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Natural Mechanics: Technology and Place in the Works of Virginia Woolf and Ernest
Hemingway

by

Marc Keith

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Committee Approval

To the Graduate Faculty:

      The members of the committee appointed to examine the thesis of Marc Keith find it satisfactory and recommend that it be accepted.

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Thesis Abstract—Idaho State University (2015)

This thesis reevaluates modernist conceptions of technology, place, and community, using the works of Virginia Woolf and Ernest Hemingway as case studies.. Specifically, I argue that modernists had a distinctly different concept of technology, viewing it as part of nature rather than pitted against it. By pairing modernist studies of technology with ecocritical concepts of place and globality, I argue that a healthier understanding of place which reconciles concepts of the global and local can be developed.

Chapter 1

Technology, Place, and the Modernist Experience

The connections between technology and early twentieth century perceptions of reality have been discussed by a plethora of academics and cultural theorists. Scholars such as Tim Armstrong, Wolfgang Schivelbusch, and Bonnie Kime Scott, for example, have commented on the drastic effects of technology on concepts such as the nature of the human body, the relationships between time and space, and the connection between art/literature and modernist experiences of these technologies.   While this scholarly work has created a fairly comprehensive view of the modernist period, new schools of thought in cultural and literary studies continue to develop, opening new perspectives and vantage points. One such school of thought is ecocriticism, a relatively recent field that examines the interactions between the environment and human culture. Some critics would argue that it is misguided to apply ecocriticism to past historical periods, due to the field's roots in recent American nature writing by authors such as Wendell Berry, Edward Abbey, Annie Dillard, and Gary Snyder, among others (Nixon 196). There has been a recent push, however, by contemporary scholars such as Rob Nixon, Ursula Heise, Timothy Morton, and Elizabeth DeLoughrey, to expand the scope of the ecocritical canon to include literatures of both different time periods and different cultures. To accomplish this expansion, scholars are building an impressive theoretical apparatus dealing with concepts of place, human/animal relations, environmental justice, and environmental gender studies, allowing ecocriticism to rise above its locally and temporally bound origins.

Modernist literature, for example, is not typically considered as nature literature, and is in fact more frequently associated with the technological and scientific developments of the early twentieth century. While it is undoubtedly true that technology had major impacts, the effect of these advancements on the environment, and people's relation to the environment, are often overlooked, or are viewed through an explicitly anthropocentric lens. These changes are easy to disregard, however, as they are subtler than the changes that occurred during the preceding Industrial Revolution. While the destruction of non-human inhabited spaces in the pursuit of raw materials and resources to power new technologies was a widely noted side effect, these physical changes only scrape the surface of the deep and wide ranging impacts that technology had on how people viewed and connected with the environment. Many of these effects are also overlooked because they were slow to emerge, resulting not so much from the initial introduction of new technologies, but from the delayed process of coming to terms with these novel modes of communication, travel, and building. This slow emergence makes the modernist period, occurring after the height of the Industrial Revolution, a prime site to observe and analyze these processes at work.

Ernest Hemingway and Virginia Woolf are considered two of the most eminent and influential modernists, making their works particularly useful to study. Not only are Woolf and Hemingway viable as case studies due to their status as important modernists, but, as scholars such as Bonnie Kime Scott and J. Gerald Kennedy have noted, both authors are deeply concerned with the environment and technology. By applying ecocritical theory to their works, I argue that the modernist view of technology and environment is drastically different from our current perception. Rather than viewing

technology as diametrically opposed to the environment, I contend that modernists experienced new technologies such as cars, trains, telephones, and advanced engineering feats (such as bridges) as part of the environment, rather than something that grants humans power and control over nature. I then argue that this view of the technology/nature relationship is beneficial in that it enables people to form connections to place[1] that, while anchored to specific localities, are still aware of the global processes that give rise to and support these technologies.

Before continuing, I need to clarify the way that I use certain terminology within this study. The terms nature, environment, technology, and culture are all complicated ideas that have different connotations in different historical periods as well as within the fields of modernism and ecocriticism. Even within ecocriticism, there is a divide between first wave and second wave critics about what nature actually is. For the first wave ecocritics, nature can be thought of in the traditional sense, which is that nature is that which is separate and other from humans. Given this definition, anything that humans build and create is usually not considered natural or part of nature, but is seen as a result of human progress and technology. While this is the view of nature that has existed for most of history and still persists today, many newer ecocritics have come to challenge

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1   In ecocriticism, connection to place has traditionally been synonymous with the local. While I maintain the importance of local surroundings and environment within the concept of place, this study expands this idea to include aspects of the global. Rather than thinking of connection to place as a rootedness that is tied explicitly to the immediate environment (the typical conception of place), I argue for an understanding of place as a connection which is *anchored* rather than *rooted.* The idea of an anchored rather than rooted sense of place reflects my argument that while connection to place is manifested at specific locations, it is a concept which can be used to develop a sense of the global as well as the local. Throughout the study, when mentioning place, I will attempt to clarify whether I am referencing the traditional concept of place (aka "rooted" and "local") or the expanded version of place. To reference the expanded version of place, I make use of the idea of cosmopolitanism, an idea which is popular both in modernist and ecocritical studies. See page six for a more in-depth discussion of the traditional concept of place, and chapter three for a more thorough explanation of cosmopolitanism and its relevance to ecocriticism.

this definition. This study reveals that uncertainties surrounding the traditional notion of Nature (from this point forward, I capitalize nature when referring to the traditional sense, and I will use lower case when discussing the modernist/second wave ecocritic view of nature) began to arise long before ecocritics such as Heise and Morton began challenge this view. While the idea of Nature was (and still is) the prominent framework from which the majority of people view the non-human world[2], the modernist period is unique in that it is a historical moment during which the concept of Nature came under question.

Many of the questions modernists developed regarding the idea of nature are tied to questions surrounding technology. As relatively new inventions, technological developments that altered the landscape such as trains, bridges and skyscrapers, and electric wires were not immediately relegated to the world of human culture. Rather, modernists recognized that these technologies are based on raw materials from the earth, and that they have the ability to drastically change the physical world. This recognition enabled modernists to question the boundary between the human and natural world, much as current scholars are doing. As such, I use the lowercase nature to refer to the Woolf and Hemingway's conceptions of nature, as well as when referencing the current ecocritical concept of nature. I will also frequently exchange the lowercase nature for the

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While many recent ecocritics are challenging the idea of Nature, it is undeniable that the majority of people still view nature as something separate and "other," despite growing concern about the environment. The belief in Nature has led to the development of several well-intentioned groups and organizations, but also to harmful practices such as"ecotourism." This practice, while seeming to be environmentally friendly, is frequently destructive, especially to local populations that are impacted by the tourism. The hypocrisy of ecotourism has been picked up by postcolonialists, who have done an excellent job beginning to deconstruct this practice and its impacts. The relationship between capitalism and Nature is a rich and complex topic that unfortunately does not fall within the scope of this particular project. Those interested in exploring this issue further should review DeLoughrey and Handley's *Postcolonial Ecologies*.

term environment, for environment is a broader term that also connotes a connection between humans and the natural world, both currently and in the modernist period. The last two terms that require clarification are technology and culture. While I do base my general definition of technology on Leo Marx's definition (see pages five and six), this study is focusing on mechanical technologies that were considered new during the modernist period. While a simple hand plow is a type of technology, it was not a new technology at the time, and therefore, if a specific piece of machinery (such as a car or plane) is not mentioned and the term technology employed, it should be assumed that I am referencing any type of mechanical technology or associated knowledge that was considered new during the modernist period (for example, trains themselves can be considered technology, as well as the process of establishing standardized time at Greenwich as a result of railroads). The term culture encompasses much more than just technology, including abstract and metaphysical human constructs such as systems of morality, gender, sexuality, and economics. While none of the above systems and constructs are entirely separate from nature, I use the term culture to refer specifically to the human produced and derived aspects of these systems (in this particular study, technologies). While I have attempted to clarify and delineate between these terms and ideas, the fact is that, during the modernist period, these concepts were all falling under question and the borders between them began to blur. This blurring has only continued, and debates over the terminology used to talk about the natural and non-human world continue to rage.

Despite the confusion over terminology, many scholars have written about the impact of new technologies such as trains, cars, planes, telephones, and new building

materials on modernist mindsets. Unfortunately, many of these studies have taken a solely anthropocentric approach, looking solely at technology. As this study shows, ignoring the place of environment in such considerations is a mistake, for just as economics and politics influence our perceptions, the environment also plays a key role in shaping our world views. In this first chapter, I outline the key principles of ecocriticism, and follow with a review of the current modernist criticism that deals with technology. Before going on to analyze ecocritical themes in texts by Ernest Hemingway and Virginia Woolf, with the help of ideas proposed by Martin Heidegger, I identify points of contact between these two fields, arguing that environmental concerns and technological development do not exist in binary opposition, but are deeply intertwined.

Before we can fully understand this connection between technology and environment, we should discuss how the concepts of environment and place have evolved since the emergence of ecocriticism. As Nixon explains, "ecocritics...have historically been drawn more to discourses of purity: virgin wilderness and the preservation of 'uncorrupted' last great places" (197). This concept of a Nature which exists as something separate and outside of human civilization is a long-standing ideal, having roots in ancient religious texts (Adam and Eve were exiled from the garden into the wilderness), as well as in literary texts, such as Virgil's pastoral poems. The idea of wilderness or nature existing only where humans are not has persisted unchallenged until recently, and it is this idea that scholars such as Morton, Heise, and Greg Garrard challenge. Garrard identifies several problems with this concept of nature, claiming that "this vision has pernicious consequences for our conceptions of nature and ourselves since it suggests that nature is only authentic if we are entirely absent from it" (77). The

problem with such an idea, Garrard goes on to point out, is the fact that to achieve a wilderness completely empty of human presence requires "an elimination of human history" (77). An example that manifests this erasure is the rhetoric surrounding American expansion into the western frontier, which was frequently described as a vast *empty* land and a rugged wilderness ripe for settling, when in reality thousands of Native Americans already inhabited the land. Several other ecocritics have begun to recognize the inconsistencies and dangers of a separate Nature, arguing that in order to truly understand current environmental issues, it is necessary to abandon this view and recognize, as William Howarth says, that "although we cast *nature* and *culture* as opposites, in fact they constantly mingle, like water and soil in a flowing stream" (69 emphasis original).

While most scholars have come to accept the idea that nature as an entirely separate and independent entity is a fallacy, there is still much debate about *what* nature actually is. Some ecocritics, such as Leo Marx, recognize the connections between culture and nature while still maintaining a binary opposition between technology and the environment. Marx proposes in his article "Technology: The Emergence of a Hazardous Concept" that progress has been portrayed in a manner which represents human progress and history as "a sequence of the inventions in the mechanic arts with which Homo sapiens gained a unique power over nature" (561). This approach explicitly pits technology against nature; technology is the means by which we overcome and subdue the environment. Despite the popularity of this viewpoint, which many activists and environmental groups still embrace today and use to paint an overtly negative image of technology, there are several problematic contradictions within this approach.

For example, Marx claims that the current concept of technology allows us to view machines and the "mechanic arts as an ostensibly discrete entity—one capable of becoming a virtually autonomous, all-encompassing agent of change" (564). If technology were truly "autonomous," it would cease to be an environmental threat. It is only because of technology's deep interrelatedness to the environment that a conflict arises at all. Marx himself goes on to undermine this idea of autonomous technology in his discussion of complex sociotechnical systems. Marx recognizes that the term technology now represents "society's entire stock of technical knowledge and equipment" (575), which then leads to "the erosion of the 'outer' boundaries, as it were, those separating the whole technological system from the surrounding society and culture" (575). While Marx astutely realizes that technology is much larger than the resulting machine, involving the whole process of creating the machine (i.e., technology is not just the car, but also the assembly line that helped build the car), he fails to see how the boundaries between technology and the *environment,* not just society and culture, are also blurred.

Recent ecocritical studies by scholars such as Timothy Morton and Ursula Heise seek to correct this oversight by rethinking our concept of nature and environment. Morton, for example, proposes the idea of "the mesh," which presents the environment as a mesh of inherently intertwined beings. In his book *The Ecological Thought,* Morton aggressively attacks the idea of nature being separate from culture. While other scholars, as previously mentioned, have also begun to abandon this idea, Morton embraces a more radical approach by claiming there is nothing that is outside nature, and that "nothing exists all by itself, and so nothing is fully 'itself' " (15). When considered in typical

ecological terms, this idea of connectedness does not seem so foreign. The idea of clearly defined ecosystems and neatly organized food chains taught in biology classrooms across the country come to mind. Morton takes this view even further, however, by claiming that "when we think the ecological thought, we encounter all kinds of beings that are not strictly 'natural.' This isn't surprising either, since what we call 'nature' is a 'denatured,' unnatural, uncanny sequence of mutations and catastrophic events" (8). The idea of nature as something which is *unnatural* is particularly difficult to grasp. Morton explains this concept by claiming that "the ecological thought affects all aspects of life, culture, and society. Aside from art and science, we must also build the ecological thought from what we find in philosophy, history, sociology, anthropology, religion, cultural studies, and critical theory" (11). This all-inclusive approach is useful in that it reveals the links between previously opposed concepts such as technology and the environment, but troubling in that in forces humans to undertake a drastically different approach to the ideas of environment, locality, and the importance of place.

In the earlier stages of ecocriticism, and the environmental movement in general, local place-based philosophies were seen as the best way to instill a sense of environmental awareness. This idea of a local-based ecological awareness has become one of the most debated and contentious topics in ecocriticism. As Heise notes, there has been "a marked emphasis in American environmentalist thought on the local as the ground for individual and communal identity and as the site of connections to nature that modern society is perceived to have undone" (*Sense of Place* 9). Writers and scholars such as Wendell Berry, Paul Shepherd, and Neil Evernden, among others, are strong proponents of the local, and are the source of the "marked emphasis" that Heise notices.

Evernden and other supporters of localness believe that it is impossible to establish a sense of self without being aware of and connecting with the place you inhabit (Evernden 101). This ideology has, until recently, served as a foundational and mainstream topic for ecocriticism.

Recent scholarship in ecocriticism, however, directly challenges the efficacy and importance of the local. This change has come about, according to Heise, because of the expansion of ecocriticism into other countries, and its increasing interaction with other fields ("Globality" 638). Aside from this expansion of the field, Heise explains that there is a theoretical need to move away from the local. She argues in her book, *Sense of Place and Sense of Planet*, that "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" (55). This idea closely mirrors Morton's all-inclusive mesh, but differs slightly in that, for Heise, these social and cultural constructs interact with but are not actually *part* of nature, a claim that Morton would dispute.

While Morton's hypothesis recognizes the importance of the interconnectedness of all things (things because this interconnectedness extends beyond biological and living organisms (7)), he decries the importance of the local, claiming that it has no place in truly ecological thinking, whose motto should be "dislocation dislocation dislocation" (28). In fact, Morton argues for a cosmological awareness rather than just a global one, a goal that, while admirable, seems highly impractical both for environmental activists and cultural critics. Heise's view of an interaction between these systems that still maintains

some sort of distinctness between said systems is, I will argue, a more accurate representation of how culture and environment interact. Also, while Heise strongly advocates for a more global rather than a local awareness, her arguments take into account the prevalence of local ideologies and place-based mentalities, and seeks to find a way to reconcile the local within the global.

While Heise presents a strong and thorough argument, her emphasis on "deterritorialization" (*Sense* 210) seems too exclusive and fails to engage with the postcolonial principles which originally gave rise to the term. Heise states that deterritorialization should be "understood as the weakening of the ties between culture and place" (*Sense* 21), and states that "deterritorialization implies that the average daily life, in the context of globality, is shaped by structures, processes, and products that originate elsewhere" (*Sense* 54). Based on her argument that place "becomes a visionary dead end if it is understood as a founding ideological principle" (*Sense* 21), Heise views deterritorialization as a positive effect which allows for the reconsideration of cosmopolitanism. For Heise, cosmopolitanism is "a useful basis for thinking about environmental allegiances that reach beyond the local and the national" (*Sense* 21), and is one of the most plausible alternatives to local rootedness. While cosmopolitanism has rightfully regained popularity as a viable form of community, postcolonial scholars such as Elizabeth DeLoughrey and George Handley aptly recognize the dangers of deterritorialization and the value of locally place-based ideologies in countering deterritorialization. DeLoughrey and Handley recognize, for example, that "place has infinite meanings and morphologies," and argue that "place encodes time, suggesting that histories embedded in the land and sea have always provided vital and dynamic

methodologies for understanding the transformative impact of empire and the anticolonial epistemologies it tries to suppress" (4). Not only do DeLoughrey and Handley advocate for the importance of the local, but other postcolonial critics such as Robert Young have also astutely recognized that, just as processes of globalization influence perceptions of the local, an awareness of the local can alter our understanding of the global. For example, Young explains how the veil is an important icon in several cultures that represents not women's oppression, but is a status symbol that women actively choose to wear (84). Young goes on to state that "the veil, in other words, can only be read in terms of its local meanings" (89), reemphasizing the fact that local behaviors and practices can have impacts on larger, more global processes (in this case, colonialism).

Heise does recognize, however, that the process of deterritorialization "might sometimes need to be resisted by some form of 'reterritorialization'" (*Sense* 210), and it is this idea of reterritorialization[3] that this study will explore. Specifically, I will argue for a Mortonesque interpretation of technology, in which technology, as understood by Marx as "society's entire stock of technical knowledge and equipment" (575), is viewed as a *part* of nature that, rather than deterritorializes, creates new locations and places which are simultaneously local and global. Although this may seem contradictory, a closer examination of modernist scholarship regarding technology will reveal how such a paradox can exist.

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3   It should be noted that reterritorialization is also a term linked to postcolonial studies and, like with deterritorialization, ecocritics and postcolonialists interpret this term differently. Heise, for example, defines reterritorialization as "an attempt to realign culture with place" (*Sense* 53), whereas postcolonialists such as DeLoughrey and and Handley tend to already see place and territory as an integral part of culture (4). The process of reterritorialization, then, does not have to be a *forced* realignment of culture with place, but simply a recognition, an acceptance, and an analysis of the relationship between culture and place.

For example, David Nye's book *American Technological Sublime* explicitly presents technology as deeply connected with environment and with how the American landscape was viewed during the modernist period. Nye's study focuses on the idea of the sublime, arguing that the sublime is a culturally constructed experience rather than a universal aspect of aesthetic theory (14). Nye then goes on to argue that the American concept of the sublime differs from the European sublime in that the American sublime can be induced by both natural and man-made objects (23). Nye's study convincingly argues that "nineteenth-century Americans saw no irreconcilable contradiction between nature and industry" (39). To support such a claim, Nye cites numerous examples of sublime natural landscapes, such as the Natural Bridge in West Virginia and Niagara Falls, which ultimately were altered by technology (in both these cases by electrical lighting) in a way that "could highlight both natural and technological objects and heighten their sublimity" (172). Aside from being viewed as something that could only enhance natural landscapes, "the machine—whether locomotive, steamboat, or telegraph—was considered to be part of a sublime landscape, and at first it was included in pastoral paintings as a harmonious part" (59).

Other cultural critics such as Enda Duffy, Stephen Kern, and Wolfgang Schivelbusch also argue that technology, far from being something totally separate from and opposed to nature, had deep and profound impacts on how the world was perceived and experienced. Kern notes that technological developments, especially railroads, had broad-ranging impacts on how both time and space were perceived. He notes that "the most momentous development in the history of uniform, public time since the invention of the mechanical clock in the fourteenth century was the introduction of standard time at

the end of the nineteenth century" (11). This need for standard time was manifested

through the establishment of railroads which traversed large distances and visited a

multitude of towns that, until 1912, operated on locally-determined times (13). Kern then

goes on to examine how time standardization and its associated technologies (primarily

the railroad and the telegraph) influenced personal perceptions of time, noting trends

toward a belief in simultaneity rather than "temporal thickening" or concepts of *durée,*

which can be "derived from a theory of experience that could have been articulated in

any age" (88). The fact that these technologies forced a global change in something as

fundamental as our perception of time reinforces how integrally connected technology is

with the environment. That this global change was able to penetrate and alter individuals'

concepts of time provides one of the first clear demonstrations of why considering

technology is a necessary step in reconciling the local and the global.

  This idea is further manifested in Duffy's and Schivelbusch's examinations of

speed. Duffy's study of speed during the modernist period supports Aldous Huxley's

claim that speed "is the only new pleasure invented by modernity" (Huxley qtd. in Duffy

1). Not only was the speed enabled by cars and trains a completely novel physical

experience, but it was an experience which allowed people "to feel modernity in their

bones" (4). As with the railroad and its impact on time, the effect of speed is both an

intensely personal experience and "a new experience attached to the dynamic realignment

of global space in modernity" (20). The effect of speed on space is of the utmost

importance, for it is this experience of increased speed and reduced space, perhaps more

than any other modern development, that has a direct impact on how people connect with

place and on how they define the local. While Schivelbusch admits that " 'Annihilation of

space and time' was the early-nineteenth-century characterization of the effect of railroad travel" (33), he also astutely recognizes that the effect of the railroad was not simply that it "annihilated" or reduced space, but simultaneously *expanded* space by enabling travel to places hitherto unavailable.

Ecologically speaking, however, Schivelbusch seems to be at odds with both Duffy and Nye. Whereas Nye claims that trains, skyscrapers, and bridges were seen as in harmony with nature, Schivelbusch claims that "the railroad did not appear embedded in the space of the landscape the way the coach and highway are, but seemed to strike its way through it" (37). Schivelbusch further defends this idea with his claim that railroads destroyed the space between locations, and that as this space was destroyed "those points moved into each other's immediate vicinity…They lost their old sense of local identity" (38). Although Schivelbusch was adept enough to notice that the effect of the railroad was to expand as well as to diminish, he fails to uphold this idea in his analysis of space and locality. To say that the space between locations was "destroyed" because the rate at which the space is traversed is increased is a gross oversimplification that fails to recognize the possibility that a train ride can open up new ways of relating to that in-between space and landscape.

Nye, for example, offers up a subtler examination of how railroads altered the perception of space. Rather than simply annihilating the space between places, a train ride

> changed the appearance of the local landscape. The slow unwinding view
> seen from a wagon or a horse was transformed into a sliding world that
> seemed to move by while the passenger sat immobile. The eye was not

prepared to see these hurtling objects glimpsed at a rush, and had to learn

to focus on the distant panorama. (53)

This analysis of the train experience is important for several reasons. First, the fact that

Nye uses the word "local" to describe the scenery experienced from the train indicates

that the definition of what is local is expanded by the train. This mirrors Schivelbusch's

observation that the railroad both expanded and reduced space. Rather than think in terms

of a single space which is reduced and/or expanded, however, Nye's interpretation

supports the idea that the rise of technology has brought two different types of space

(global and local) into direct conversation with each other. If we juxtapose Schivelbusch's

and Nye's interpretations of train rides, we can then argue that trains gave rise to a

shrinking of the global that is directly related to an expansion of the local.

Not only does Nye's view of technology encompass a broader analysis of how

trains and automobiles interact with perceptions of the global and local, but this new

experience actually forced people to observe the landscape in a completely new way

(focusing on the "distant panorama"). Duffy also supports the idea that transportation

technologies created a new way of experiencing the environment. While he does claim

that "territoriality mattered less than mobility," (8), Duffy portrays the car ride as an

experience which is an environmental as well as a technological engagement. For

example, he notes that "the very clothing deemed necessary in the first open cars—the

panoply of goggles, veils, heavy leather or rubber coats, scarves, and gloves...--all evoked

a culture of the outdoors, of facing the elements, and of intrepid adventure" (125). Rather

than speed being a pleasure that derives solely from the automobile, it is the experience

of this speed in relation to the environment that is pleasurable and new.

The fact that these technologies were seen as an actual part of nature is important to recognize, for this perception differs greatly from the current view of technology and environment. Existing, as we do, during a time of environmental crisis which most scientists agree is a result of human activity makes it difficult to rethink the relationship between technology and the non-human world. To persist in this view of technology as opposed to and working against environment when considering modernist literature, however, would be to fall into the trap of presentism. In order to accurately perceive how modernists viewed technological developments, and how these developments affected their ability to formulate a sense of place, it is necessary to suspend our current perception of the technology/environment relationship. Doing so will enable us not only to understand modernist literature better, but will allow us to gain a deeper understanding of the concepts of place, locality, and globality, all issues which are important in today's discussions of environmental issues. To better regain the modernist concept of technology as an important aspect of the environment, rather than opposed to the environment, a brief consideration of the work of Martin Heidegger is necessary.

While Heidegger is a controversial figure in both philosophic and ecocritical circles, his work is influential enough that it must be considered. Heidegger's work is, in fact, particularly applicable to this study, for much of his writing deals with concepts of place and technology. As Garrard explains, "some critics argue that Heidegger's thought is among the most profound critiques of industrial modernity" (34), but his well-known Nazi affiliations, as well as his emphasis on the necessity of human consciousness as the space in which things can reveal themselves (Garrard 34), make Heidegger a contentious figure. Morton, for instance, characterizes Heideggerian ecology as "a sad, fascist,

stunted bonsai version, forced to grow in a tiny iron flowerpot by a cottage in the German Black Forest" (27). While I agree that Heidegger's emphasis on human consciousness is troubling for the lack of agency it allows non-human animals, his ideas about how people connect to place, and how technology impacts that connection, are insightful.

In his essay "Building, Dwelling, Thinking," Heidegger uses etymological analysis to posit three important claims: "1. Building is really dwelling. 2. Dwelling is the manner in which mortals are on the earth. 3. Building as dwelling unfolds into the building that cultivates growing things and the building that erects buildings" (148). This third claim is interesting for it links the activity of building not only to the technology of creating buildings, but also to that which "cultivates growing things." Heidegger goes on to give the example of a bridge to demonstrate how the technology of building can interact with the environment. Heidegger claims that a bridge does not simply link two sides of a river together, "it brings the stream and bank and land into each other's neighborhood. The bridge *gathers* the earth as landscape around the stream" (152 emphasis original). While this example demonstrates the way that technology can alter the perception of the land, it seems awfully anthropocentric, and also reinforces the idea of nature as something that is "other" and separate, an objectified landscape which is meant to observed and looked at. Heidegger recognizes this, however, and returns agency to both the bridge and the environment with his theory of the fourfold. By being a thing which "*gathers* to itself in *its own* way earth and sky, divinities and mortals" (153), the bridge becomes a location in which humans, the natural world, and the materials of the bridge itself are connected in an egalitarian relationship.

The importance of technology in relation to place is further highlighted by Heidegger's argument that

> the bridge does not first come to a location to stand in it; rather, a location comes into existence only by virtue of the bridge. The bridge is a thing; it gathers the fourfold, but in such a way that it allows a site for the fourfold. By this site are determined the localities and ways by which a space is provided for. (154)

Heidegger further examines technology itself in his essay "The Question Concerning Technology." In this essay, Heidegger claims that "the essence of technology is by no means anything technological" (1), and argues instead that "technology is a way of revealing. If we give heed to this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e., of truth" (5). Although this poetic language seems to paint a favorable image of technology, Heidegger manifests the fact that technology can be harmful because "the revealing that rules in modern technology is a challenging [*Herausfordern*], which puts to nature the unreasonable demand that it supply energy that can be extracted and stored as such" (6). While a bridge can gather the fourfold to create a new location that equally values nature and humans, technology itself can force a revealing which reduces the environment to a means for human consumption. Heidegger demonstrates this danger by comparing the construction of a wooden bridge over the Rhine to the construction of a hydroelectric in the Rhine. Unlike the bridge, the power plant forces the river into a revealing which denigrates the river to nothing more than "a water power supplier" which is derived "from out of the essence of the power station" (7). While technology can be a force that allows things to

gather and reveal themselves, careless use of technology can result in a "challenging-forth" rather than a "letting-be" (7).

This argument demands not that we abandon technology to return to some Edenic golden age of environmental dwelling, but that we carefully reconsider the place of technology within the environment. It is by learning to recognize and understand the deep connections between technology and environment that we will learn how to dwell on earth without damaging it. Heidegger's idea that things which are allowed to reveal themselves naturally gather the fourfold (divinities, mortals, earth, and sky) is a useful concept which will enable us to reconsider the technologies previously discussed. By combining this Heideggerian philosophy with concepts proposed by ecocritical scholars such as Morton and Heise, I offer a reevaluation of the role of technology which will reveal technology not as something which only results in "a sense of power over nature" (Nye 100), but as a construct which enables a rethinking of how the local fits into the global, and creates space for new forms of communities.

To facilitate this reevaluation of technology, I interpret several works by both Virginia Woolf and Ernest Hemingway. The pairing of these two authors may seem puzzling, for while both are landmark modernist authors, their styles differ greatly. Despite this difference in style, it has been commented on that both Hemingway and Woolf are deeply concerned with nature and how humans relate to different places. Bonnie Kime Scott, for example, argues that "the remaking of pastoral traditions is very much a part of modernism" (5), and goes on to claim "I do find that nature plays a significant part in both the external and the internal dimensions of her [Virginia Woolf] life and work, and that it is inextricable from her language and ethics" (10). Hemingway

scholars such as J. Gerald Kennedy, Laura Gruber Godrey, Deborah Tall, and Ronald Berman have also acknowledged the importance of place and environment in Hemingway's works. Berman highlights Hemingway's well-documented love of Cézanne, and claims that "landscape became bound up with modernism," (9) a sentiment that Tall reinforces by reminding us that while we refer to the modernists as a "lost generation," "to be lost is, of course, a geographical condition" (338).

In addition to the shared interest in place and environment, the different nationalities of Woolf and Hemingway make them particularly useful in this study. As an exploration not only of place and technology, but more specifically how technology can develop new communities that help reconcile concepts of the local and global (and thereby enabling a reconnection with place in a globalized world), looking at writers from two different countries is necessary. Aside from their different nationalities, Hemingway's status as an ex-patriot contrasts with Woolf's status as a lifelong resident of England, providing a unique opportunity to observe how connections to place form. Although many scholars would claim that England and America are too similar, for they are both part of "the West," this study and its focus on technology requires similar economic and political grounds for comparison. The relationship of the global south to technology is of an entirely different character, and such a study would require an ample amount of research into postcolonial and comparative literary theory that simply cannot be contained within the scope of this project. The goal of this study, then, is to provide a new and alternate way of considering the relationship between community, place, and technology, and by doing so establishing new concepts of local and global places which will then contribute to future international and transcultural ecocriticisms.

The rest of the chapters in this study will examine specific works by Virginia Woolf and Ernest Hemingway. Chapter two will look at how cars, planes, and the newly constructed modernist view of time interact with nature in Woolf's *Mrs. Dalloway* and Hemingway's *For Whom the Bell Tolls.* The final chapter will examine *The Waves* and *A Moveable Feast,* looking at alternate modes of community formation such as cosmopolitanism*,* and will examine how integrating technology into considerations of place is necessary to establish a locally-anchored (but not rooted) global community.

Chapter 2

The Technological Experience of Place: Cars, Planes, and Time in *Mrs. Dalloway* and

For Whom the Bell Tolls

On the surface, *Mrs. Dalloway* and *For Whom the Bell Tolls* appear as unrelated

novels, differing as much in content as they do in style and structure. While these are

drastically different novels, it is for precisely this reason that a juxtaposition of how these

novels deal with technology and place will be useful. As I seek to understand how

technology can help reconcile place-based ideologies with a sense of global awareness, it

is necessary to examine how these issues are dealt with by different cultures. Some critics

may argue that the differences between American and English culture are so subtle or

minuscule that such a comparison is pointless. As Heise notes, "ecocriticism focused

mostly on British and American literature after 1800, especially British Romantic poetry,

the American nature-writing tradition...and Native American literature," but has recently

grown to include "the literatures of Australia, East Asia, continental Europe, and Latin

America" ("Globality" 637-638). While this expansion to other cultures is undoubtedly of

immense value, to lump Western cultures together as "the West" is a gross

homogenization that is just as damaging as labeling the rest of the world as "developing."

Morton's philosophy on thinking bigger, while deriding place-based ideologies,

provides a framework that justifies this comparison of closely related cultures. Morton

claims that "the boundaries between, and the identities of, beings are affected by this

interconnection" and that, while all beings are closely interconnected, "the more

intimately we know them, the stranger they become" (94). Examining that which is

seemingly familiar from an ecological standpoint, then, will both highlight the connection between beings while also acknowledging and accepting their differences. A study which compares closely related cultures, then, will be useful in that we will be able to observe not just similarities, but also new differences. Recognition of these differences will emphasize the idea that even monolithic global concepts, such as technology, can take on local colorings.

The first major difference between these two novels is the setting. *Mrs. Dalloway* takes place in the urban environment of London; *For Whom the Bell Tolls* takes place in the mountains of Spain. Despite these different settings, both novels deal intimately with issues of place and technology. Both novels, in fact, express a deep interest in both automobiles and planes, and while the contexts of these experiences differ, a close reading of these scenes will highlight similarities in the effects on sense of place these technologies have.

Although *Mrs. Dalloway* is frequently characterized as a novel about London and social life within the city, the novel also has ecological concerns. The use of natural or environmental metaphor to describe the city and its inhabitants permeates the novel. Metaphors of water, especially, are common, and draw a link between natural bodies of water and the city of London. This connection is useful not only because it establishes a connection between the urban environment and a natural setting, but because it enacts Morton's mesh. For example, the narrator reveals that on the way to the flower shop, Clarissa sees herself as fully immersed and connected with both technology and the environment. Clarissa thinks that

somehow in the streets of London, on the ebb and flow of things, here,

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)

Clarissa does not see herself as a discrete, autonomous entity, and explicitly thinks "she

would not say of herself, I am this, I am that" (9). As scholar Jennifer Wicke notes,

"modern consciousness is assumed to be chaotic, fleeting, frangible" (11), and so it is no

surprise that many scholars consider Woolf's use of stream-of-consciousness as a

representation of the "fragmented voices and fragmented identities" that are considered

an identifying characteristic of modernist literature (J. Berman 2). This idea of

fragmentation is not to be discounted entirely, but the perceived importance of this

concept blinds many scholars to other interpretations. Jessica Berman recognizes this

danger, and argues that rather than simply representing the sense of loss of identity and

structure, modernists "engage directly with early twentieth-century historical and political

transformations of community" (3).

　　　　Although the previous passage can be read as an example of how identities were

fragmented, it can also be read as an attempt at redefining the concept of identity. For

example, the term "fragment" is defined by the *OED* as "a part broken off or otherwise

detached from a whole; a broken piece; a (comparatively) small detached portion of

anything" or "a detached, isolated, or incomplete part; a (comparatively) small portion of

anything; a part remaining or still preserved when the whole is lost or destroyed." It

immediately becomes apparent that Clarissa's thoughts do not represent the state of

fragmentation, for rather than being "detached from a whole," "incomplete," or

"isolated," Clarissa sees herself as spread out and connected with, not separated from, the

world outside her. This gives rise to a new type of identity which is not located and

constructed entirely within the self, but is dependent on interconnectedness with other

beings and objects. This interrelated identity is important to recognize, as this structure

ties the concept of personal identity to the idea of community. This type of identity

structure supports Heise's claim that "identities are at their core made up of mixtures,

fragments, and dispersed allegiances to diverse communities, cultures, and places" (*Sense*

43).

This reading differs from Heise, however, in that I maintain that these pieces of

identity and connections are, in some sense, related to the local. Heise claims that "where

the importance of transnational and global frameworks of reference is acknowledged, it is

generally as an addition to a fundamentally localist conception of the subject" (*Sense* 42).

Heise, like Morton, seeks to diminish the importance of place and proximity, but as

Clarissa demonstrates, even an identity which "spread ever so far" still has connections to

familiar places such as "the house there." Rather than negating or erasing connection to

local place, *Mrs. Dalloway* illustrates the idea that, due to technology, the local has

become global. Another episode from Clarissa's consciousness supports this idea. While

she is mending her evening dress,

> Quiet descended on her, calm, content.... So on a summer's day waves
>
> collect, overbalance, and fall; collect and fall; and the whole world seems
>
> to be saying "that is all" more and more ponderously, until even the heart

in the body which lies in the sun on the beach says too, That is all. (39)

The sense of calm produced by a private, individual act such as sewing to repair one's own clothes is described through a metaphor which expresses both global consciousness and an intense awareness of individual, localized existence. While the whole world may be saying "that is all," the individual heart lying on the beach also repeats the phrase. The simultaneous globality and locality of this experience comes across most clearly a few lines later when Clarissa's internal ruminations collide with external stimuli. As she experiences this sensation of calm, Clarissa imagines listening to the waves, a bee, and a dog barking (40). It is at this point that Clarissa realizes the doorbell is being rung. Woolf's stream-of-consciousness structure flows into not only other characters' minds, but also into interaction with mechanical stimuli, underlining how inner mental space interacts with outer physical space.

The connection between inner, organic space and the outside world is further emphasized by the mysterious car and airplane. When the motorcar appears, the narrator tells us that "every one looked at the motor car" (15). The appearance of the car triggers speculations as to who is in the car from a variety of different people, including Clarissa, Septimus, and a laborer named Edgar Watkiss. While no one knows who is in the car, which would seem to support the theory of fragmentation (no one is able to know the whole truth to the question of who is in the car), the simple experience of viewing the car provides a shared experience that transcends class and nationality. The narrator describes the sighting in egalitarian terms, claiming that "greatness was passing, hidden, down Bond Street, removed only by a hand's-breadth from ordinary people who might now, for the first and last time, be within speaking distance of the majesty of England" (16).

Clarissa realizes that the car, while marking status, also subverts class distinctions, for "the Queen herself was held up; the Queen herself unable to pass" (17).

This reading of the car as an equalizing event contradicts Duffy's interpretation, which posits the car as an object which serves to "underline the citizens' alienation from each other" (144). Duffy supports his reading by interpreting "this shared look as a relation built on a shared ideology, in this case of nationalist loyalty, as people assume that the car contains an important national figure" (144). The crux of Duffy's argument, however, rests on a hypothetical situation that is not supported by the text, greatly weakening his argument. After proposing that the car be viewed as an experience of nationalism, Duffy proposes the idea that the car "quite possibly" does not carry an important national figure. If this is true, Duffy argues, "the car episode becomes a tragicomic one that testifies with grim irony to the hollowness of the iconography by which the ruling elite of a modern, technologized state indoctrinates its subjects and exercises its power" (144). Duffy finally goes on to say that the car "precipitated a series of shocks in the rhythm of city life" (145), yet the narrator explicitly states that "the car had gone, but it had left a slight ripple which flowed through glove shops and hat shops and tailors' shops on both sides of Bond Street" (*MD* 17). Describing the effect of the car as a "slight ripple" is important as this ties the car back into the established metaphor of waves, the "ebb and flow" of the city that Clarissa so loves.

Rather than being a damaging and divisive experience, the car serves as an example of Christopher Sims' argument that "the technological can coexist with the natural in a state of harmony" (120). The sighting of the airplane also supports this idea,

functioning, like the car, as a unifying and shared experience which links recognized individuals into a larger community. When the airplane appears

> 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 this
> extraordinary silence and peace, in this pallor, in this purity, bells struck
> eleven times, the sound fading up there among the gulls. (20-21)

The incorporation of the gulls into a scene featuring an airplane serves to identify commonalities between the environment and technology. Man has not conquered nature with the invention of airplanes, we have simply caught up with and learned from other non-human inhabitants. The fact that the clock chimes during this scene further emphasizes the connection between nature and the city, for as Sims argues, "the repetitive presence of Big Ben's tolling creates a normative pulse that—although mechanically produced—becomes a material expression of London's consciousness in the form of an organic wave" (120). The striking of the clock is described throughout the book as "leaden circles" that "dissolve in the air" (Woolf 48), a description which invokes images of an industry (lead, metal working) that is not at odds with the environment, but capable of existing "in a state of consubstantial union" (Sims 120).

The connections between technology, environment, and community are further emphasized towards the end of the novel. After Elizabeth and Miss Kilman leave to go shopping, Clarissa looks out her window and watches her elderly neighbor:

> Big Ben struck the half-hour. How extraordinary it was, strange, yes,
> touching, to see the old lady (they had been neighbors ever so many

years) move away from the window, as if she were attached to that sound, that string. Gigantic as it was, it had something to do with her. Down, down into the midst of ordinary things the finger fell making the moment solemn. She was forced, so Clarissa imagined, by that sound, to move, to go—but where? Clarissa tried to follow her as she turned and disappeared, and could still just see her white cap moving at the back of the bedroom. She was still there moving about at the other end of the room. Why creeds and prayers and mackintoshes? when, thought Clarissa, that's the miracle, that's the mystery; that old lady, she meant, whom she could see going from chest of drawers to dressing-table. She could still see her. And the supreme mystery which Kilman might say she had solved, or Peter might say he had solved, but Clarissa didn't believe either of them had the ghost of an idea of solving, was simply this: here was one room; there another. Did religion solve that, or love? (127)

The fundamental question or mystery, then, is a matter of community. By connecting the clock with the old lady, Clarissa supports Sims' claim "that through an embrace of the technological humanity can muster some semblance of stability" (122). Clarissa feels that the old lady's movements and actions, while unpredictable and impossible to know, are somehow linked to the global authority of time; Hugh Whitbread even thanks "Rigby and Lowndes for giving one time ratified by Greenwich" (102). As time is such a pervasive, regulated global experience, the mystery for Clarissa seems to be that there are any individuals at all. It is for this reason that place is so important in the formation of communities (even global ones) for, as this scene demonstrates, the most universal and

fundamental aspects of nature and technology are affected by the individual who experiences them.

Septimus Smith, for example, is another character who experiences the car, the airplane, and Big Ben's chimes. Several scholars such as Peter J. Kalliney have recognized the connection between Clarissa and Septimus, labeling Septimus as "Clarissa's troubled 'twin' " (75), and while they are connected through certain similarities, such as the fact that both are described as bird-like (4, 14), they are just as linked through their differences. Kalliney notes that "the text regularly contrasts the perceptions of Clarissa, who enjoys her jaunts, with those of Septimus, who feels isolated in and oppressed by his surroundings" (76). Kalliney even goes so far as to say that "this pattern is at the crux of the novel's quintessentially modernist style," and notes that technology, such as the car, the plane, or Big Ben, are catalysts for these comparisons (76). These insights provide an interesting framework from which we can observe Septimus's relationship with the environment.

Just as Clarissa sees herself as infused with nature, Septimus is also deeply affected by and concerned with nature. For example, many of Septimus's "revelations" have to do with trees. Despite the shared concern with nature that Septimus and Clarissa both demonstrate, it would be unfair and theoretically unsound to measure Septimus's relationship according to the same standards applied to Clarissa, due to Septimus's shellshock. While his thoughts are irrational and not entirely under his control, shellshock itself is an important modernist phenomenon that, in many ways, reflects and magnifies some of the modernist fears associated with technology. Septimus's illness results, in large part, from his inability to recognize the place of technology in nature. While the

novel does not go into too much detail about Septimus's war experience, we do know that

his good friend Evans was killed during the war. This detail is important because it helps

us understand why Septimus's illness manifests itself in delusions that have to do with

technology, the environment, and isolation from community. Rather than being a

unifying and equalizing force, as Clarissa experiences technology, Septimus's traumatic

war experience links technology with the destruction of community (the loss of Evans).

The airplane scene is a blatant example of this link. When Rezia first draws

Septimus's attention to the plane, he immediately thinks "they are signalling to me" (21).

This is significant because, unlike the other characters who share the same experience of

trying to decipher the writing, Septimus's illness and aversion to technology turns this

into an entirely personal and individual experience, a special signal just for him. Once

again, we cannot hold Septimus to the same standards as Clarissa, (who we might judge

to be self-centered or narcissistic for such a reaction), but it is important to recognize that

his illness (caused in part by war technologies) manifests in sensations of isolation that

result from technological stimuli. Septimus's thoughts then lead to "a marvellous

discovery indeed—that the human voice in certain atmospheric conditions (for one must

be scientific, above all scientific) can quicken trees into life" (22). While Septimus

experiences a sense of isolation when observing the plane, he feels a connection with the

environment, even going so far as to claim "leaves were alive; trees were alive. And the

leaves being connected by millions of fibres with his own body" (22). This is clearly an

irrational thought, however, and reflects the misguided conceptions of wilderness space

discussed in chapter one.

Septimus frequently says that "Men must not cut down trees" (24), and later claims that part of the "great secret" is "that trees are alive" (67). In many ways, Septimus's individualized experience of nature is a close parallel to "the (usually male) individual's encounter with and physical immersion in the landscape, typically envisioned as wild rather than rural or urban" (Heise, *Sense* 29), the stereotypical wilderness experience that was foundational for writers such as Emerson, Thoreau, and Muir. Septimus fulfills this trope when

> He lay very high, on the back of the world. The earth thrilled beneath him. Red flowers grew through his flesh; their stiff leaves rustled by his head. Music began clanging against the rocks up here. It is a motor horn down in the street he muttered; but up here it cannoned from rock to rock, divided, met in shocks of sound which rose in smooth columns...and became an anthem, an anthem twined round now by a shepherd boy's piping (That's an old man playing a penny whistle by the public house, he muttered) which, as the boy stood still came bubbling from his pipe, and then, as he climbed higher, made its exquisite plaint while the traffic passed beneath. This boy's elegy is played among the traffic, thought Septimus. Now he withdraws up into the snows, and roses hang about him—the thick red roses which grow on my bedroom wall, he reminded himself. The music stopped. He has his penny, he reasoned it out, and has gone on to the next public-house.
>
> But he himself remained high on his rock, like a drowned sailor on a rock. (68-69)

The red flowers which grow through Septimus's flesh, along with the "thrilling earth" reflect the "epiphanic fusions" (Heise, *Sense* 29) that Heise identifies as tropes of the wilderness experience. This experience also reveals how such a conception of wilderness can alter and distort our perceptions of culture, for while Septimus does realize that the music he hears is comprised of motor horns and an old man's penny whistle, he refuses to incorporate them into his nature experience. Instead, Septimus employs other ecocritical tropes, particularly the pastoral, and converts the car horn into a booming sound which echoes from rocks rather than cars and the old man's penny whistle into the pleasing sounds of a shepherd boy's pipes (one of the most enduring and stereotypical images of pastoralism). Although this transformation does, in a way, incorporate the technological, it is more, to use Heideggerian terminology, a challenging-forth rather than a letting-be. Septimus's technologically-inflected trauma results in his remaining isolated, despite his deep ecological connections. The isolation is demonstrated by the fact that Septimus "remained high on his rock" (68). By being unable to reconcile technology's place in the environment, Septimus cannot perceive "how urban pleasures can function as a method of moral and bodily instruction, producing subjects by allowing them to paradoxically enhance their individuality by immersing themselves in the social geography of the city" (Kalliney 81). For Septimus, technology will always be tainted by the trauma of World War I.

Septimus's struggle to establish a sense of community is brought to a head by Dr. Bradshaw, who wants to send Septimus to "a delightful home down in the country where [Septimus] would be perfectly looked after" (96). On the surface, it can be difficult to understand Septimus's and Rezia's aversion to Dr. Bradshaw, for a treatment at a rest

hospital in the country seems right in line with Septimus's infatuation with nature, and it is clear that Rezia wants Septimus to recover. Their resistance to Bradshaw is rooted in their desire for connection and community (once again demonstrating how Septimus's illness manifests in ways which reflect deeper modernist concerns and fears). For example, Septimus tells Rezia that " 'Communication is health; communication is happiness' " (93), and often displays a fear of being alone, often associating aloneness with being "condemned, deserted" (92), and even claims "That was it: to be alone forever. That was the doom pronounced in Milan" (145). Dr. Bradshaw also reinforces the nature tropes that Septimus has fallen prey to, which is demonstrated by the fact that Septimus describes both Dr. Holmes and Dr. Bradshaw as "human nature." Not only are Holmes and Bradshaw representative of human nature, but "they scour the desert. They fly screaming *into the wilderness*" (98 emphasis added). Septimus recognizes that human culture has portrayed the wilderness as a place of retreat and healing, but he also realizes that the ideological framework surrounding the "wilderness" necessitates a separation from community, something that, from his modernist mindset, is frightening and dangerous. While Septimus does see the environment as healing, he struggles with how to experience the environment in a communal way, in many ways anticipating the current struggle ecocritics face in reconciling the local with the global.

Ernest Hemingway's novel *For Whom the Bell Tolls* also tries to find a way to reconcile ideas of local place with broader global systems. The nature of this relationship is questioned by the title itself and the accompanying epigraph from John Donne:

No man is an *Iland*, intire of it selfe; every man is a peece of the

Continent, a part of the *maine*; if *Clod* bee washed away by the *Sea*,

> *Europe* is the lesse, as well as if a *Promontorie* were, as well as if a
>
> *Mannor* of thy *Friends* or of *thine owne* were; any mans *death* diminishes
>
> *me*, because I am involved in *Mankinde;* And therefore never send to
>
> know for whom the *bell* tolls; It tolls for *thee.* (emphasis original)

By quoting Donne here and by deriving the title from this quote, Hemingway establishes the relationship between individual and community as a key theme. Aside from questioning the relationship between the individual and community, *For Whom the Bell Tolls* also immediately engages with issues of place (also demonstrated by the geographical metaphors in the epigraph). The novel begins with Robert Jordan laying on the "brown, pine-needled floor of the forest" (1), planning how to blow up the bridge. The concern with landscape and technology is not a surprising theme for Hemingway to take up, for as Allen Guttmann notes, "from his earliest stories...Ernest Hemingway has dealt, among other things, with man in the natural landscape" (543). Guttmann actually goes so far as to claim that "for Hemingway the Spanish Civil War was dramatized as, among other things, a struggle waged by men close to the earth and to the values of a primitive society against men who had turned away from the earth, men who had turned to the machine and to the values of an aggressive and destructive mechanical order" (547). While this is an acceptable reading of the novel, and is in line with much modernist scholarship, a close reading based in the ecocritical concepts previously outlined yields up a slightly more complex picture in which technology is, as in *Mrs. Dalloway*, intimately connected with the landscape.

The first contentious point that Guttmann raises is his claim that Hemingway came to believe "that the machine is not merely passively destructive and biologically

sterile: the war proved that the machine can also become an agent of destruction" (544).

Allotting such agency to the actual technology while denying it to the environment is

problematic, as there are several scenes where nature itself is an active agent of

violence/destruction. This contradiction is seen playing out when Pilar describes the

killing of the fascists in Avila. Despite the fact that the townspeople did not possess

technological weapons such as machine guns or tanks (they used clubs, scythes, and

pitchforks), the scene in Avila is every bit as disturbing and cruel as any death caused by

planes or bombs. Aside from the lack of technologically advanced weapons during this

slaughter, the fact that a natural landscape (the cliff above the river) played a primary role

in the execution of the fascists (103) directly challenges Guttmann's claim that it is only

technology which is portrayed as "an agent of destruction." Also, as Robert Jordan and

the guerrillas are preparing for battle, it is clear that the environment is just as complicit

in committing violence as the weapons are, for not only do they set up a machine gun, but

pine trees, branches, and stones are all used to create a space for the gun to be operated

from (271).

An appeal to Heideggerian ecology may help deconstruct this complex

relationship. Just as Heidegger claims technology can be a revealing that leads to truth, he

notes that it is frequently employed in a way that "has the character of a setting-upon, in

the sense of a challenging-forth" ("Question" 7) rather than a letting-be. This challenging

forth, while revealing, unveils nature in a forced and controlled way, determined by

human needs. If, as this study argues, many modernists considered technology as part of

the environment, then technology is susceptible to the same sort of challenging-forth. In

this case, it is not the technology itself, as Guttmann argues, that is destructive, but the

political and economic systems which "challenge-forth" technology in this way. This is an important realization, for it reveals the connections between the global systems that Heise ardently argues need to be considered in ecological thought.

The snow storm is another example which demonstrates how politics and economics can alter the perception of the natural world. Robert Jordan even goes so far as to say that the excitement of a storm is "like the excitement of battle except that it was clean" (181-2). The difference between the storm and technological violence then is a matter of cleanliness, thought of in this instance, perhaps, as a type of innocence. Jordan notes that "in a snowstorm it always seemed, for a time, as though there were no enemies" (182), whereas the wind that blows through a battle is hot, dirty, and "it rose and died away with the fortunes of the day" (182). The wind of battle that is unclean is explicitly tied to "the fortunes of the day," fortunes which are not the result of chance, but the result of competing political and economic structures and organizations. This implies that it is not the technology itself which is violent and destructive, but the systems that use the technology. Guttmann even acknowledges that "evidence indicates that most men, for one reason or another and despite their fears of a mechanized enemy, were quite willing to equip themselves with modern weapons" (558).

The novel also supports a more neutral portrayal of technology, for while Robert Jordan describes the enemy's planes as "mechanized doom" (87), Golz sees planes in an entirely different light. Golz watches his planes fly away towards a doomed battle with "very proud" eyes, and describes their flight as a "steady, stately roaring advance" (429). Golz then goes on to imagine "how it [the battle] would be if there was no treason and if all did what they should" (429). Even Robert Jordan ends up commenting on "the way

the planes are beautiful whether they are ours or theirs" (467), indicating that technology is not inherently evil as Guttman proposes.

Another issue that complicates how we read technology and landscape in *For Whom the Bell Tolls* is the idea of the foreigner or outsider. Robert Jordan is not a Spaniard, but is an American fighting in the Spanish Civil War on the behalf of the loyalists. Michael Allen recognizes the important that Jordan's foreigner status has in the novel, claiming that "the most comprehensive and pervasive" of Jordan's roles in the novel is that of foreigner (204). The role of voluntary foreigner provides a unique opportunity to study the relationship between place and locality. While Allen is right for noticing the thematic value of Jordan's foreigner status, his emphasis on this idea causes him to overlook the ways in which Jordan is able to connect with and form communities with the Spaniards. For example, Allen claims that Jordan "has no allegiance to the particular values of the loyalist cause" (207), a claim which I strongly dispute. Allen admits that Jordan is a "hispanophile," and Jordan himself supports this label. Jordan frequently mentions his love of the pine forest and the hills (260), claims to hate injustice and cruelty (370), and displays an affinity for the common Spaniard when he says "Muck everybody but the people." This is not to say that Jordan identifies so completely with the Spanish that it erases his American heritage, but demonstrates what James Englehardt terms "punctuated migration" (89). Englehardt uses this term to describe modern patterns of habitation, arguing that place "does not remain static" and deep rootedness is not necessary to establish a connection to place (90). Rather than deep rootedness, Englehardt contends, "we take our places with us" (91), a concept Jordan seems to exemplify. When

describing how he loves the smell of the pines in the Spanish mountains, he also admits

that he loves

> This [the smell of the pines] and fresh-cut clover, the crushed sage as you
>
> ride after cattle, wood-smoke and the burning leaves of autumn. That
>
> must be the odor of nostalgia, the smell of the smoke from the piles of
>
> raked leaves burning in the streets in the fall in Missoula. Which would
>
> you rather smell? Sweet grass the Indians used in their baskets? Smoked
>
> leather? The odor of the ground in the spring after rain? The smell of the
>
> sea as you walk through the gorse on a headland in Galicia? Or the wind
>
> from the land as you come in toward Cuba in the dark? (260)

This stream of sensory memories reveals that Jordan, rather than not having

connections to any place at all because of his rootless lifestyle, has learned to form

connections to multiple places. This is fascinating, for it demonstrates how a mobile

localness enables Jordan to build a global perspective. The initial scent of the pine trees

triggers memories not only of Spain, but of Cuba, a specific region in Spain (Galicia), the

vague spring rain, and Jordan's home in Montana. While all these scents may be different,

Jordan's experience of them enables him to compare and find similarities (perhaps "the

odor of the ground in the spring after rain" has similar characteristics in many locations,

hence the lack of a specific location) and differences (the smell of the wind as he sails

into Cuba versus the smell of the sea at Galicia). It is through Jordan's knowledge of

specific localities that he is able to build a sense of the global. Deborah Tall also

acknowledges that Hemingway was "the kind of writer who needed to uproot himself,

and who formed, and evoked in his work, a passionate attachment to a number of foreign

places" (341). Similar to Allen, however, who goes on to claim that Hemingway's heroes typically travel to new locations "in order to be necessarily and dramatically alone" (205), Tall states that "He [Hemingway] thereby epitomizes the twentieth-century archetype of the uneasy, 'lost' individual whose identity is crafted in isolation rather than communally enacted" (343). Reading isolation into this novel is tempting, for we do spend a lot of time in Jordan's thoughts, but his connection to the landscape, as previously discussed, as well as his connection with Pablo's band, contests this isolationist reading.

For example, Allen also argues that the use of Spanish idioms results in "alienating Jordan linguistically" (205). Other scholars, such as Edward Fenimore, have also taken note of the novels use of Spanish and English. Like Allen, Fenimore claims that Jordan is "a center of consciousness explicitly aware of that language [Spanish] as an objective thing" (73), a consciousness which Fenimore then classifies as a " 'view from without' " (73). Viewing the use of Spanish and English as alienating is necessary to support Fenimore, Allen, and Tall's description of the Hemingway hero as a lone, alienated individual, but it is also a claim which the text does not support. Jordan does, on occasion, manifest an objective awareness of Spanish, such as when he acknowledges that "he felt a little theatrical but it sounded well in Spanish" (43). While Jordan can be objectively aware of Spanish, there are also many instances where Spanish seems to come naturally to Jordan, such as when he is waking up after the first night Maria spends with him. This scene reveals that Jordan uses Spanish self-referentially in his own thoughts, for on waking, "*Bueno,* he [Jordan] said to himself...*Qué más da,* I might as well sleep some more" (74). Not only does Jordan undermine the idea of Spanish being alienating, but the other members of Pablo's band undermine this as well. At one point,

the guerrillas begin to question Jordan about how and why he came to Spain. Upon learning that Jordan arrived in Spain twelve years ago to study the culture and language, and now teaches Spanish at a university, Andrés and Fernando express confusion:

> " 'But why Spanish?' Andrés asked. 'Would it not be easier to teach English since you are English?'
>
> 'He speaks Spanish as we do,' Anselmo said. 'Why should he not teach Spanish?'
>
> 'Yes. But it is, in a way, presumptuous for a foreigner to teach Spanish,' Fernando said. 'I mean nothing against you, Don Roberto.' "
>
> (211)

This passage is interesting on several fronts. First, Andrés claims that Jordan is *English,* which he is not. Jordan is an American, and even brings up this distinction with Maria (159). Anselmo's defense is even more notable, for he points out not that Jordan speaks Spanish, but he "speaks Spanish as we do." This distinction forces us to question what the definition of "foreigner" is. The concept of foreigner is further challenged when, to counter Pilar's claim that Jordan does in fact speak Spanish, Fernando claims that Jordan has an accent. When pressed by Pilar, Fernando admits that this accent is not an English or American accent, but is " 'Of Estramdura,' " (210). Through this exchange, Jordan's status as foreigner and outsider is challenged; not only can the guerrillas not accurately recognize Jordan's nationality (American rather than English), but his Spanish is so fluent that his accent is not that of an Englishman or an American, but that of a Spaniard from a different region.

This discrepancy regarding Jordan's place within the Spanish community can be seen as a microcosm of the larger debates surrounding global awareness and place-based ideologies. How does one bring these two seeming opposites (foreigner or local, global or local proximity) together? From a global perspective, is it possible to be a "foreigner?" If people of the same nationality but from different regions can be foreigners, then how does one become a member of the community? The solution lies in the fact that technology has permanently erased the boundaries between what is local versus what is global. The local *is* global and vice versa. The nature of the Spanish Civil War itself reinforces this idea. While this is a *civil* war, it is not in any way contained or limited to Spain. Guttmann notes the influence of international politics and economics when he reveals that "the London Non-Intervention Committee of 1936-1939 and the American embargo of 1937 were disastrously effective in reducing the imports of the republicans" (542). The Spanish Civil War is an international conflict, not a domestic issue, and this fact minimizes the importance of Jordan's foreignness. This decreased emphasis of foreigner-status resulting from international political and economic structures can be seen as an example of the "deterritorialization" that Heise advocates, in that inclusion or exclusion from a group is no longer primarily based on the idea of shared territory or connection to place, but is more heavily influenced by the aforementioned global systems.

Aside from his connections to the landscape, the political cause, and his use of language, Jordan also challenges the idea of alienated loner through his interaction with Pablo's band. Allen claims that "until Jordan's arrival it had functioned as a unit, as a family including the good and the bad, the idle and the energetic" (208), but the text

indicates that, if this is a family, it is a severely dysfunctional one. From the very moment that Anselmo introduces Jordan to Pablo, we see Anselmo's disdain for Pablo. When Pablo refuses to help carry the dynamite, Anselmo berates him, asking, "Art thou a brute? Yes. Art thou a beast? Yes, many times. Hast thou a brain? Nay. None" (11). The rest of the band, including Rafael and Pilar, have no qualms about telling Jordan that Pablo is no longer brave, although he once was (26), and also accuse Pablo of this and his excessive drunkenness in front of Jordan (31). It does not take long at all for Pilar and the rest of the band to side with Jordan and agree to blow the bridge, despite Pablo's opposition (53). Rather than coming in and disrupting a "family," as Allen would have it, Jordan walks into a fractured group and is immediately welcomed in as a unifying force. The rest of the band are so disgusted and distrusting of Pablo, that Augustín, Rafael, and eventually even Pilar tell Jordan that he should kill Pablo (62, 217).

The re-alliance with Jordan happens so easily, in fact, that to many readers it may seem implausible. If Jordan were the outsider that Allen and others claim, this alliance would seem entirely out of place. The question, then, is what defines the boundary of this community. As a group of small guerrillas surviving behind enemy lines, it would seem that proximity itself should be enough, but as Pablo's rejection demonstrates, this is not the case. Rather, it is Pablo's emphasis on local proximity that estranges him from the others. Pablo, for example, identifies heavily with the local territory, claiming that " 'If it is in this territory, it is my business' " (11), and even goes on to say " 'To me, now, my duty is to those who are with me and to myself' " (15). Rather than Jordan's foreignness or outsider status disrupting the group, it is Pablo's insular, rooted concept of place that estranges him from the group. Pablo's estrangement, then, emphasizes the idea that, in the

modern world which is connected through political (demonstrated by the involvement of the Russians to promote communism) and economic (demonstrated by the American embargo that Guttman notes (542)) systems, purely local attachment is not sufficient for community membership. Inclusion in community requires both a sense of the local and the global, an awareness that can be established through a reconsideration of technology.

Although scholars have characterized Hemingway's use of technology in *For Whom the Bell Tolls* as something which is damaging and oppressive, I would argue that, in reality, Jordan experiences technology similar to how Clarissa Dalloway experiences it. Both Jordan and Clarissa see technology as a part of the natural world, as something that loosens our rootedness to place without annihilating our sense of connection to the environment. Just as Clarissa sees herself and others as connected to trees, waves, and booming clocks, Jordan sees himself, and people in general, as intrinsically connected to both the pine covered mountains and to technological items such as the bridge and even guns. Jordan and Anselmo voice these beliefs as they prepare to blow the bridge. Jordan, for example, claims that an automatic weapon makes it easier to kill a man because "after the first touch it is it that does it. Not you" (438). Jordan's train of thought then returns to the bridge, Jordan telling himself, "this is a place here under the bridge. A home away from home" (438). These thoughts are interesting for they suggest collusion between the human body, technology, and the environment. While Jordan tries to distance himself from the *act* of killing, he does not distance himself from the gun. In fact, Jordan indicates that, in a way, the gun becomes part of his body, for it is the gun that completes the action Jordan undertakes. The connection between the body and technology is a trend that many modernist scholars, such as Tim Armstrong, have commented on. Armstrong

even claims that, with the aid of technology, "in the modern period, the body is re-energized, re-formed, subject to new modes of production, representation, and commodification" (2). This connection between the body and technology helps explain why a local and global awareness is necessary. While the human body is being acted upon by such a variety of technologies (themselves inherently global), the individual mediates these global processes within a localized space (we are all always *somewhere*, and wherever we are is our local). Anselmo further emphasizes this relationship in a rather Clarissa-esque string of thoughts in which Anselmo claims "he was one with the wire in his hand and one with the bridge, and one with the charges the *Inglés* had placed. He was one with the *Inglés* still working under the bridge and he was one with all of the battle and with the Republic" (443).

Despite these similarities, however, it would be foolish to claim that Jordan and Clarissa experience technology in exactly the same way. Rather, Clarissa's experience demonstrates how, under optimal circumstances unhindered by other global systems such as politics, war, and economics, although these systems are still present, technology and the environment can come into their own existence and "gather the fourfold" (*Poetry* 154) in a letting-be rather than as a challenging-forth manner. Jordan's experience, however, demonstrates the need to understand how these global systems function to affect perceptions of both place and technology, revealing how the local is never truly "local," but is always, through the connections enabled by technology, a global experience. While both novels pose questions regarding the relationship between technology, the environment, and people, it is clear that both Woolf and Hemingway view the modernist sensation of place as an experience in which, as Robert Gadjusek

says, "human and vegetable life, both internal and external nature, man and landscape, rise from, attempt to transcend, and yet are caught in and ultimately acknowledge the terms of their engagement" (142). As the next chapter will demonstrate, however, simply recognizing the connections between nature and culture is not enough to achieve a healthy sense of place, for other constructs, such as gender, can easily inhibit new concepts of place from developing.

Chapter 3

Fluid Communities: Ecocosmopolitanism Undermining Systems of Oppression in *The Waves* and *A Moveable Feast*

As the previous chapter demonstrates, recognizing technology as part of nature is vital to establishing healthy communities that successfully balance the local with the global. Concepts of globality and technology, however, are not without their own risks. Many scholars such as Elfie Rembold, Pete Carrier, Susan Koshy, and Gabrielle McIntire have documented these dangers. In their discussion of the importance of the nation state in a global society, Rembold and Carrier note "that globalisation involves the deterritorialisation of states, images and ideas, and consequently the displacement of people" (365). Koshy also notices a troubling trend in which "the frequent conflation of the minority with the subnational and the cosmopolitan with the global misconceives the complexity of both. It denies worldliness to the former and particularity to the latter" (592). This last issue is of interest in both modern and ecocritical studies. As modernist Jessica Berman notes, the intense desire for unity frequently led to "an almost desperate effort to recoup community in the form of nationalism and fascism" (3), both systems which are known primarily for their exclusionary and oppressive effects. For ecocritics such as Anna Lowenhaupt Tsing, the homogenization that inevitably takes place when building larger models (213) seems counter to the field's emphasis on diversity of lifeforms. These are important issues to consider, and much of the controversy can be cleared up by rethinking our notions of cosmopolitanism, a concept that has long been popular among modernists. The following readings of *The Waves* and *A Moveable Feast*

rethink the notions of individualism and community in a way that fosters the

development of what Heise terms "ecocosmoplitanism" (Heise, *Sense* 210) and Aarthi

Vadde terms "terrestrial cosmopolitanism" (541)[4], terms which serve to "[remind] us that

cosmopolitans may be earthly as well as worldly, rural as well as urban, and [offer] a less

entitled, hubristic, and elite vision of human habitation and transnational

environmentalism" (Vadde 529). As my readings of *The Waves* and *A Moveable Feast*

demonstrate, an eco or terrestrial cosmopolitanism that incorporates technology enables

the development of communities that provide stability, but also undermine oppressive

communities and structures such as fascism and gender roles.

     As a novel that deals intimately with notions of self, community, and the natural

world, *The Waves* presents a unique opportunity to engage this relatively new concept of

eco-cosmopolitanism. Not all scholars, however, see the novel as representing an entirely

successful establishment of community. McIntire claims, for example, that *The Waves*

"represents the allure of fascist power as both enticing and abhorrent" (36) and displays

"heteroglossic and monologic modes side by side throughout" (33). While McIntire does

recognize that *The Waves* is challenging fascism, she supports the idea that "the group's

hero-worship of Percival, and what I will examine as the quasi-monologic arrest of

Bernard's closing soliloquy, all point to a sustained meditation on the nearness of fascist

rhetoric and sentiment to the politics and rhetoric of everyday English life" (30). While

Bernard's final " 'Now to sum up' " (Woolf 135) does give him a slightly authoritarian

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4   I mention these terms here primarily to highlight an important point of intersection between modernism
and ecocriticism (that of cosmopolitanism). Both ecocosmopolitanism and terrestrial cosmopolitanism
are highly complex terms that involve consideration not only of humans, but also the non-human
members of our communities. Unfortunately, there is not room to cover the necessary materials from
the fields of animal studies and environmental justice to fully explore these terms. Rather, I simply
hope to highlight the value of cosmopolitanism when considering community formations that are based
on mobile or anchor-based concepts of place.

feel, a closer examination of his earlier speeches and actions contest this negative interpretation.

Rather than representing a potential fascist who subsumes other individuals in the quest for uniformity, Bernard thrives and *depends upon* the existence of others. Bernard admits his need for others several times throughout the novel, making statements such as " 'I do not believe in separation. We are not single' " (36), " 'The truth is that I need the stimulus of other people" (44), and " 'Solitude is my undoing' " (123). This desire for community in itself does not prevent fascism, as Berman notes, but rather it is Bernard's recognition of difference that enables him to perceive and experience an egalitarian whole. In Bernard's final soliloquy, for example, he asks

> Who am I?' I have been talking of Bernard, Neville, Jinny, Susan, Rhoda, and Louis. Am I all of them? Am I one and distinct? I do not know. We sat here together. But now Percival is dead, and Rhoda is dead; we are divided; we are not here. Yet I cannot find any obstacle separating us. There is no division between me and them. (162)

While this passage can be seen to support McIntire's interpretation of Bernard as courting the border with monologic fascism, the contradictions within Bernard's logic undermine this claim. Rather than representing an amount of unity and control that overrides individuality, Bernard recognizes, and is puzzled by, the relationship between the individual and the community. While Bernard admits that Neville, Louis, Susan, Rhoda, Jinny, and Percival are separate individuals, he also acknowledges that they, and the experiences they shared, are an integral part of who he is as an individual. Bernard demonstrates this confusion when he admits that both Percival and Rhoda are dead and

that "we are divided," yet he also feels like "there is no division between me and them." This last claim is particularly troubling, for the simple fact that there is still a "me" and a "them" reveals that there is, in fact, a type of division. The source of this division is that, while Bernard shared *experiences* with the others, he cannot share their bodies; each of the narrators, while deeply connected to the others, is *still an individual* that is contained within an entirely separate physical body.

Vicki Tromanhauser also notes the importance of physical bodies in the novel, stating that "the novel underscores the physiological basis for human life and cultural existence" (74). Bodies are frequently problematic in Woolf's writings, for it is the body more than anything else that serves as a reminder of the impossibility of achieving complete unity with others. Bernard specifically addresses this issue of physical bodies, acknowledging that "Bodies, I note, already begin to look ordinary; but what is behind them differs—the perspective" (Woolf 86). Bernard's observation that "bodies look ordinary" is interesting, for it implies that that which provides the ultimate source of *difference* is also common and normal. Bernard and the other characters' acceptance of individuality is puzzling, for it seems to undermine the desire for community and unity that most scholars claim as a major theme of the novel. Much of the contention between the importance of the individual and the importance of community arises from assuming that the desired community is a "permanent whole" (Wasserman 41).

Ecocritical and modernist scholars alike have come to contest the idea of permanence. Morton, for example, expounds upon the unnaturalness and impermanence of nature in great detail. While many first-wave ecocritics supported the view of nature as a harmonious, self-regulating system (think of James Lovelock's "Gaia hypothesis"),

recent scientific discoveries in the fields of ecology, biology, and physics contest the view of the universe as functioning by the clearly defined, static rules of Newtonian physics. Morton engages with these new discoveries to support his claim of nature being unnatural. He argues, for example, that "evolution is mutagenic. It isn't linear or progressive" (43), and goes on to claim that time-lapse photography can help us better understand the true essence of nature. Morton says that by speeding up natural processes, "time-lapse photography makes things that seem natural reveal something monstrous or artificial, an uncanny, morphing flow" (43). While many scholars would contest Morton's claim that time-lapse imagery reveals nature to be "artificial," his idea about this technology revealing the "uncanny, morphing flow" of nature is useful, and is an idea which can help inform modernist conceptions of community and unity.

Stephen Kern notes the importance of photographic and cinematic technology on modernist perceptions, pointing out that "several prominent novelists commented on the problems they faced in presenting the passage of time; some found solutions unmistakably parallel to, if not directly inspired by, the innovative temporal manipulations of the cinema" (30). These innovations include the time-lapse imagery Morton discusses, as well as the concept of simultaneity that was associated with other technologies such as the telephone. Kern notes, "one response [to the idea of simultaneity] was a growing sense of unity among people formerly isolated by distance and lack of communication" (88). Literary scholar Bonnie Kime Scott specifically highlights the importance of these scientific and technological developments within Woolf's writings, stating that

For concepts of the contingent and transitory nature of environmental order, Woolf could turn to new understandings of science in her day. Contemporary physics, inclusive of Einstein's theories of relativity, wave theory and quantum mechanics, is now generally accepted as an influence on Woolf's writing, its primary effect being to serve her more abstract renditions of nature, most notably in *The Waves.* ("Ecofeminism" 4)

Scott's recognition of science's influence in *The Waves* is important for it provides the necessary grounds from which to challenge the idea of permanent or static community that many scholars assume was the goal of the modernist quest for unity. For example, the misguided view of nature as Nature leads Jerry Wasserman to claim that "the real enemy [in *The Waves*] is the natural world of the prose-poems in which time is incessant and ineluctable, driving morning through to night, spring to winter, birth to death" (44). Wasserman then goes on to argue, "the characters remain separate from the prose-poem world yet able to avail themselves of its solidity in the moments when they approach its state of being" (48). This perception of nature representing stability and continuous linear systems is misguiding, and leads Wasserman to overemphasize the importance of permanence in community formation.

A close reading of the prose-poem interludes challenges the importance of permanence. Read together, the interludes describe the passing of a single day. This is indicated by the fact that each interlude begins by describing the position of the sun. The first interlude states that *"the sun had not yet risen"* (3 italics original), and the final interlude reveals that *"Now the sun had sunk"* (134 italics original). While this apparent order seems to support the idea of Nature, the events described within the interludes are

less orderly, and even invoke the destructive power of nature, as when the sun is rising *"and the air seemed to become fibrous and to tear away from the green surface flickering and flaming in red and yellow fibres"* (3 italics original). Even more interesting is the fact that the interludes portray nature as a force that creates *individuals* rather than unified wholes. The rising sun turns the sky not into an all-encompassing blue safety blanket, but reveals it as *"a million atoms of soft blue"* (3 italics original). The sun's rays also "erratically" flash, and leaves and trees are described as losing "their brown density and became grey or white as the tree shifted its mass, winked and lost its domed uniformity" (115). The interludes continually present nature not as static, or even completely cyclical, but rather portray the natural world as a source of continuous change.

Not only do the interludes challenge the concept of a static and harmonious Nature, but they reestablish the connection between the "natural" world and the "human" world. Woolf frequently personifies aspects of nature, comparing the rising sun to a woman raising up a lamp (3), the sunlight to the effects of *"an explosion"* (82), and most importantly, she compares the constant motion of the waves to *"the muscularity, of an engine which sweeps its force out and in again"* (60 italics original). Also, while Wasserman and other scholars frequently refer to the interludes as portraying "the natural world" (Wasserman 44), these interludes do not describe Nature, but are describing a rural, human-inhabited scene. While the interludes do "attune us to the sentience of a nonhuman world" (Tromanhauser 74), it must also be acknowledged that the interludes also describe a house (3), a garden (60), corn fields (102), and cattle (92). By drawing these comparisons, *The Waves* not only reveals the fact that permanence is not a

necessary aspect of community formation, but also seeks to naturalize the hectic

processes of modern life that are so troubling.

The fact that the interludes present nature as changing and yet also rhythmic is a

key aspect to understanding how the characters are able to form communities that do not

depend on permanent stability. As scholar N. Katherine Hayles explains in her analysis of

chaos theory in contemporary literature, ideas about the stability and predictability of the

universe began to fail, giving way to the idea of *"recursive symmetries between scale*

levels" (13 italics original). To clarify what this means and its importance in studies of

modernist literature, I include Hayles's explanation of these "recursive symmetries"

below:

> For example, turbulent flow can be modeled as small swirls within larger
>
> swirls, nested in turn within still larger swirls. Rather than trying to follow
>
> an individual molecule, as one might for laminar flows, this approach
>
> models turbulence through symmetries that are replicated over many scale
>
> levels. The different levels are considered to be connected through
>
> coupling points. At any one of these coupling points, minute fluctuations
>
> can cause the flow to evolve differently, so that it is impossible to predict
>
> how the system will behave. (13)

This idea of recursive scaled systems is particularly helpful, as it provides a

means for reconciling the local and global. Chaos theory's concept of "coupling points"

provides the means to analyze how the local (in her example, the individual molecule)

interacts with, affects, and is affected by, the larger system. To translate this metaphor to

the study of modernist literature requires the acceptance of technology as entwined with,

rather than opposed to nature, for technology is created through a synthesis of human knowledge with earthly raw materials, making it a "coupling point," not only between culture and nature, but between the localities in which the technology operates, and the larger global systems that make the technology possible. In considering the global, this coupling point is vital, for the coupling point acknowledges the individual/local, rather than subsuming it within a unified whole.

Some examples from the text will help to exemplify how technology acts as a coupling point between local and global mentalities. Surprisingly, Rhoda is one of the characters who demonstrates an understanding of technology's role in community formation. After learning of Percival's death, Rhoda decides to travel to Greenwich as a type of "pilgrimage" (91). Rhoda's destination is important, for Greenwich is the place where the prime meridian was established. As the site that established such global systems as longitude and latitude and standardized time (Kern 12), Greenwich is both a specific, local, individual place, but also an undeniably international location, or, we could say, a "coupling point." To get to Greenwich, Rhoda says

> I will fling myself fearlessly into trams, into omnibuses. As we lurch down
> Regent Street, and I am flung upon this woman, upon this man, I am not
> injured, I am not outraged by the collision. A square stands upon an
> oblong. Here are mean streets where chaffering goes on in street markets,
> and every sort of iron rod, bolt and screw is laid out, and people swarm
> off the pavement, pinching raw meat with thick fingers. The structure is
> visible. We have made a dwelling-place. (91)

Not only is Rhoda heading towards a local/global location, but her experience of riding trains and buses engages her with other individuals and causes her to recognize how all these things (the buses, the "iron rods," the people, and the goods) all work together to create a "dwelling-place" that consists not only of natural, rooted habitat, but is made of moving, transitory, "swarming" parts that are also connected with global economic and technological systems. The fact that Rhoda designates this structure as a "dwelling" is also important, for it recalls to mind Heidegger's idea that "the manner in which we humans *are* on the earth, is *Buan*, dwelling" (147 italics original). Heidegger's claim that "building is really dwelling" (148) further emphasizes the need to include technology in this relationship. Heidegger further emphasizes the importance of technology when describing "the jugness of the jug." Heidegger's jug is made of clay from the earth, fashioned by the hands of man, and finds its essence in "giving" (172). Heidegger then concludes, "in the gift of the outpouring earth and sky, divinities and mortals dwell *together at once*. These four, at one because of what they themselves are, belong together" (173). While some of Heidegger's arguments are based on tenuous linguistic connections, his recognition of the connection between man, technology and nature is profound. Heidegger not only recognizes these connections, but also understands the need for balance between the individual members of the fourfold.

The importance of the balance of the fourfold is demonstrated by Rhoda's eventual suicide. While she does attain certain insights, Rhoda is the most fiercely independent and individualistic of the six narrators. She admits that she "dreaded" life (115), and even says " 'oh, human beings, how I have hated you!' " (115). While Rhoda may understand the importance of technology and place (she states at one point "I am

drawn here across London to a particular spot" (73)), she does not understand the importance of human relations and connections, and therefore perceives the world in a way that "challenges forth" ("Technology" 12) rather than "*gathers* to itself in *its own* way" (*Poetry* 153 italics original).

Other characters such as Bernard and Louis also experience technology as a coupling point that connects their individuality with larger global constructs. Louis, similar to Rhoda, feels like an outsider for most of the novel due to his immigrant status. Unlike the other narrators, Louis is not English, but is Australian. The fact that "my [Louis's] father is a banker in Brisbane, and I [Louis] speak with an Australian accent" (17) plagues Louis throughout the novel, making him feel like an outsider. It is only through Louis's success as a businessman that he is able to "fuse my many lives into one" (93) and achieve a sense of unity. More importantly, technology plays a key role in Louis's development of community, demonstrated by Louis's claim that

> I am half in love with the typewriter and the telephone. With letters and
>
> cables and brief but courteous commands on the telephone to Paris,
>
> Berlin, New York, I have fused my many lives into one; I have helped by
>
> my assiduity and decision to score those lines on the map there by which
>
> the different parts of the world are laced together. (93)

By enabling Louis to form a global sense of community that overrides boundaries of nationalism, technology allows Louis to " 'exist here and now and not in streaks and patches" (95). This sense of a more stable identity also enables Louis to connect with his immediate, local environment, for even though he is successful enough that he " 'shall soon acquire a house in Surrey, two cars, a conservatory and some rare species of melon'

" (113), he always returns to "my attic" (113) and his " 'view over chimney-pots; cat scraping their mangy sides upon blistered chimney-stacks; broken windows; and the hoarse clangour of bells from the steeple of some brick chapel' " (124). By using technology to establish a sense of identity and global belonging, Louis is then better able to connect with his local place in London, demonstrating the value of both the local and global in community formation.

Bernard also experiences technology as something which aids in establishing communities, albeit in a different manner from Louis. Whereas technology provides a means to establish a global sense of community for Louis, Bernard experiences technology on the local scale, forming an immediate and brief community with his fellow travelers. While riding a train into London, Bernard claims " 'I am become part of this speed, this missile hurled at the city' " (62), emphasizing not only the idea of community formation, but also reemphasizing the idea of technology as something natural (natural in that the speed becomes part of Bernard's body). Bernard then goes on to note

> Over us all broods a splendid unanimity...because we have only one
>
> desire—to arrive at the station...I do not want the connection which has
>
> bound us together sitting opposite each other all night long to be broken. I
>
> do not want to feel that hate and rivalry have resumed their sway; and
>
> different desires. Our community in the rushing train, sitting together with
>
> only one wish to arrive at Euston, was very welcome. (62)

After disembarking from the train, " 'individuality asserts itself' " (63) and " 'some miserable affair of keeping an appointment, of buying a hat, severs these beautiful human beings once so united' " (63). For Bernard, then, the train creates a unique place where a

temporary or fluid community can be formed. Simply by sharing a similar goal (the desire to reach the station), Bernard and the other passengers are able to override their individuality and connect with each other in a way that is nondiscriminatory (it does not matter to Bernard why the other passengers are heading to Euston, only that they are). While this community does come to an end, it leaves Bernard " 'dropped off satisfied like a child from the breast' " (63), further emphasizing the idea that permanence is not a necessary or even desirable trait of community formation. In fact, it is the ephemeral nature of these communities that prevent the establishment of oppressive forms of community, such as fascism.

Hemingway's memoir *A Moveable Feast* also explores how technology, as a coupling point between the local and global, can help undermine systems of oppression. Unlike *The Waves,* however, which deals with forms of community and government (nationalism and fascism), *A Moveable Feast* examines how gender roles are related to place. While some critics such as Allyson Nadia Field have tended to write off *A Moveable Feast* as either "memory and nostalgia" (30) or slightly fictionalized travel essays, other scholars like Nicole Stamant have been able to look past Hemingway's personal issues surrounding *A Moveable Feast* to study it in a critical way. Those who have looked at this memoir critically have frequently commented on its strained relationship with place. Stamant, for example, astutely notices that the book "is especially concerned with spatial placement and displacement" (76), and builds on the idea of mobile localness discussed in chapter one. As with Robert Jordan, however, movement, rather than being an impediment to forming a sense of place, is viewed as necessary.

For example, when discussing his writing process, Hemingway says, "in one place you could write about it better than in another. That was called transplanting yourself, I thought, and it could be as necessary with people as with other sorts of growing things" (4-5). This imagery is puzzling, for while it implies the need to be mobile, it also reveals a need to establish some sort of rootedness, the very thing such mobility would seem to prevent. Deborah Tall also notes this contradiction, claiming that while place is important for Hemingway, he "perhaps more than any other American writer, exemplifies the positive aspects of mobility, the romance of travel" (338). Similar to Bernard, Hemingway formulates his sense of place not by becoming deeply attached to specific places, but by coming into contact with new people and places, building a web of association that consciously considers multiple places in relation to each other. This process of building local connection through global experience is demonstrated both at the beginning and end of *A Moveable Feast*.

In the first essay, Hemingway stresses how natural processes, in this case seasonal change, can alter an urban environment. Hemingway claims that "all the sadness of the city came suddenly with the first cold rains of winter" (4), a change that encourages Hemingway to leave the city. Hemingway does not want to travel south to escape the winter, however, as he wants to go to "a place where this rain would be snow coming down through the pines and covering the road" (6), indicating that what he wants to avoid or escape is more complex than just bad weather. Hemingway needs to experience a new winter in a new place so that he can gain a clearer understanding of the Paris environment. Hemingway further supports this idea with the hopeful thought that "maybe away from Paris I could write about Paris as in Paris I could write about Michigan" (6).

While Tall and other scholars notice the need for travel and change, they perceive this movement in such a way that individualism and isolation are emphasized, rather than the idea of community formation.

Just as Guttmann tried to paint Jordan as an isolated foreigner, Tall argues that "the fact of foreigness, or otherness, is thought to sharpen the acuity of observation; the norms of elsewhere appear exotic, new. To *not* feel at home may awaken the eye and imagination" (340). Essentially the same process, that of creating distance between observer and the observed is being described, but with entirely different emphasis. Rather than this distance creating a sense of otherness, which frequently leads to systems of oppression such as racism, sexism, and speciesism, movement does not entirely excise a person from the previous locations. Hemingway contests the idea of migration and travel resulting in total isolation with the very title and the accompanying epigraph from a personal letter which states "if you are lucky enough to have lived in Paris as a young man, then whenever you go for the rest of your life, it stays with you, for Paris is a moveable feast." The experiences, memories, and personal connections, such as Hemingway's friendship with Sylvia, the bookshop owner, his interactions with Gertrude Stein, and his walks through the city and the parks stay with him and inform not only his personal sense of identity, but how he thinks of and relates to his current place.

Civello supports this idea by interpreting Hemingway's writing as displaying "a 'modern' naturalism" (2) which is unique to the modernist period. One of the defining features of this specifically modern naturalism is the fact that "the self no longer *perceives* an order in the material world—for there is none—but creates its own" (3). We see Hemingway create order through the juxtaposition of multiple different localities, a

feat that is only possible with new technologies of travel such as cars and trains. Stamant

further implicates Hemingway's sense of local places with global systems through her

analysis of hospitality and food in the memoir. In summarizing the arguments of Scott

McCracken, Stamant reports "that authors who must negotiate urban modernity present

eating as 'more than necessary' because the urban diner is interpolated in the city's vast

systems of production and consumption" (74). Hemingway's sense of place and ability to

connect to place is heavily informed by a global awareness, even when this awareness is

realized through a personal and local act such as eating a meal. The fact that Hemingway

insists on performing "the private (and solitary) work of writing in a public (and

crowded) space instead of at home" (Stamant 75) reflects how his conception of place

requires *community* rather than isolation. Even when Hemingway indicates a desire for

solitude or quiet, he retreats to either his own home, where he shares his experience with

his infant son and cat F. Puss (83), or retires to a room in "the hotel where Verlaine died"

that Hemingway rented specifically for working (4). The hotel room is significant in that

it is both a public and private space, reinforcing the idea that, rather than seeking total

isolation through movement, Hemingway seeks personal, individual experience of both

public and private spaces that he then juxtaposes and relates to previous experiences.

While Hemingway's memoir achieves a slightly more global sense than *The

Waves* through its many movements (the memoir does not remain only in Paris, but

makes excursions into other French localities, as in the scenes with F. Scott Fitzgerald

(136-153), and extends into other countries such as Austria (171-182)), he still portrays

how too heavy an emphasis on the local can lead to oppressive structures such as gender

discrimination. Thomas Strychacz examines how place directly influences gender

construction in Hemingway's writing, noting that for many of his characters, their "potency as men depends on their ability to transfigure space into spectacle" (246). While Strychacz emphasizes the importance of spectacle and audience approval, he does note that physical locations play a vital role in establishing gender roles by "providing necessary boundaries within which potentially chaotic action may reveal a comprehensible structure" (245). Strychacz's observation is worth considering, for it links the modernist desire for structure and order to place, and does so in a way that helps elucidate how established systems of oppression, such as gender, can inhibit the development of a mobile connection to place.

The ability of systems of oppression to inhibit mobile connection is revealed through Hemingway's portrayal of gender-inscribed places. As Strychacz argues, Hemingway's masculinity tends to depend on the affirmation of an audience (247). Strychacz finds this problematic for it removes "a protagonist's sense of self" and making it dependent on others (247). Rather than the simple dependence on audience approval being problematic (I would actually argue this is a positive effect that encourages community formation), the insistence on *male, masculine* identity being based in the public sphere is problematic, albeit historically accurate. The idea of masculinity being derived from the public sphere reinforces the stereotypical gender roles that posit men belong in the public world while women belong at home in the domestic sphere. This problem demonstrates how integrally connected the issue of place is to other global systems such as gender and, as demonstrated in the previous analysis of Woolf, economics and politics.

Scholar Patrick Blair Bonds further highlights the importance of gender in the modernist period by arguing that "for many observers, the boundary between 'male' and 'female' was the most significant casualty of the war" (126), and goes on to note how gender issues factored in to "the most contested debates in post-war French society" (124). Bonds astutely points out that "traditional and progressive images of gender provided a way to confront (albeit indirectly) the meaning of post-war change" (124), and claims that, rather than presenting a stereotypical macho-maleness, Hemingway's writings display a "desire to construct a distinctly male, avant-garde identity" (126). While Hemingway may desire to develop an "avant-garde" identity, the insistence on a "distinct" maleness demands a reliance on traditional concepts of gender that also enforce traditional concepts of place. Just as Hemingway locates male identity in the public world, he also tends to relegate female identity to the domestic. The clearest example of such gendered places occurs during his friendship with Gertrude Stein.

In the section titled "Miss Stein Instructs," Hemingway reminisces about his relationship with Gertrude Stein and describes what it was like to visit her apartment. During the first visit that Hemingway paints a picture of a typical domestic scene. Upon arrival, Hemingway notes that Miss Stein's companion, Alice B. Toklas (who, interestingly enough, Hemingway never names in the novel) "was working on a piece of needlepoint...and saw to the food and drink and talked to my wife" (13). Although Miss Stein and her companion are both females, the typical gender roles are still in play. Women, or in this particular case, *wives*, are domestic and take care of the home. Rather than being equal participants in the conversations, Hemingway realizes that "the wives, my wife and I felt, were tolerated" (13). This idea is supported by Toklas herself, who

admits that it is her job to "talk to the wives" (13). This scene is troubling, for one would

assume that given Miss Stein and Toklas's lifestyle, such gender systems would cease to

function. That this system of gender oppression continues to exist in the Stein household

indicates that this system has roots not only in concepts of sex and gender, but in

concepts of place and environment. This system of gender oppression is reinforced by the

desire to establish a certain type of place, (a "home," in this instance). This desire to

create an easily definable, stable home leads to the perpetuation of oppressive gender

systems, and mirrors the possibilities of fascism that Bernard flirts with in *The Waves*

through his attempts at establishing order. Perceiving specific places as masculine and

feminine not only reinforces traditional modes of oppression, but can also inhibit the

ability to formulate a new sense of place. Since typical gender roles demand a nuclear

family in which the mother or wife *remains at home*, it becomes difficult to develop a

sense of mobile locality, which, as previously demonstrated, is necessary to reconcile the

local with the global.

While Miss Stein's home reveals how an emphasis on place can lead to the

establishment of oppressive gender roles, there are also several examples that establish

the potential of an ecocosmopolitanism to decenter and undermine these roles.

Hemingway's relationship with his wife Hadley demonstrates how technology and an

ecocosmopolitan sense of place can challenge systems of gender oppression. While we

usually encounter Hadley in the apartment, Hemingway does tell us that Hadley

accompanied him to the horse-racing track on numerous occasions (53), and they do take

several trips together. This inclusion would, in one sense, seem to reflect Bonds' claim

that Hemingway demonstrated a "sensitivity to modern society's inability to stabilize

conduct and appearance as categorically masculine or feminine" (132), a claim which is

further supported by the fact that Hadley not only travels frequently, but she also takes

part in masculine activities such as hiking and alpine mountain skiing (177). While

Hadley performs these activities in the presence of Hemingway, which some would argue

reduces her actions to only fulfilling her wifely duties, it must, at the least, be

acknowledged that the nature of "wifely duties" changed with the rise of travel

technologies. As access to trains and cars become more available, families began to travel

more (as Hemingway and Hadley demonstrate), and therefore, rather than remaining at

home and being relegated to the private sphere, women were required to venture out into

public in order to attempt to maintain the traditional family structure. One scene that

directly challenges traditional gender roles through technology is when Hadley travels

alone.

This scene occurs in the chapter "Hunger was Good Discipline," and relates the

now infamous loss of many early Hemingway stories at the Gare de Lyon. After

Hemingway is sent on an assignment to Lausanne, Hadley travels to meet him and brings

Hemingway's story manuscripts with her as a surprise (62), and not only does she bring

the originals, but she brings the typescript and carbon copies as well (62). At the train

station, the suitcase containing all these stories and the copies is stolen. As Nye and

Schivelbusch note, technology, despite being an equalizing force in many ways, was also

seen as heavily gendered. Nye admits that while "the advent of a new technology

heralded social transformations" (65), "works of the technological sublime were

decidedly male creations" (31). Schivelbusch even makes direct analogies between fears

of uncontrollable sexuality and the lack of control experienced by train passengers (78).

This scene, then, could be read as reflecting this gendered nature of technology, but a closer reading reveals that it is only Hadley's interference in Hemingway's work, not her transgression of place, that is problematic. Hemingway reveals that Hadley was supposed to join him in Lausanne, but that her decision to bring the stories and the carbon copies was meant to be "a surprise" (62). Again, while Hadley can be seen as fulfilling her wifely duty by joining Hemingway in Lausanne, the very fact that this duty would require her to travel alone (which, in earlier historical periods was unheard of) demonstrates how technology can challenge and alter traditional gender roles.

Hemingway's friendship with F. Scott Fitzgerald also paints travel and its associated technologies as something that challenges gender structures. Like Bernard and Rhoda, the experience of riding in a car (or train or bus) creates a temporary opportunity for community that transgresses traditional, oppressive boundaries. Soon after their first meeting, Fitzgerald asks Hemingway to travel with him to Lyon to "pick up the car and drive up with him [Fitzgerald] to Paris" (135). From the beginning Hemingway admits that he "felt a little complicated about it [the trip] emotionally" (141) due to Fitzgerald's insistence on paying for everything, a gesture which threatens Hemingway's masculinity by challenging his ability to provide for himself. As the trip progresses, Hemingway is further emasculated in that he is forced to become a nurse/mother figure for Fitzgerald. After getting caught in the rain on several occasions during the trip (the car has no top) and after imbibing a fair amount of alcohol, Fitzgerald becomes convinced that he is dying from "congestion of the lungs" (144), and forces Hemingway to send out for a thermometer and whiskey (144). The way Hemingway is forced to "put my hand on his forehead" (144) and continually reassure Fitzgerald he is not dying is reminiscent of a

mother caring for a small, melodramatic child, a characterization Fitzgerald further enforces when he accuses Hemingway of using " 'Those old wives' remedies' " (143). While much of this conversation takes place in a hotel room, it is important to remember that the *car* and the journey back to Paris are what give rise to these events to begin with. As a relatively new phenomenon, long distance travel posed a new set of challenges (ex. getting caught in bad weather), requiring travelers to alter or be more flexible in their behaviors (in this case, Hemingway must be more flexible in his gender role and become more nurturing and caring).

Another scene which closely examines the link between gender and place is the very end of the memoir. Interestingly enough, this scene also links economics to these problems, for Hemingway blames his marital problems on "the rich." For example, Hemingway claims, "before these rich had come we had already been infiltrated by another rich using the oldest trick there is" (181). This trick, as Hemingway goes on to explain, is the experience of having a wealthy unmarried woman become "temporary best friends" with a married woman (181). This unmarried female figure is a key element in understanding how gender, place, mobility, and economics all connect. This unmarried woman is able to travel, rather than remain at home, due to her economic status, and this feminine mobility is interpreted as a danger by Hemingway. We can understand his resistance to feminine mobility through Bonds's argument that trying to maintain traditional gender roles was a primary way to stave off the chaos of post-war modernism (124). While Hemingway enjoys the benefits of travel, both alone and with his wife, he sees it as dangerous for women to travel alone. This danger stems not only from the temptation posed to Hemingway by the single woman's presence, but also for the

challenge such movement poses to traditional gender roles. As Nye notes, for instance, one reason technology was deemed as masculine was the fact that being an engineer "was an extremely mobile profession" and "in an age when women were expected to remain at home and preserve the domestic sphere as a haven of repose, such a nomadic profession was so unorthodox for a female as to be almost unthinkable" (31). The idea of a rooted, established home is integrally linked with gender roles, and therefore any technology which challenges the idea of rootedness as the only mode of dwelling also challenges those gender roles.

This idea is further emphasized through Hemingway's failed attempts to maintain traditional gender roles. Although men were allowed to travel alone, gender stereotypes also place certain roles and responsibilities on men, such as being a faithful husband and provider, both roles in which Hemingway fails. On returning from business in New York, Hemingway admits, "when I got back to Paris I should have caught the first train from the Gare de L'Est that would take me down to Austria. But the girl I was in love with was in Paris then, and I did not take the first train, or the second or the third" (181). Hemingway's contradictory condemnation of the single woman's solo travel juxtaposed with his own exploits forces us to recognize that place is deeply connected with gender. Not only is place connected with gender, but as *The Waves* demonstrates, place is also an integral factor in other systems of oppression such as fascism. By redefining our concept of place as something that is anchored rather than rooted, fluid and temporary rather than established and permanent, *The Waves* and *A Moveable Feast* reveal the potential for this new concept of ecocosmopolitanism to create more equitable communities.

Afterward

Living, as many scientists claim we do, in a time of environmental crisis emphasizes the need for a better understanding of the relationship between human culture and the environment. As outlined in chapter one, much of the current rhetoric and discourse surrounding global climate change explicitly pits technology against the environment. While it is undeniable that human use of fossil fuels to power our technologies is a primary factor in climate change, to demand a solution that requires the abandonment of all such technology is unrealistic. This study, then, while focused on modernist literature and culture, has many implications for our current era. By exploring modernist conceptions of technology and environment through the recent theoretical developments in ecocriticism, we can gain a more accurate and practical understanding of our relationship with the environment, hopefully leading to more effective measures to counter global climate change.

With that said, many critics may be quick to point out the anthropocentric emphasis of this project. While it is true that much of my analysis focuses on people and how we build communities based on our connection to place, these observations have ramifications for the nonhuman world. As I argue in chapters two and three, viewing technology as part of nature can help us establish a connection to place, despite our highly mobile and global society. Although some recent ecocritics have come to denigrate the concept of place as outdated and limiting, the prevalence of the "think globally, act locally" mentality reveals that, for many people, connection to local place is still an important aspect of environmental protection. By helping to rethink the concept of place in a way that enables us to connect and care about the environment while still

acknowledging the larger global systems that also play a role in climate change, this study offers several new roads of exploration that will lead to more egalitarian communities between not only humans, but between the human and nonhuman world.

While there are still many questions to be answered regarding technology, nature, and place, this study shows that there are alternate ways of thinking about this relationship. Whether we look to Clarissa in *Mrs. Dalloway* to discover the many connections between the natural world and the city or Robert Jordan in *For Whom the Bell Tolls* to gain a sense of how to connect to places that aren't necessarily local, this project proves that, with the aid of some historical knowledge of our own past, we can come to rethink our own relationship to the environment in a more healthy and productive way. As demonstrated through my readings of *The Waves* and *A Moveable Feast*, rethinking our relationship to technology and place can lead to a decentering of systems of oppression, and the establishment of more egalitarian communities. Through further work, these less oppressive communities can be expanded to include members of the nonhuman world, as argued for by Heise, Morton, and Vadde, ultimately leading to a deeper understanding of our relationship to the natural world that is based on cooperation rather than exploitation.

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