

"SOMETHING OUT OF HARMONY": REPRESENTATION OF NATURE IN *TO THE LIGHTHOUSE*

UDC 821.111.09-31 WOOLF V.

Nataša Tučev

University of Niš¹, Faculty of Philosophy, English Department

Abstract. *The paper approaches Virginia Woolf's To the Lighthouse by viewing it as an example of a changed representation of nature which characterizes Modernist fiction in general. This representation is in stark contrast to the Romantic experience and the notion of the poet's communion with the natural world as one of the essential Romantic tropes. The general sentiment which the Modernist authors express in their works is that nature has lost a great deal of its healing potential due to the industrial developments of the modern era, and the devastation brought about by the First World War. This motif is especially stressed in the middle section of Woolf's novel, titled "Time Passes". Woolf's text conveys an experience of the natural world which is no longer empathetic, but marginalizing and diminishing individual human agency. Such representation implies that nature can no longer console the human spirit, or compensate for the dehumanizing practices of late industrial capitalism. This is why Woolf's vision finally turns to art itself, as the only realm where such compensation may still be found. In analysing these motifs, the paper relies on Randall Stevenson's studies Modernist Fiction (1992) and Literature and the Great War (2013).*

Key words: *Virginia Woolf, representation of nature, Modernism, Romanticism, industrialism, First World War*

1. INTRODUCTION

In his study *Modernist Fiction* (1992), Randall Stevenson discusses the Modernists' representation of the natural world, as well as the differences between their experience of nature and the one implied in the Romantic aesthetics. Modernism, as Stevenson argues, may be viewed as a "late extension" of Romanticism, as both literary movements offer a

Submitted April 27, 2022; Accepted May 9, 2022

Corresponding author: **Nataša Tučev**

University of Niš, Faculty of Philosophy

E-mail: natasa.tucev@filfak.ni.ac.rs

¹ Prepared as a part of the project *English Studies in the Digital Age*, conducted at the University of Niš – Faculty of Philosophy (No. 455/1-1-1-01).

kind of utopian compensation for the dehumanizing practices of capitalism and industrialism; the key difference being that Romanticism undertook this task in a much earlier phase of industrialism, closely following the Industrial Revolution at the end of the eighteenth century. In England, in particular, this historical period was marked by the migration of large sections of population into urban areas and factory employment, resulting in a great number of individuals who "were being reduced to insignificant units within the system of wage slavery" (Stevenson 1992, 78). In reaction to this state of affairs, the Romantic poetry imaginatively located humanity in a green environment – attempting, in this manner, to restore the sense of significance to an individual:

The Romantic vision not only placed individuals back in a natural environment; it showed them in empathetic, mutually signifying contact with this environment. As critics have often observed, the natural world functions for the Romantics as a kind of mirror, reflecting and enlarging the shape and drama of the individual soul, and vice versa. Through such pastoral connection, the individual seemed neither dehumanized nor diminished, but a central, significant pulse of ego, drawing vision of a whole world around itself (Stevenson 1992, 78).

In his seminal work *Axel's Castle* (1931), Edmund Wilson likewise observes that Romanticism represented "a revolt of the individual" against the mechanistic ideas governing the society at the beginning of the Industrial Revolution, and the notion of a fixed mechanical order upon which the external world was allegedly organized (Wilson 1959, 2–3). Wilson also stresses the importance of the natural world for the Romantics in their effort to cultivate individual sensibility and understand and cherish the complexities of an individual soul, arguing that the way nature was perceived in this process represented "a revolution in metaphysics" (Wilson 1959, 5). As he points out, a Romantic poet perceived the world as an organism, comprising "planets, mountains, vegetation and people alike"; the impressions that the external nature made upon senses were thought to be inextricably related to one's inner being, and even inanimate objects in nature were linked to human emotions and considered interdependent. "The Romantic poet, then," writes Wilson, "with his turbid or opalescent language, his sympathies and passions which cause him to seem to merge with his surroundings, is the prophet of a new insight into nature" (Wilson 1959, 5).

However, further technological progress and industrial developments of the late nineteenth and the early twentieth century affected the natural world adversely, making it inadequate as a basis for such metaphysical insights. Randall Stevenson cites several scenes from the works of leading Modernist writers such as E. M. Forster, D. H. Lawrence or Virginia Woolf, to demonstrate how they experience and represent external nature which no longer strikes them as spacious, benign or safe from the impact of modern industrialism. The depiction of the black collieries or of the networks of hedges in the writings of D. H. Lawrence, for instance, scarring the green landscape or causing it to feel crowded and restricting, suggests that such natural sights cannot offer a sense of freedom or affirmation to an individual soul (Stevenson 1992, 79). In addition, the population of the early twentieth century England is primarily situated in complex, claustrophobic cities, rather than in the pastoral settings which were more typical for the previous epochs; and such cities, as Stevenson points out, are the most usual backdrop for the scenes in Modernist fiction. He concludes that the Modernist writer is deprived of any kind of liberating external space and therefore turns to inner spaces, exploring the conscious and the unconscious psyche as the last remaining dimensions "in which to console and make significant the self" (Stevenson 1992, 80).

A sense of divorce from the natural world and a break with the pastoral tradition became even more acute in Modernist literature as a consequence of the devastation brought about by the First World War. Randall Stevenson explores this subject further in his more recent study, *Literature and the Great War* (2013). He cites examples from the poetry of authors such as Robert Graves, Wilfred Owen or George A. C. Machinlay, who were participants in the war and wrote extensively about it, to demonstrate that the affirmative pastoral vision was difficult to sustain in wartime circumstances. The move in their poetry, as Stevenson explains, is away from the Romantic idealisation of nature and towards greater realism. External conditions are often depicted as harsh, causing the soldiers additional suffering. Even on bright and good days, when nature appears beautiful, it is suggested in these poems that it is indifferent to human plight. As Stevenson points out, "there is an unbridged distance between nature and imagination" in such works (2013, 147). Since the writers rightly experience the war as something essentially unnatural, the wartime situation denies any affirmative coincidence of "nature without" and "nature within"; quite the opposite, the writings of the war poets repeatedly point to a sense of separateness and disconnection from the natural world (Stevenson 2013, 147).

Stevenson also discusses the pastoral theme of how nature is supposed to provide solace, and demonstrates that in the writings of the war period this theme is either presented ironically, or else the feeling of solace is qualified. A poem by Ivor Gurney², for instance, warns that the corpse of a dead soldier will emerge from the ground and erupt from the covering of flowers – suggesting that the pastoral conventions, or a traditional depiction of tranquillity in nature, cannot contain the horrors of war (Stevenson 2013, 149). Either nature and man are presented as having completely divergent fates – with man moving towards his doom, while the cycle of life continues in the natural world – or else nature itself is depicted as blighted and infected by man's doings, as in a poem by Robert Graves ("Recalling War", 1938) which talks about "an infection of the common sky". The Romantic trope of merging with nature, or reaching a mystical experience of unity with the natural world, is likewise discarded by this generation of writers. Instead, they provide images of bodies merging with soil and dust literally, rather than metaphorically, which does not lead to any kind of revelation but suggests a sense of losing individuality and soul in the mass killings of the First World War. In this manner, as Stevenson explains, "the poems suggest and indicate the genre's limits in dealing with the experience of the war" (Stevenson 2013, 155).

Perception and representation of nature also essentially change in the works of those writers who have not witnessed the war first-hand. Although there is "a world of difference", as Stevenson puts it, between the writers who participated in the First World War and those who remained at home, the latter group still cannot escape its effects. Stevenson discusses the fiction of writers such as Virginia Woolf or Aldous Huxley, observing that in their works the war figures "as a kind of a black hole – a space whose gravity influences everything, while still remaining incompletely visible itself" (Stevenson 2013, 115). This "black hole" likewise affects the writers' general outlook, resulting in a similar conclusion as the one reached by the war poets: that the external, natural world can no longer provide the basis for a sense of harmony and coherence, or offer a reflection of

² "To His Love", 1919. Although Stevenson does not mention T. S. Eliot in this context, the motif is also reminiscent of the surrealist imagery in the first canto of *The Waste Land* (1922), "The Burial of the Dead", in which a friend warns Stetson, a war veteran, that a corpse he has "planted" in his garden will not remain buried – i.e., that no poetic convention, or natural solace, will prove adequate in burying the memory of violence and war.

the poet's spirit. Along with this changed experience of nature, comes the awareness that the poetic conventions of the past are inadequate for duly presenting it.

This new attitude towards nature, and the awareness that the Romantic tropes have become unsuitable as the means of its presentation, are also predominant in Virginia Woolf's novel *To the Lighthouse* (1927), especially in the experimental middle section titled "Time Passes". In the following analysis, relevant motifs from Woolf's novel will be discussed, while also bearing in mind that Woolf is searching for an alternative realm of coherence, harmony and affirmation which the external natural spaces cannot offer.

2. OUT OF HARMONY WITH NATURE

The setting of Virginia Woolf's *To the Lighthouse* in itself points to the importance and heightened awareness of the external nature in the novel. The holiday house belonging to the Ramsey family, where the action takes place, is situated on the Isle of Sky. Even though this choice of location is related to the biographical elements in Woolf's novel³, it is likewise possible to explain it in connection to the general process of denaturing in England in the early twentieth century. Namely, the novel suggests that the English countryside could not provide an adequate external space for Mr. Ramsey, a philosopher, where he would be able to roam in silence and solitude, experiencing a sense of openness and liberation of the soul. Such a solitary setting had to be sought further up north, on a scarcely populated and much less industrialized island (Stevenson 1992, 79).

The island in the novel, however, also has symbolical connotations, suggesting a small realm of order and coherence on dry land surrounded by the encroaching chaos of the sea. The island may also represent the inner space of human consciousness, a realm of rationality and light, constantly threatened by the tumultuous external universe (Stevenson 1992, 57).

This threat becomes even more acute in the middle section of the novel, "Time Passes", which begins with the representation of a darkened island after all the lights in the Ramseys' house have been put out. One of the Ramsey children, Prue, comments on how "one can hardly tell which is the sea and which is the land" (Woolf 2002, 93). Symbolically, it is as though the clear borderline between the solid, man-made objects on the island and the elemental chaos of nature has been blurred with the coming of the dark, the outward darkness seemingly partaking in the fluidity of the sea. In her article "Homeless in Nature: Solitary Trappings and Shared Errantry in Cornwall" (2011), Barbara Lonnquist provides a detailed analysis of an entry in Virginia Woolf's diary which served as a basis for this episode in the novel. In 1905, Virginia and her siblings paid a visit to the family holiday house in Cornwall shortly after the death of both parents. The diary entry focuses on their long walk back from the seaside to the house after nightfall. As Lonnquist points out, in Woolf's diary the darkness is likened to the ocean, swallowing the solid ground and subverting the feeling of security which man-made structures strive to provide. The imagery also suggests that the siblings' own individuality is dissolved in darkness, as they experience the estrangement of their voices and have an impression that the figures walking beside them disappear and merge with the night. As Lonnquist concludes, "One can see here how Woolf anticipates the imagery of *To the Lighthouse* with its counterpointing of

³ The novel is to a great degree based on Woolf's childhood memories, and the holidays that she used to spend with her family in the seaside town of St Ives in Cornwall.

land and water in relation to the appearance of solidity registered by the house (symbolizing marriage, domesticity, culture) in its stand against the chaos and flux of nature" (Lonnquist 2011, 172).

In the novel, nature's assault upon the solidity of the Ramseys' house continues throughout "Time Passes". Drafts of wind enter the deserted house, "venture indoors", and the narrator imagines them "toying with the flap of hanging wall-paper, asking, would it hang much longer, when would it fall? Then smoothly brushing the walls, they passed on musingly as if asking the red and yellow roses on the wall-paper whether they would fade..." (Woolf 2002, 93–94). The airs in the house also gradually loosen the shawl which Mrs Ramsey has wrapped around a boar skull hanging on the wall so that it would not frighten the children; as the shawl unwraps, the skull re-emerges underneath as a reminder of death and its inevitability in the natural passage of time. The shawl is further loosened by the vibrations of the inexplicable "ominous sounds like the measured blows of hammers", whose repeated shocks also crack the tea-cups (Woolf 2002, 99). The house comes very close to being irreparably damaged, and completely claimed by the chaotic forces of nature, with Woolf expressing that only a "feather" was needed to tip the balance in favour of that outcome:

One feather, and the house, sinking, falling, would have turned and pitched downwards to the depths of darkness. In the ruined room, picnickers would have lit their kettles; lovers sought shelter there, lying on the bare boards; and the shepherd stored his dinner on the bricks, and the tramp slept with his coat round him to ward off the cold. Then the roof would have fallen; briars and hemlocks would have blotted out path, step, and window; would have grown, unequally but lustily over the mound, until some trespasser, losing his way, could have told only by a red-hot poker among the nettles, or a scrap of china in the hemlock, that here once someone had lived; there had been a house (Woolf 2002, 103).

As Nicola Bradbury points out, the Ramseys' holiday house is here presented as a "phenomenal space", subject to natural law; symbolically, it creates "the topography of isolation and vulnerability for humans alone or collectively" (Bradbury 2002, xiii).

Nature is generally depicted in the novel as senseless and irrational, not enabling man to discern any purpose or intention in its workings. "The winds and waves" assaulting the island are compared to "the amorphous bulks of leviathans whose brows are pierced by no light of reason" (Woolf 2002, 100). Likewise, the narrator comments on various irregular sounds in nature which the human ear strains to bring together, concluding that the mind is always on the verge of harmonising them, yet they "are never fully harmonised" (Woolf 2002, 105). This does not mean, however, that the human lives are contrasted to this natural haphazardness. They, too, appear to be neither harmonious, nor imbued with purpose and meaning. To emphasize this, Woolf chooses to state the fact of Mrs Ramsey's death, and the deaths of her family members, in brief parenthetical passages. By implication, it is not just the death of these individuals which is presented as irrelevant to the universe, but the fate of humanity in general (Stevenson 1992, 79).

Throughout "Time Passes", it is implied that nature is indifferent, witnessing "with equal complacency" man's misery, his meanness or his torture (Woolf 2002, 99). It is not sympathetic to man's plight caused by the First World War, which Woolf implies by contrasting the fact of Andrew Ramsey's death on a battlefield in France (in an explosion,

along with twenty or thirty other young soldiers) and the images of nature which does not in any way respond to this tragedy. Woolf insists that finding answers in a natural landscape or expecting some spiritual revelation through an exchange with the natural world is just a human "dream", which the modern era renders completely unrealistic: "should any sleeper, fancying that he might find on the beach an answer to his doubts, a sharer of his solitude, throw off his bedclothes and go down by himself to walk on the sand, no image with semblance of serving and divine promptitude comes readily to hand bringing the night to order and making the world reflect the compass of the soul" (Woolf 2002, 95). This indifference is also evident in the fact that while the Ramseys' house remains deserted for an entire decade, due to the personal tragedy of its members and the general tragedy of the war years, the surrounding nature continues to go through its perennial cycles, gradually also invading and reclaiming the building's interior. As Randall Stevenson observes in analysing the writings of the war poets, there is a prevailing sense of separation and disconnection between man and nature, whose paths seem to have become completely divergent (Stevenson 2013, 145). Similarly, Leanna Lostosky points out that the holiday house is only "deserted" if observed from an anthropocentric point of view; from a disanthropic perspective, it is in fact brimming with vitality and activity, which Woolf demonstrates by listing various forms of life inhabiting it – swallows, butterflies, rats, thistles – along with the striking presence of inanimate material objects which also seem to have their agency (Lostosky 2016, 66–67).

3. RE-EXAMINING THE ROMANTIC AESTHETICS

As Randall Stevenson argues, throughout "Time Passes", Woolf's attitude to nature is deliberately anti-Romantic, suggesting an experience of the natural world which is no longer empathetic and comforting as it once was for the nineteenth century poets (Stevenson 1992, 79). In a key scene pertaining to this motif, Woolf depicts a walk by the seaside as one of the commonplace Romantic landscapes, but then introduces ominous symbols which render peaceful contemplation of the external world impossible:

At that season those who had gone down to pace the beach and ask of the sea and sky what message they reported or what vision they affirmed had to consider... something out of harmony... There was the silent apparition of an ashen-coloured ship for instance, come, gone; there was a purplish stain upon the bland surface of the sea as if something had boiled and bled, invisibly, beneath. This intrusion into a scene calculated to stir the most sublime reflections and lead to the most comfortable conclusions stayed their pacing. It was difficult blandly to overlook them, to abolish their significance in the landscape; to continue, as one walked by the sea, to marvel how beauty outside mirrored beauty within... That dream of sharing, completing, of finding in solitude on the beach an answer, was then but a reflection in a mirror... to pace the beach was impossible; contemplation was unendurable; the mirror was broken (Woolf 2002, 99–100).

While it is not explicitly stated that the "ashen-coloured ship" in the passage is a warship, appearing close to the Isle of Sky in the aftermath of some sea-battle in the First World War, the reader is led to this conclusion by its sinister presentation and the mention of a "purplish stain" resembling blood. The unnamed characters walking the beach may

also be projecting their own anxieties about the war upon this "silent apparition". As Stevenson points out, even the authors who never really witnessed the battlefields of the Great War, such as Virginia Woolf, write with the awareness of its tremendous traumatic impact on their fiction. The war figures in their writings as a kind of a "black hole", a space whose gravity influences everything even though it is not entirely visible itself (Stevenson 2013, 115). This "black hole" also seems to have influenced the characters in Woolf's passage, who feel incapable of enjoying solitude and contemplation by the sea as they are haunted by the thoughts of war, prompted either by a real or an imaginary warship.

The given passage also suggests a kind of implicit, self-reflexive dialogue with the Romantic aesthetics, re-examining its usability in a changed world. While a Romantic poet would feel, as Wilson explains, that his "sympathies and passions" cause him to merge with the surrounding landscape, and that his internal feelings and the external phenomena such as lakes and hills are inextricably connected (Wilson 1959, 5), Woolf's text explicitly states that something is "out of harmony" and that the human soul and the natural landscape do not exist in such communion at the beginning of the twentieth century. The changed experience of the natural world is most effectively summed up in the metaphor of a broken mirror. For the Romantic poet, the soul and the natural world mirrored each other, "beauty outside mirrored beauty within" (Woolf 2002, 99). In spite of the onset of industrialism, it was still possible for a Romantic to maintain this pastoral connection, discover a reflection of his soul in nature, and offer a mirror to nature in his musings, emotions and writings. In Woolf's novel, symbolically, both of these mirrors are broken: while the devastation of the First World War objectively causes denaturing and damages the environment, it simultaneously damages the individual psyche. The fragmented, reified state of the modern man's spirit makes it impossible for him to maintain a significant exchange with nature.

4. CONCLUSION

Representation of nature in Virginia Woolf's novel *To the Lighthouse* reflects some general tendencies of the Modernist movement, and the generational outlook which was shaped both by the reifying forces of the late industrial capitalism and by the unprecedented trauma of the First World War. Generally speaking, in the works of the Modernist writers nature does not represent some imaginary space which can function as a counterpoint to the age of machine and the contemporary experience of living in claustrophobic, overpopulated cities. When the English landscape does appear in Modernist fiction, it is either scarred by the effects of industrialism, or too domesticated, restricted and crowding to provide a sense of liberation to a poet (Stevenson 1992, 79).

The First World War contributed to the experience of alienation and deepened the gap between the artist and the natural world. Regardless of whether the authors depict nature as indifferent to the human plight and the massive killings in the war, or as damaged itself by the human misdeeds, it is clear that for the Modernists the external spaces do not provide a sense of healing, communion or affirmation as they once did for the Romantics.

This changed experience of the natural world is the focus of Virginia Woolf's musings in the middle section of her novel *To the Lighthouse*, titled "Time Passes". In contrast to the stream-of-consciousness technique which characterizes the first and the third section – delving into the minds of Mrs. Ramsey, her family members and guests – "Time Passes" focuses on depicting animate and inanimate nature as it assaults the Ramseys' holiday

house during the decade in which it remains deserted. The elemental forces of nature, the wind, the waves and the cycle of seasonal changes, threaten the solidity of the man-made structure. Nature is depicted by Woolf either as threatening or as indifferent, but always with the awareness that it does not "supplement what man advanced" or "complete what he began" (Woolf 2002, 99), denying any sense of harmony. Throughout the section, Woolf's attitude is anti-pastoral and anti-Romantic, consciously dialoguing with the Romantic aesthetics and demonstrating that the Romantic representation of nature is not adequate to the modern sensibility (Stevenson 1992, 79).

However, as numerous critics have noticed (e.g., Bradbury 2002, Goldman 2006, Stevenson 2013), the novel *To the Lighthouse* still ends on a positive note. Since the external natural spaces are incapable of offering solace, healing, or a sense of liberation to the individual soul, Woolf turns to art itself as the only remaining realm which can provide such experiences (Stevenson 2013, 113). This solution is suggested by the character of the painter Lily Briscoe, who returns to the Ramseys' house at the end of "Time Passes" and finally completes her painting in the last section of the novel, "The Lighthouse". In order to provide much needed coherence and stability, the new art, as suggested by Lily's painting, must not cling to outdated conventions nor settle for a realistic representation of the external world. The outcome of this effort is Lily's innovative, impressionist art in which she "loses consciousness of outer things" (Woolf 2002, 119)⁴. Like all Modernist art, it primarily focuses on exploring the psyche, seeking to compensate for the most harrowing experiences of the early twentieth century in the circumstances when such compensation can no longer be sought in the natural world.

REFERENCES

- Bradbury, Nicola. 2002. "Introduction". In: V. Woolf, *To the Lighthouse*, v–xvi. Ware: Wordsworth Editions Limited.
- Czarniecki, Kristin and Carrie Rohman (eds.). 2011. *Virginia Woolf and the Natural World: Selected Papers from the Twentieth Annual International Conference on Virginia Woolf*. Clemson, SC: Clemson University Digital Press.
- Goldman, Jane. 2006. *The Cambridge Introduction to Virginia Woolf*. Cambridge: CUP.
- Lonnquist, Barbara. 2011. "Homeless in Nature: Solitary Trappings and Shared Errantry in Cornwall, 1905". In *Virginia Woolf and the Natural World: Selected Papers from the Twentieth Annual International Conference on Virginia Woolf*, edited by Kristin Czarniecki and Carrie Rohman, 169–173. Clemson, SC: Clemson University Digital Press.
- Lostosky, Leanna. 2016. "Imaginations of the Strangest Kind: The Vital Materialism of Virginia Woolf". *The Journal of the Midwest Modern Language Association*, Vol. 49, No. 1 (Spring): 53–74. <https://www.jstor.org/stable/44134676>
- Stevenson, Randall. 1992. *Modernist Fiction: An Introduction*. Hemel Hempstead: Harvester Wheatsheaf.
- Stevenson, Randall. 2013. *Literature and the Great War 1914-1918*. Oxford: OUP.
- Wilson, Edmund. 1959. *Axel's Castle: A Study in the Imaginative Literature of 1870-1930*. New York: Charles Scribner's Sons.
- Woolf, Virginia. 2002. *To the Lighthouse*. Ware: Wordsworth Editions Limited.

⁴ Randall Stevenson quotes this passage from Woolf's novel and comments on it in *Literature and the Great War* (2013, 119).

"NEŠTO JE U NESKLADU": REPREZENTACIJA PRIRODE U ROMANU KA SVETIONIKU VIRĐINIJE VULF

U ovom radu roman Ka svetioniku Virđinije Vulf razmatra se kao primer izmenjene reprezentacije prirode u delima modernista. Takva reprezentacija drastično se razlikuje od načina na koji je priroda doživljavana u periodu romantizma, kao i od predstave o pesnikovoj duhovnoj povezanosti sa prirodnim svetom koja je bila jedna od najznačajnijih romantičarskih tema. Nasuprot tome, opšti stav u delima modernista jeste da je priroda u velikoj meri izgubila svoj isceliteljski potencijal usled industrijskog razvoja u savremeno doba, na šta su dodatno uticala razaranja tokom Prvog svetskog rata. Ovi motivi naročito dolaze do izražaja u srednjem delu romana Ka svetioniku, naslovljenom "Vreme prolazi". U ovom tekstu preovlađuje utisak da prirodni svet ne nudi mogućnost empatije i refleksije, kao što su nekada verovali romantičari – već naprotiv, da marginalizuje ljudsku jedinku i umanjuje značaj njenog delovanja. Reprezentacija prirode u romanu navodi na zaključak da ona više ne može da posluži kao imaginarni, utopijski prostor kojim se kompenzuje dehumanizacija poznog kapitalizma. To je razlog što se vizija Virđinije Vulf na kraju romana okreće ka samoj umetnosti, kao jedinom preostalom prostoru gde je takva kompenzacija još uvek moguća. U analizi ovih motiva rad se oslanja na studije Rendala Stivenzona Modernistička proza (1992) i Književnost i Veliki rat (2013).

Ključne reči: *Virđinija Vulf, reprezentacija prirode, romantizam, modernizam, industrijalizam, Prvi svetski rat*