbanised setting that lacks the authentic relationship between human and non-human world. Therefore, the narrator is quite sceptical about the recent urban discourse reflecting Georgian values that exclude those who sincerely care for environmental problems.

Another example that reminds the contrast between the urban and rural environmental discourses is again given through one of Margaret's inner monologues. The narrator, here, tells how the rural past of England used to rely on environmental values and how those were reflected in the literary works:

Up the avenue Margaret strolled slowly, stopping to watch the sky that gleamed through the upper branches of the chestnuts, or to finger the little horseshoes on the lower branches. Why has not England a great mythology? Our folklore has never advanced beyond daintiness, and the greater melodies about our countryside have all issued through the pipes of Greece. Deep and true as the native imagination can be, it seems to have failed here. It has stopped with the witches and the fairies. It cannot vivify one fraction of a summer field, or give names to half a dozen stars. England still waits for the supreme moment of her literature—for the great poet who shall voice her, or, better still for the thousand little poets whose voices shall pass into our common talk. (290)

Margaret reflects on the classical mythological stories that depict the countryside another reference to Pan's pipes. She believes that those stories about the English landscape carry a potential of representing the sense of place that is special to the natural environment. She further suspects if there will be any poet who would be equally efficient in producing such literature that would truly revive the landscape.

The contrast between the discourses produced about the urban and the rural environments is made explicit through the narrator's remarks that often question the constructedness of both bioregions. Analysing Forster's earlier works, literary critic Forster Stevenson, in a similar manner, states that the novelist tends to pursue almost an idealised approach towards nature, which is associated with the pastoral, rural landscapes of Edwardian England in contrast to the highly polluted London atmosphere. Stevenson further argues:

Forster, in other words, developed a late version of the Romantic vision which initially resisted pressures of modernity and industrialization in the late eighteenth and early nineteenth centuries. Like the Romantics, his early fiction emphasises inner qualities of spirit, imagination, or intuition and their affirmative resonances with an unsullied, non-urban world. Yet such affirmations invariably contain notes of uncertainty or precariousness. (211)

Forster's tendency to create a romantic image of the non-urban world, as Stevenson's ending remark above makes clear, is not reliable since the novelist equally (dis)trusts the place-bound values rooted both in the pastoral and urban landscapes. However, his main concern is to show how environmental values are formed in relation to a certain type of place –the urban or the pastoral–, and how these values help human beings understand their contemporary environmental problems. Thus, Forster's approach

reflects such basic principles that bioregional ecocritics come up with that emphasise the development of a local place attachment (whether urban or rural) to have an ecological sensibility towards environmental problems. In other words, Forster's understanding of place is not simply accompanied by a certain dualism between the urban and the rural; on the contrary, his scepticism about the discourses on both environments makes his novel more compelling as an ecoconscious work.

Forster's strategy to question both urban and rural framing of place attachment or development of ecological sensibility is to employ an ironic narrator whose remarks should always be taken with readerly caution. Similarly working on the narrator's focus on London in the same passage above, Paul B. Armstrong rightly suggests that it is not possible to which standpoint Forster's narrator takes throughout the passage (and the novel, as well). According to Armstrong, Forster uses the narrator in *Howards End* as a means to affirm "the normative even as he tacitly questions and undermines it" (111). Thus, Forster suspects the environmental values created through popular urban narratives which lack any connection with nature itself, by employing a cynical narrator, who is "also coy, quirky, biased, questionably reliable in his judgments, and distinctly a character with a perspective all his own" (Armstrong 113). In Armstrong's words:

The wittiness of the narrator's extended comparisons through which London is characterized by repeated, escalating paradoxes ("intelligent without purpose, excitable without love," and so on, and so on) is a dazzling display of verbal power that masks what he is up to, slyly refuting the conventional wisdom while seeming to endorse it, giving reason for preferring the country and Nature through his very explanation of the fascination of the town. Although he seems to be explaining why urban values have won the day, by the end he has reversed himself without acknowledging he has done so as he exposes the inhumanity of the London crowd. (114)

The narrator engages himself with "the conventional opinion only to subvert it, seeming to accept what everyone thinks even as he allows his distinctive difference to express its quite opposition" (Armstrong 114). Thus, his remarks about the popular demand on urban fiction that is always fascinated by London turn out to be the starting point for his critique of the city. Always suspecting the possibilities that the industrialised city might provide its citizens in terms of sense of place, the narrator constantly criticises the urban

atmosphere of London. After underlining the traditional conceptualisation of urban life, he challenges any fascination with urbanity suggesting that London is now a city, which is already overcrowded with human beings who hardly have any connection with their natural environment. So, the shifting focus from the urban environment to the rural or vice versa dominates the novel's plot line, presenting Forster's interest in questioning each bioregional narrative and their environmental values.

Among the scenes where Forster comparatively focuses on the characters' sense of place in the city and the county, the scene when Margaret reflects on being in London after her visit to the small town Swanage is quite important. Here, the narrator presents Margaret's inner monologue:

Swanage, though dull, was stable, and this year she longed more than usual for its fresh air and for the magnificent downs that guard it on the north. But London thwarted her; in its atmosphere she could not concentrate. London only stimulates, it cannot sustain; and Margaret, hurrying over its surface for a house without knowing what sort of a house she wanted, was paying for many a thrilling sensation in the past. She could not even break loose from culture, and her time was wasted by concerts which it would be a sin to miss, and invitations which it would never do to refuse. At last she grew desperate; she resolved that she would go nowhere and be at home to no one until she found a house, and broke the resolution in half an hour. (163)

His contrast between Swanage (with "its fresh air" and natural beauty) and London (with its stimulating but unstaining atmosphere) underlines the same idea that is echoed in the previous passage. Unlike London, distracting people with its excessive cultural mobility, Swanage offers a sustainable environment not only with its natural resources but also with its sense of stability. The narrator's view competently reflects the long-held dualism between the city and the country, which is attempted to be resolved particularly through the bioregionalist theories on place. As Lynch, Glotfelty, and Armbruster affirm, "the city-country polarity is a tension within the bioregional community" (7). These bioregional critics consider this polarity as a productive one, bringing about many critical perspectives that redefine the sense of place for both environments. At this point, Forster's use of the narrator in *Howards End* displays a similar attempt to inquire into the nature of the sense of place for the dwellers of the country and the city in the novel. He represents the inherent contradictions in

developing a sense of place in both rural and urban environments. His ironical attitude presents such a distance that it is neither possible to entirely entertain any idealistic images of the pastoral England nor the urban atmosphere of London. In other words, Forster keeps problematizing what both environments signify for his characters and how they environmentally value each environment.

Margaret keeps reflecting on her individual experiences respectively in the country and in the city. Although she is deeply attached to the city's cultural atmosphere, she is at the same time easily moved by the serenity that the country life offers. Margaret's interest in Howards End as a place shows that she is also in search for building a personal relationship with her natural surroundings. This is why she feels her sense of place restored after leaving London. The narrator depicts the scene:

Her evening was pleasant. The sense of flux, which had haunted her all the year, disappeared for a time. She forgot the luggage and the motor-cars, and the hurrying men who know so much and connect so little. She recaptured the sense of space, which is the basis of all earthly beauty, and, starting from Howards End, she attempted to realise England. She failed—visions do not come when we try, though they may come through trying. But an unexpected love of the island awoke in her, connecting on this side with the joys of the flesh, on that with the inconceivable. . . . It had certainly come through the house and old Miss Avery. Through them: the notion of “through” persisted; her mind trembled towards a conclusion which only the unwise have put into words. Then, veering back into warmth, it dwelt on ruddy bricks, flowering plum-trees, and all the tangible joys of, spring. (222)

As the passage clearly shows, the city life with its noise pollution and hustle and bustle captivates Margaret all year, which, in her opinion, blocks the way for connecting with other people and isolates them. However, after her visit to Howards End, she is able to revive her sense of place through a strong admiration for “all earthly beauty” (222), or through a reconnection with the natural world. It is yet not entirely possible for her at this stage to reconstruct a sense of place that shows a bioregional sensibility since she is new to this place. Still, her tendency to appreciate her natural environment especially for its inherent qualities can be interpreted as a quite valuable attempt when we consider it in terms of bioregional understanding of place. As Michael Thomashow strongly emphasises, “once [...] grounded in place,” an individual could learn “how to move

beyond that place and explore the relation between places” (5). As a character who feels at home with her environment, Margaret, thus, grounds herself in place in order to discover how all places are interdependent and how they help an individual construct their environmental values. As described in the passage above, she feels awakened by her experience of this new place, drawing her closer to build both ecological knowledge and a personal attachment to the earth. In this respect, she is about to gain a place-based perception, which is at the centre of bioregional thinking.

In his essay “E. M. Forster and the Motor Car,” Andrew Thacker examines Margaret’s sense of place depicted variously in urban and rural environments within the specific context of Forster’s use of the motorcar as a means to render modern spatiality. He suggests a view that contributes to the idea that Margaret develops a place-conscious identity based on her personal relationship with the natural environment. However, Thacker adds another perspective to this observation by claiming that Margaret could only achieve such perception when she is not overwhelmed by the city’s modern flux or mobility, which is especially made possible through the common use of motorcars. He argues that Margaret travels to and from the rural places driving in cars that enable her experience various physical environments but that keeps “disorienting [her] mental voyage” (48). Thacker further explains:

Flux ‘haunts’ Margaret, and it is this agitated quality, which she is unable to ‘realize’. Connections, for Margaret, cannot be made between places that refuse, even temporarily, to stay still. More than this we might say that Margaret’s failure here stems from the very nature of connect as a word: for it is a verb, a term of action, more allied to the process of flux associated with motors and modernity. In a sense, it is the very experience of modernity that Forster is representing here; an experience not of specific places (Howards End, London, England) but of the processes of spatial production, marked here by the mere concepts of ‘flux’ and ‘through’ to which the novelist can gesture, but which he cannot literally represent. (48-49)

Thacker’s viewpoint not only provides an explanation for the various ways that Margaret develops a place-consciousness but also questions how she reflects a modern sense of place, constantly interrupted by the mobile urban culture. Still, Margaret is one of the few characters in the novel whose attempt to turn places into her personal space relies on her close connection with the natural environment. Therefore, despite the

compelling flux of the city that she has to face in London, she attentively observes and appreciates her surroundings to connect with particular environments.

Another rural place that Margaret feels attached to is Oniton House, which is “a genuine country house” (240). With her keen observation of its pastoral landscape, she relates how “the sun painted the rubble gold, and charged the white sky with blue” (236) as she takes a journey to the Welsh border to see Oniton. The house is situated in an area covered with “[a]n occasional outcrop of rock, an occasional wood, an occasional ‘forest’” (230). Its “agricultural green” (230) particularly fascinates Margaret, and she thinks of creating “new sanctities among these hills” (241) in her future house. The narrator further relates Margaret’s impressions of the place:

She had said that she loved it, but it was rather its romantic tension that held her. The rounded Druids of whom she had caught glimpses in her drive, the rivers hurrying down from them to England, the carelessly modelled masses of the lower hills, thrilled her with poetry. The house was insignificant, but the prospect from it would be an eternal joy, and she thought of all the friends she would have to stop in it, and of the conversion of Henry himself to a rural life. Society, too, promised favourably. The rector of the parish had dined with them last night, and she found that he was a friend of her father’s, and so knew what to find in her. She liked him. He would introduce her to the town. (236)

While exploring the local environment, Margaret enjoys the view on the road to Oniton with its Druids, rivers, and hills, which almost fulfils her with a poetic inspiration to write about the rural life. She even dreams about the joys of her prospective pastoral life at Oniton. Like Wickham Place, or Howards End, Oniton offers Margaret the possibility to achieve a place-based perception that is shaped through her environmental concerns for both urban and rural landscapes, which have gone through a radical transformation due to the practices of urbanisation and industrialisation.

Through Margaret’s intellectual and reflective character, Forster particularly focuses on urbanisation and industrialisation as physical consequences of the recently emerging phenomenon of cosmopolitanism. In the novel cosmopolitanism is represented by the “Satanic” city London with “its narrower streets oppressing like the galleries of a mine” (91). London’s cosmopolitan environment becomes an antagonist to the rural one. For

instance, at the scene when Margaret and Henry talk about where they would like to live after marriage, the narrator talks about Margaret's inner thoughts about London:

London was but a foretaste of this nomadic civilization which is altering human nature so profoundly, and throws upon personal relations a stress greater than they have ever borne before. Under cosmopolitanism, if it comes, we shall receive no help from the earth. Trees and meadows and mountains will only be a spectacle, and the binding force that they once exercised on character must be entrusted to Love alone. (284)

For Margaret, London stands out as a place that has ultimately changed human beings to such an extent that they have gradually become more individualistic and less interested in their environment. She criticises how people start to lose their organic unity with the natural environment. She thinks that it is particularly due to cosmopolitanism that cuts off human beings' connection to the earth and isolates them in its constant flux. "Cosmopolitan" means "belonging to all parts of the world; not restricted to any one country or its inhabitants" (OED "cosmopolitan"). It carries the idea of transcending the place-bound values for the sake of embracing a worldwide, heterogeneous culture for the people. The novel, however, does not credit cosmopolitanism since it creates an urbanised environment that both serves to dehumanise people and eradicate their connection with the natural world. Margaret thinks that it is due to the dire consequences of cosmopolitanism that human beings and their natural environment are now separated. She observes that the natural environment has lost its inherent value, and just become a spectacle for the city dwellers. Thus, as Jeanne E. Olson remarks, "the cosmopolitanism in *Howards End* carries a pejorative meaning" (421), especially given its concern for the environmental values that it degenerates. In other words, through Margaret's observations, we can suggest that cosmopolitan culture in London only disconnects human beings from their natural world while advocating a life in a mechanical flux that has no connection with the natural environment. Forster does not completely reject city life and its intellectual atmosphere as part of cosmopolitanism, but he particularly points to the environmental repercussions of this ideology as a loss of the pastoral landscape and its values.

It is clear that the idea of cosmopolitanism that the narrator has in mind and attacks all the time throughout the novel is quite different from what it means to the contemporary audience. In Forster's novel, it is used synonymously with industrialisation and its social, economic, cultural, technological, and material effects on the human-place relations. Within modern critical and cultural theories, cosmopolitanism is defined "as a way of imagining forms of belonging beyond the local and the national" (Heise 6). It serves the purposes of rethinking the global and local environmental problems within a common ground that equally calls for national and transnational awareness. Heise's ecocosmopolitan approach, for example, is invested in the idea that cosmopolitanism might respond to the global environmental problems by offering a cultural agenda not limited to the local sense of place (61). For Heise, it is not "a return to the natural in and of itself, but at best an approach to the natural from within a different cultural framework" (45). Thus, she draws attention to the "socially produced" and "culturally constructed" values that define the sense of place (45). Forster, in *Howards End*, though engaged with the problems of the environment, does not promote cosmopolitanism as a theoretical framework as it is seen through his focus on London's cosmopolitan atmosphere as a cause for the loss of connection between human beings and the earth. He acknowledges how culturally or socially produced the cosmopolitan visage of London is and how it impends over any possibility to develop a sense of place, strongly attached to the natural world. Thus, cosmopolitanism appears as an ideology that transforms the urban environment into a place in which human beings cannot observe the ecological values of the place that they live in.

Leonard Bast is another character that shows how Forster builds his characters' sense of place on their bioregional concerns that emerge as a result of cosmopolitanism. Leonard is a lower-middle class young man who works as an insurance clerk. He loses his job after he is introduced to Mr Wilcox and gets a misleading advice from him about his prospective application to a bank. His affiliation with the Schlegel sisters not only causes him to end up jobless but also to die at the hands of Charles Wilcox in the end. Like the Schlegels, Leonard also lives in London, but the part where he lives is quite different from their elite neighbourhood. On his way back home, Leonard looks around and relates his observations which shed light on the reality of the suburban landscape:

A block of flats, constructed with extreme cheapness, towered on either hand. Farther down the road two more blocks were being built, and beyond these an old house was being demolished to accommodate another pair. It was the kind of scene that may be observed all over London, whatever the locality--bricks and mortar rising and falling with the restlessness of the water in a fountain, as the city receives more and more men upon her soil. Camelia Road would soon stand out like a fortress, and command, for a little, an extensive view. Only for a little. Plans were out for the erection of flats in Magnolia Road also. And again a few years, and all the flats in either road might be pulled down, and new buildings, of a vastness at present unimaginable, might arise where they had fallen. (49-50)

Leonard criticises how the cityscape has been turned into a construction site with the old buildings demolished and the new ones about to be erected. Indeed, he thinks that this is a human overtake of London's natural environment through urbanisation. He is quite concerned about the new concrete and brick reality that has been rapidly replacing provincial parts of the city. He reflects his environmental concern for the uncontrollable urban or suburban growth, transforming his environment into a row of ugly flats. As an example, the narrator elaborately portrays Leonard's place, which is "known to house agents as a semi-basement, and to other men as a cellar" (50). His residential area is presented as an example to "the modern dwelling-place" (50), which is usually situated either within the metropolis or the suburbs depending on the social status of the dweller. Not only these flats add to the unsightliness of the city, but also they affect the dwellers' sense of place by disconnecting them from the natural environment and confining them to small areas of living. As Barbara Rosencrance similarly argues, due to the sprawl of the suburbia in London, "[n]oise, vulgarity, meaningless aggregation cover simultaneously the flats of a burgeoning city and the ephemeral but continuous flow of humanity they enclose" (139). Forster displays the consequences of such suburban transformation through the depiction of the Basts' dwelling place. Leonard's vision, in this respect, is critical of the urbanisation practices and their consequences that have transformed the idyllic landscape into a hideous site of identical apartments or buildings.

Though a lower-middle class, Leonard still has a belief that his intellectual ambitions would place him in a higher rank in society. This is the reason why he is involved in miscellaneous activities such as reading canonical writers like John Ruskin, whom he

calls “the greatest master of English Prose” (52), going to classical music concerts, or studying classical Romantic works. Ruskin’s work especially makes him contemplate on his relationship with the environment, and he thinks that “the power of Nature could not be shortened by the folly nor her beauty altogether saddened by the misery” (59). The narrator sarcastically presents an example to Leonard’s self-education through a dialogue in which he talks about his failed attempt “to get back to the Earth” (127) after reading a couple of books about the sublime experience of being in nature. He tries to acquire a similar vision presented in such books as George Meredith’s *The Ordeal of Richard Feverel*, or Robert Louis Stevenson’s *Prince Otto*, or E. V. Lucas’s *Open Road*, simply through a long night walk into the woods. His walk, however, neither provides him with an aesthetic appreciation of the natural world nor with a philosophical view of nature. He eagerly tells about his intended romantic walk into the woods to the Schlegel sisters who encourage him to give even more details, and he finally reveals how he is not moved at all by that experience:

“Yes, but the wood. This ‘ere wood. How did you get out of it?”

“I managed one wood, and found a road the other side which went a good bit uphill. I rather fancy it was those North Downs, for the road went off into grass, and I got into another wood. That was awful, with gorse bushes. I did wish I’d never come, but suddenly it got light--just while I seemed going under one tree. Then I found a road down to a station, and took the first train I could back to London.”

“But was the dawn wonderful?” asked Helen.

With unforgettable sincerity he replied, “No.” The word flew again like a pebble from the sling. Down toppled all that had seemed ignoble or literary in his talk, down toppled R.L.S. and the “love of the earth” and his silk top-hat. (129)

As the narrator’s cynical treatment of Leonard’s vision makes it clear, all Leonard could observe from his night walk is sheer darkness that blocks his sight. He is not only unable to read the stars to find his way out in the woods but also quite incompetent to walk among the shrubs. On Helen’s question about the dawn, he confesses that he did not find it superb. Though intellectually fuelled through the works of “Jeffries, Borrow, and Thoreau” (130), he fails to develop an introspective mood when he wanders through the woods. In contrast to his ostentatious comments on the “love of the earth” (129), he barely reflects any sign of romantic attachment to his natural environment. In other words, Leonard’s experience of the woods only becomes a parody of romantic

escapism into nature rather than an example to it. His sense of place, then, is not marked by an aesthetic idealisation of the natural world but an affected aspiration towards it.

In contrast to the way Leonard builds his relationship with his environment, Forster presents Ruth Wilcox's sense of place, which is characterised by her authentic attachment to her surroundings, especially to her country house Howards End. Ruth is the only character who develops a spiritual affiliation with and a sincere care for her environment. In her letter to Margaret, Helen writes about how attentive Ruth is towards her garden as well as the house as she simultaneously observes her spend time "watching the large red poppies come out" (2). Ruth enjoys working in her well-kept garden and maintaining vine-covered walls of her house as a domestic activity. Ruth's particular devotion to Howards End is so strong that she eventually decides to hand the house down to someone who would appreciate its intrinsic value as much as she does, and that person is supposed to be her friend Margaret. The narrator comments on Ruth's place-consciousness:

To them Howards End was a house: they could not know that to her it had been a spirit, for which she sought a spiritual heir. And--pushing one step farther in these mists--may they not have decided even better than they supposed? Is it credible that the possessions of the spirit can be bequeathed at all? Has the soul offspring? A wych-elm tree, a vine, a wisp of hay with dew on it--can passion for such things be transmitted where there is no bond of blood? (107)

For Mrs Wilcox, Howards End has a spirit with which she associates such values as tradition, tranquillity, or domesticity. It is more like an intimate friend to her than a dwelling place. However, her family fails to recognise what Howards End means to her since they only consider it as a property that can be inherited by bond of blood. Her sense of place, then, develops through a highly personal relationship with the house, centred on her interaction with the natural environment as well as her family memories. Ruth's place-based identity, thus, shows that individuals connect with and through the places, which they experience as intimate, personal, or mnemonic. In this respect, Wilfred Stone suggests that there is an autobiographical tone that underlines Forster's tendency to depict houses as "living symbols of emotional and spiritual security that he had only tasted in his half-orphaned experience" (16), and it is particularly reflected

through Ruth's perception of place, which is engaged in a personal interaction with her natural environment.

Furthermore, resonating with Ruth's rootedness in place as well as Forster's own place-consciousness, the narrator explains how houses transcend providing only a physical shelter for human beings and metaphorically become an organic entity that is capable of producing personal values for individuals. Here is how he portrays houses as a lived/living experience:

Houses have their own ways of dying, falling as variously as the generations of men, some with a tragic roar, some quietly, but to an after-life in the city of ghosts, while from others--and thus was the death of Wickham Place--the spirit slips before the body perishes. It had decayed in the spring, disintegrating the girls more than they knew, and causing either to accost unfamiliar regions. By September it was a corpse, void of emotion, and scarcely hallowed by the memories of thirty years of happiness. Through its round-topped doorway passed furniture, and pictures, and books, until the last room was gutted and the last van had rumbled away. It stood for a week or two longer, open-eyed, as if astonished at its own emptiness. Then it fell. Navvies came, and spilt it back into the grey. With their muscles and their beery good temper, they were not the worst of undertakers for a house which had always been human, and had not mistaken culture for an end. (279)

In his characterisation houses have a specific lifetime that is determined through their reciprocal relationship with human beings. Certainly, Forster here refers to the country houses that are almost always associated with the authentic English countryside and the landed aristocracy such as Wickham Place. These country houses lose their spirits since they are not occupied or maintained for the same traditional purposes by their human dwellers. In a similar manner, the literary critic Wesley Kort analyses Forster's interest in country houses as his way to affirm the significance of the physical environment on human experience of place more than a nostalgic yearning. He contends, "Forster believes that it is first of all in relation to places supportive of personal potentials and relationships that the threats and losses posed by modern attitudes towards space must be addressed" (66). Kort, thereupon, emphasises that the novel's "narrative retains a firm sense of the primacy of intimate places and relations to and within them" (67). This is why Forster evokes an understanding of place that is by nature engaged in a search

for individual meanings, and his environmental concerns play a distinctive role in his pursuit of producing personal meanings out of spatial impressions.

In conclusion, Forster portrays his characters' sense of place with attentiveness to the physical environments that they are actively involved with. His interest in both rural and urban environments is marked by his scepticism towards the constructedness of environmental values that are attached to both landscapes. With his ironic narrator, he problematizes how each character attentively observes their bioregion and forms their own environmental sensibility. Forster's depiction of the sense of place as a bioregional narrative might open new vistas to formulate more complex environmental values that do not simply reject but draw upon all implications concerning the duality between rural and urban environments. His novel *Howards End* well embodies the idea of place as bioregion, displaying how human beings are embedded in a subjective, experiential, and organic relationship with all life and non-life forms around them.

CHAPTER II

D. H. LAWRENCE'S *THE RAINBOW*: PLACE AS DARK PASTORAL

Modernist fiction of the early twentieth century in Britain tends to present a sense of place, which might be contradictorily defined as both “metropolitan” and “regional” (274) as Raymond Williams did in his noteworthy work *The Country and the City* (1973). Analysing how both environments are represented through the fiction of leading novelists of the time, Williams argues against the general assumption that “it is easy to separate the country and the city, and then their modes of literature: the rural or regional, and the urban or metropolitan” (264). Williams claims that modernist regionalism challenges this distinction of place as it presents “a complex interaction and conflict of values” (264) that construct both fictional environments. In other words, he emphasises the idea that modernist fictional landscapes, though mostly urban, are in an intricate relationship with rural or pastoral environments. According to Gerald McLean, Donna Landry, and Joseph Ward, Raymond Williams produces “an influential paradigm for conceiving of place and social space, country and city, the rural and the metropolitan, as dialectically related constructs, not fixed and separate entities” (1). Williams’s work, thus, lays down a model for literary analysis of place in modernist fiction that coalesces the rural and the urban within its fictional environment. Within the spatial lenses of modernist novels, it is not possible to encounter the traditional pastoral landscapes or the English countryside, which once offered “a retreat from the worlds of manufacturing and colonial endeavour,” or “a resource for securing the nation’s conceptual foundation” (Marx 168). The urban regionalism of the modernist novels still reflects an unmediated affiliation with the country or rural landscapes that have already gone into a territorial transformation since the Industrial Revolution. Therefore, modernist novels evoke a sense of place that is neither purely rural nor urban. As Williams aptly posits, modernist novels rather introduce a sense of place that is already “conscious of crisis of a difficult borderland and of frontiers that had to be crossed” (264) between two different environments and values attached to both respectively.

All these ideas that are summed up through William's argument reveal that modernist fiction involves a variety of settings that blur the persistent distinction between pastoral and urban landscapes. The pastoral as a mode can be still affiliated with modernist narratives, but in a more complex manner. It reflects the true nature of the relationship between the rural and urban environments rather than restrictively claim that the pastoral constructs values that are either pejoratively associated with the rural landscape or most positively with a patriotic celebration of Englishness.

Tracing the origin of Williams's approach towards the pastoral, the British ecocritic Terry Gifford examines how pastoral as a genre emerged and remained as one of the most influential literary modes that define modern notions of nature in English literature. Starting with an analysis of the classical prototypes of the pastoral and ending up with its modern examples, Gifford observes how the pastoral developed as a genre. According to his classification, dominant critical approaches towards the pastoral tend to be defined by "the literary convention, literature of the countryside and the pejorative of idealisation" (*Pastoral* 146). As a convention, pastoral originates in the works of two classical poets: the Greek scholar and poet Theocritus (316-260 BCE) and the Roman poet Virgil (70-19 BCE). Theocritus established the poetic pastoral tradition with his short poems, known as the *Idylls*. Consisting of almost thirty poems, attributed directly or indirectly to Theocritus, the *Idylls* celebrates rustic life and its idyllic landscape, both introduced and constructed through the perspective of shepherds. Using herdsmen as his speakers in his poems, Theocritus presents an idealised version of rural life in an elevated language that is more likely to address a courtly audience. At the centre of the pastoral convention, then, lies the idea of retreat from city life and return to the rural landscape for "a sense of idealisation, nostalgia, and escapism" (Gifford, "Pastoral, Anti-Pastoral" 18). Following the same pattern, in his *Eclogues* Virgil introduced "the notion of Arcadia as a literary construct of the location of pastoral retreat" (Gifford, "Pastoral, Anti-Pastoral" 18). As a utopic pastoral place, modelled upon an actual region in Greece, Arcadia embodies all values attached to the idealised countryside such as the simplicity of rural life as opposed to the city life or the joys of living in close contact with nature. However, as Gifford notes, both Theocritus's and Virgil's fundamental works display "the knowing paradoxes of classical pastoral- nature and

place as a literary construct” (19). So, the pastoral convention is rather based upon the literary artifice of creating idyllic places that offer the possibility of living a simple and rural life of a shepherd. Due to its “idealisation of the reality of life in the country” (Gifford, *Pastoral* 2), the pastoral is harshly criticised for building up a vision of rural life that is either “too simplified” (2) or basically conveys a sense of Romantic escapism. Both visions carry anti-pastoral overtones in approach, which is short of appreciating the idea that the pastoral is culturally constructed as part of the urban environment; not necessarily as its counterpart.

Based on an analysis of the critical shortcomings of all former approaches, Gifford introduces a new framework to examine pastoral as a mode, which he calls “the post-pastoral” (*Pastoral* 4). His theory of the post-pastoral pioneers a new conceptualisation that takes its starting point from the search for the place of human beings in nature while constructing the idea of the pastoral from an ecocritical vision. For him, any form of green literature is post-pastoral “in their rejection of Arcadia [utopic pastoral vision] in favour of a more knowing, even, in the latter case, adversarial, sense of ‘environment’ rather than ‘nature,’ or ‘the countryside,’ or ‘landscape’” (*Pastoral* 173). Gifford argues that texts should be explored “to provide the filter by which ‘land’ becomes ‘landscape’ and a site of comforting stability in both an aesthetic and a social sense” (*Pastoral* 55), rather than to emphasise the idyllic pastoral atmosphere that they present. In this manner does Gifford’s idea of the post-pastoral generate new critical lenses through which modernist sense of place can be analysed without yielding to any simplification of the pastoral. Gifford maintains:

What is needed is a new term to refer to literature that is aware of the anti-pastoral and of the conventional illusions upon which Arcadia is premised, but which finds a language to outflank those dangers with a vision of accommodated humans, at home in the very world they thought themselves alienated from by their possession of language. Such a term should enable ‘a mature environmental aesthetics’ to sift the ‘sentimental pastoral’ from the ‘complex pastoral’ in a way which takes account of the urgent need for responsibility and, indeed, advocacy for the welfare of Arden, informed by our current and updated best judgements of what that should be. (*Pastoral* 149)

The post-pastoral, thus, differs from traditional pastoral or anti-pastoral approaches in that post-pastoral literature takes a radical turn from “the sentimental pastoral” (*Pastoral* 149) towards “a mature environmental aesthetics” (*Pastoral* 149). It directs attention to reconstruct new environmental values that aesthetically reflect the true nature of the pastoral, including “a vision of accommodated humans” (*Pastoral* 149). Still, the post-pastoral approach takes its appealing force from the revisited relationship with traditional pastoral. It is potentially represented through modernist novels whose affinity with the pastoral mode still remains complex.

With the post-pastoral, the critical emphasis shifts to analysing how the idea of nature is constructed through the traditional pastoral and anti-pastoral approaches and how it should be reconstructed through new environmental aesthetics. Greg Garrard similarly examines the persistent belief to keep the pastoral as an ideal. He draws attention to the idea that the notion of nature is “never seriously endangered, and may in its normal state be poor in biological diversity; rather, it is loved for its vastness, beauty and endurance” (43). In other words, the pastoral is valued for such qualities that are not inherent in the actual landscapes. Garrard claims that the pastoral, starting from “the Romantic movement’s poetic responses to the Industrial Revolution” (33), has shaped dominant constructions of nature in English literature. According to him,

No other trope is so deeply entrenched in Western culture, or so deeply problematic for environmentalism. With its roots in the classical period, pastoral has shown itself to be infinitely malleable for differing political ends, and potentially harmful in its tensions and evasions. However, its long history and cultural ubiquity mean that the pastoral trope must and will remain a key concern for ecocritics. (33)

The pastoral as a literary mode or trope, as Garrard suggests, is among the major concerns of ecocritics who are especially involved with examining its potential to develop an environmentalist view. The question is whether it is possible to abandon the traditional view of pastoral; that is, “the idea of nature as a stable, and enduring counterpoint to the disruptive energy and change of human societies” (Garrard 56). Such a concept of nature, represented through the pastoral mode, clearly disregards the interdependent relationship between nature and human beings, and reinforces the long-

held duality of nature/culture as a result. However, the pastoral holds its influential status both as an aesthetic precursor of premises upon which the notion of nature has been culturally constructed although it fails to correspond to the reality of the interconnectedness between human and nonhuman beings, as it is exclusively dependent on binaries.

To address the problem of environmental aestheticism, as Garrard discusses in relation to the pastoral, Timothy Morton introduces an innovative approach, called “dark ecology.” He similarly contends that “Nature,” with its idealised image, can be defined as “the aesthetic” (*Ecology* 22), produced through the Romantic imaginings of the relationship between human beings and the natural world. “The aesthetic,” Morton argues, “is also a product of distance: of human beings from nature, of subject from object, of mind from matter” (*Ecology* 24). Therefore, it immediately sets boundaries that actually do not exist between nature and human beings. Instead, Morton considers nature as “the mesh,” which signifies “the interconnectedness of all living and non-living things” (*The Ecological* 29) without any further hierarchical positioning among them. Morton’s mesh metaphor employs originally a dark vision with its “radical openness” (15), which he elaborates in his *The Ecological Thought*. Nature, when redefined as the mesh, produces “a new ecological aesthetics” (16) that is not necessarily shaped by idyllic depictions of natural places as the pastoral evokes.

Morton introduces dark ecology as an alternative aesthetics which highlights “negativity, irony, ugliness, and horror” (*The Ecological* 17) as key terms in constructing contemporary environmental thought rather than “the sunny, affirmative rhetoric of environmental ideology” (*The Ecological* 17). For him, celebrating all natural things for their aesthetically pleasing or positive qualities is ironically one of the most disastrous mistakes in modern environmental thought. Morton asserts that there is no external position that human beings would assume and keep it when it comes to explore their place in nature, which finally ends up with the recognition that they are in [t]he mesh of interconnected things” (*The Ecological* 15). He refers to such recognition as “*ecognosis*” (5) in his latest book, *Dark Ecology: For a Logic of Future Coexistence* (2016). *Ecognosis* is a combination of the words “ecological” and “*anagnorisis*,”

referring to the realization that everything coexists in the ecological system. In other words, Morton draws an analogy between the moment of a tragic character's discovery about his or her current situation and the human beings' recognition of their place in the ecological system.

Another ecocritic who follows dark ecological vision is Heather Sullivan, who fashions her concept of the dark pastoral upon Morton's conceptualisation. Both ecocritics are primarily engaged in disclosing the fact that a new environmental aesthetics is necessary to appreciate the intrinsic interconnectedness of all things in nature to replace the old dichotomous view that only values the idyllic natural beauty. Sullivan also challenges the aesthetic idea that there can be pure nature without any human contact as constructed through the traditional pastoral genre. In their co-authored introduction, Heather Sullivan and Caroline Schaumann posit that the assumption of any pristine nature is also inconsistent with the physical reality of the natural world, which is now defined as "a composite of material interactions on many scales including the activities of bodies, species, and energy politics in which we human beings are full participants along with our fellow species on the planet" (105). The authors point out the idea that though constructed otherwise, nature has always been a material fusion of all processes undertaken or caused by human and non-human beings. For this purpose, Sullivan, in particular, presents the dark pastoral as a potential turn to dismantle all long-held categories of nature/culture, rural/urban, and pure/polluted since she insists that they are already merged into one another in the form of the mesh, as evinced by Morton.

This revised notion of the pastoral is based on the concept of dirty nature, through which dirt features as a key form of all natural environments of both the human and the nonhuman. Dirty nature bears direct consequences of "the vast anthropogenic changes to the world's physical environments" (Sullivan and Schaumann 109). It is a direct challenge to the traditional pastoral to emphasise how human interventions transformed the physical environment in which green landscapes now coexist with industrial cityscapes. Though aesthetically unpleasing, dirty nature corresponds to the contemporary physical reality since the Industrial Revolution. Can dirt be positive to construct a new environmentalist framework to re-examine the interconnectedness of all

physical environments? Does it present a palpable example of how vast anthropogenic changes continue to transform our world and help develop environmental awareness? The dark pastoral answers both questions affirmatively. It employs dirt or dirty nature as a means to evoke the idea that human beings may realise their impact on nature without having any recourse to any idealised version of their environment. In other words, the dark pastoral opens a new way for identifying anthropogenic changes on the environment rejecting any dualisms in environmental thought. Instead, it draws attention to the literary renderings of dirt or dirty nature, which has no proper place in the so-called green genre of the pastoral, with a keen focus on the human-influenced transformations on the earth. Hence, it works not only as a metaphor upon which the environmental aesthetics of traditional pastoral are revisited but also as a typical reification of the anthropogenic reality.

As a critical revisiting of the traditional pastoral, the dark pastoral presents a renewed aesthetics of the tradition, and contributes to a strong sense that it is possible to come to terms with as well as to find ways out of contemporary environmental problems. As Sullivan summarily explains further:

I propose instead a dark form of the pastoral that builds on the three-thousand-year tradition of the seemingly “green” genre yet I also acknowledge two things: first, that the pastoral is a genre of sheer literary artifice whose poetic greenery emerges from a specifically urban perspective. Second, for all its preposterously idealized tropes of pure, distant, and green harmony, the pastoral nevertheless remains the dominant vision of nature in much of our modern techno-industrial culture. (“Dirty Traffic” 86)

The dark pastoral, first of all, justifies the fact that the “seemingly green” traditional pastoral genre presents a kind of literary pretense in terms of its idealised vision of nature. Its classical examples reveal that the pastoral landscape is always mediated through an urban perspective in the eclogues or bucolics. However, this fact is underrated to embrace the potential Arcadian values that the genre is associated with such as the simplicity of rural life as opposed to the city life, or the harmonious relationship between human beings and their idyllic landscape. The dark pastoral, however, problematises the naïve constructions of nature as the traditional pastoral promotes, and thus presents an alternative to the traditional one, by exposing how the

natural environments have drastically changed particularly due to techno-industrial human practices that have reshaped the world's surface since the Industrial Revolution.

As Sullivan states in "Dirty Traffic," "[t]he traditional pastoral's long history means it comes with baggage that is often ignored or denied in celebratory appreciation of lovely fields and bucolic folks, and associations with the 'natural' are often perverse and prejudiced" (87). Though endowed with a set of standard aesthetic qualities within the particular literary genre of the pastoral, natural landscapes are today dirty as a consequence of human practices. Inevitably, therefore, the pastoral has turned out to be dark, both in its literal and metaphorical sense. It does not conceal the gravity of the human-induced effects on nature, and renders suspicious an idealized, pure, lucent image of "Nature." This dark vision offers "an awareness of the frames that continue to shape our practices, including our own pastoral impulses, but combine them with some doses of scepticism, science, and narratives of dirty traffic in order to engage but not capitulate to the dirty flows in which we all participate" (Sullivan 97). In other words, the dark pastoral launches a new critical model that relies on "the power of inevitable idyllic urges" (Sullivan 87) of traditional pastoral, but directly challenges it through a revision of such concepts as nature and the natural.

The seeds of the dark pastoral can be observed through many literary representations of the works in "the late nineteenth and earlier twentieth century" (Sullivan and Schaumann 106). It is efficiently expressed through modernist art which "began consciously to reject the established norms of beauty to focus instead on the unsightly challenges of an increasingly industrialised, impoverished, and dirty Western world" (Sullivan and Schaumann 106). The modernist attempt was to disrupt the aesthetics of idealised natural beauty through its critical focus on dirty nature. The dark pastoral finds its best expression through such literary texts that consciously depict the physical changes on the environment despite their ugliness or unsightliness. Moreover, they might invoke a new environmentalist approach by revealing the human intervention on nature and eliminate the dichotomies of nature/culture, pure/polluted, or human/nonhuman by reframing all living and nonliving beings into that of interconnectedness or the mesh. So, lacking the romanticised notions of nature, dark

pastoral creates a new framework, which can both adequately represent and, also criticize contemporary reality.

Since the early modernist novels reflect social, cultural, environmental, and physical changes that both rural and urban environments have gone through since the late eighteenth century, it is possible to analyse them for their potential to display a serious affinity with the human-induced effects on the natural and built environments as their settings vividly exhibit. As a frame, the dark pastoral well corresponds to the modernist literary renderings of place with its intense criticism on the physically changing environment since the Industrial Revolution. It is at the same time highly convincing to think that though most modernist texts are set in dark urban or industrial environments, they are still in a critical dialogue with the ideals of the pastoral. So, the dark pastoral offers a more comprehensive structure for analysing the sense of place in modernist literary works with its non-dualistic approach to the environments.

The modernist novel represents dirty nature as part of the sense of place, developed through their rural and urban settings. David Herbert Lawrence (1885-1930) is one of the early modernist novelists whose interest pioneers in observing the physical transformations of his natural surroundings and depicting them with a critical eye in his dark pastoral settings. As a highly prolific author and poet, D. H. Lawrence produced twelve novels, fifteen poetry and ten short story collections, eight plays, and more than ten non-fiction books. Though his oeuvre is rich in literary forms as well as themes, a majority of his works shows Lawrence's attentiveness to "the processes of industrialisation and the social consequences which grew out of the transformation of England from an agrarian to a mechanical, disintegrated, amorphous industrial society" (Holmes 2). His depictions of various landscapes, transformed through human practices, then, carry nostalgic undertones for previous ruralism as well as critical overtones for contemporary urbanism. Lawrence's works have been widely examined as literary examples of the changing social, physical, and economic conditions of pre-and post-World War I period in England since he is credited by the well-known cultural critic F. R. Leavis for producing "a study of contemporary civilisation" (101) through his works. However, Lawrence's particular focus on the radical changes on both rural and urban

landscapes might be analysed with a more extensive and interdisciplinary critical attention to display his eco-conscious approach. To exemplify such an ecocritical analysis of the sense of place in Lawrence's works, this chapter particularly examines his fourth novel *The Rainbow* as an exemplary dark pastoral through which Lawrence introduces new ways of reconstructing such binary notions as nature and culture, urban and rural, pure and polluted as ineffective categories of the old paradigm.

D. H. Lawrence presents a dark pastoral understanding of place-consciousness as particularly reflected through his autobiographical settings of mining industry towns in Britain. Born as a son of a collier in 1885, Lawrence grew up in an environment that had already gone under an industrial transformation. He states: "The string of coal-mines of B.W. & Co. had been opened some sixty years before I was born, and Eastwood had come into being as a consequence" ("Nottingham" 287). Lawrence introduces his hometown in his famous essay "Nottingham and the Mining Countryside," which bears ample resemblances to his so-far discussed fictional settings:

I was born nearly forty-four years ago, in Eastwood, a mining village of some three thousand souls, about eight miles from Nottingham, and one mile from the small stream, the Erewash, which divides Nottinghamshire from Derbyshire. It is hilly country, looking west to Crich and towards Matlock, sixteen miles away, and east and north-east towards Mansfield and the Sherwood Forest district. To me it seemed, and still seems, an extremely beautiful countryside, just between the red sandstone and the oak-trees of Nottingham, and the cold limestone, the ash-trees, the stone fences of Derbyshire. To me, as a child and young man, it was still the old England of the forest and agricultural past; there were no motor-cars, the mines were, in a sense, an accident in the landscape, and Robin Hood and his merry men were not very far away. ("Nottingham" 287)

Lawrence considers the rapidly growing mining industry as "an accident in the landscape" (287), which causes a series of irrecoverable changes in the small British mining town. The spreading coal pits in his hometown now replace the old pastoral vision of England, which Lawrence was once quite fond of as a child. He believes that his life was "a curious cross between industrialism and the old agricultural England of Shakespeare and Milton and Fielding and George Eliot" (287). Certainly, Lawrence's remarks might tacitly suggest that he is nostalgic about traditional pastoral environments that are associated with his native countryside. But, one should also note that Lawrence is well aware of the fact that this agricultural past or pastoral landscape is

already part of a cultural construction, achieved through Robin Hood stories, Milton's lines, Fielding or Eliot's novels. He sincerely embraces the idea that pre-industrial English landscape differed considerably from the post-industrial one, especially in terms of its opportunities for the artistic experience. Thus, as Jeffrey McCarthy rightly puts it, Lawrence's novels "emerge from the context of this politically charged and culturally powerful post-war engagement with ruralism" (117) rather than building upon "an escapist simplification" (117) about the countryside. In other words, Lawrence's affiliation with the traditional pastoral is too complex to be simply categorized as idealizing in spirit. Instead, it is possible to analyse his particular attentiveness to create pastoral environments as an attempt to construct alternative places where his characters might expand their modernist sense of place, which has basically the signature of the dark pastoral.

In his novels Lawrence creates such natural and built settings that display immediate consequences of anthropogenic changes on the environment through his depiction of the dark pastoral or dirty nature. Hugh Kenner characterises Lawrence's works as examples of "industrial England affronting timeless realm of agricultural life" (116). Starting with his first novel, *The White Peacock* (1911), Lawrence shows his interest in portraying how urban and rural areas have been on the track of being equally destroyed due to the increasing industrial practices and how they might be rather defined as dirty or polluted through various settings. *The White Peacock* is set in Nethermere, a small rural town, which is considered to be a fictionalized version of his childhood Eastwood area. As a simple story of a love triangle told by the narrator Cyril Beardsall, the novel introduces characters from three different social classes: Cyril and his sister Lettie as young middle-class people, Leslie Tempest as a young son of a coal miner; and George Saxton as a young farmer. Each character's natural surroundings add up to Lawrence's depiction of on-going industrial impacts on rural and urban landscapes. The novel, thus, presents certain notable scenes where one can easily observe how "the characters change and the landscape remains; at other times, Lawrence is deeply conscious that an industrial-agricultural landscape is continually changing" (Watson 25). For example, upon Cyril and Lettie's visit to the Strelley Mill, the narrator quite attentively illustrates

how the spreading of mining pits has altered the urban landscape and turned it into an ugly and gloomy place:

We came near to the ugly rows of houses that back up against the pit-hill. Everywhere is black and sooty: the houses are back to back, having only one entrance, which is from a square garden where black-speckled weeds grow sulkily, and which looks on to a row of evil little ash-pit huts. The road everywhere is trodden over with a crust of soot and coal-dust and cinders. (*The White Peacock* Chp 4)

The narrator plainly describes how urban nature can now be a synonym for dirty nature as a consequence of such rapidly developing mining industry that has dominated their small town and changed both the rural and urban face of their environment. Such scenes that reveal the anthropogenic transformations on the rural and urban landscapes in the novel are rich in number as well as those that contemplate upon the possibility of having a typical pastoral landscape in an industrialised world. So, selectively represented by Lawrence as partly autobiographical, the places in the novel show a close affinity to the dark pastoral in the sense that through the fictional setting Lawrence draws attention to such sense of place that does not rely on a Romantic rendering of nature but a critical stance towards the human-polluted condition of his characters' natural surroundings.

The White Peacock can be the first and maybe the least developed example in which Lawrence focuses on dirty nature as part of the sense of place, but certainly it was not the last. For instance, it is possible to analyse one of his masterpieces, *Sons and Lovers* (1913) for its keen attention to the landscapes in Nottinghamshire, which has been physically changed through the mining industry as well as the miners' community whose social, economic, and environmental values have been reformed, as a consequence. *Sons and Lovers* tells the story of how Paul Morel –a young promising artist- tries to find himself a way out of the provincial life he is part of, and to develop his own identity as an artist away from his family. Again set through autobiographical resonances, the novel presents its story in the small town of Bestwood, where the mining company Carston, Waite and Co. opened new pits and built houses for the colliers that reshaped the whole area. The first chapter of the novel introduces a striking

image of the place, called Hell Row, where the colliers lived and “worked in the little gin-pits two fields away” (1). The narrator further describes “the notorious Hell Row:”

And all over the countryside were these same pits, some of which had been worked in the time of Charles II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows. And the cottages of these coal-miners, in blocks and pairs here and there, together with odd farms and homes of the stockingers, straying over the parish, formed the village of Bestwood. (1)

Recently with black pits popped up all around rather than greenery, the countryside is depicted as a topographic document through which one could observe the gradual human-induced changes all over the landscape. The aligning of the workers’ cottages around the pits also leads to a restructuring of the village houses. The introductory lines above portray how human beings’ industrial practices in the form of coal mining end up in generating such dirty nature that a countryside village is no different than an urban industrial town. The narrator keeps giving more insightful descriptions of the small village, the roads of which were “always dark with coal-dust” (39). In this way, he lays bare the transformations of the physical environment through creating a dark pastoral, and shows the anthropogenic effects of mining industry on the landscape.

Similarly, D. H. Lawrence maintains his vivid interest in depicting a dark pastoral setting through his late works. Particularly, his post-war novel *Lady Chatterley’s Lover* (1928) presents a vivid example to Lawrence’s critical engagement with the drastic physical and environmental changes on the landscape, following the World War I. At the very first line of the novel he defines the modern age as “a tragic one” though people “refuse to take it tragically” (1). As the narrator of the novel powerfully puts it, the tragedy of humankind ends up “among the ruins” of their environment where “[t]he cataclysm has happened,” and they are now “to start to build up new little habitats” (1). The opening lines, then, direct attention to an almost post-apocalyptic atmosphere in which human beings are about to face the tragic consequences of their actions at the physical, social, environmental, and economic levels. The story primarily revolves around an upper-middle class woman Constance Chatterley, her aristocratic husband Clifford Chatterley, who has been crippled for his lifetime during his service at the war,

and their gamekeeper Oliver Mellors, with whom Constance (or Connie) has an affair. All these characters are presented through a complex relationship with their post-war environment, mainly set again in Nottingham. The central places upon which the narrator builds his characters' connections are the Wragby Hall, the Chatterleys' family house; the wood near the Hall, where Mellors lives; and the mining town of Tevershall. Each place contributes to shaping Lawrence's dark pastoral vision through which one can easily identify environmental transformations. The narrator, below, portrays how the characters' local environment is more of a dark pastoral with its dominant emphasis on the unsightliness of nature rather than set through a simple contrast between the rural and the urban atmosphere with the following lines:

Wragby was a long low old house in brown stone, begun about the middle of the eighteenth century, and added on to, till it was a warren place without much distinction. It stood on an eminence in a rather fine old park of oak trees, but alas, one could see in the near distance the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw straggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched, small, begrimed, brick houses, with black slate roofs for lids, sharp angles and willful, blank dreariness. (8)

The sense of place, given through the local environment here, evokes the concept of dirty nature in the sense that dirt here becomes a defining feature evincing human-caused changes on the physical environment. The narrator is more interested in exploring the destroyed, ugly, black, and smoky atmosphere of the setting as a sign of dirty nature rather than presenting it in relation to the characters' background. There are many similar examples in the novel that overtly display the "darkly and fumily sleeping world" (124) of the collieries in Tevershall as well as the post-pastoral appearance of the wood near Wragby as "a remnant of the great forest where Robin Hood hunted" (33). Lawrence's *Lady Chatterley's Lover*, then, introduces a sense of place that can be closely associated with the dark pastoral that lead him to criticize the increasing human impact on natural environments and to subvert the aesthetic ideals of the pastoral.

Lawrence's fourth novel *The Rainbow* is one of the notable works that introduces an ironic treatment of the idea of the pastoral and ends up evoking a sense of place closely associated with the dark pastoral. Written and published in the pre-war period, in 1915,

the novel tells the story of three generations of the Brangwen family who lived at the Marsh Farm, which is “in the meadows where the Erewash twisted sluggishly through alder trees, separating Derbyshire from Nottingham” (1). Again, set in the same geography, which Lawrence is personally familiar with, the story gives a detailed account of all the physical changes on the environment with the narrator’s serious concerns over the effects of the mining industry on the local landscape. Since it covers a wide period of time, spent by three generations of the Brangwen family between the years of 1840 and 1905, the novel also turns out to be a topographic chronicle of Derbyshire. It starts with introducing the Marsh Farm, the home of the Brangwen family, as a pastoral place. The narrator first describes what the farm looks like and how the characters perceive and relate to its environment, focusing on the seemingly harmonious relationship between his characters and their rural environment. His description is quite rich in its imagery and “thoroughly anthropomorphic in the way” (Daleski 5), but it introduces an evocative sense of place:

But heaven and earth was teeming around them, and how should this cease? They felt the rush of the sap in spring, they knew the wave, which cannot halt, but every fear throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. They knew the intercourse between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn, showing the birds’ nests no longer worth hiding. Their life and interrelations are as such; feeling the pulse and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing, and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away. (2)

As a farmer family, the Brangwens lived in a rural environment where their relationship with their natural surroundings had formed almost an idealized level of harmony. The narrator even treats the whole nature as participants of a cosmic sexual intercourse: breasts and bowels of the earth filled with sunshine, rain sucked up; wind getting the trees nude. He suggests that the dwellers of the Marsh Farm freely cherish the outcome of such perfect union. It is possible to argue that this introductory scene recalls a similar atmosphere introduced in the traditional pastoral mode, which situates human beings in a natural harmony with their rural environment. However, this is a panorama of the Farm’s past, told in a manner of a family saga that contextualizes its characters in a fictional environment, not in relation to an actual place. The narrator introduces a

similar approach here with an aim to construct an ideal of the pre-industrial farm life rather than to represent it as an ideal pastoral place.

The transformation of the small village from an agricultural to an industrial one is gradual, but it has already been under way when the narrator presents the protagonist of the first generation, Tom Brangwen. As a young farmer boy, Tom is able to observe the on-going changes around his surroundings with an acute sense of place. He experiences a singular event at the grammar school one day, after which he decides to leave it and become a farmer just like his father. Tom's teacher of literature reads two poems in class: one is Tennyson's "Ulysses," and the other one is Shelley's "Ode to the West Wind" (11). He is "moved by this experience beyond all calculation" (11) and he starts to utter: "Oh wild west wind, thou breath of autumn's being" (11). At the same moment he feels "a prickly sensation of repulsion to go over his skin" (11), looking at the print version on the page, and he runs away from school not to turn back again. This is quite an interesting scene that reveals Tom's turning point in life, leading him to remain a farmer for the rest of his life. But, it is also an ironic one in which Lawrence refers to two great literary figures of the Victorian and Romantic periods with a certain note on their vigorous effect on the readers. Still, reading those poems is what makes Tom turn his back to the school and decide to go "about his work on the farm gladly enough, glad of the active labour and the smell of the land again" (13). In other words, Tom's reaction to the poems implies that although they are powerful enough to evoke the readers' feelings, Romantic or Victorian imaginings of the natural world still fail to correspond to the contemporary condition. In order to experience what his natural surroundings offer him, Tom goes back to the farm instead of passively engaging with the idealised versions of nature via his education. So, Lawrence again emphasises the idea of the pastoral as a thing of a constructed past, which most of the time provides illusionary or idealised images of nature and human beings. In this sense, Lawrence both discloses the effect of the pastoral on forming his characters' sense of place and its incapacity to represent the anthropogenic changes on their environment. Thus, the sense of place that the first protagonist Tom has recalls the dark pastoral's complex affiliation to the traditional pastoral, which is both valued for its evocations of the natural world and re-examined for its cultural constructedness.

The narrator especially mirrors the dark pastoral approach in relation to place-consciousness when he depicts the end results of human-induced technologies that start to reshape the landscape of the farmers. He reveals how the so-called isolation of the Farm ended after “a canal was constructed across the meadows of the Marsh Farm, connecting the newly-opened collieries of the Erewash Valley” (6). Though dazed by the construction of the canal at the beginning, the Brangwens start to feel themselves “strangers in their own place” (7). More thorough descriptions of this topographical change and how it affects the characters’ sense of place follow:

As they drove home from town, the farmers of the land met the blackened colliers trooping from the pit-mouth. As they gathered the harvest, the west wind brought a faint, sulphurous smell of pit-refuse burning. As they pulled the turnips in November, the sharp clink-clink-clink-clink-clink of empty trucks shunting on the line, vibrated in their hearts with the fact of other activity going on beyond them.
(7)

As a generation of farmers, the Brangwens are quite overwhelmed with all the changes that their new environment has undergone. They now see blackened colliers going down into dark pit-mouths to work; they smell sulphurous gas of the burning coal; and they keep hearing the mechanical chants of the dumping trucks at the background. The industrial takeover of their environment seems to keep its track right by bombarding all the senses of its inhabitants with such images of dirt.

Following the first part, which deals with Tom Brangwen’s marriage with a Polish lady Lydia Lensky, the second part of the novel tells the story of Lydia’s daughter, Anna and Tom’s cousin, Will and how they start their own family. The setting partially moves from the Marsh Farm to a cottage in Cossethay, where Anna and Will live as a couple. The Yew cottage is “next the church, with dark yew-trees, very black old trees, along the side of the house and the grassy front garden; a red, squarish cottage with a low slate roof, and low windows” (129). Its surroundings are “the grassy garden, the procession of black yew trees down one side, and along the other sides, a red wall with ivy separating the place from the high-road and the churchyard” (129). So, it presents an agricultural atmosphere through which the characters’ sense of place is reflected. The

narrator focuses on the environment in Cossethay in the same manner as he does to illustrate the pre-industrial condition of the Marsh Farm. While Anna tries to get used to her new home there, Will often visits London or other small towns around to buy some books or to fetch necessary materials for his wood-carving. Particularly, Will's shifting perspective presents the changes over the landscape due to the increasing influence of technology. One specific scene explicitly introduces how Will condemns the corruption of the natural world when he directly exposes how polluted and disorderly his place has become:

Having occasion to go to London, he marvelled, as he returned, thinking of naked, lurking savages on an island, how these had built up and created the great mass of Oxford Street or Piccadilly. How had helpless savages, running with their spears on the riverside, after fish, how had they come to rear up this great London, the ponderous, massive, ugly superstructure of a world of man upon a world of nature! It frightened and awed him. Man was terrible, awful in his works. The works of man were more terrible than man himself, almost monstrous. (195-96)

For Will, it is quite hard to imagine how human beings so rapidly ended up building “a world of man upon a world of nature” (195). With an astute reference to evolution, he claims that such building blocks as Oxford Street or Piccadilly, the famous spots in the city, are just there to construct London as “the ponderous, massive, ugly superstructure” (195). So, what human beings finally accomplish to generate on their evolutionary track is a formidable and almost monstrous environment, built upon the natural world. Will's contention is that human beings are responsible for all the dreadful changes in the physical environment as they are innately horrible and their actions are therefore atrocious. With this view he draws attention to the radical transformation of the natural world by the human species as part of their industrialisation or urbanisation process.

To further exemplify how Lawrence depicts their characters' sense of place similar to the concept of the dark pastoral, it is important to continue the discussion with the third part of the novel, which deals with Anna and Will's daughter Ursula. From her first days “[a]s a little [human] animal” (195), Ursula's story is narrated with a considerable emphasis on her intimate relationship with her natural surroundings. As a dweller of the Yew Cottage, Ursula also has the opportunity to go to the Marsh Farm, where her grandparents used to live, and her two uncles Tom and Fred later joined them. When

she was a little girl, the Farm got flooded because “the canal had broken down” (255), and they couldn’t realise the gravity of the flood until they found out her grandfather’s dead body in water. So, Ursula’s main environment was actually their cottage house until she started the Grammar School in Nottingham, leaving “the narrow boundary of Cossethay” (272) and widening her circle both physically and intellectually. In addition to her imaginative involvement with the natural world under the influence of the stories that she reads, Ursula used to interact with her environment actively and would quite enjoy those particular moments as explained in the following lines:

She ran a good deal alone, having a passion for all moving, active things. She loved the little brooks. Wherever she found a little running water, she was happy. It seemed to make her run and sing in spirit along with it. She could sit for hours by a brook or stream, on the roots of the alders, and watch the water hasten dancing over the stones, or among the twigs of a fallen branch. Sometimes, little fish vanished before they had become real, like hallucinations, sometimes wagtails ran by the water’s brink, sometimes other little birds came to drink. (276)

Ursula’s peculiar connection with the land around her is quite noteworthy since she develops a sense of place that is closer to an idealised, harmonious, and attentive relationship between human beings and their environment. It is also in line with what Lawrence suggests in his article “[Return to Bestwood]” as a principle, that is, “first and foremost, [human beings] we must be sensitive to life and to its movements” (23). In this sense, it is possible to argue that Lawrence employs Ursula’s sense of place to evoke a traditional or Romanticised image of nature. It is just an alternative one that still builds upon the force of the environmental values that emerged within the pastoral. Thus, Lawrence’s presentation of Ursula’s sense of place once more recalls Sullivan’s idea of dark pastoral, which relies on “the power of inevitable idyllic urges” (“Dirty Traffic” 87) of traditional pastoral.

Ursula’s contemplative moments in which she appreciated the natural beauty of her pastoral environment are particularly discernible when she for the first time falls in love with a young soldier of Polish origin, Anton Skrebensky. In the chapter titled “First Love,” which focuses on Ursula’s long romantic walks with Anton into the meadows near the Marsh, the narrator also depicts the changes in nature that are particularly in tune with Ursula’s feelings. For instance, on an autumn day when she feels delighted

about Anton's likely visit for her uncle's wedding, Ursula simultaneously sets her eyes on the harvested cornfields around her that mirror her excitement and enamoured spirit as she further contemplates:

The dim blue-and-gold of a hot, sweet autumn saw the close of the corn-harvest. To Ursula, it was as if the world had opened its softest purest flower, its chicory flower, its meadow saffron. The sky was blue and sweet, the yellow leaves down the lane seemed like free, wandering flowers as they chattered round the feet, making a keen, poignant, almost unbearable music to her heart. And the scents of autumn were like a summer madness to her. She fled away from the little, purple-red button-chrysanthemums like a frightened dryad, the bright yellow little chrysanthemums smelled so strong, her feet seemed to dither in a drunken dance. (317)

Ursula develops a sense of place that is moulded through her personal experience of the pastoral landscape that she lives in. She describes how this particular autumn day opens itself like a lovely flower in front of her eyes with its blue sky, leaves and flowers scattered by the wind. For Ursula, the day is as luring as a summer day with its yellow chrysanthemums that impress her with their strong smell. Her environment serves not only as a physical setting but also contributes to her exploration of the world with its potential to accompany her perceptions. As Tamara Alinei similarly emphasises, Lawrence's recurrent use of such natural imagery as "root, wind, and flower" (205) indicates that "these images, all of which are objects of the physical world and the nonhuman, can be seen to convey the 'human' meaning with which Lawrence is concerned" (205) to introduce for each character. Therefore, as particularly exemplified through Ursula's figurative depictions of her environment, Lawrence's natural images both correspond to the physical reality that he dynamically portrays, and attend to his characters' sense of place, evoked through their experiential relationship with their pastoral environment.

Another scene that displays how Ursula's sense of place is largely marked by her idealised vision of the natural world is when she turns to her serene surroundings to comprehend the nature of "[her] queer awareness" (347). Disillusioned by her love affair with Anton, Ursula continues her studies to take her matriculation exam, and it is during her last two semesters that she meets her school mistress Miss Inger, "a rather

beautiful woman of twenty-eight, a fearless-seeming clean type of modern girl whose very independence betrays her sorrow” (347) and soon feels attracted to her. On a swimming class in summer, Ursula’s attraction for her teacher takes a homoerotic turn when she looks forward to seeing Miss Inger in her bathing dress and to touch her body. “[D]azed with passion” (348), she challenges her teacher to race in the pool where she got the chance to feel “the touch of the mistress’s body against her own” (350). After such intimate moments in the pool, Ursula sits at the veranda of the bungalow house, and reflects on her experience with a note to connect with everything around her and even with a desire to indulge in her natural environment:

After awhile the rain came down on their flushed, hot limbs, startling, delicious. A sudden, ice-cold shower burst in a great weight upon them. They stood up to it with pleasure. Ursula received the stream of it upon her breasts and her limbs. It made her cold, and a deep, bottomless silence welled up in her, as if bottomless darkness were returning upon her.

So the heat vanished away, she was chilled, as if from a waking up. She ran indoors, a chill, non-existent thing, wanting to get away. She wanted the light, the presence of other people, the external connection with the many. Above all she wanted to lose herself among natural surroundings. (352)

Ursula’s homoerotic exploration is depicted in her close connection with the environment as her feelings are accompanied by the changing weather and intensified through consecutive physical sensations. Her search for a sensual union with her schoolmistress ends in a reaffirmation of a harmonious relationship with her environment. In other words, Ursula’s meditative mood convincingly shows that her place-consciousness is particularly grounded in her romantic attachment to the rural environment that she used to live in since her childhood.

The passages that introduce Ursula’s sense of place in terms of her idealised notion of nature are not restricted to the scenes in which she goes through an emotional ecstasy. She also voices her deep yearning for preserving her relationship with her natural surroundings when she has to leave her county Derbyshire’s pastoral landscape to start her job as a teacher in another town. Among the schools that she applies for is Gillingham in Kent, the city that is known as “the Garden of England” (374). Gillingham particularly appeals to Ursula for it is “an old, old village by the hopfields, where the sun shone softly” (373). Fascinated with its impression of a typical pastoral

landscape, Ursula attentively observes its environment and imagines working as a teacher in this village. However, she could only get the opportunity to teach at Brinsley Street School in Ilkeston, which is a small industrial town that Ursula called “a black, extensive mount” (380). Her travel on the tram from Cossethay to Ilkeston does not help her overcome “a spasm of yearning” (386) for the natural environment that she has left behind. On her first day at school, Ursula feels depressed “because of the horrid feeling of being shut in a rigid, inflexible air” (385) within the pale walls of the building. She further thinks of her new working atmosphere as a prison that eventually makes her feel out of place:

She was here in this hard, stark reality—*reality*. It was queer that she should call this the reality, which she had never known till today, and which now so filled her with dread and dislike, that she wished she might go away. This was the reality, and Cossethay, her beloved, beautiful, well-known Cossethay, which was as herself unto her, that was minor reality. This prison of a school was reality. Here, then, she would sit in state, the queen of scholars! Here she would realize her dream of being the beloved teacher bringing light and joy to her children! But the desks before her had an abstract angularity that bruised her sentiment and made her shrink. She winced, feeling she had been a fool in her anticipations. She had brought her feelings and her generosity to where neither generosity nor emotion were wanted. And already she felt rebuffed, troubled by the new atmosphere, out of place. (386)

With the memory of “the mist of rain blowing over Cossethay” (386) in her mind, Ursula finds Ilkeston quite antithetical to her county’s serene and idyllic habitat. She tries to motivate herself thinking that she would become a favourite teacher there, and change her students’ lives. However, this sounds more like a consolation than a real inspiration to her since she cannot adapt to her new environment. The difference between the two places is made obvious through Ursula’s reactions to both environments. In contrast to her romantic attachment to the pastoral landscape of Cossethay, with which she develops a very personal connection, Ilkeston’s urbanised townscape is “so hard and ugly, so relentlessly ugly [that] it would purge her of some of her floating sentimentality” (380). She particularly criticises its industrial transformation that turned the town into “[t]he very forest of dry, sterile brick” (380) that disconnects people from their natural environment.

Throughout the novel, Ursula continues to experience such change of places, which thereupon affects her perception of each environment be it pastoral or industrially transformed dark pastoral landscapes. For instance, she deeply feels uprooted when the Brangwens move from her beloved county Cossethay to live in Willey Green, which is “an old, quiet village on the edge of the thronged colliery-district,” and which “served, in its quaintness of odd old cottages lingering in their sunny gardens, as a sort of bower or pleasaunce to the sprawling colliery-townlet of Beldover” (436). On her last days at Cossethay, Ursula spends much of her time outside, wandering about her favourite places, that is, “the winter-darkened meadows” (435), and the narrator elaborately describes such a scene with an interest to display how Ursula relates herself to her environment:

Pale drops of flowers glimmered many under the hazels, and by the sharp, golden splinters of wood that were splashed about, the grey-green blades of snowdrop leaves pricked unheeding, the drooping still little flowers were without heed. Ursula picked some lovingly, in an ecstasy. The golden chips of wood shone yellow like sunlight, the snowdrops in the twilight were like the first stars of night. And she, alone amongst them, was wildly happy to have found her way into such a glimmering dusk, to the intimate little flowers, and the splash of wood chips like sunshine over the twilight of the ground. She sat down on the felled tree and remained awhile remote. (435)

Characterised by attentiveness to every natural phenomenon around her, Ursula’s almost euphoric mode is at the core of her harmonious relationship with the environment. She reflects on the view of the snow-covered wood with the recurrent natural images of sun, sunlight, or sunshine, which is surprisingly too radiant for a nocturnal scene. However, this reveals how Ursula perceives her surroundings, often mirroring her emotions, aroused by her personal relationship either with people or the land. Her attachment to the small, rural environment of Cossethay serves as a model to understand traditional pastoral’s idyllic power to connect human beings with their natural environment. Besides its evocation of a sense of place similar to the traditional pastoral, Ursula’s place-consciousness reflects an attitude that rigorously criticises the way industrial practices have transformed the landscape into a dark, dirty, and desolate place. She defines Ilkeston as “the dirty industrial town” (445) while Cossethay is presented as golden to her experience.

Ursula's experience is soon accompanied by a similar vision that critically approaches the industrial change in the surroundings, introduced through the perspective of her Uncle Tom. Upon Ursula's visit to Yorkshire, where Tom manages "a big, new colliery" (356), they talk about a possible affair between Ursula's teacher Winifred (Miss Inger) and Tom. However, the focus is more on the place where he lives, which is "a large new house of red brick, standing outside a mass of homogeneous red-brick dwellings, called Wiggiston" (356). Tom's Wiggiston has "the strange desolation of a ruin" (357) with its collieries and black mining pits that have shaped the landscape into a new but ugly territory. In a similar way to Ursula's approach to filthy industrial town of Ilkeston, Tom perceives his environment with an aversion at the sight the colliers who are part of that dirty nature:

It looked from the front upon the edge of the place, a meaningless squalor of ash-pits and closets and irregular rows of the backs of houses, each with its small activity made sordid by barren cohesion with the rest of the small activities. Farther off was the great colliery that went night and day. And all around was the country, green with two winding streams, ragged with gorse, and heath, the darker woods in the distance.

The whole place was just unreal, just unreal. Even now, when he had been there for two years, Tom Brangwen did not believe in the actuality of the place. It was like some gruesome dream, some ugly, dead, amorphous mood become concrete. (357)

Tom's contemplation above reflects how disillusioned he is by the sheer sight of the ash-pits, unsightly houses, and black collieries that disrupt the pastoral beauty of the whole countryside. He hardly believes that such a morbid reality is currently their reality, haunting not only the colliers and other inhabitants of the town but also all physical environments. The colliers are depicted to be more like spectres than human beings. For Tom, the place around him has been transformed into an almost dystopian environment that does not offer any chance for life or regeneration after the rapid spreading of the mining industry. Tom's relation to his own village, then, is an example to evoke a sense of place that resonates with the dark pastoral with its emphasis on the signs of ugly and dirty nature.

The narrator continues to portray the mining town from Ursula's point of view, following her first impression of Wiggiston when she arrives in the place, which

“seemed to them (Winifred and Ursula) like the horrible raw beginnings of something” (357). To Ursula, the town was “a moment of chaos perpetuated, persisting, chaos fixed and rigid” (358). She observes the colliers with a keen attention, and she feels “[s]hocked and startled” (358) upon such a scene:

Ursula was fascinated by the many men who were there—groups of men standing in the streets, four or five men walking in a gang together, their dogs running behind or before. They were all decently dressed, and most of them rather gaunt. The terrible gaunt repose of their bearing fascinated her. Like creatures with no more hope, but which still live and have passionate being, within some utterly unliving shell, they passed meaninglessly along, with strange, isolated dignity. It was as if a hard, horny shell enclosed them all. (358)

Ursula is apparently astounded by the image of the skinny colliers in the streets. Their liminal appearance at the threshold of life and death moves her to compare their living place to a solid shell that encloses the miners inside. The dialogue to follow her ideas comes next in which Tom claims that “the pit matters,” and “the pit owns every man” (360). “[B]lack souled and bitter,” Ursula continues to observe “the proud, demon-like colliery with her wheels twinkling in the heavens, the formless, squalid mass of the town lying aside” (361). All her reflections on the place cultivate the idea that the sprawl of mining pits has transformed the landscape into a desolate environment with a low prospect for having sustainable environments. She unfolds the fact that it is not possible to isolate the colliers from the dirty landscape. So, Ursula’s observations on Wiggiston and its colliers’ world elucidate a notable example to dirty nature, which is turned into a coal-dark environment.

Ursula’s vision closes the Brangwens’ family saga for this book, but it continues in the sequel *Women in Love* (1920), which can also be said to build on the idea of the pastoral, by highlighting environmental problems, identifying their causes and discussing the possibility of an alternative sustainable future. As a character, then, Ursula is open to experience her physical environment both actively and through her imagination, which puts her in close connection with the natural world. After her successful school years, she develops a refined intellectual approach towards her environment, which is unfortunately turned into a chaotic mass. Ursula’s sense of place, however, is not only limited to an agricultural landscape upon which her grandparents

(Tom and Lydia) defined themselves. The landscape is not also a pastoral environment, which her parents (Anna and Will) relied on. Ursula's place-consciousness generates environmental values that transcend those of her previous generations with her critical approach towards dirty nature. Her sense of place is distinctively affiliated with her search to alter the dark pastoral vision by introducing a new hopeful paradigm as summarised through the rainbow image at the end of the novel. This is how the narrator depicts the closing scene:

And the rainbow stood on the earth. She knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new growth, rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven. (515)

As if heralding a new age for people, the rainbow is introduced as a metaphor for hope. As Gerald Doherty puts it, Ursula sees "the rainbow as vividly concrete and literal" (129) since "it curves across the hideous industrial sprawl of Beldover" (129). At the same time, it is "a metaphorical sign that obliterates these literal horrors, and sweeps old degenerate visions away" (Doherty 129). In other words, the rainbow is presented both as a natural phenomenon that Ursula joyfully views at the sky, and a symbol that augurs a more colourful future that will replace the dark image of nature.

Lawrence evocatively employs the rainbow image both in the title and as the final symbol of the novel to render Ursula's sense of place, which is marked by her strong attachment to her natural environment. One of the leading deep ecologists, Dolores LaChapelle, examines Lawrence's use of the rainbow as an example of the author's own interest in exploring "the many interrelationships between earth and sky and human" (46) all of which are connected through his overarching natural imagery. Discussing the last scene's suggestive symbolism, LaChapelle points to a letter by Lawrence in which he indirectly defines his sense of place in a similar manner to that of Ursula's at the end of the novel. She quotes Lawrence's lines written to his friend Cynthia Asquith, telling her: "Believe me, my feet are more sure upon the earth than you will allow –given that the earth is a living body, not a dead fact" (86). Lawrence's

reply also reminds her of “Lovelock’s Gaia hypothesis [that] made it intellectually acceptable to call the earth a living body” (86-7), which was voiced through his words seventy years earlier. In other words, LaChapelle posits that the rainbow that arches from the earth to the sky over people not only stands for Lawrence’s holistic view of the environment, but also points to his belief in a reintegration of human beings into the life cycle on the earth.

In conclusion, the characters’ sense of place in *The Rainbow* points to the significance of dirty nature, particularly employed to describe mining towns in Nottingham and Wiggiston, and this instigates the idea that human beings are responsible for the impact that they have caused on both rural and urban landscapes. Lawrence strongly emphasises the contemporary reality as a dark pastoral, rejecting the romantic aesthetics to represent nature as an idealised or idyllic phenomenon. Rather, corresponding to the dark pastoral vision, he confronts his characters with the dirty nature, which can be considered to produce positive consequences to question their impact on nature. Through Ursula, he presents a slight chance of generating new environmental values of interconnectedness to replace the old, dichotomous view of human/nonhuman nature.

CHAPTER III

VIRGINIA WOOLF'S *MRS DALLOWAY*: PLACE AS URBANATURE

Modernist fiction configures its spatial centre of representation as the city with its focus on the modern individual's experiences of the place. Designed to fit the changing needs of modern society, the city was restructured mainly through the rising socio-economic practices based on technological and industrial development. For modernist authors, as Jesse Matz states, the city matched "the flux, the bewilderment, the excitement that now defined modern life" (215). The new spatial attention on the city also meant an examination of the new values produced through rapid industrialisation. Similarly, Peter Childs observes that modernist writers abandoned the nineteenth century conceptualisation of the city as "a place of conflict, poverty, and industrialisation" (Childs 182), and tried to focus on its contingent aspects that constituted their new reality. As Childs further elaborates, in their representations of city life, modernist writers relied on their individual experiences that were inextricably connected with the social, architectural, and technological changes in urban life. Childs explains:

[A]fter considerable technological changes, the Modernists had to confront a new urban environment, with offices and traffic, advertising and shopping: the entire metropolitan utopia/ dystopia of a fast and compact social and cultural existence that is not contrasted with provincial life but is divorced from and supersedes it. The Modernists felt they had to write about the crowds, apartment blocks, mass entertainment, cars and concrete cityscape that were celebrated in the architect Le Corbusier's 1924 manifesto *L'Urbanisme* (translated as *The City of Tomorrow*). (182)

The urban environment offered a fluid panorama, in which technological improvements profoundly reshaped people's lives that are in instant contact with motorcars, apartment buildings, advertisement billboards, or shopping places. At the same time, with the new technology, the modern cityscape has been architecturally transformed. The Swiss-French architect Le Corbusier pioneers in modern architecture with the buildings he designed in different parts of Europe as well as in America and India to accord with

what “modern life demands and is waiting for,” that is, “a new kind of plan both for the houses and the city” (*Towards* 8). However, while celebrating the new urban reality, Le Corbusier responded to the urbanisation process by reshaping the built environment to include more natural landscapes applying new architectural principles. His seminal work *L’Urbanisme* (1925), for example, sets the basic principles associated with urban planning which maximizes the inclusion of the natural environment into the city. “Highly influential in modernist city planning” (Sheldrake 192), Le Corbusier not only contributes to the material construction of the modern city but also develops an ideal city design, known as “The Radiant City” (“*Ville radieuse*”). It is one of the examples of modern urban utopias in which he dreams of preserving nature within the built environment:

The radiant city, inspired by physical and human laws, proposes to bring machine man age *essential pleasures*...

*Sun in the house,
a view of the sky through large windows,
trees he can see from his house.*

I say that the materials of urban design are:

*sun
sky
trees
steel
cement*

in this order of importance. (*The Radiant* 85-86)

Though remained unfinished as a project, Le Corbusier’s *The Radiant City* is among the notable works that comprised “a long tradition of urban utopias” (Buell, *Writing* 85). Modern urban utopias present an early environmentalist approach towards city planning, which is originally an interdisciplinary area that requires architectural, technical, ecological, and political expertise. They are essential to understand how modernist sense of place is constructed through an ironic relationship with the natural environment. On the one hand, urban spaces are idealized for its man-made constructions; on the other hand, they are planned to allow human dwellers to contact with nature. So, the idea of keeping the natural as part of the urban was one of the main objectives of modernist architecture, which eventually led to the construction of modern cities.

What is introduced through diverse forms of modern architecture, city planning, or urban utopias, shows the attempt to reshape and construct the physical reality to fit to the purposes of urbanisation. Urbanisation has been on its way since the first cities were founded in ancient Mesopotamia. The earliest forms of urbanisation rely on agricultural growth, which was “primarily dependent on human, animal, and natural power, dispersed geographically and economically” (Levin 11). Modern urbanisation is culturally defined by the impacts of the Industrial Revolution since with the technological developments taking place in almost every part of urban life, ranging from transportation to communication, or accommodation to consumption, “a wholly invented urban fabric” (Levin 11) emerged. Modern urbanisation, thus, transformed “the material environment of the city into an entirely new ecology” (Levin 11), that is, urban ecology.

With its new urban focus modernist fiction can be considered to reflect certain aspects of urban space, which has already been at the critical attention of urban ecology. It was established “as a separate subdiscipline in the early 1970s with systematic studies of climate, soil, water and organisms” (Douglas and Goode 76). One of the major theorists of urban ecology Nik Heynen basically defines urban ecology as the discipline “to come to represent a broad lens to investigate urban life” (192). As Heynen posits, urban spaces require various “theoretical frameworks that can demonstrate how urban socio-natural outcomes result from the combination of social actions and physical surroundings” (192). Urban ecology has the potential to “capture this complexity and contingency” (Heynen 192) inherent in urban ecosystems. One of the leading ecologists to develop urban ecology, Ian Douglas, similarly explains on which definitions urban ecology operates:

The goal of urban ecology is to understand the full complexity of the relationship between the biological community and the urban environment due to the interaction between human culture and the natural environment. The words ‘urban’ and ‘ecology’ are used in different ways by different disciplines. Any working definition has to encompass the full breadth of the people: environment relationship in the urban context. (“Introduction” 3)

Douglas here introduces three basic components of urban ecology that are variously

defined through different areas of study: human beings, natural environment, and urban habitat. The relationship among these three is “physical, socioeconomic, and biotic” (Douglas 3), and it forms “urban ecosystems that can be planned and designed for conservation, aesthetic, and other purposes” (Douglas 3). So, urban ecology is mainly interested in investigating the embedded biological, social, economic, or political elements that collectively comprise urban ecosystems.

In order to understand how urban ecological principles reconstructed modern cities, and how modernist sense of place in novels tends to reflect the process of urbanisation accordingly, the first question to be asked is what makes an environment urban. Working in an urban ecological project with a group of researchers from such fields as sociology, biology, landscape architecture, city planning or economy, Nancy E. McIntyre, one of the authors of *Urban Ecology* (2011), relates her team’s multidisciplinary efforts to find a viable definition for the term “urban.” According to McIntyre, “it is usually assumed that something that is urban can be recognized when one sees it” (“Urban Ecology” 8). However, such presumption barely leads to any precision concerning the characteristics of urban landscapes. Instead, to reach a definitive framework, researchers have to analyse the impacts of urbanisation on the environment through an extensive and multidisciplinary study. As a result of her rigorous intention to build up urban ecology as a discipline, McIntyre postulates, “any working definition of what it means to be urban must encompass the full breadth of the people-environment relationship in order to guide action such as land-use planning, development, and future research” (8). Here she introduces what might possibly mark a place as urban:

[U]rban ecosystems are characterized by high human population density (with associated built structures and services), an altered climate (usually being warmer, especially at night), anthropogenic impervious surfaces, a high concentration of chemicals of anthropogenic origin (e.g. heavy metals, atmospheric gases and particulates), altered productivity regimes (with dampened fluctuations), and a large ecological footprint. These traits are associated with a changed biota (usually containing more exotic species), altered soil biogeochemistry and local hydrology, and altered rates of ecosystem functions. (12)

In framing what constitutes urban ecosystems, McIntyre points to the density of human population as well as all forms of anthropogenic alterations –architectural, physical, climatic, agricultural, and chemical– as key criteria to define urban spaces. As all these factors explicitly demonstrate, urban areas are not natural but “synthetic ecosystems” (McIntyre 8), which particularly emerged as a result of the dominance of human-built environments. Urban ecologists differentiate between natural and synthetic ecosystems, basically considering the scale of the human impact as fundamental to their definition. To categorise urban areas as synthetic does not denote the idea that human beings are excluded from the natural environment. They are indeed an inseparable part of the ecological system, but the very ecosystem they are part of since the urbanisation process started has been the complex result of all human activities on Earth. In other words, urban areas are marked by human-made dynamics, which dominate and transform the natural dynamics of the local ecosystem.

Analysed through urban ecological principles, cities are mainly anthropogenic habitats, setting varying levels of links among all organisms that live there. However, the urban environment is not only limited to the biological functioning of organisms that inhabit cities, but also liable to change due to social, economic, political factors that human beings are involved in. This is why urban ecologists recently started to develop different strategies, examining the city as a complex habitat, constantly altered by human interventions. As in the seminal article, “Integrating Humans into Ecology,” Marina Alberti et al. fittingly put:

To understand specific sets of interactions between humans and ecological processes that occur in urbanizing regions, we propose examining cities as emergent phenomena—phenomena that cannot be explained simply by studying the properties of their individual parts. Cities are both complex ecological entities, which have their own unique internal rules of behaviour, growth, and evolution, and important global ecological forcing functions. (1170)

Defined by Alberti et al. as “emergent phenomena,” cities should be inspected for myriad interactions between human beings and their biophysical environment. Urban ecologists, therefore, focus on “how human and ecological patterns emerge from the interactions between socioeconomic and biophysical processes” (Alberti et al. 1173).

For instance, they particularly speak of air pollution as an urban outcome of various factors like type of energy in use (coal, gas), public transportation system, topography (mountainous or plain), flora and fauna, land use in the area, or environmental regulations on gas emission. It is not possible to single out one factor, but the human component is the only dominant factor in altering ecosystem dynamics, specifically through urbanisation process.

Sharing the same goal of integrating humans into ecology, a new influential approach has developed recently: urban political ecology. Nick Heynen states that urban political ecology evolved “as a response to this lack of inclusion of political-economic factors as contributors to ecological processes of change” (193). It draws attention to the social construction of urban space, as a result of which ecological cycles are deeply affected. In their co-authored chapter, “Urban Political Ecology: Politicizing the Production of Urban Natures,” three leading theorists of urban political ecology, Nick Heynen, Maria Kaika, Erik Swyngedouw more clearly explore cities as “dense networks of interwoven socio-spatial processes that are simultaneously local and global, human and physical, cultural and organic” (1). They aim at generating a political framework for urban conditions that are produced and reproduced through socio-ecological processes. At the critical centre of urban political ecology is the dictum that urban environments are formed through socio-ecological processes that transform the biophysical landscape, particularly as a result of the structure of power relations. In their definition, theorists of urban political ecology Piers Blaikie and Harold Brookfield point to the similarity between “the concerns of ecology and a broadly defined economy” (17) since urban political ecologists mainly seek to understand how natural environment has been exploited through socio-economic practices, widespread as a consequence of the urbanisation process. Among the major subjects they are concerned with are “access to water, food, nonpolluted air, and green space within uneven matrices of class, race, gender, age, and physical ability” (Heynen 193). They also draw attention to the suburban areas, or suburban sprawls, inhabited by a lower human population with less economic and social opportunities than urban dwellers. Thus, the agenda of urban political ecology introduces environmental justice fundamental to any debate concerning the urbanisation of natural landscapes, the distribution of green areas, or

natural resources in cities.

The theoretical discussions introduced by urban political ecology reveal that the production of cities is predicated upon the social construction of the relationship between urban and natural environments. Cities are presented as “socio-physical constructions that are actively and historically produced, both in terms of social content and physical-environmental qualities” (Heynen, Kaika, and Swyngedouw 11). Within the context of urban political ecology, not only the characteristics that define “urban” are reframed, but also the notions of “nature” and “the natural” are revisited. For example, Erik Swyngedouw’s term “socio-nature” well corresponds to the idea that urban environments are social constructions of nature, not antithetical to nature. His new vision challenges the American social ecologist Murray Bookchin’s definition of the city as “a regressive encroachment of the synthetic on the natural, of the inorganic on the organic” (26). Swyngedouw’s reconciliation of the binaries, then, affirms that “natural or ecological conditions and processes do not operate separately from social processes, and that the actually existing socio-natural conditions are always the result of intricate transformations of pre-existing configurations that are themselves inherently natural *and* social” (445). Thus, Swyngedouw develops a particular lens into urban environment that equally appreciates natural and social elements, comprising the nature of cities.

Centring their critical focus on urban environments, both urban ecology and urban political ecology provide a resourceful theoretical framework upon which urban ecocriticism developed as an interdisciplinary study. Drawing upon urban ecological views, urban ecocriticism is “interested in how the disruption of the environment through urbanisation alters the conception of place and human imagination, and how nature becomes part of the cityscape albeit defamiliarized, and altered from its original state” (Oppermann 2594). For this purpose, urban ecocritics direct their attention to literary texts, which contextualise urban environment as part of their fictional setting. In their introduction to *The Nature of Cities: Ecocriticism and Urban Environments* (1999), Michael Bennett and David W. Teague similarly emphasise how urban ecocritics aim to show “the city dwellers of [their] placement within ecosystems and the

importance of this fact for understanding urban life and culture” (4). Particularly, as can be seen in scientific visions that urban ecology has developed so far, cities are mixtures of social, natural, ecological, cultural, or economic factors that are mainly dominated by human beings. In rejecting “the self-limiting conceptualisations of nature, culture, environment built into many ecocritical projects” (4), Bennett and Teague define urban ecocriticism as “a thorough-going cultural analysis of urban environments” (4) in literary works.

Interviewed by Bennett, Andrew Ross further discusses why the term urban ecocriticism might sound like an oxymoron when urban environments are categorized in direct opposition to nature, reflecting “in the historical conflict between the country and the city” (15). Ross’s answer aptly summarises how urban ecocriticism challenges such conflictual positions with its redefinition of “urban:”

As for criticism more narrowly defined, the literature of conservation –almost wholly devoted to nature worship in the “cathedral of pines”– is persistent in its demonization of the city. In the dominant environmental literature, the city is sick, monstrous, blighted, ecocidal, life-denying, parasitical, you name it... In the face of that tradition, it is easy to see why “urban ecocriticism” is considered an oxymoron. (16)

Ross strongly rejects the dichotomous visions of natural and urban environments, favoured by traditional environmental literature for they either tend to idealise nature or marginalise the city. Both views fail to represent the true characteristics of the relationship between the natural and the urban. Within the light of urban ecological principles, urban ecocriticism, however, asserts that urban genres with their built and natural environment have an equal potential to develop environmental values as rigorously as literary texts that are exclusively set in rural areas, or the so-called natural environment. So, urban ecocriticism aims at an ecocritical revaluation of urban genres that present cities as complex socio-ecological processes. This is why as a term it suggests more than a simple oxymoron.

Urban ecocritic Ashton Nichols, similarly, uses urban ecology’s terminology, and coins his own term “urbanature” not only to redefine “urban” but also “nature” by

emphasising the fact that “nature and urban life are not distinct as human beings have long supposed” (xiii). He contributes to the idea that “human beings are not *out* of nature when they stand in the streets of Manhattan any more than they are *in* nature when they stand above tree-line in Montana” (xiii). For Nichols, urbanature points to the interconnectedness between the human and the non-human since each has its own an ecological niche, comprising the whole urban system. Building on his term, Nichols also suggests that human beings need “a new way of living more self-consciously on the earth” (3), which he calls “urbanatural roosting” (xvii). His method of urbanatural roosting interestingly draws upon an analogy between the way birds make their nests on trees and that of human beings who make “a temporary home (*oikos*) in the surrounding environment” (xvii). “To roost,” he states, “is to know one place so well that you can create your home there, so well that you can use that local knowledge to your benefit and to the benefit of others around you” (xvii-xviii). Nichols, thus, promotes urbanatural roosting as an ecoconscious mode of living, and further explains how it might help to evade anti-urban attitudes as a result:

Urbanatural roosting asks, simply, that the old lines of arbitrary separation—urban/rural, city/country, natural/artificial—be removed; the idea claims that the populous boroughs of Manhattan and the crowded neighborhoods of Los Angeles are not qualitatively different from the still lakes of the Adirondacks and the waving kelp beds off the California coast. All of these locations are equally worthy of human care and concern, all equally deserving of the attention needed to sustain them. Romantic ecocriticism tended to demonize the urban while idealizing the natural. Now that the Romantic world of nature has ended, urbanatural roosting asks that environmentalists and ecocritics embrace the new world they have made, glorying in the links between wide highways and wetlands, skyscrapers and sand dunes. (200)

In parallel to the definitions presented by urban ecology, urbanatural roosting, then, recontextualises the relationship between the natural and the urban, and calls for a re-evaluation of urban space without any anti-urban or pro-rural sentiments. Despite their built environment, cities or metropolises should be considered to demand equal environmental care as rural areas do, especially adopting urban ecological observations on human ecology, which is extensively set in urban or suburban environments rather than rural ones.

All these urban ecological perspectives introduced so far open up new visions for analysing city life in literary texts, particularly in English modernist novel, well known for its claim to represent the new urban reality. Abandoning the restrictive distinctions between the urban and the rural, or human and nature, urban ecocritics examine urban genres to display how urban sense of place might present an environmentalist stance with their detailed documentation of urban life. It is not to suggest that modernist fiction completely dismisses the rural landscape as its setting, but it rather takes an urban turn, which used to be in clash with all the values that the countryside embodied. John Marx expresses how modernist sense of place shifted away from anti-urbanist tendencies of the previous period and offers an understanding of place that can be associated with the concept of urbanature. In his words:

The apparent contradiction between the founding theories of the modernist city and its definitive novels is yet another sign of productive collaboration. Taken together, fiction and theory solidified a new way of speaking of the city as, first, what finally does away with the older form of locality the Victorians associated with village life and, second, what paradoxically preserves in its heterogeneity the conditions we associate with the local, namely, irrefutable distinction, knowability, and above all a full-body sensation one can only describe as the 'feel' of a place. (179)

Marx's views elucidate the English modernist novels' urban affiliation that ends up with the renunciation of the duality between the country and the city as well as the advocacy of urban space as a heterogeneous phenomenon. Therefore, with their urban settings, modernist novels provide resourceful examples that can be linked to a sense of place, which dramatizes the aspects of urban life as conceptualised through urban ecological theories.

Among modernist novelists whose spatial focus is directed to cities as a key representative of modern life, Virginia Woolf (1882-1941) stands out as a leading figure with her deep interest in presenting urban settings as part of her characters' consciousness. This chapter particularly analyses Woolf's *Mrs Dalloway*, in which she presents London not simply as a metropolis but as an example to urbanature through the characters' observations of their environment mostly during their city strolls. In *Mrs Dalloway* Woolf portrays London as a mixture of the natural and the urban elements through its airplanes, cars, parks, gardens, or flower shops that present an environment

that is urbanatural.

Besides her travels to such European countries as Italy, France, Holland, Germany, or Ireland and Scotland, Virginia Woolf spent most of her life in London, which is the city that is fictionalised in many of her novels. Born in 1884 as the daughter of the well-known critic, editor, and author Leslie Stephen, Woolf grew up in an intellectual circle, in which there were Thomas Hardy, George Meredith, and Henry James as her father's friends. However, due to her tragic loss of her brother at a young age, followed by her mother's death, she suffered several breakdowns during her adolescence. Between her breakdowns, she spent some time in their summerhouse in Cornwall, and she also travelled to Italy and Paris with her sister Vanessa. After her father's death in 1904, she decided to move out of her family house at 22 Hyde Park Gate, London to 46 Gordon Square, Bloomsbury, which would be the address for the Cambridge-based literary group, formed by "liberal, pacifist, at times libertine" (Goldman 8) authors and critics among whom was her life-long companion and husband Leonard Woolf (Goldman 1-8). Co-founding the Hogarth Press with her husband in 1924, Virginia Woolf not only contributed to modernist fiction as an author but as a publisher and editor of prominent writers such as T. S. Eliot, E. M. Forster, and Katherine Mansfield. Woolf's turbulent life, ending with her suicide at the River Ouse in 1941, is marked by her highly experimental fiction that aimed to represent "the mould of that queer conglomeration of incongruous things – the modern mind" (Woolf, "Poetry" 81).

Though Woolf is more interested in exposing how the modern mind works through impressions, associations, or fractions, she still relies on her experiences centred spatially in the modern city. For her, the city provides the stimulant atmosphere through which "the mind receives a myriad of impressions- trivial, fantastic, evanescent, or engraved with the sharpness of steel" ("Modern Fiction" 741). Woolf's special treatment of London in her settings has been so far analysed with reference to her ideas on the social class system, and liberation for women, or simply as a centre for her intellectual development. However, her attentiveness towards urban environments, mainly represented through London, points to a perception of urban areas, which can be critically examined through the lens of urban ecology. For, Woolf explores the

relationship between the natural and the urban, the environment and society, or the place and the individual through her urban settings particularly to display the complexity and inseparability of each element forming human consciousness.

Woolf started her expedition to find a literary channel as chaotic or fragmented as urban life itself with her first novel *The Voyage Out* (1915), which is basically about the struggles of a girl named Rachel Vinrace to become a self-dependent woman. Though ending unexpectedly with her death, Rachel's journey of self-discovery begins when she gets on her father's ship the Euphrosyne to travel to South America. The novel opens with a description of the Embankment area with all its hustle and bustle of the city life with a special attention on its nature. The narrator here portrays the scene:

Some one is always looking into the river near Waterloo Bridge; a couple will stand there talking for half an hour on a fine afternoon; most people, walking for pleasure, contemplate for three minutes; when, having compared the occasion with other occasions, or made some sentence, they pass on. Sometimes the flats and churches and hotels of Westminster are like the outlines of Constantinople in a mist; sometimes the river is an opulent purple, sometimes mud-coloured, sometimes sparkling blue like the sea. It is always worth while to look down and see what is happening. (4)

London's fluid urban atmosphere is presented as parallel to the physical changes that its environment goes through, but apparently only to those who pay attention. Here, what Rachel leaves behind is described as a place full of strolling people, flats, churches, hotels, the bridge, the sea, or the river; an example to forms of both built and natural environment. It is possible to observe the place's dynamism through various groups of strollers as well as the changing colours of the river and the sea.

Abandoning such urban sensations, Rachel moves to Santa Marina, which is a fictional town of an old English colony that Woolf creates as her main setting where Rachel's aunt Helen Ambrose has a country house and a hotel. Santa Marina is just a small town where people still "make their coats from their own sheep, their silk from their own worms, and their furniture from their own cedar trees, so that in arts and industries the place is still much where it was in Elizabethan days" (97). The contrast between London and Santa Marina is provided later in the story when late at night the narrator thinks of

“[r]ed and yellow omnibuses . . . crowding each other in Piccadilly” (122) while she sees outside “in darkness an owl flitted from tree to tree” (122) in Santa Marina. Nights seemed to her marked by less human interaction in the small town as “[t]he wind at night blowing over the hills and woods was purer and fresher than the wind by day, and the earth, robbed of detail, more mysterious than the earth coloured and divided by roads and fields” (122). However, with the dawn people join the visible urban cycle of Santa Marina and stimulate its social atmosphere. Both visions of place embodied in these examples point to two dynamics of urban ecosystem: biophysical and human agents, each of which is rendered as part of the mosaic of relationships in urban ecology.

Woolf ends her first artistic phase with *Jacob's Room* (1922), of which she thinks as a corner stone in her career after her apprenticeship novels such as *The Voyage Out* and a more conventional one *Night and Day* (1919). “There is no doubt in my mind,” she states “that I found out how to begin (at 40) to say something in my voice” (*Diaries II* 186). As a *Bildungsroman*, *Jacob's Room* tells the story of the title character Jacob Flanders through the intertwined perspectives of the women in his life, particularly that of his mother Betty Flanders, who has to face his death at the World War I. Partly modelled upon her younger brother Thoby, who tragically died in 1906, Woolf portrays Jacob as an intellectual young man who receives a Cambridge education. She first introduces a scene from Jacob's childhood on the beach in Cornwall, and most of the fourteen sections are set in London together with a few ones in which Jacob goes to Paris, Greece, or Italy. So, similar to *The Voyage Out*, Woolf displays her focus on the urban landscape, which enables her to remind the simultaneous existence of human beings and their environment in this novel, as well. Her depiction of pre-war London similarly points to an urban atmosphere in which the industrial, the natural, and the social are all muddled to form an example to urbanature. This is how she recounts the city in her lyrical style:

Sunlight strikes in upon shaving-glasses; and gleaming brass cans; upon all the jolly trappings of the day; the bright, inquisitive, armoured, resplendent, summer's day, which has long since vanquished chaos; which has dried the melancholy mediaeval mists; drained the swamp and stood glass and stone upon it; and equipped our brains and bodies with such an armoury of weapons that merely to

see the flash and thrust of limbs engaged in the conduct of daily life is better than the old pageant of armies drawn out in battle array upon the plain. (163)

The ambiguity concerning the narrator's impressions about London might be considered as a sign for her scepticism about the urban life as it is not quite clear whether she braids the natural environment with its human components to present it as a favourable image of the city. Especially her earlier remarks about Jacob's desire of not leaving the countryside take an ironic turn when one thinks of his words: "And what I should like would be to get out among the fields, sit down and hear the grasshoppers, and take up a handful of earth . . ." (136). Still, it is no more than a "comic aside" (Goldman 52), for which Woolf later felt the need "to explain that the 'opinions of the writer of *Jacob's Room* . . . are not my opinions'" (Goldman 52). In other words, the narrator here employs a satiric viewpoint towards Jacob's momentary aspiration for the rural life, which obviously cannot replace the impressionistic panorama that the city provides for him.

To the Lighthouse (1927) is another place-conscious novel in which Woolf intertwines her characters' intricate perceptions of both urban and natural environments. The novel presents the story of the Ramsay family who visit their summerhouse on the Isle of Skye, Scotland once in 1910 and one more time after ten years. Another journey that they are supposed to take at the opening of the novel is to the lighthouse, facing their house. This journey could only be undertaken at the end of the book by the remaining members of the family after the First World War. The Ramsays prefer to spend their summer on this isle with some other guests almost every summer. They escape into an environment that offers a potential to develop a closer contact with the natural world. Through the characters' impressions of their surroundings, Woolf introduces how they develop a sense of place in that particular isolated environment, replacing their urbanatural attachment. However, it is the second chapter, titled "Time Passes," in which she more innovatively displays how human beings are part of their natural environment although the chapter lacks any human character as it solely depicts the Ramsays' empty summerhouse. Woolf uses constant references to the physical repercussions of the war on the landscape and presents a view of nature that cannot be considered without any human influence through the observations on the countryside

and the house which is no longer occupied by its owners. As ecocritic Charlotte Zoe Walker suggests, Woolf depicts the deserted house as well as its natural environment as “nonhuman forms of consciousness” (146) to which she gives voice and questions the concept of nature, itself. For example, Woolf asks the following questions that reveal her interest in analysing how nature is perceived:

Did nature supplement what man advanced? Did she complete what he began? With equal complacence she saw his misery, condoned his meanness and acquiesced in his torture. That dream, then, of sharing, completing, finding in solitude on the beach an answer, was but a reflection in a mirror, and the mirror itself was but the surface glassiness which forms in quiescence when the nobler powers sleep beneath. Impatient, despairing yet loth to go (for beauty offers her lures, has her consolations), to pace the beach was impossible; contemplation was unendurable; the mirror was broken. (*To the Lighthouse*, 99-100)

Voicing her environmental concerns about the post-war landscape, she also reflects upon the possibility of reaching a state of solitude or compromise by contemplating about the natural setting. She is quite sceptical about her dream of becoming one with nature since it is human beings who destroyed their natural environment to such a degree that it cannot be redressed. Nature is like a mirror through which human beings could only see their distorted reflections now since they damaged most of their physical environment with the war. In his work *Visionary Closure in the Modern Novel*, William Thickett similarly argues that Woolf’s rendition of the relationship between human beings and the natural world offers “no Wordsworthian interchange” (123), which assumes that nature with all its beauty is there to console human beings. Instead, as Thickett further suggests, Woolf builds on the idea that “mind and nature become merely an endless hall of mirrors, a series of illusory reflections” (123). In other words, “Time Passes,” as a chapter that solely focuses on the natural environment without any human presence, does not idealise the pastoral atmosphere of the countryside over the urban natural environment of the city. It develops a critical vision into the nature of both environs by particularly questioning the relationship between human beings and their environment.

Another important work in which Woolf presents her keen interest in the nature of urban environments is her well-known short story *Kew Gardens* (published as a book in 1919), which was published for a greater audience in the collection *Monday or Tuesday*

in 1921. It is a short piece of fiction that gives an impressionistic account of people passing through the Kew Gardens and a snail going through the flowerbeds. The narrator simultaneously follows the snail's movements through the beds and the conversations of several couples, stimulated by observations of their environment. Founded in Richmond in 1840, the Kew Gardens is one of the largest botanical gardens with its living plant population and has been put on the list of the World Heritage Site since 2003. During the time Woolf composed her short story, it was a popular place, frequently visited by Londoners as part of their daily activities. She also quite enjoyed visiting the Kew Gardens as the entries in her *Diaries* make it clear. After her visit in May 1918, for example, she wrote in her diary: "To the general loveliness & freshness was added a sense of being out when we should have been at home; this always turns things into a kind of spectacle. . . . We sat under a tree, & became a centre for sparrows & robins, & pestered by the attentions of a gigantic aeroplane" (*Diaries I*, 148). In this diary entry, it is obvious that she perceives the natural environment not so distinct from its urban elements since they are attended by the birds around as well as exposed to the sound of an airplane. Similarly, the closing lines in her story "Kew Gardens" depict the same urbanatural setting as she introduces a more lyrical description of a fusion of human beings and their environment:

Yellow and black, pink and snow white, shapes of all these colours, men, women, and children were spotted for a second upon the horizon, and then, seeing the breadth of yellow that lay upon the grass, they wavered and sought shade beneath the trees, dissolving like drops of water in the yellow and green atmosphere, staining it faintly with red and blue. (167)

So, although gardens present the city dwellers to be in close contact with the natural environment— as in the case of the Kew Gardens – with a wide range of biodiversity, they are still intricately embedded into the urban ecological system that is shaped by industrial, social, or cultural practices, as well. As examples of urbanature, gardens then signify the human effort to preserve nature within the city, but never as a place that is free of anthropogenic impacts. According to one of the leading Woolf critics Jane Goldman, "*Kew Gardens* celebrates the micro- and macrocosms of a city life that includes pastoral and urban mechanised experiences, inter-penetrating with human affairs, which are themselves communicated in terms of the intimate, individual and

personal as well as the wider social and political scenes” (106). In this respect, Woolf’s short story focuses on the Kew Gardens as an outstanding example of horticultural activities in London that enabled the development of an exotic flora and fauna and increased the biodiversity of its urban ecology.

Another noteworthy work that exemplifies Woolf’s treatment of London as an urbanatural environment is her essay “Street Haunting: A London Adventure” (published in one of her posthumous collections, *The Death of the Moth and Other Essays* in 1942), in which she elaborates her favourite activity of city gazing. She starts her essay explaining that she often uses getting “a lead pencil” (20) from a shop “as an excuse for walking half across London between tea and dinner” (20). She pursues her desire “to indulge safely in the greatest pleasure of town life in winter- rambling the streets of London” (20). Inducing an urban sense of place, she further expounds her vision of London:

How beautiful a London street is then, with its islands of light, and its long groves of darkness, and on one side of it perhaps some tree-sprinkled, grass-grown space where night is folding herself to sleep naturally and, as one passes the iron railing, one hears those little cracklings and stirrings of leaf and twig which seem to suppose the silence of fields all round them, an owl hooting, and far away the rattle of a train in the valley. (22)

Woolf’s London introduces an image of urbanature with its fusion of such biophysical agents as trees, plants, owls, or the fields with such human-induced components as the city lights, the iron rails, or the train. Not one element evokes the idea of being redundantly added to her definition of the urban life in London. As Lawrence Buell rightly posits, “Woolf’s *flânerie* [strolling] is wonderfully sensitive to the interchangeability of nature and *techne* in the lived experience of urban ecology” (*Writing for* 108). Rather, it suggests the simultaneous existence of the natural and the urban, which she particularly observes during her city walks.

Set during a post-war London, Woolf’s fourth novel, *Mrs Dalloway* (1925) displays her keen attention to the urbanatural atmosphere in the city particularly because it relates the characters’ experiences in the setting of the metropolis except the eponymous character’s few flashbacks to the country house in Bourton. The novel recounts only

one day in June 1923, particularly focusing on two characters' visions: Mrs Dalloway, the wife of a politician, and Septimus Warren Smith, a shell-shocked young veteran. Clarissa and Septimus' accounts merge together with the narrator's special focus from one urban scene to another, which is to reflect Woolf's idea of urban life as "made for cinematic representation" (Showalter xxii). The scenes intertwining myriad urban images with the characters' perception reveal that London's urbanature calls for its dwellers' attention both through its constructed and natural environs.

Showing an almost identical pattern of sensitivity towards the environment, Woolf presents Clarissa Dalloway's morning walk during which she attentively listens to the exchanges of the passers-by, the humming of the motor cars, or the sound of the birds in the park, teeming with the city atmosphere. In her ecocritical study of Woolf's works, the American critic Bonnie Kime Scott elaborates how Woolf blends the natural with the social, economic, industrial, or cultural aspects of urban modernism to develop an urban sense of place:

Natural elements infiltrate Woolf's London by way of the Thames, flowing along the architecture of the Embankment. The Botanical Gardens at Kew and the Regent's Park Zoo were frequent destinations throughout Woolf's life, and subjects of her fiction and essays. She knows that bones of ancient creatures lie beneath London's pavements. Nature is organized and commodified in London's museums, in its great parks and gardens, replete with plundered, systematically named plants from empire, and in the flower shop Mrs Dalloway reaches on her morning walk.
(4)

In other words, Scott draws attention to the idea that Woolf's fascination with London partly relies on her attachment to nature, which is now accessible through a synthetic environment, organized in the form of parks, museums, gardens, or a flower shop like Clarissa's destination. Besides, it is possible to remark that Woolf's treatment of nature in *Mrs Dalloway* reflects a conceptualisation of urban space similar to the urban ecological notion of socionature, which is characterised by the interactions between human beings and the natural environment. Thus, this novel employs an urbanatural sense of place that reflects the contingency of modern experience, as fragmentally revealed through Woolf's narration.

The story begins when Clarissa leaves her house, saying, “she would buy the flowers herself” (3) for the big party that she is throwing that day. As the party is quite important for her, she prepares every detail herself. Clarissa’s special mission of buying the flowers herself is here examined as her attempt of urbanatural roosting, which starts on a morning, “fresh as if issued to children on a beach” (3). The touch of the morning air reminds her of her childhood house at Bourton, where she used to experience the serenity of the country life, quite distinct from the urban one that she has relished for long years. Charged by the freshness of the morning air in London, she remembers such details of her Bourton days:

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, ‘Musing among the vegetables?’ –was that it? –‘I prefer men to cauliflowers’ –was it that? (3)

Bourton has a typical pastoral setting with its placid atmosphere, and Clarissa instantly turns to a meditative mode upon remembering her old days there. This is similar to a pastoral escapist mood in which an individual might be easily engaged in a deep philosophical questioning about their natural surroundings. But, Clarissa’s reflection shows more of an aesthetic appreciation of her pastoral environment as she compares Bourton’s morning air to “the flap of a wave” or “the kiss of a wave” (3) rather than a meditation on nature. For this reason, her old lover Peter easily interrupts Clarissa by mocking her seemingly musing state, and tells her that he favours to meditate among men rather than vegetables. His remark is quite cynical since he does not credit the possibility of developing a meditative relationship with the natural environment that would end up as an escapist mode. However, it is not quite clear whether Clarissa or the narrator shares Peter’s cynicism towards such pastoral escapism. So, the pastoral landscape of her childhood country forms the building blocks of her urbanatural sense of place rather than directs the attention towards a reappreciation of the traditional notion of the pastoral.

In addition to such earlier note on her Bourton days, which represents how Clarissa attains her urbanatural idea of place through her ambiguous relationship with the rural landscape, the narrator effectively focuses on her visit to the flower shop. Her destination- the flower shop- is quite functional to understand how nature is contained within urban constructions so as to be traded for its aesthetic value in modern world. Clarissa aims to host a social event in an atmosphere that provides her guests with the beauty of elegant flowers. When she arrives at Mulberry's the florists, she looks around with great joy and observes the variety of flowers, each kind of which creates a special sensational effect on her. She first enjoys "the delicious scent" (14) and "the exquisite coolness" (14) with her eyes half-closed, and then:

Opening her eyes, how fresh, like frilled linen clean from a laundry laid in wicker trays, the roses looked; and dark and prim the red carnations, holding their heads up; and all the sweet peas spreading in their bowls, tinged violet, snow white, pale – as if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer's day, with its almost blue-black sky, its delphiniums, its carnations, its arum lilies was over; and it was the moment between six and seven when every flower – roses, carnations, irises, lilac – glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey white moths spinning in and out, over the cherry pie, over the evening primroses! (14)

Clarissa indulges herself in an exploration of her surroundings, which ends up with her appreciation of each flower type for its aesthetic value and its unique smell. Her experience of the flowers sets her in close connection with an aesthetic appreciation of nature. In this sense, Clarissa pays attention to the natural objects around her for their capacity to charge all her sensory avenues, and she aims to create similar sensations for her party guests by choosing the flowers herself. Her approach is quite akin to what is identified by the American philosopher of environmental aesthetics Allen Carlson as an aesthetic response to nature. For Carlson, the aesthetic mode of human appreciation of the natural world is an approach that "does not depend on an assimilation of natural objects to art objects or of landscapes to scenery, but rather on an appreciation of the general structure of aesthetic appreciation of art to something which is not art" (274). In appreciating nature human beings do not consider nature as a form of art, but they value the aesthetic impression that they get through their connection with the natural world. It can be as versatile as appreciating walking in the rain, taking a stroll, or smelling the

flowers as is seen in the case of Clarissa in the florist scene. Carlson further explains that the aesthetic appreciation of nature rather involves “recognising that nature is an environment and thus a setting within which we normally experience with our complete range of senses as our unobtrusive background” (274). So, it is crucial not to limit the concept of nature to a pastoral environment or to merely a background, but to appreciate its aesthetic influence upon human beings as it appears in every context, whether urban or rural. This is similar to the way Clarissa responds to the flowers when she walks into the florist. She first perceives their smell and then focuses on their individual qualities by thinking of several occasions that these flowers might accompany her.

Clarissa’s aesthetic response to nature is also an example that further leads to the question of what nature might stand for urban dwellers and how they rely on their relationship with it in terms of building a sense of place. She seems quite involved within her urban environment from the moment she steps out of her house. On her way to the flower shop, for instance, she observes all the things around her with a profound interest, and notices that the city is on a constant move:

In people’s eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (4)

Although Clarissa is exposed to the incessant hustle and bustle around her, she actually enjoys taking a walk in the city, and one of the reasons for her to go out rather than picking up the flowers might be her desire to take a stroll in the city. What makes London’s urban environment so captivating as an aesthetic experience for Clarissa seems to correspond to how she perceives it as part of the natural environment. It is also Clarissa’s street where “cabs were rushing round the corner, like water round the piers of a bridge, drawn together” (180), giving her urbanatural sensations. So, she has a concept of urbanature rather than a simplistic dualism that is based on assumedly separate categories of the natural and the urban.

Besides the flower shop, it is the parks that make the urban landscape inclusive of the

natural environment more than the buildings. Clarissa passes through London parks during her walk that gives her an opportunity to experience an urbanatural roosting. Her attempt to interact with her urbanatural environment, thus, expands the territorial boundaries that she used to occupy, that is, the neighbourhood of Westminster. Leaving her house there, Clarissa first passes through the Saint James Park, where she meets “the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling” (5). She walks towards Arlington Street and Piccadilly, which “seemed to chafe the very air in the Park and lift its leaves hotly, brilliantly, on the waves of that divine vitality which Clarissa loved” (7). The narrator again and again emphasises the joy and fascination that Clarissa feels through walking in London streets rather than “walking in the country” (6). While she appreciates the natural rhythms in the park, she is at the same time thrilled by the vivacious atmosphere of the street that takes her attention from the park’s view. Thus, both environs serve her appetite to gaze the city with their special fusion of the natural and the urban within their vivid urbanatural setting.

Another example that displays Clarissa’s attachment to her urbanatural environment is the scene where the narrator candidly focuses on her impressions about the individual streets that she walks through. Clarissa observes her physical surroundings with an ardent interest that constantly shifts its focus from the urban to the natural environment in the city. Moreover, she simultaneously reflects their immediate perceptual resonances in her mind. For instance, on her way to the flower shop, she passes through Bond Street while ruminating on her existence in relation to the physical reality that demands her perceptual attentiveness. This street scene is essential to the narrative construction of the novel as well as its sense of place since Woolf first published it as a short story with the title “Mrs Dalloway in Bond Street” in the *Dial* in 1923. From its onset, the story is place-based and builds itself upon the protagonist’s urbanatural perspective. Clarissa’s impressions flow in such a manner that ends with a significant note of interconnectedness among all human and nonhuman beings:

Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? But that somehow in the streets of London, on the ebb and flow of things, here and

there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; 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, but it spread ever so far, her life, herself. (9-10)

On her walk Clarissa questions the way in which her physical existence contributes to her external reality. Her realisation is quite noteworthy in that she feels herself equally part of “the trees at home” or “the house there” (9). The narrator further remarks: “Bond Street fascinated her; Bond Street early in the morning in the season; the flags flying; its shops; no splash; no glitter, one roll of tweed in the shop where her father had bought his suits for fifty years; a few pearls; salmon on an iceblock” (11). Bond Street not only delights Clarissa with its urban flow that seems to connect each thing around her but also it constructs the culture of the city life that has contributed to form her upper class identity. She considers urbanatural reality as a whole which she as a human being is already part of. Her aesthetic approach to nature here takes more of a holistic turn that similarly appreciates the interconnectedness of man-made buildings around her as well as people that she has known or she has not met, yet. Through Clarissa’s perception of her life, urbanatural scenery turns into a re-appreciation of the relationship between nature and human beings, which highlights the interconnectedness among all beings – living or non-living.

Besides Clarissa’s impressions about urban life that allude to a holistic view of life, it is possible to note that she builds a similar vision, constructed within the interiors of her house, that is, the main setting for her urbanatural sense of place. It is inside this house that she once more fully experiences various manifestations of urbanatural practices in her life. It is an upper-middle class house that is tailored to suit its habitants’ modern technological needs with its peaceful domestic ambiance. When she comes back from the florists’, she looks into the hallway, enjoying the familiar atmosphere of her house. Then, she muses:

It was her life, and bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life, flowers of darkness they are, she thought (as if some lovely rose had blossomed for her

eyes only); not for a moment did she believe in God; but all the more, she thought, taking up the pad, must one repay in daily life to servants, yes, to dogs, and canaries, above all to Richard her husband, who was the foundation of it –of the gay sounds, of the green lights, of the cook even whistling, for Mrs Walker was Irish and whistled all day long –one must pay back from this secret deposit of exquisite moments... (31-32)

As Clarissa enters the house, she instantly captures individual moments that she considers to be “buds on the tree of life” (31). Her momentary impressions add up to a nature imagery that celebrates the holistic form of life. Each moment reveals itself to her consciousness alone like a flower of darkness, and she feels so grateful especially for her husband who provides her with such a peaceful environment. Not only Clarissa feels herself as part of a larger web of interconnections when she is outside, but also does she experience a similar sensation in her domestic atmosphere.

Another scene that remarkably introduces Clarissa’s place-consciousness is when she simultaneously questions what life is and what she aims for by throwing up this party at her house. Interestingly, Clarissa considers place-rootedness as an essential element that shapes people’s perspectives. At the same time, she thinks of the possibility of bringing people from different places to her house to share a common experience through an interaction with the same place. She wants her house to be the setting in which people from various places meet as if to complete the fragments of life into a whole, which seems unlikely in the end as she keeps reflecting on:

But to go deeper, beneath what people said (and these judgements, how superficial, how fragmentary they are!) in her own mind now, what did it mean to her, this thing called life? Oh, it was very queer. Here was So-and-So in South Kensington; some one up in Bayswater; and somebody else, say, in Mayfair. And she felt quite continuously a sense of their existence; and she felt what a waste; and she felt what a pity; and she felt if only they could be brought together; so she did it. And it was an offering; to combine, to create; but to whom? (133-34)

Clarissa’s attempt to make sense of the world and her search to find out the meaning of being in the world is similarly motivated. She explores both questions with an insistent attention to their inherent relationship with the sense of place, developed particularly in the urbanatural environment of London. The narrator blends these two different pursuits within the parallel idea of interconnectedness. It is a specific technique, employed by

Woolf, to display the recurrence of certain moments in life that signifies her philosophy as she points out in “Modern Fiction,”

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. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? (*Essays* Vol. 4, 160–1)

What is introduced through Clarissa’s glimpses of life either through her memories of the past or present musings about her environment presents a holistic vision of life. Clarissa’s sense of place which re-orientates her within the web of life is an example that echoes Woolf’s words, “Let us not take for granted that life exists more fully in what is commonly thought big than is commonly thought small” (*Essays* Vol. 4, 161). In this way, Clarissa’s perceptions on place-consciousness foster an urbanatural approach, recalling Woolf’s own, which is centred basically in her experiential relationship with London.

Septimus Warren Smith is the other main character through which Woolf evokes an urban sense of place that confounds the traditional duality between the natural and the urban environment. Created as a character to balance Mrs Dalloway, Septimus is a young shell-shocked soldier who goes through a psychological turmoil that ends with his suicide on the same June day that the novel is set in. The story turns its focalisation to Septimus when Clarissa is at the flower shop and both characters are equally distracted by the same explosion from a motor car, which is supposed to belong to the Prime Minister. This is the event that sidetracks both characters, and from there the narrator takes up on Septimus’ exceptional perception of his surroundings. As Jane Goldman similarly claims, “Woolf’s narrative methods are subtle and elliptical [in that way]” (54), “[shifting] between the two parallel strands, using a number of the day’s passing events held in common as points of transition between them” (54). “[A]ged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat” (15), Septimus looks around with apprehension trying to understand what is happening among the crowd. The narrator further relates:

And the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way, he thought. (16)

Due to his traumatic experience in World War I, Septimus is highly sensitive towards any kind of stimuli that he encounters or feels exposed to in city life. Septimus is so overwhelmed by urban rumble and fluidity that he cannot engage himself with such a fragmented reality of the city. As the narrator later notes, “London has swallowed up many millions of young men called Smith; thought nothing of fantastic Christian names like Septimus with which their parents have thought to distinguish them” (92). As Anna Jones Abramson states, through Septimus, Woolf also employs shock as “a dominant paradigm of urban modernism” (39). According to Abramson, Woolf not only introduces shock “as a psychological mindset [capturing] the distractions of urban life” (39), but also “as a physical process . . . in the speed and clashing violence of modern technology” (39). Thus, embodied through Septimus’ experience of urban life, shock functions as “the quintessentially modernist aesthetic of fragmentation” (Abramson 39). It is quite evident that all forms of shock can be traced in Septimus’ character and they offer a better explanation for his relation to the urban environment as well as the complexity of his sense of place.

In addition to the previous scene, there is also another significant scene that opens the way for questioning urban space as the social construction of the natural environment, which is the skywriting scene. This is a well-known scene in which Septimus witnesses an airplane, “coming over the trees, letting out white smoke from behind, which curled and twisted, actually writing something” (21-22). Astounded and confused by the scattered letters of smoke, Septimus looks up and tries to figure out what those letters might refer to as do the crowd of people in town. As a practice, skywriting is used for advertising purposes and reaches a wide range of spectators in the city. Using the sky as a natural canvas and their technological power to make letters in the sky, the airplanes contribute to the advertising sector of urban economic system. It is possible to suggest that the practice of skywriting embodies the image of urbanature in that it merges the natural and the urban elements that comprise urban ecology with a focus on the human-

induced actions on the environment. As Slawomir Koziol properly asserts, “One cannot resist the impression that it is the sky itself that is struck, sliced and cut by the plane writing the letters. The abstraction is introduced into nature and the image of gulls crossing the sky while people are trying to decipher the message underlines this introduction” (83). Koziol’s point effectively summarises the idea that an urbanatural understanding of place is achieved through an appreciation of urban ecological aspects of city life.

The people walking down the city carefully watch the making of smoke letters in the sky eventually to form the word “Toffee” (22), the advertised product. However, for Septimus, these letters fail to send their messages as he is not interested in their verbal signification but more in their aesthetic visualization as the narrator elaborates:

So, thought Septimus, looking up, they are signalling to me. Not indeed in actual words; that is, he could not read the language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signalling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! (23)

For Septimus, the smoke letters only signal “beauty” as he enjoys the spectacle of the aeroplane’s white smoke in the hazy blue sky. Listening to the efforts of his wife and their nurse to decipher the letters in a state of ecstasy, Septimus is soon moved by his own illusionary realisation that “human voice in certain atmospheric conditions (for one must be scientific, above all scientific) can quicken the trees into life” (24). His vision of the urban environment takes a striking turn from a deep appreciation of sky writing to a holistic understanding of nature, which is introduced more clearly in the following lines: “And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue, barred with black branches” (24). It is as if Septimus looks at the city through a web that immediately connects him to everything else around. This is quite ironic since he is the most alienated character in the novel due to his severe depression. Later, Septimus loses his contact with the people and sinks into a state in

neurosis, rambling “trees are alive” as “the supreme secret to be told first to the Cabinet” (74). With the same scene in mind, Justyna Kostkowska suggests that “Septimus’ socially dysfunctional, yet environmentally harmonious madness allows him a unique perspective, whereby he perceives trees as ‘alive’ and connected to him” (30). Although Septimus is unable to connect with people around him in a socially proper manner, he finds himself in connection with the environment, particularly trees that he considers as alive. For Kostkowska, Septimus’ character is the second visionary in the novel together with Mrs Dalloway (or as her counter character), and they both function to introduce “a model of a larger ecological interconnectedness” (29) within the context of urban space. She fittingly suggests that both Clarissa’s and Septimus’ visions exemplify the idea of interconnectedness within the human and the non-human worlds through their individual perception of reality.

At another scene, the narrator presents a more striking description of Septimus’ eccentric perception of urbanatural reality, which turns into a chaotic experience for the shell-shocked soldier and eventually leads up to his suicide. Septimus feels quite disoriented and disturbed all the time due to the bombardment of images and sounds that he perceives during his walk in the city. When he comes back home, he continues to think about how disturbing his urbanatural experience has been:

Going and coming, beckoning, signalling, so the light and shadow, which now made the wall grey, now the bananas bright yellow, now made the Strand grey, now made the omnibuses bright yellow, seemed to Septimus Warren Smith lying on the sofa in the sitting-room, watching the watery gold glow and face with the astonishing sensibility of some live creature on the roses, on the wall-paper. Outside the trees dragged their leaves like nets through the depths of the air; the sound of water was in the room, and through the waves came the voices of birds singing. Every power poured its treasures on his head, and his hand lay there on the back of the sofa, as he had seen his hand lie when he was bathing, floating, on the top of the waves, while far away on shore he heard dogs barking and barking far away. (152-53)

Unlike Clarissa, who enjoys her stroll in town, Septimus finds himself in an urban chaos that keeps haunting him even after he lies down on his sofa at home. His delusional vision creates an image of his environment that is connected through vivid sensations that each thing revives in him. He looks at the roses on the wall-paper as if they were real flowers or feels that the tree leaves fulfil the air like a green net. Through his

perception he also blends the sound of water with that of birds outside. It is as if he went through all this mesh of sensations while lying down on his sofa with no specific emphasis on his sense of place. Septimus's account is therefore quite exceptional in introducing the sense of place as experiential with a particular note on the idea of interconnectedness.

As an alternative to both holistic visions, the narrator shifts to the viewpoint of another important character in the story, that is, Clarissa's old suitor, Peter Walsh. Peter's sense of place is shaped through his experiences in British India from where he has just returned, leaving its "plains, mountains; epidemics of cholera; a district twice as big as Ireland" (53). Back in London, Peter visits Clarissa's house to tell her that the reason for him to be there is to get the divorce papers for Daisy, the woman that he now loves. On his way back from the Dalloways', he indulges in a short stroll in town, which makes him realise that London's atmosphere revitalises him. Peter is thrilled by the urban sensation as the narrator explicitly recounts:

And just because nobody yet knew he was in London, except Clarissa, and the earth, after the voyage, still seemed an island to him, the strangeness of standing alone, alive, unknown, at half-past eleven in Trafalgar Square overcame him. What is it? Where am I? And why, after all, does one do it? he thought, the divorce seeming all moonshine. And down his mind went flat as a marsh, and three great emotions bowled over him; understanding; a vast philanthropy; and finally, as if the result of the others, an irrepressible, exquisite delight; as if inside his brain by another hand strings were pulled, shutters moved, and he, having nothing to do with it, yet stood at the opening of endless avenues, down which if he chose he might wander. He had not felt so young for years. (56-57).

Peter looks around and contemplates on his presence at the heart of the city, which gives him various impressions of loneliness, liveliness, and anonymity at the same time. In order to identify his current situation, he primarily asks himself where he is, which is actually a rhetorical question. His place-based perception of the moment soon stimulates an understanding of his environment; fulfils him with compassion for others; and inspires with a unique joy. At that moment is his sense of place blurred through his consciousness that unfolds itself with a fathomless image of roads to be taken. It was "a splendid morning" (59) for him where "life struck straight through the streets" (59). Peter rejoices this unique experience that London's urbanatural atmosphere situates

himself in.

Peter's sense of place is fashioned through his nostalgic mood that captivates him from the early moments of his arrival in London. For instance, he visits Regent's Park, where he used to walk as a child, and there he also remembers his Bourton days. He thinks that this must be just "the result of seeing Clarissa" (60). In his reasoning, Peter ironically states that women tend to live in the past more than men and "[t]hey attach themselves to places" (60). However, it is Peter who keeps attaching himself to places of the past and the present alike rather than Clarissa. His flow of consciousness reveals more episodes from his past, set in a reflective tone with the places that he attached himself to. For this reason, his stroll through Regent's Park ends with a painful memory of the day when Clarissa left him for Richard Dalloway. The narrator presents the scene as it appears to Peter's consciousness, built on his recollection of the exact place where Clarissa told him that she would marry Richard:

The fountain was in the middle of a little shrubbery, far from the house, with shrubs and trees all round it. There she came, even before the time, and they stood with the fountain between them, the spout (it was broken) dribbling water incessantly. How sights fix themselves upon the mind! For example, the vivid green moss. (70).

Peter's associative recollection is a vision that is place-fixed on his mind, and triggered through his recent presence in Regent's Park. The park invokes such strong sensations in him that he contemplates on life as a result: "Life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough" (87). Inspired through his memories set in the urban landscape, Peter's microcosmic perception of life reflects how place-bounded a character he is. Like Clarissa, Peter is especially fond of the urbanatural atmosphere of London although he grew up in Bourton and spent many years in India. He later sits at his hotel steps and thinks about his first day in the metropolitan city after many years. In a lyrical manner, he reflects on the city as if it were a woman:

One might fancy that day, the London day, was just beginning. Like a woman who had slipped off her print dress and white apron to array herself in blue and pearls, the day changed, put off stuff, took gauze, changed to evening, and with the same

sigh of exhilaration that a woman breathes, tumbling petticoats on the floor, it too shed dust, heat, colour; the traffic thinned; motor cars, tinkling, darting, succeeded the lumber of vans; and here and there among the thick foliage of the squares an intense light hung. I resign, the evening seemed to say, as it paled and faded above the battlements and prominences, moulded, pointed, of hotel, flat, and block of shops, I fade, she was beginning, I disappear, but London would have none of it, and rushed her bayonets into the sky, pinioned her, constrained her to partnership in her revelry. (176-77)

Imagining London as a lady, Peter gives an eloquent description of the urban atmosphere, which keeps its beauty during the daytime and the night. Moreover, he does not think that the traffic, motor cars, or the lumber of vans could change its attractiveness. It is the vibrant metropolitan mood that appeals to Peter's urbanatural sense of place since his vision highlights the aesthetic pleasure in his relationship with the urban environment. Again, similar to Clarissa's passion for exploring all aspects of the city (either by walking in the parks or going to a flower shop), Peter's desire to observe its fluidity reveals that the characters' place attachment is not built on the simple dichotomy between the natural and the urban. Though for different reasons, each character appreciates his or her urbanatural environment without any tendency to victimise the urban or idealise the natural.

Last but not the least, Clarissa's husband Richard Dalloway is also one of the characters whose urbanatural sense of place is at the centre of the narrator's focus. It is similarly constructed through Richard's flashbacks as well as his present musing about his love for Clarissa. On his way back to house, he eagerly observes how his environment is shaped through various socio-economic practices of the day as he furthermore ponders:

Because it is a thousand pities never to say what one feels, he thought, crossing the Green Park and observing with pleasure how in the shade of the trees whole families, poor families, were sprawling; children kicking up their legs; sucking milk; paper bags thrown about, which could easily be picked up (if people objected) by one of those fat gentlemen in livery; for he was of opinion that every park, and every square, during the summer months should be open to children (the grass of the park flushed and faded, lighting up the poor mothers of Westminster and their crawling babies, as if a yellow lamp were moved beneath). (127)

Richard's impressions about the Green Park's environment highlight it as an urbanatural setting. His perspective is quite different than that of other characters in the sense that

he draws attention to the social status of people who are in the park at that moment. Also, he believes that parks should be open for children during summer so that children of the poor families would have a place to go and play. Richard's approach, then, takes an eco-socialist turn that questions the relationship between physical environment and class stratification. His particular view of the park as a place for the sustenance of the poor brings forth a notion of urbanatural environment that is configured through social and environmental justice. Richard's vision here echoes what environmental justice critics mostly concern, that is, "the crucial intersections between ecological and social justice concerns" (Adamson, Evans, and Stein "Introduction" 4). Similarly, Richard voices his concern for London's poor people while he observes the urbanatural atmosphere of the Green Park. His sense of place is quite distinctive from other characters in bringing about a socially and environmentally conscious attitude in his impressions of the physical environment.

In conclusion, as exemplified through depictions of various characters' sense of place, Woolf contributes to the modernist sense of place with her vision that extends the discussion of the relationship between human beings and their environment to urban space particularly through her free direct narrative style. Among her works, which directly or indirectly contextualise modern urbanism, *Mrs Dalloway* has a special place since she introduces an understanding of nature, evoking similarities with that of urbanature. Through the impressions of her main characters, Clarissa Dalloway, Septimus Smith, and Peter Walsh, Woolf conveys the idea that urban environments are both natural and built spaces, which have been constructed as a result of all ecological, social, economic, or industrial processes. She celebrates the city life and its myriad of experiences for its dwellers, especially for those who attentively observe its movements. In this sense, her characters' sense of place in *Mrs Dalloway* embodies a model for urbanatural conceptualisation of nature.

CONCLUSION

TOWARDS AN ECOLOGICAL INTERCONNECTEDNESS: MODERNIST SENSE OF PLACE

It did not seem so difficult. She need trouble him with no gift of her own. She would only point out the salvation that was latent in his own soul, and in the soul of every man. Only connect! That was the whole of her sermon. Only connect the prose and the passion, and both will be exalted, and human love will be seen at its height. Live in fragments no longer. Only connect, and the beast and the monk, robbed of the isolation that is life to either, will die.

Howards End, E. M. Forster

The house by the yew trees was in connection with the great human endeavour at last. It gained a new vigour thereby.

The Rainbow, D. H. Lawrence

But they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue, barred with black branches. Sounds made harmonies with premeditation; the spaces between them were as significant as the sounds. A child cried. Rightly far away a horn sounded. All taken together meant the birth of a new religion--

Mrs Dalloway, Virginia Woolf

Modernist sense of place is characterised by the process of modern urbanisation, transforming cities into dominantly industrialised landscapes or built environments as popular centres of habitation for human beings. The literary representations of modernist writers contribute to the explanations of this complexity especially when analysed from an ecocritical perspective. Modernist writers mostly employ urbanised settings to display the new spatial reality of modern age while they present an ironic treatment of the rural landscape, associated with the agricultural values of the previous era. To better understand how modernist novelists' configurations of the sense of place

might evoke an ecoconscious approach, this study has examined three works by the canonical figures of British modernist literature: E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, and Virginia Woolf's *Mrs Dalloway*. Each novelist depicts the relationship between their characters and the environment within a different mode that can be relatively associated with the notions of place as constructed by the theories of bioregionalism, dark pastoral, and urban ecocriticism.

All three novelists represent a particular aspect of modernist place-conscious narratives that articulate how literary landscapes shape the modern individual's perception of reality. Interested in exploring the way that they perceive the external reality, each novelist sets to find out what constitutes their characters' affiliation with their environment. At the heart of their settings lies the literary impressionistic technique that they employ to "render faithfully the perceptual processes through which consciousness knows the world" (Armstrong 67). So, rather than a mimetic representation of the physical environment, these modernist writers present a perceptual reality, shaped through their subjective experiences of and in the world. Their accounts may well reflect the sense of place as an experiential, subjective, and dynamic phenomenon, which ultimately emanates from what Merleau-Ponty calls "participatory nature of perception" (44). They introduce the sense of place, respectively as bioregional, dark pastoral, and urbanatural, which best manifests itself within a phenomenological understanding that is framed through the literary impressionism of the novelists showing how it is experientially lived. For example, Forster's protagonist Margaret Schlegel is portrayed as a character, who is always in search of interacting with her environment, or forming a subjective and yet interactively constituted meaning for each place that she visits, particularly for the house Howards End. Or, Lawrence closely describes Ursula's perceptual sensitiveness to her surroundings, where she is actively involved with the life cycle either in the Marsh Farm or in London. Similarly, Woolf recreates the perceptual process of how Mrs Dalloway observes the streets of London with its fluidity through a narration of the trajectory of her consciousness. Thus, each novelist develops the modernist sense of place by aligning it with a perspective that reflects a phenomenological understanding not only of place with a focus on how it is constructed through perception but also of human beings as embedded in the

environment. So, they point to the idea that human beings make sense of themselves in and through their environment, and their situatedness in particular places echo the way they form or develop binding relations with these places. In this sense, the relations the characters forge with their environment as reflected in these novels demonstrate how a sense of place ultimately moulds the modern individual's perceptual field, be it bioregional, dark pastoral, or urbanatural.

Without reducing it to mere subjective and impressionistic perceptions of characters, these modernist writers attentively present their characters' sense of place, which also entails their concerns for environmental problems of their age either through the narrator's or the characters' focalisation. For instance, Forster's narrator persistently reminds us that the carbon gas out of the motorcars in the city pollutes the air to such a great extent that it is sometimes impossible to breathe any fresh air in London. Similarly, Woolf's London emerges as a metropolis in which people are constantly disturbed by the thundering airplanes or the clamorous motorcars while they walk in the streets. Lawrence's colliery world, on the other hand, is almost painted black due to the sulphurous gas continually leaking from the pits, equally poisoning the air in the countryside as well as the city. Rendering how their characters come to develop a sense of place, Forster, Woolf, and Lawrence simultaneously spotlight such anthropogenic effects on the environment as urbanisation, land degradation, air and land pollution, or environmental impacts of coal industry. They all point to the idea that the physical environment, in which the characters are placed, bears direct consequences of human beings' treatment thereof. The characters' spatial embeddedness in nature also tunes in on their potential to draw attention to human-induced changes on the environment. In other words, their sense of place generates an ecoconscious approach by reframing human beings in an ecological interconnectedness, which informs their ethical responsibility as well. Certainly, the analysed novels do not explicitly set out to explore any particular environmental problem expressed through a specialised knowledge, but they still employ a notable attention to place as that which is fundamentally lived and thus correctly envisage environmentalist concerns on the experiential level. In this respect, one might well contend that what makes us revisit these canonical works is

their latent capacity to direct attention to the environmental values of the characters that ultimately construct their contingent sense of place.

Moreover, each novelist presents his or her own evocations of the entwined human-place relations in a fruitful dialogue with an understanding of place accompanied by a certain dualism between the human and the nonhuman realms, or nature and culture. In framing their characters' sense of place within such dualisms, Forster, Lawrence, and Woolf display how each category has been discursively constructed through the dominant anthropocentric view of nature. For example, Forster's bioregional narrative of place in *Howards End* frequently draws attention to how nature is contextualised through the mythical stories of Robin Hood as a pure, pristine environment that serves as inspiration to human beings. In an ironic tone the narrator compares this idealised vision with the physical environment that he observes in the countryside, which has already been transformed into an almost industrial landscape. Or, he sarcastically tells about Leonard Bast's long nature walks, which end up bringing no literary inspiration to him but only makes him weary and cold. At the same time, the cynical attitude of the narrator provides a critical awareness towards contemporary fiction, which turns its spatial focus to the city, most favourably constructed despite its degrading environment. Similarly, in *The Rainbow*, Lawrence introduces a sense of place that is set in a complex relationship with a pastoral view of nature, originally constructed through a classical literary mode and appropriated through the English poetic tradition. His nostalgic aspiration for the old pastoral values that assume a harmonious relationship between human beings and their idyllic environment is juxtaposed with the dark pastoral environment that his characters are situated in. Woolf's *Mrs Dalloway*, however, presents an urbanatural sense of place that unfolds the true nature of cities as a mixture of the natural and the built environment. She draws attention to how London as an urbanatural place blurs the boundaries between nature and culture, and provides the characters with a subjective experience of being in nature –not necessarily a rural one. Therefore, each novelist contributes to build a repertoire of explanations for the discursivity of nature while engaging in an attempt to present how its material aspects are perceived through the human mind.

Ironically, however, the selected novels also display a tone of anthropocentrism while they portray an alternative ecological interconnectedness through the characters' sense of place. These novels more intensely render how human beings perceive their environment with a profound attentiveness to their relationship with nature, which might suggest an environmental awareness. They do not overtly centralise any perspective other than that of the human. This is because the modernist sense of place is originally interwoven with a strong conviction of humanism as it is embraced by the Bloomsbury group in which Forster and Woolf were prominent figures, and Lawrence was a social visitor. Highly inspired by the humanistic ideals of individual liberty, sexual freedom, or secularisation, these writers produced their works with an appeal to those values. For instance, Forster's choice of three distinct families from three different social classes clearly corresponds to his attempt to display a sense of place, informed through a panoramic view of English society, which lacks his idealised humanism. On the other hand, it is through Ursula, Lawrence's last protagonist in the novel, that he embodies all liberal ideals and explores her sense of place, taking the individual freedom to shape her life and even experiencing a homosexual affair with her school teacher. Similarly, Woolf's Mrs Dalloway as a liberal woman of the twentieth century brings into discussion the social construction of place with her city walks and home parties. Certainly, the writers' primary concern is more towards depicting the human perception of physical reality, which might result in a certain note of anthropocentrism. However, this should not simultaneously set forth the idea that their accounts fail to inform an ecological interconnectedness. They still generate an environmentalist vision to such an extent that it helps reconnect human beings and nature through an enigmatic representation of human perception. Among the three novelists, D. H. Lawrence especially presents the most ecologically conscious approach towards the natural environment since he enthusiastically holds a holistic perception of the world. "We and the cosmos are one," he states, "[t]he cosmos is a vast living body, of which we are still parts" (*Apocalypse* 77). Developed as a more comprehensive philosophy towards the end of his career, Lawrence's cosmic belief finds its best expression in the concluding remarks of his posthumously published prose work *Apocalypse* (1931); as he further expresses: "I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea"

(149). Thus, compared to Forster's and Woolf's forms of environmental awareness, Lawrence's eco-consciousness displays a deeper level of appreciating the interconnectedness between the human and nonhuman worlds, which is conceived as co-existence or symbiosis through an organic relationship between the two worlds.

Furthermore, each novelist presents a place-conscious approach in their fiction that reflects their own personal attachment to the environment where they spent their lifetimes. The inevitable autobiographical overtones in their works exemplify what environmental ethics philosopher Jim Cheney calls, the parallelism between "landscapes and mindscapes" (31). According to Cheney, physical landscapes are essential part of a person's place-consciousness that forms their individual mindscapes. Mindscape is a term that he introduces to refer to the narrative or discourse developed in relation to place. Cheney argues that narrative is the only formative means to acknowledge "the epistemological function of place in construction of our understanding of self, community, and world" (23). In other words, for Cheney, "constructed narratives of self-in-place" (30) or "bioregional narratives of place" (30) provide an explanation for the ways that structure an individual's relationship with the world.

Analysed within the framework of Cheney's ideas, Forster, Lawrence, and Woolf's fictional landscapes or mindscapes disclose their sense of place, which is fundamentally based on their relationship with the multiple environments that they lived in. For instance, Forster's *Howards End* is a fictional replica of his childhood home, Rooksnest House (Appendix 1 shows the sketches of both the house and *Howards End*). It was a typical English manor house where Forster as a child lived in Hertfordshire. He does not consider Rooksnest as "an ordinary name of a house, but the name of a hamlet consisting of [them] and the farm below" ("*Rooksnest*" 341-42). In this regard, his Rooksnest refers to the whole local environment and its inhabitants, almost synonymously with bioregion. Forster gives more details about the place:

Rooksnest is a good deal higher than Stevenage so we had a very fine view to the west and north-west over Hertfordshire and part of Cambridgeshire. People who were accustomed to call Herts an ugly country were astonished at this view and the surroundings of the house were altogether very pretty, first and foremost the fine

view, and to the north a peep of the park with its little woods of firs and oaks.
 (“Rooksnest” 341)

With its special position overlooking Stevenage and the farms around, Rooksnest offers an impressive sight of the region that also includes the park at the north. Due to its proximity to London, the country undergoes through such transformations, which Forster explicitly criticises for their consequential environmental damage. The area is still known as the Forster country since it carries the author’s personal legacy of the land. It covers a large portion of the rural landscape, or the English countryside that Forster feels quite nostalgic about. As Forster’s memoirs on Rooksnest also reveal, the country and the house particularly remained one of the major settings for his bioregional narratives of place that most accurately manifests itself in the fictional image of *Howards End*.

Similarly, Lawrence sets his novels mostly in his native countryside, Nottinghamshire with its mining town geography, and Eastwood (Appendix 2 presents a map of his fictional geography). Lawrence builds his characters’ sense of place in direct relationship with this particular landscape, thereby narrating indirectly his self-in-place. In his well-known essay, “[Return to Bestwood],” which he wrote upon his visit to his native country, he explains how his countryside was transformed into an urbanised place that lost a real connection with the natural world. As he puts it in his own words:

When I was a boy, the whole population lived very much more with the country. Now, they rush and tear along the roads, and have joy-rides and outings, but they never seem to touch the reality of the countryside. There are many more people, for one thing; and all these new contrivances, for another. The country seems, somehow, fogged over with people, and yet not really touched. It seems to lie back, away, unreached and asleep. The roads are hard and metalled and worn with everlasting rush. The very field-paths seem wider and more trodden and squalid. Wherever you go, there is the sordid sense of humanity. And yet the fields and the woods in between the roads and paths sleep as in a heavy, weary dream, disconnected from the modern world. (“[Return]” 15-16)

The aspects of the countryside that he enjoyed as a child gradually disappear as a result of overpopulation. Lawrence laments the loss of “the reality of the countryside” (“Return” 15), which enabled him to connect with the land, itself. Particularly, he aims

at portraying the consequences of the mining practices that caused the fundamental changes in his environment. Accordingly, he poses the following question, “[t]hese mining villages might have been like the lovely hill-towns of Italy, shapely and fascinating. And what happened?” (“Nottingham” 288) Through his depiction of dark pastoral landscapes, he presents a fictional account of what happened in his countryside as exemplified in *The Rainbow*. In this respect, observing the environmental changes in his country with a critical eye, he constructs his narrative of place that mimics his real-life experiences with the landscape.

Unlike Forster and Lawrence’s emphasis on the English countryside as a marker in their place-rootedness, Woolf’s sense of place is rather characterised by the metropolitan atmosphere of London. Although she spends some time in different country houses as well, she is always more enthusiastic about exploring London’s cityscape and forming a personal attachment to its urban life. For example, in her diary she records her feelings upon returning to London from the suburban town Richmond in the following lines:

London is enchanting. I step out upon a tawny coloured magic carpet, it seems, & get carried into beauty without raising a finger. The nights are amazing, with all the white porticoes & broad silent avenues. And people pop in & out, lightly, divertingly like rabbits; & I look down Southampton Row, wet as a seal’s back or red & yellow with sunshine, & watch the omnibus going & coming, & hear the old crazy organs. One of these days I will write about London, & how it takes up the private life & carries it on, without any effort. (*Diary II*, 301)

For Woolf, London offers a captivating spatial experience with its constantly lively ambiance and vivid physical surroundings. Indeed, it figures as a very significant locale with which she developed an essential bond since she mostly lived there, moving from 22 Hyde Park Gate in Kensington to 46 Gordon Square, then to 29 Fitzroy Square and 52 Tavistock Square. Each London house provided her with the opportunity to experience such urbanatural sensations that always fascinated her as most explicitly seen in *Mrs Dalloway*. Reminding the author’s own favourite pastime of street-haunting, her protagonist Clarissa Dalloway takes a walk in the city, exploring its urbanatural atmosphere (Appendix 3 provides a map of Mrs Dalloway’s one day trip). Therefore, in a similar manner that Forster and Lawrence produce their own narratives

of place, Woolf creates her place-conscious narratives, which are constructed through an intricate relationship with the landscape that deeply affected her, as a way of perceiving the self or understanding the modern self.

Last but not least, each writer develops their own bioregional narratives of place before and during one of the most turbulent events in history, that is, World War I. Physically damaged and hence altered landscapes reflect the traumatized mindscapes which are altered in accordance with such changes in the environment caused by the war. The novelists' careers cover such a span that their works contribute to both the pre-war and post-war fiction. The post-war shock and devastation is particularly at the core of the writers' search of finding new ways to define the modern experience. T. S. Eliot's dramatic portrayal of a desolate and barren world in *The Waste Land* (1922) is an example to represent and cope with the post-war realities. Forster, Lawrence, and Woolf similarly react to the destruction and trauma after the war as well as its physical repercussions on their environment. For instance, as a conscientious objector, Forster volunteered to serve in the International Red Cross in Alexandria during the war. He especially voices his concerns about the destruction of the English landscape that the war caused in his essay collections such as *Abinger Harvest* (1936) and *Two Cheers for Democracy* (1951). Mostly written before the war, his novels provide an idealised account of the pre-war countryside, which comparatively reveals the radical damage caused by the war. *Howards End*, in this respect, is Forster's pre-war narrative of place that represents the idyllic countryside on its way of urbanisation just before the catastrophe of the war takes place. Lawrence likewise left his country and went on a self-exile after 1919. His novels notably "emerge from the context of this politically charged and culturally powerful post-war engagement with ruralism" (McCarthy 117). *The Rainbow*, for example, presents his dark literary renderings of the countryside that is changed through the sprawl of the trenches or as a result of the war industry. Woolf, on the other hand, witnessed the war in her country through a set of personal traumas after losing her family members. In *Mrs Dalloway* she introduces Septimus Smith, who is a shell-shocked soldier, and commits suicide at the end of the novel. Septimus becomes one of the most impressive characters in post-war fiction, accurately displaying the symptoms of the psychological trauma that the soldiers have gone

through. Not only does she provide an insight into the disillusioned reality of the post-war through Septimus' vision, but also she offers an impressionistic lens into London's atmosphere, which at the time bears the traumatic effects of the war. Each writer, thus, engages in an intimate relationship with his or her environment that is tragically transformed into an environmentally damaged landscape due to World War I. Although Forster's novel precedes the war and cannot respond to it directly and Lawrence's novel is written in the first years of the war and hence falls short of a direct response, both of them anticipate the inextricable relation between the self and the environment in that the potential damaging of the one will have irreversible effects on the other. This case, however, is explicitly presented and responded to in Woolf's novel that post-dates the war, strikingly through the character of Septimus.

All in all, modernist sense of place, represented by the canonical modernist novelists Forster, Lawrence, and Woolf, opens up new vistas for questioning human-place relations to develop an ecoconscious approach towards the environment. In this respect, their anthropocentric tendency notwithstanding, these novels still encourage a view of nature and human beings that are intricately situated in and contextualised through the ecological system, especially when analysed from an ecocritical perspective. This study, thus, concludes that Forster, Lawrence, and Woolf participate in the process of greening modernism by virtue of their particular interest in ecological issues that not only prefigure contemporary environmentalism but also shed new light on otherwise reductive anthropocentric approaches to modernism.

NOTES

INTRODUCTION

ⁱ Due to his Rectorial Address, “The Self-Assertion of the German University” (1933), Heidegger is harshly criticised for his support of the rising Nazism in his country, particularly observed through the references to his nation rather than society. His notion of *Heimat*, for this reason, seems problematic especially given the context of the nationalistic conceptualization of the land. Although he later regrets his polemical sentences in that speech, his ideas have already been appropriated by “the Party and the National Socialist Student Organisation” (Heidegger, “Only a God Can Save Us” 48) at that time. In his *Der Spiegel Interview* (1966), Heidegger emphasises the difficulty of keeping neutrality as a philosopher and a rector in a politically turbulent world of the Nazi Germany. So, it is better to evaluate Heidegger’s philosophy not with an aim to align it with his political tendencies but to analyse its critical value despite these connections.

ⁱⁱ Martin Ryle here refers to Soper’s terminology to express the difference between the theoretical origins of American and British ecocriticism. Kate Soper focuses on two distinctive positions, nature-endorsing and nature-sceptical in “What is Nature? An Introduction.”

ⁱⁱⁱ Jane Bennett’s work *Vibrant Matter: A Political Ecology of Things* (2010) introduces the concept of ‘vibrant materiality,’ reformulating materiality as a quality that is shared both by the human and the nonhuman. Her manifesto on materiality or vitality presents a philosophical and political view that dislocates the long-held subject and object distinction for the human and the nonhuman. Thus, her theory mainly gains the critical interests of the third-wave ecocritics.

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APPENDIX I

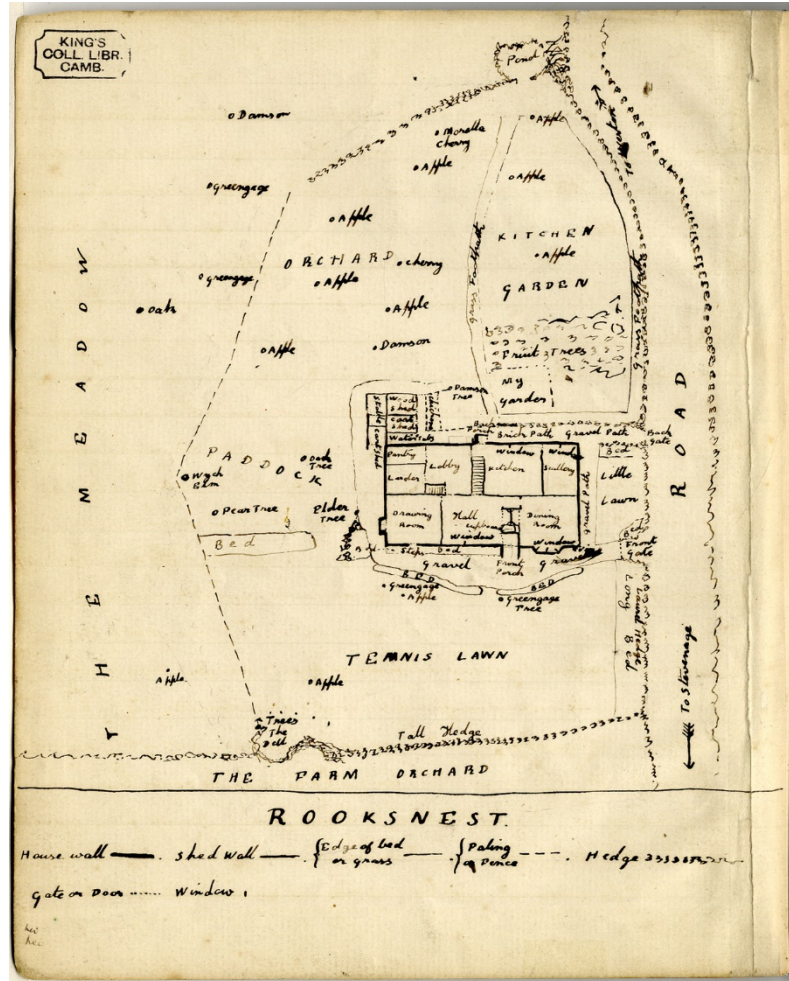


Figure 1. Forster’s own sketch of Rooksnest House, exhibited at King’s College Library, Cambridge (Bonett, “In these English Farms”).

APPENDIX II

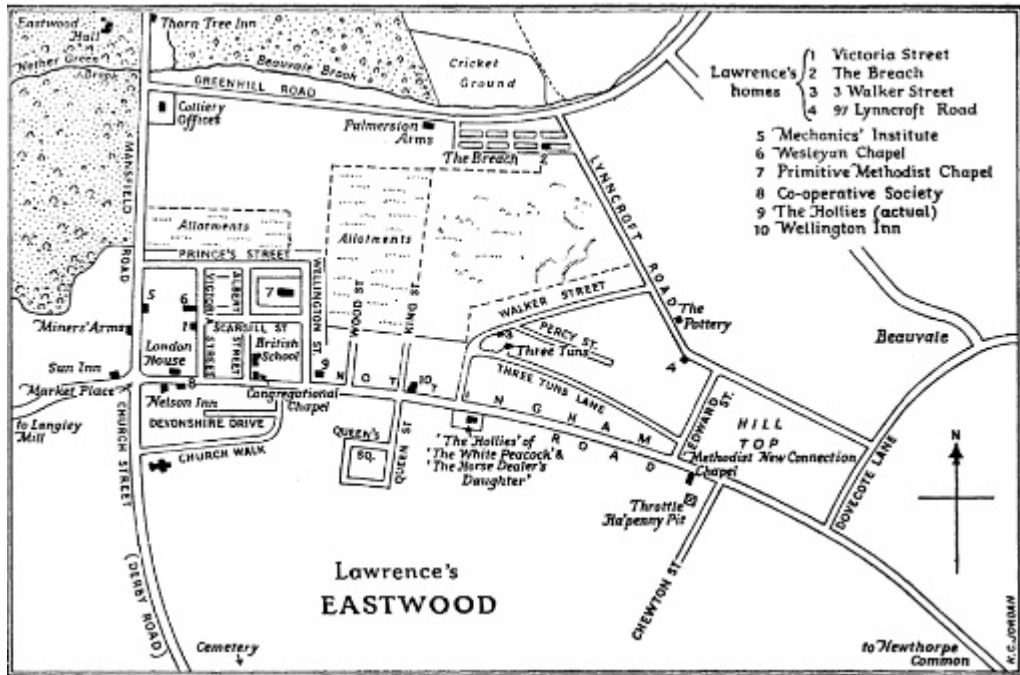


Figure 1. Map of Lawrence's Eastwood country (Pinion 3)

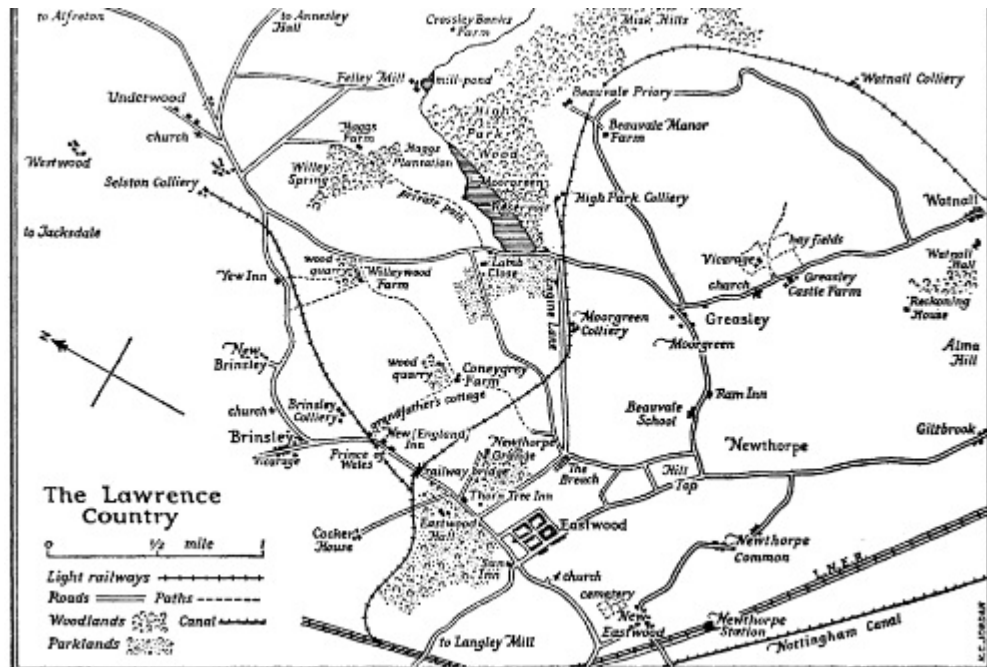


Figure 2. Map of the Lawrence country (Pinion 9)

APPENDIX III

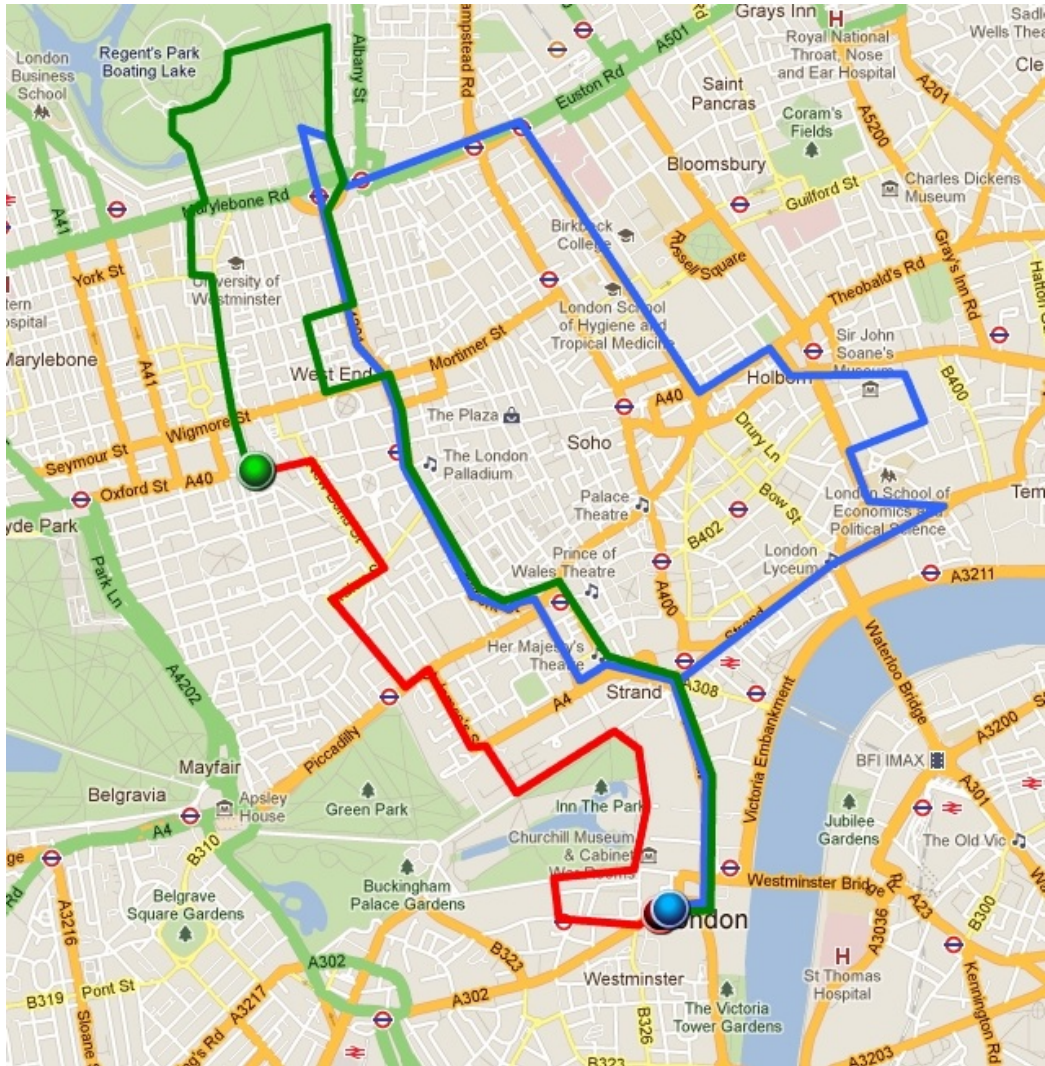


Figure 1. A detailed map of Mrs Dalloway's tour in London (*Mrs Dalloway Mapping Project*)

APPENDIX IV: ORIGINALITY REPORTS



HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 17/02/2017

Tez Başlığı: Ecological Interactions: The Sense of Place in E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, and Virginia Woolf's *Mrs Dalloway*

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 136 sayfalık kısmına ilişkin, 16/01/2017 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 3'tür.

Uygulanan filtrelemeler:

- 1- Kabul/Onay ve Bildirim sayfaları hariç,
- 2- Kaynakça hariç
- 3- Alıntılar hariç/dâhil
- 4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.


17/02/2017

Adı Soyadı: Gülşah Göçmen
Öğrenci No: N10143825
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı
Statüsü: Y.Lisans Doktora Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.


Prof. Dr. Serpil ÖPPERMAN



HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

Date: 17/02/2017

Thesis Title: Ecological Interactions: The Sense of Place in E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, and Virginia Woolf's *Mrs Dalloway*

According to the originality report obtained by myself by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 16/01/2017 for the total of 136 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 3 %.

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17/02/2017

Name Surname: Gülşah Göçmen

Student No: N10143825


Department: English Language and Literature

Program: English Language and Literature




Status: Masters Ph.D. Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.


Prof. Dr. Serpil OPPERMANN

APPENDIX V: ETHICS BOARD WAIVER FORMS

 <p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</p>
<p>HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA</p> <p style="text-align: right;">Tarih: 17/02/2017</p> <p>Tez Başlığı: Ecological Interactions: The Sense of Place in E. M. Forster's <i>Howards End</i>, D. H. Lawrence's <i>The Rainbow</i>, and Virginia Woolf's <i>Mrs Dalloway</i></p> <p>Yukarıda başlığı gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> 1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır, 2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir. 3. Beden bütünlüğüne müdahale içermemektedir. 4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir. <p>Hacettepe Üniversitesi Etik Kurulları ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">  17.02.2017 </p> <p> Adı Soyadı: Gülşah Göçmen Öğrenci No: N10143825 Anabilim Dalı: İngiliz Dili ve Edebiyatı Programı: İngiliz Dili ve Edebiyatı Statüsü: <input type="checkbox"/> Y.Lisans <input checked="" type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr. </p>
<p><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></p> <p style="text-align: center;">  Prof. Dr. Serpil OPPERMANN </p> <p> Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr Telefon: 0-312-2976860 Faks: 0-3122992147 E-posta: sosyalbilimler@hacettepe.edu.tr </p>



**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK**

**HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE TO THE DEPARTMENT PRESIDENCY**

Date: 17/02/2017

Thesis Title: Ecological Interactions: The Sense of Place in E. M. Forster's *Howards End*, D. H. Lawrence's *The Rainbow*, and Virginia Woolf's *Mrs Dalloway*

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.


17.02.2017

Name Surname: Gülşah Göçmen
Student No: N10143825
Department: English Language and Literature
Program: English Language and Literature
Status: Masters Ph.D. Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL


Prof. Dr. Serpil OPPERMANN