

Women, Nature, Culture: Ecological Discourse in Virginia Woolf *Mrs Dalloway*

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ABSTRACT: Women, nature, culture and their relation, as an ecological discourse, are broadly interpreted in Virginia Woolf's (1882-1941) (*Mrs Dalloway*) (1925). She depicts the situation of the women characters living in nature and investigates how nature influences their way of life. She explains that women are closer to nature than men, and that they are both female while having some similarities. This paper concentrates on the theories of eco-feminists, like Catriona Sandilands (1964-) and Erika Cudworth (1966-) Eco-feminism is considered as an interdisciplinary method which indicates the relationship between nature, women and the similarities that exist between them. Woolf explains the love of women toward nature in her novel and shows that nature as a whole is the manifestation of nature as a part of women; however, nature is inside them being not separable from their inner self. She portrays how nature is shaped and controlled by culture and displays the cultures of different people in different environments which are totally different from each other. Woolf shows that Clarissa Dalloway, who is an English woman, is proud of her English culture and believes that England has a high environmental culture. She demonstrates that the administrators of every country, especially those of England, control nature and decorate her with their environmental culture. Therefore this paper illuminates the relationship among women/nature and nature/culture and shows nature's incredible power.

Keywords: Ecological Discourse, Nature, Eco-feminism, Culture, Environmental Culture.

INTRODUCTION

Subjects, such as ecological discourse, women and nature and the relationship between culture and nature, are the most important elements that can be seen in the eco-feminism works of Virginia Woolf. Because of her life from her early childhood to old age associated with nature and experienced and saw nature in both age and touch nature and feel her with her heart. Hence, she used most of natural elements in her works. Causes of being with nature and its consequences which affect the forming of her character and her novels characters and their way of life in nature are discussed in this paper.

Some critics focus on the importance of nature in human being's life. This paper begins to explore the meaning of eco-feminism and its history. It is particularly curious to know the relationship among ecological feminist theories and their means of conversation. It is also centralized on the notion of women, nature and culture. The concept of women, nature and culture are explained and the relationship between them is expressed in this paper.

Mrs Dalloway gives various descriptions for some parts of novel to explain how women are closer to nature than men. The next section of this paper is in quest of finding some cultural elements in Woolf's *Mrs Dalloway* and the relationship between nature and culture are expressed. Woolf wants to indicate the England has high environmental culture and she is proud of it.

MATERIALS AND METHODS

In this paper women, nature, culture and ecological discourse in Woolf's *Mrs Dalloway* is discussed and analyzed from eco-feminist viewpoint, which is certainly related to the women who are in contact with nature, and women are

closer to nature than men because of some similar characteristics that exist between them. This paper explains how nature is portrayed in details in Woolf's *Mrs Dalloway*. It discusses and proves Woolf's closeness to and her relationships with nature by explaining and giving some examples from *Mrs Dalloway*. The examples include different aspects of ecosystems.

According to critics such as Erika Cudworth and Catriona Sandilands who study different aspects of eco-feminism subjects, nature and women, this paper concentrates on the domination of women and domination of natural world which is associated with male domination. Eco-feminists believe nature and women are dominated by masculine. Moreover it examines Woolf's ideas to find some definitions for the concepts of eco-feminism, women, nature and culture to confirm the hypothesis based on Woolf's own opinion on the women and nature's association to the eco-feminism frameworks.

By regarding all discussion, supposing that ecological discourse, eco-feminism and their relation to the natural world and women occurred in the life of people who have experienced of being with her. The paper tries to examine the subjects such as women, nature and culture through an analysis of Woolf's novel, *Mrs Dalloway* and its characters. In other words, eco-feminism and its results that affect the life of *Mrs Dalloway's* characters will be discussed in details.

RESULTS AND DISCUSSION

Anybody knows Virginia Woolf and her novels know that her novels are complicated and vague to understanding. Woolf's skill of narration is significant as the content of her novels. The critics known Woolf's significance and discerning people bought and interpret her novels but common people found them difficult. Leonard Woolf and Virginia Woolf have established Hogarth Press and it become well-known during the period of World War I. Woolf published *Mrs Dalloway* in 1925 and it is recognized as innovatory and firm manufacture.

The novel, *Mrs Dalloway* is the story of women characters who are in contact with nature and understand her and look at her as their close friend, and respect her. Woolf's novels are full of natural images. Woolf's method of writing as a modernist writer is stream of consciousness which is difficult to understand by public. She also states that there are few people who can understand her purpose.

Women, Nature, Culture: Ecological Discourse and its related theories

Most of consideration provoking and powerful works within ecology have come from discuss regarding to the representations of women, nature and culture in eco-feminism context. Most of the eco-feminist critics believe in the domination of women and the natural world in their works. Eco-feminists examine women and feminism, nature and ecology. Eco-feminism is a movement and a current of analysis that attempts to link feminist struggles with ecological struggles.

The term eco-feminism considers that there is a close relationship between the domination of women and the domination of natural environment, and the approaches, generated in the circumstance of drastic feminism, have tended to quarrel that the domination of nature is a characteristic of a scheme of male-domination. Feminist theory has not always accepted the scheme of thought of tyrannical relatives implied the thought of patriarchy, and in the present scholarly surroundings, using it for the every word is a risky strategy probable to make sure one is not taken critically. Patriarchy is defined as a scheme of communal relations based on femininity oppression in which women are conquered and oppressed by men.

The term eco-feminism emerged in the 1970s and 1980s as myriad forms of feminist and environmental theories. The term eco-feminism was introduced by French writer Françoise d' Eaubonne (1920-2005) in her book *Le Feminisme ou la Mort* published in 1974. Some theorists, such as Ynestra King, name it as a third wave of feminism, while others place it in the general category of deep ecology. Eco-feminism, which acts in both of these broad movements, simultaneously, serves as an environmental critique of feminism and a feminist critique of environmentalism.

Erika Cudworth is one of eco-feminist, who explains the theory of eco-feminism in her book, *Developing Ecofeminist Theory*:

Eco-feminism is well placed to consider and confront a range of social inequalities and to theorize shifting formations of power. Eco-feminism can most simply be defined as a range of perspectives that consider the links between the social organization of gender and the ways in which societies are organized with respect to nature. (1)

The point of eco-feminist theory is to depict the associations, the means by which formations and practices of difference and domination intermingle. Eco-feminism is about the relationship between the domination of women and nature. It refers to the "symbolic" representation of concepts such as women and nature; these "Symbolic regimes" are both productive of and reflective of materiality and they assume "a position in examining both the distinctiveness

and interpenetration of discourses of women and nature" (ibid 3). European and American eco-feminists who first drew attention to links between the exploitation of women and nature contended that there were ordinary concepts, meanings and practices which entrenched some women and some aspects of nature in the same discursive understanding. The conceptual restrictions around "humanness, femaleness and nature are contested," and the discourses connecting ecological "degradation to the mistreatment of women is clearly seen as symbolic regimes constitutive of relationships of (systematic) power" (ibid).

Eco-feminist approaches that have seen strongly eloquent similarities among women and nature were principally singled out for assessment. Cudworth in her book refers to Seyla Benhabib's statement that eco-feminist activity is the impact of disparity on individuality, and the fragmented feminine personality. Some eco-feminists have used the terms difference and oppression to understand the complex structuring of power relations. The notion of domination involves three levels or grade of "dominatory formations and practices of power" (ibid 7). They are "marginalization, exploitation and oppression" and "these formations and practices are predicated on difference" (ibid). The word domination is "a descriptor for systemic relations of power, and see marginalization, exploitation and oppression as different degrees and formations of dominatory power within a system" (ibid). Eco-feminism, as a particularly productive ground for developing, more comprehensive concepts, is constructed based on the interrelation of authority, and has explicitly created the employment of the phrase patriarchy.

Catriona Sandilands (1964-), in her book *The Good Natured Feminist*, explains the theory of eco-feminism. In this book the words women and nature are mentioned together in a sentence as a powerful reminder of the need for a principle discursive vigilance. Eco-feminists take as their central project the unpacking of the connections between the twin dominations of nature and women. But evaluations of eco-feminism's critical successes have been intensely mixed. The idea of Karen Warren is related in Sandilands' book:

Eco-feminism is a very important, energetic, and real social movement. I feel allied to it in many crucial ways- both as a critical project and in an emotional kind of way [...] I think that eco-feminism, and the conceptions of nature being developed within this broad and complicated term, make sense in a world under the particular kinds of threats. (xv)

In another part of Sandilands's book, she quotes Warren's idea about eco-feminist theory:

Eco-feminist theory creates progressive dialogue which plays an important role in broadening the policy agenda of non-governmental and governmental institutions, reframes environmental issues to recognize gender implications, and questions the structure of decision making body. (xvi)

As the above passages propose, eco-feminism has become a progress and a theory accomplished of eliciting a wide series of responses. To some, it is crucially imaginative, and integrative; it is achieved through confronting a sufficient variety of social and ecological crisis and presents a profound challenge to current relationships wherein women and scenery discover themselves equally, and connectedly, depressed. Eco-feminism is seen as a pioneering reply to current relationships of domination or it is seen as strengthening, or even reproducing, the type of domination against which it supposedly struggles. Thus, eco-feminists examine the relation between women/feminism and nature/ecology. Eco-feminism agrees that the domination of women and the domination of nature are fundamentally connected and that environmental efforts are therefore integrals to work to overcome the oppression of women.

The primary aims of eco-feminists are not the same as those typically associated with liberal feminism. Eco-feminists do not seek equality with men as such, but aim for liberation of women as women. Central to this liberation is recognition of the value of the activities traditionally associated with women; childbirth, nurturing and the whole domestic arena. Some eco-feminists have criticized eco-feminism for reinforcing oppressive stereotypes and for its tendency toward essentialism of women and nature.

Throughout human history nature is portrayed as feminine and women are often closer to nature than men. Women's physiological connections with birth and childcare have partly led to this close association with nature. The menstrual cycle is also seen as evidence of women's closeness to the body and natural rhythms. Cultural image of the premenstrual woman as irrational and overemotional typifies this association among women, body, nature and the irrational. Eco-feminists focus on these connections and analyze how they devalue and oppress both women and nature.

Another theory that is clarified in this paper is culture and its relation toward nature that is indivisible from people's existence. The word culture has always several meanings. In one sense of the word, "culture is inseparable from human life. Everything from how we dress to what we eat, from how we speak to what we think, is culture; you only notice this really when you change place and enter another culture" (Ryan viii). When people are crossing a border, any border, at that time they will feel and touch the difference between two cultures. Culture, in this sense, is the "unstated rules by which we live, rules that regulate our everyday practices and activities without our thinking about

them or noticing them" (ibid). Culture turns out to be observable when humans travel among cultures and when they look back in occasion to other cultures than their own.

Culture is the entire time standpoint, the place from which human outlooks the natural world and the place will always be spatially restricted and organically bounded. Culture is all the time situated, "always spatial and always geographic" (Ryan 14). It is the manifestation of where humans are. Culture converts the "physical world" and environment (ibid). It is the instrument with which human inflicts "civility on a natural world that is inherently uncivil, violent, and meaningless" and scenery can therefore "be said to be a distillate of culture" (ibid). Consistently human changes "a natural landscape by building on it or reshaping it," human "invest[s]" it through their "intentions," their "ideas," and their "meanings" (ibid). A scenery "comes to have meaning when it ceases to be a simple physical object and it invested" through their requires, "designs and imperatives" (ibid).

Constantly humans movement from side to side is constructed in environment, a "transformed physical landscape," humans are stirring throughout "something like a book or text, a collection of signs whose meaning derives from the intentions of those who made the environment what it is and the cultural ideals and ideas that lie behind those intentions" (ibid 15). Minimally by livelihood in those surroundings, one studies and soaks up those meanings. One figures one's life in harmony with the imperatives and the sceneries while someone goes shopping at a shopping mall instead of being in an urban downtown region. One "gives assent" therefore to a meticulous "modernizing economic project imposed on the community by a particular economic group the commercial or business class who decided malls were more profitable than downtowns"; and individuals study to act in harmony through "dictates for behavior they have successfully inscribed in the landscape. While landscapes are places where one finds meaning, then they also economic events and sites where the relations of power in a society manifest themselves palpably" (ibid).

Derived from Ryan's idea, human's association to their surroundings is connected to who had authority in the past days and who has authority at present time. Thus human's relationship to their environment returns to their culture and human who has power to shape and control it. In other words, human's physical existence and the environment around them are shaped by human's culture which is called human-made. Therefore human's minds shape their physical selves and their landscape.

Environmental cultural thoughts are obviously not just thoughts, but they have strength and they are able to alter humans' belief about the environmental world and their thoughts are not all their own. They study thoughts "in school," as of their "family culture," as of their "peers," as of "books" that they "read," and as of the "media," and also cultural courses throughout their "brains as the ideas that flash upon the screens" of their "consciousness" (Ryan 42). Some of those opinions are manufactured themselves, but some of them follow figures and arrangements given to them through their culture. Ryan expresses:

[w]ho we are as individual beings our identity is bound up with the culture we live in. Although it is something outside us, culture makes its way into us through our eyes and ears. We learn the languages of culture as we grow up [...] or what particular actions are good or bad or what words and attitudes are appropriate or notion what situations. We also acquire ways of understanding and methods of reasoning that we use to read the cultural world around us. We see and know the meaning of a host of things-objects, events, and institutions-because we internalize rules, grammars, and conventions from the culture we grow up in. All of these ways of seeing, reading, and assessing the world around us become part of who we are. (83).

Thus, none of people survive outside cultural captivity of this kind. Human all learn to see and feel and think of their environmental culture in certain ways. They learn what kind of behavior toward nature and landscape is right or wrong. They all need an internal individuality from outside of themselves. What they are inside their selves is formed in a part through what is outside of them.

Women, Nature, Culture: Ecological Discourse in Mrs Dalloway

Women are intimate part of nature, and nature is intrinsically vigorous, influential, and a productive force in the dialectic of the formation, regeneration and nourishment of all life. Virginia Woolf had a close relationship with nature, and nature for her has a kind of inspiration and evoked her to write. The elements of nature can be found in all of her works. She lived with nature and had a powerful connection with nature. Woolf, in Mrs Dalloway, demonstrates that women are closer to nature than men.

Henry David Thoreau states that "I love nature partly because she is not man, but a retreat from him" (qtd. in Glotfelty and Fromm 354). There are some parts in Mrs Dalloway that depict the role of women in nature, for example; Clarissa says, "she loved; life; London; this moment of June" (MD 5). This sentence proves that she really likes the nature of London and loves the natural landscape of her country, especially when she enters the park, the silence and the view of park are so strange for her; her feeling and her emotion are incredibly amazing in the middle of June. In the park, "she could remember scene after scene at Bourton" (MD 6). It expresses that the nature of London reminds Clarissa of the nature of Bourton that she loved, the fresh air of the park, the leaves and beautiful trees

which are adored by Clarissa. She remembers that Peter and she have always been in park, especially in St James's Park:

They came back in the middle of St James's Park on a fine morning- indeed they did. But Peter however beautiful the day might be, and the trees and the grass, and the little girl in pink- Peter never saw a thing of all that. He would put on his spectacles, if she told him to; he would look. (MD 6).

In spite of the fact that men live in nature, they have not sufficient attention to nature like women; or when men look at nature, their seeing is totally different from women's observation because women usually see more things than men. For instance, men see and look at the flowers and perhaps say how beautiful the flower is, but women not only see the beautiful flowers, but also feel their good smell or their different colors and they can even touch them with their hearts. Hence, it demonstrates that women are closer to nature than men or, it seems that they can understand and feel nature more than men.

Eco-feminism considers that there is a close association between women and the scenery. Sandilands remarks that women and nature find themselves similar and related. Woolf writes that Clarissa "remembered once throwing a shilling into the Serpentine" (MD 8). Serpentine is a kind of river that is a part of nature and Clarissa, by throwing a shilling in it, shows her relationship with this part of natural landscape which brings for her happiness and enjoyable time. This is so pleasurable for her; in fact, she plays with nature and all parts of nature and enjoys this playing.

Roach believes that nature adores people and people adore nature and Bramwell states that "nature embodies eternal reality and also that scientific method provides a means of uncovering truth" (7-8). Therefore, flowers are beautiful parts of natural world and Woolf, by choosing this beautiful part, illustrates her love to this beautiful part of scenery; and "Mrs Dalloway, coming out of Mulberry's with her flowers" (MD 14). This shows that she has a close association with environment, or with flower, as a symbol of beauty of nature, which reflects the beauty of natural landscape and depicts how women are interested in this part of nature and they feel this part of scenery as a part of themselves. Different kinds of flowers with different kinds of colors and different kinds of smells bring adoration, loveliness, colors, sensation, and also good sense to human's inner self and act as a constructive energy or a kind of constructive source for them. Clarissa feels and appreciates the flowers, especially red roses. Red roses not only carry more meaning than other roses, they are also symbolic in all cultures. Rose is the symbol of love, passion, and in many cultures the people use red and white roses to decorate marriage ceremonies and white roses represent innocence, purity, and honesty. Clarissa mentions that the most beautiful time in her life is the moment when she is with flowers or at the Mulberry, Clarissa's "head turned from side to side among the irises and roses" (MD 11), or in another part she states:

June morning; soft with the glow of rose petals for some, she knew, and felt it, as she paused by the open staircase window which let in blinds flapping, dogs barking, let in, she thought, feeling herself suddenly shriveled, aged, breastless, the grinding, blowing, flowering of the day, out of doors, out of the window, out of her body and brain. (MD 26).

According to Leila Baradaran Jamili, "the florist and the flower give her a kind of erotic pleasure through which she can breathe better and enjoy the 'beauty', 'scent' and 'colour' of the flowers" and she also mentions that "this kind of pleasure is like the ebb and the flow of the wave in her body that lifts her up and up" (112). In the next part of the novel Clarissa remembers "how once she had walked in May, where the sea flows" (MD 70). Again this sentence illustrates that Clarissa as a woman has a good relationship with natural world. She gets up in the morning of June and thinks:

that one day should follow another; Wednesday, Thursday, Friday, Saturday; that one should wake up in the morning; see the sky; walk in the park; meet Hugh Whitbread; then suddenly in came Peter; then these roses; it was enough [...] and no one in the whole world would know how she had loved it all. (MD 104),

She worships natural world more than anything else in the world and prefers natural landscape to everything or even to human; for instance, Clarissa's house:

were surrounded by an enchanted garden, lights and trees and wonderful gleaming lakes and the sky [...] in the back garden! [...] It was a park [...] despairing of human relationships (people were so difficult) she often went into her garden and got from her flowers a peace which men and women never gave her. (MD 162-3).

Hence, it displays Clarissa's garden as a kind of inspiration for her that brings peace and satisfaction for her which none of men or women give such calmness; she uses nature or garden as a sort of shelter to escape from the problem.

Clarissa's daughter, Elizabeth, likes nature too: "she thought perhaps she need not go home just yet. It was so nice to be out in the air" (MD 114). Elizabeth expresses that she needs to be in the fresh air; it means that the fresh air is so pleasurable and satisfying for her. She adores scenery like her mother and nature is also nice and kind to her. In another part of Mrs Dalloway, Woolf expresses that love of nature can be found in Elizabeth and her

grandmother. For example, Mrs Hilbery mentions that Clarissa's mother "walking in a garden" (MD 149). It means that her mother sympathizes for natural world, and has an excellent affiliation with nature.

Clarissa and Sally Seton have always been in the scenery, for them "the most exquisite moment of her whole life passing a stone urn with flowers in it" (MD 30). Sally likes to know the name of stars, looks at the sky and "made old Joseph tell her the names of stars, which he liked doing very seriously. She stood there: she listened. She heard the names of stars" (MD 31). Because of Sally's suggestion, she and her friends "were going boating on the lake by moon light" (MD 53). These examples show that Sally as a woman likes natural environment and nature is so enjoyable for her. Nature satisfies her feeling, emotion and sympathies.

Ryan says that environmental culture is indivisible from people's life, and he believes in culture, which denotes the thing that people build when they understand the system of environmental culture, or it denotes cultural relics such as the forms people provide to construct surroundings, the shape of activity people make. Therefore people construct new physical scenery. For instance, in this novel war destroys the natural world and constructs a new landscape, and this is related to the environmental culture of every society which is destroyed or not. Woolf admires English people and their culture and she makes use of the town, London, to depict the preponderance of British people and their culture above nations. To create the authority of England greater than other countries; Woolf portrays England's high-culture or even English culture:

Mr Bowley gazed straight up. All down the Mall people were standing and looking up into the sky. As they looked the whole world became perfectly silent, and a flight of gulls crossed the sky, first one gull leading, then another, and in extraordinary silence and peace, in this pallor, in this purity, bells struck eleven times, the sound fading up there among the gulls. (MD 18).

Their love toward nature and this part of landscape or environment come back to the culture of British people which is demonstrated in some parts of novel. Hence, based on Ryan's opinion, environmental culture as a way of life to a community, the way of life of one land is totally different from the other lands and every land has its own environmental culture. It means that how humans look at the natural world.

Ryan believes that the authority of one society or the power of administrators create their environmental culture of that society and when nature is under the control of administrator's power, it signifies that the nature of that land is man-made or human's idea shapes her. Hence, all people's life has been shaped by nature and nature has been shaped by human culture, thoughts and urbanization that city and wild natural landscape are the essential regions for a study in this case. The function of nature in the life of human "preoccupied with building a nation by exploiting natural resources and contributed to the creation of state and national parks to protect some of the remnants of nature for future generations" (Barth xxi). Woolf also represents the superiority of English people and their high-culture over other people and nations. In this way, Clarissa Dalloway, as the main character of the novel, her idea, her management towards nature and her culture as a British woman are totally different. She is benefited from high-culture and she is a perfect manager in everything as Peter Walsh mentions:

Clarissa came up, with her perfect manners, like a real hostess [...] Yet even he admired her for it. He admired her courage; her social instinct; he admired her power of carrying things through. The perfect hostess, he said to her whereupon she winced all over. (MD 52-3).

Ryan considers that human's thoughts, purposes and senses can form and design nature, and all of these return back to human's environmental culture which is shaped in the society. In another part of the novel Millicent Bruton, who has a lunch party and invited Richard Dalloway and Hugh Whitbread, after the party, she felt that she is tired and needs to rest, while she confessed that "Clarissa had wonderful energy. Parties terrified Lady Bruton [...] Lady Bruton went ponderously, majestically, up to her room, lay, one arm extended, on the sofa" (MD 94). Therefore these above examples show that Clarissa Dalloway acts as a perfect manager who manages everything, actually she behaves like a real artist who shapes nature, especially her garden. Clarissa's manners and breeding, like an English gentle woman, show that she is benefited from high-culture of England.

Clarissa gains environmental culture while she grows up and in addition she needs methods of understanding of the cultural world around her. Woolf's women characters can observe, sense, experience and imagine their environmental culture in different ways. For instance:

It was Mrs Hilbery, looking for the door. For how late it was getting! And she murmured, as the night grew later, as people went, one found old friend; quite nooks and corners; and the loveliest views. Did they know, she asked, that they were surrounded by an enchanted garden? Lights and trees and wonderful gleaming lakes and the sky while Clarissa mentioned that just few fairy lamps Clarissa Dalloway had said, in the back garden! But she was a magician! It was a park, [...] such unexpected places; she could not find her way. (MD 162).

This example shows that Clarissa is a real artist or perfect manager who arranged and makes her house's garden in a best way. She shapes her garden in an excellent form and constructs this kind of place and decorates it. Clarissa demonstrates her high environmental British culture as a British woman. She constructs her own garden and shapes

it by her hands because she does not accept any other work but just her own work, since she wants to construct something existed in her mind and the others do not know, what is in her mind or in her imagination or what is her idea about how to decorate her garden. She decorates it with her hands, based on her feeling, her taste, her imagination and her environmental culture. She loves nature and her love of nature is revealed in decorating her garden and she is really a 'magician'. Woolf illustrates that Clarissa as an English woman with her high British culture respects nature and environment and makes her garden by herself because she does not concede any other decoration or work.

In this novel, Woolf expresses over and over again the name of different parks in England and explains them. She wants to illustrate that all of these parks shaped and decorated by human's culture which in turn controls them. These parks are man-made parks which are beautiful places for people who enjoy their times there. In this way: Arlington Street and Piccadilly seemed to chafe the very air in the park and lift its leaves hotly, brilliantly on waves of the divine vitality which Clarissa loved [...] in the middle of St James's Park on a fine morning [...] the trees and the grass [...] in the little garden by fountain. (MD 6, 7).

In the next part, she expresses her feeling "in the Green Park, in Piccadilly in Regent Street, in Regent's Park" or "in the Hyde Park" (MD 18, 66). Based on the above examples, these beautiful parks are under the control of British administrators and show their high-culture through which they pay attention to these places and construct them for their people as beautiful places. Consequently, some people or communities make a connection with nature so deeply and they have strong feeling toward nature or their environmental culture; indeed, nature is so deep that motivates them to love nature and respect her.

CONCLUSION

This paper clarifies how human begins, especially women, are in nature and how they remember their past days when they grow with natural world and environment. On the one hand, their all good memories return to past days or their childhood when they were young, those days are really memorable for them. On the other hand, Woolf wants to give humankind an idea about the natural environmental effect on human, particularly the natural environmental effects on human's behavior or manner which acts as a positive influence on them. Thus, people who are connected or associated with nature in their daily life are unwillingly under the influence of nature and natural environment.

The paper also analyzes the similarity among various women and nature, nature is female and for this reason women can understand and feel natural environment more than men. Women's feeling to nature is quite different from other human's emotion. Women, as female characters, have a close relationship with nature because of nature's femininity; indeed, women are closer to nature than men. Woolf in her novel demonstrates that women in nature more than men can understand her; i.e., nature satisfies them and they sympathize with nature and she also decreases human's unhappiness, tediousness, loneliness, nervousness and stresses, when they are in nature.

This paper explicates how the procedure of environmental culture is shaped and formed by the England's nature or landscape. It demonstrates how the British administrators decorate the environment or surroundings of their country. The nature in England is actually under the control of British environmental culture and they decorate her in a best way which turns to be a pleasurable place for the others. Eventually, it finds the relationship between nature and environmental culture in *Mrs Dalloway*, and indicates how the British administrators control nature in their own ways and how they respect their dear land and decorate it. It shows that when people come to parks and walk in these beautiful places, they are able to understand their environmental culture and demonstrate their affection for natural landscape.

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