

---

**Margaret Drabble's The  
Waterfall**

**"A Study In Imagery"**

**Dr. Safwat Abbas Oada**

Faculty of Arts - Minia University

---

مجلة الإلهاب والعلوم الإنسانية

المجلة العلمية لكلية الآداب - جامعة المنيا

المجلد الثاني عشر يناير ١٩٩٤

ص. ص. 65 - 88

The study of imagery in a work of art is never conducted for its own sake: just for pointing out images or symbols. The main object of an imagistic study is to follow up the function of imagery and its impact on the whole work of art to see how it adds to its interpretation and richness. Functional imagery is never on embellishment or a decoration. If so it could be disposed of without causing any damage to the work of art which includes it.

Imagery covers a wide area. J. A. Cuddon states that "Imagery in a general term covers the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extra sensory experience. An image does not necessarily mean a mental picture."(1)

Critics are in agreement on the role played by imagery in literary texts. Images convey themes, reveal characters, fuse both characters and setting together, expand plot and lead to deeper insight into the text. It is, therefore, worth while to study imagery in works of art so as to achieve better appreciation and more profound understanding of them.

In Margaret Drabble's *The waterfall* (1969), the greater attention is given to water imagery. Drabble's critics are often attracted by the title of *The Waterfall* and hence they are confined to water imagery as the dominant type in the novel. The aim of this paper is to make a scrutinizing study of various types of imagery in the novel and to point out their wider connotations. The study hopes to identify images, mark their density and scarcity as well as frequency. The ultimate object is to find out how images contribute to the depth, richness and effectiveness in the novel.

Being concerned with a heroine, who is herself a poet, the novel is rich in imagery. Narrated in two voices, *The Waterfall* (2) presents some technical questions associated with narration and the truth of the incidents narrated. The split in narration and the divided heroine mark the whole novel. It is the partial concern of this paper to explore the effect of this split on imagery both in density and frequency.

The first section of *The Waterfall* begins with a sentence in the first-person: "If I were drowning I could not reach out hand to save myself, so unwilling am I to set myself up against fate." (p.7.) The narrative mode then turns to the third-person method or the omniscient narrator technique. This section runs for about forty pages without any chapter divisions. Jane Grey, the heroine of *The Waterfall*, is quite striking in her complete resignation and submission to fate. Reaching out a hand to save herself from drowning is taken to be an act of revolt against fate.

Jane's resigned submission to fate is finely conveyed in a sustained water image: "For if alone, even if alone, quietly, going under, submerging, she would reject the opportune branch, and fail to make for the friendly bank. Unless cast up there by the water itself, she would drown". (p.7).

The first water image suggests Jane's lack of resistance, impassivity and complete subjection to fate: "If the current chose to rescue her, it could: providence could deal with her without her own assistance." (p.7)

Other images communicating Jane's condition after her husband's departure, while she is waiting for childbirth, begin to figure in this third-person narrated section. They are images of cold and suffering:

Every thing seemed a little colder without him - the bed, the house itself, the meals, which she no longer troubled to heat.... The temperature of her life seemed to be cooling into some ice age of inactivity, lacking the friction of a dying marriage, lacking even the fragile sparrow. like warmth of her child. (pp.7-8)

Lack of warmth and heat dominates Jane's body and house. "She wandered round the cold and empty house". (p.8) Jane's thoughts about her life are also associated with cold: "She had often, as a girl, imagined such a life: empty, solitary, neglected, cold" (p.8). As a result of such thoughts about life, an image of bondage, suffering and captivity follows: "like a victim, she waited: meek, like a sacrifice". (p.8). Feelings of helplessness and weakness mark Jane's state of mind.

Jane even lacks the ability to feel desolate, abandoned and frightened. "She felt nothing". (p.8)

Joanne V. Creighton remarks that 'Jane's house is as Gaston Bachelard says all houses are- a metaphor of her body and often her "mental space". In a further inversion of "inner' and outer', Jane's emotional states are depicted as psychic landscapes' with abundant images drawn from nature.' (3)

Indeed, there is a sort of identity between Jane's house, body and psychic states. This is communicated through imagery of emptiness and enclosure. In this respect, Joane V. Creighton indicates that

"her depiction of psychic landscapes in enclosed rooms and real landscapes that mirror mental states and other seemingly fanciful metaphoric inversions are indicative of a tendency to merge inner and outer, thoughts and action, language and object, fantasy and reality. (4)

Jane expects nothing happy to come or occur at the outer level of incidents: "And somewhere else, far away, she heard those abstractions crashing on a distant shore: treachery, love, despair" (p.8). Such abstractions are compared to waves bringing no salvation or fulfilment. The distant shore is only a place for confrontation and attrition. Water images, such as this one, suggest Jane's despair and agony.

Such is Jane's condition before the practical stage of delivery, the coming of the midwife, Lucy, Jane's cousin and James, the hero of the novel. Ellen Cronan Rose sums up this stage in Jane's life as follows:

Jane's situation at the beginning of *The Waterfall* is a kind of bondage. Although married and a mother she has withheld herself from her husband and her child, maintaining what she calls, "dry integrity... as poet and a private individual... Jane retreats in total isolation. (5)

It is noticed that the first two pages of *The Waterfall* are fraught with various images conveying Jane's condition of helplessness, submission and isolation. Compared with the following pages in the first part, the first two are dense with imagery.

If cold leads to Jane's isolation and sense of bondage, heat will dissipate such feelings. "This close heat would surely generate its own salvation." (p.10) Birth, to Jane, means not only delivery but deliverance and salvation. Deliverance is associated with water imagery: "But Jane let her body weep and flow, graciously, silently submitting herself to these cruel events, to this pain, to this deliverance." (p-10).

Images are hardly encountered for more than twenty- four pages devoted to practical matters of visits paid by the midwife, the doctor, Lucy and James. The post- delivery care is provided by those visitors to Jane who is only a recipient. James, however, after some nights of attending Jane, his wife's cousin, insists on sleeping beside her on her own bed. Physical closeness generates states of feelings and sensations suggested by various images.

Heat imagery is first marked. Jane feels James's excessive heat in bed: "She touched him, through the limp shirt, laying her hand on his averted shoulder: He was hot to touch, his skin burned her through

the thin cotton." (p.34). The heat generated by Jane's proximity to James contrasts with her cold isolation before the latter invades her world.

Listening to James's words of love, even before sexual encounters, Jane goes through passionate sensations conveyed by a prominent water image:

– and she flinched and sighed, listening to him, alarmed and yet helplessly moved by his willing blind suicidal dive into such deep waters: the waters closed over their heads, and they lay there, submerged, the cold dry land of non-loving abandoned, out of sight, so suddenly and so completely out of sight, lost at the sound, at the syllable of the word love. (pp. 36-37.)

The past suffering is communicated through the image of the cold dry land of non-loving, whereas the bliss of the present is suggested by water that stands for rebirth and salvation. Jane feels that the cold dry land of non-loving, is now completely out of sight. The image is based on the contrast between water and drought.

While in bed together, James tells Jane that she is his prisoner. However, imprisonment is linked with rescue: " Oh, yes when it's time I'll rescue you' (p.37). Jane is extremely happy with her imprisonment by her lover, James.

The first bed-scene when both James and Jane fall in love is a very rich point in their love relation. Ellenor Honig Skoller is enlightening where she says:

In a most erotic love scene in which there is no sexual encounter, no embrace, or kiss, Drabble has

managed with consummate skill to depict a woman as she is rarely shown- as, at once, sexually desirable and a mother figure. (6)

Indeed, the scene is highly suggestive with the images invested. Touch plays the greatest part in this love scene- Jane is hypnotized by James's hand touching her cheek, neck, shoulder and back as well as stroking her hair. Her feelings are finely conveyed in a ship image: "and finally he became still, leaving his heavy hand lying on her, sinking her downwards, anchoring her, imprisoning her, releasing her from the useless levity of her solitude". (p.33) Again, imprisonment is strangely linked with freedom and release. Jane is anchored to be released from her past solitude.

James's daily visits to Jane and his love talks bring them closer to each other. She now considers him the focus of her life: "She began to live for his coming".(p.38) Her feelings for James are communicated through a water image: She began to live for his coming, submitting herself to the current, abandoning herself to it, knowing then at the beginning things that were to be obscured from her later by pain and desire." (p.38).

Despite Jane's knowledge that her bliss would not last she yields to love helplessly- Submitting and abandoning herself to the current evokes the absence of resistance or control on Jane's part. She is happy to leave herself irresistably to James's hypnotizing love.

With James in bed, Jane is compared to the 'princesse lointaine'. Though physically unapproachable in her first days after delivery, Jane is highly admired by James. Jane lay "so close that her every breath

disturbed him, so close that he was acquainted with all the pains of her still unrecoverd body.' (pp.39. 40). They talked, and touched hands, and waited for time to pass.' (p.40) Sexually, however, Jane was quite remote from James like the unapproachable princess.

Nonhuman analogues evoke Jane's state of feelings and the psychic development in her life. During her mother's visit on the eighth day of Jane's delivevy, the mother notices a leafless plant in a pot. It was a

leafless, withered unwatered twig growing in a plant pot on the window sill, a plant that Jane had for months neglected to throw into the bin because it still possessed, despite its barren decay, small faint green horseshoe scars on its brown stem, that proved some hidden life- She did not water it, she did not go so far as to water it, but neither did she throw it out. (p. 41)

This withering plant, dry but still alive,unwatered but still kept, stands for Jane herself with her fading and wasted life. With Malcolm, her deserting husband, she has been neglected and unattended to. Water suggests life and love of which she has been deprived for long. In her life there is still some hope, some hidden signs of growth and rebirth. They only needed somebody to water them so as to bloom.

The analogy between Jane and the withering plant is sustained: "she wondered, as she laughed, whether she had kept the plant through inertia or through hope". (p.41) After her mother's departure, Jane "watered the plant for the first time in months, dripping a little water from a cup to the dry earth." (p.41) Jane is afraid that the plant, might die of shock.' (p42) The identity of fate between Jane and that plant



cannot be missed. Watering the plant stands for the effect of the love affair with James bringing both hope and growth to her life.

Jane's fears are conveyed by a ship image. "She had heard the story of a ship drawing in to the beach, cast up there perhaps, shipwrecked, and the passengers straying helplessly along the shore, as the ship put helpless out to sea, reclaimed by the tide". (p.44)

The image is connected with the water imagery recurrent through this first section narrated in the third- person. Both Jane and the ship are helpless and passive. They need the external help to be reclaimed and supported. Such marine images have been foreshadowed earlier in various ways. Jane has been repeatedly compared to a ship with its connotations of tide, anchor and release.

Jane's bliss, on the other hand, is associated with imagery of warmth and privacy: "their warm world was so small, it was little larger than that room and that bed, but that, after all, was where they were, and they had been there before, there was perhaps no need for shock or surprisal". (p.45)

Together, Jane and James enjoy a world of their own that does not welcome intruders or strangers. Like all lovers they are happy to be cut off from the outer menacing world of external activity.

Privacy and warmth lead to their sexual fulfilment which is communicated through a water image. Following their first sexual encounter they feel great bliss, "And so they fell asleep, damp, soaked in a mutual flood of emotion, hardly covered by the stained and

wrinkled sheet... And now she lay there drowned in a willing sea. "(p 45)

Drowning, submerging and diving are all aspects of the water imagery associated with Jane in this part of the novel. Water generally suggests life, rebirth bliss and salvation. It is hardly associated with death or ruin. Water is also linked with Jane's helpless submission to her fate and her lack of resistance.

It is noteworthy that the first forty - five pages of the novel are replete with imagery. They form the richest part from the imagistic point of view. Density and frequency of imagery are both felt in the first part narrated in the omniscient narrator method.

Ellen Cronan Rose remarks that

The first fifty pages of the novel are a dramatic narration of Jane's confinement and delivery and of growth and consummation of her passion for James. It has the shape and unity of a dramatic act or scene, and it ends with a peroration I have already quoted. (7-)

The peroration with which this dramatic scene ends is suggested by the water image associated with the lovers' sexual encounter. It is perhaps the dramatic representation of Jane's love experience with James that accounts, in my point of view, for the density of imagery in this first part of the novel.

After the first forty-five pages in *The Waterfall* the narrative shifts to the first- person or the autobiographical method. Jane recalls her past, her early life with her family as well as her relationship with her cousin, Lucy. Her married life with Malcolm is also narrated in the

first-person. This part of the narrative is subjective. It is, according to Flora Alexander, "more varied: as well as recording events, it contains a quantity of information about the heroine's back ground, and presents extensive reflection on her attitudes and situation." (8)

Flora Alexander goes on to remark that "Jane in the first person looks back on her past actions, in the light of subsequent knowledge, thus adding an extra perspective". (9)

As the major concern of this paper is to explore the impact of the narrative technique on the density of imagery, its frequency and types, it is noticed that the part narrated in the first person is almost void of imagery. The only image that figures at the end of this part is a water image which conveys Jane's need for James. Expressing her love for James, Jane says" I loved James because he was what I had never had. (pp.66.67). To Jane, James represents a new passion unenjoyed before according to her own words. Jane, therefore, feels happy with her love affair with James:

For these reasons, was it, that I lay there, drowned,  
was it, drowned or stranded, waiting for him, waiting  
to die and drown there in the oceans of our flowing  
bodies, in the white sea of that strange familiar bed.  
(p.67).

Drowning and stranding are both, to Jane, sources of birth and salvation.

The relative absence of imagery in this part where the first-person narration is used could be explained by the fact that Jane is mainly preoccupied with her past It is not expected to think of the past in terms

of imagery. When Jane shifts to her love affair with James imagery comes into use.

Sexual and passionate developments between Jane and her lover, James are portrayed in various images. Wholly devoted to James, Jane feels that everything else is insignificant. All other interests are absorbed by that overwhelming love: "it sucked, obsessively all other interests from her: they were pulled into it and engulfed like dry leaves or bits of straw." (p.135).

Jane's sexual relationship with her absent husband, Malcolm, is felt to be "the dry integrity she once inhabited" p150. In contrast, her love experience with James is associated with a diversity of images: victim-feeling, falling breaking and disintegrating, but most dominantly water imagery: "There was nothing to do, no way to help herself, she lay there a victim, helpless, with sweat standing out all over her body. (p.150)

Jane's sense of suffering in expectation of the sexual act is conveyed though a sustained image of pain and dis integration:

In her head it was black and purple, her heart was breaking, she could hardly breathe, she opened her eyes to see him but she could see nothing, and still she could not move but had to lie there, tense, breaking, afraid, the tears unshed standing up in the rims of her eyes, her body about to break apart with the terror of being left there alone right up there on that high dark painful self.. (p. 150)

Though breaking and disintegration are associated in the normal sense with ruin, destruction and deprivation, they are used in this sustained image to suggest the outset of fulfilment and satisfaction.

Jane's sexual orgasm is communicated through a water image:

.. She started to fall, fall, painfully, anguishedl, but falling at last, falling coming towards him, meeting him at last, down there in his arms, half dead but not dead, crying out to him, trembling, shuddering, quaking, drenched and drowned, down there at last in the water, not high in her lonely place.. (p 150)

Margaret Drabble resorts to both repetition and synonymity of certain verbs to evoke Jane's physical feelings in her sexual orgasm. Falling is repeated three times and shudder, tremble and quake are synonyms. Drench and drown are also synonymous in meaning. Shades of meaning and the various degrees of feeling could be conveyed in this way.

Images of birth and deliverance follow the sexual encounter between the two lovers. Both feel newly born and that each has given birth to the other. Oneness and integration are suggested at the time:

..he had been as desperate to make her as she to be made. And he had done it, he had made her, in his own image. The throes, the cries, the pains were his; and he could no more dissociate himself from them than from his own flesh. she was his, but by having her he had made himself hers. (p.151)

The pains of "divine" creation is associated with James. He is imaged as a god making Jane in his own image. However, he becomes hers at last. There is no separation between the creator and his creature.

Jane, too, is associated with images of birth and deliverance:

Her own voice, in that strange sobbing cry of rebirth. A woman delivered. She was his offspring, as he, lying there between her legs, had been hers" (p-151)

Joanne V. Greighton remarks that " The climax of the experience, her first sexual orgasm, is a metaphoric waterfall, in which she falls, drenched and drowned, down there at last in the water not high in her lonely place". (10)

It is noticed that there is a relative density of imagery in this part narrated in the third person. The cause, however, is not the method of narration, but the orgasm with which a cluster of images of birth, deliverance and fulfilment is associated.

During James's absence with his family on a summer holiday in Italy, Jane badly misses him: his physical closeness and passionate presence. She suffers the slow movement of time, solitary confinement and her little commitments during James's absence. To please her children. Jane takes them to the zoo. There, she watches the captive animals caged and imprisoned, Jane feels sorry for those animals as she did when she was a child: "I feel they are caged and bored and lonely" (p.162). "The gorilla was sick with true human boredom. (p.162). At the

acquarium, Jane watched " the soulless fishes, ignorantly, happily unaware of their glass confines" (p. 162).

Both the captive animals and fish are the non-human analogue of Jane. They reflect her state of mind. She, too, suffers boredom and captivity. Her inner feelings are projected on such imprisoned animals and fish at the zoo. That is why Jane pities them. At heart she looks like them.

The scarcity of imagery marks this part of the novel narrated in the first person. Jane does not express herself during James's absence in terms of imagery. Except for these non-human analogues, no images are encountered. Though she admits her deeply-felt need for him, Jane does not convey such need in images: "I wanted James so badly that I did not know what to do about it. " (p.152).

The parts of the narrative dealing with the two lovers' preparations for the journey to Norway as well as the journey itself are void of imagery. The different methods of narration do not reflect on imagery. James makes a car- accident, is seriously injured and carried to hospital. Jane and her two children survive and are not hurt. Though such events of injury, loss and agony are convenient for imagistic expression, Drabble does not resort to images of any sort.

It is during Jane's stay at a hotel near the hospital where James is looked after that images begin to emerge in a noticeable degree. Jane feels "the slow death of love, its slow lapsing into insensibility, its ultimate decease". (p.201) Love, "would drain away from her like water from a sieve and no effort would restrain it: and with it would go her

last sanction and her last defence". (p.201) The draining of water stands for the loss of love as James is mortally injured and laid at the hospital.

Another water image intertwined with darkness, evokes Jane's gloomy view of James's condition.

He is helpless, lying there at hospital almost senseless. Jane's thoughts are expressed in the following image: "After such darkness, such days, such weeks of submerged darkness, how could he ever care again for the shallow waters where they had lain together? They were draining away and leaving her dry". (p. 204). Darkness and drought contrast with water which stands for the happy days enjoyed by Jane with James.

Jane's fears of the present and the future cast their shadows on the past. In retrospect her past was a heap of dust: "She looked back on the past and saw it crumble to dust, preserved dust, mummified to this point by her sick persistence.." (p. 205) Her achievement with James is seen in the same light of disappointment: "they met in the shallow stretches of ordinary weakness, and what he had given her had been no miracle, but a gift so commonplace that it hardly required acknowledgement". (pp- 205).

Shallownes of the stretches of water stands for the inadequacy of Jane's achievement with her lover as she recalls her past days with him. The insistence on "ordinary" and "commonplace, marks the value of Jane's past with James.

The limited achievement, as seen by Jane in retrospect, is suggested by a flower image: It is "An ordinary white rose, picked from a hedgeful



of ordinary indistinguishable blooms: and wilting now, crumpling, and browning at the edges, subject to decay". (p.206)

Jane's gloomy thoughts of the past understate all her happiness with James because her prospects in the future are not promising due to the serious injuries suffered by the latter.

What was once endless and eternal is now seen as limited and confined: "The seemingly endless terrain, traversed took on once more a look of limitation: as though it were seen suddenly from above, from the air, from the aspect of eternity". (p.206).

Jane, however, does not flatly deny the bright side of her relationship with James. A sustained water and tree image impressively embodies her bliss with him, especially in comparison with her previous days before meeting him. Both felt the dire need for fulfilment:

We were starving, when we met, James and I, parched and starving: and we saw love as the miraged oasis, shivering on the dusty horizon in all the glamour of hallucination, blue water, green fronds and foliage breaking from the dry earth. Like deluded travellers we had carefully approached, hardly able to trust the image's persistence, afraid that it would fade into yet more dry acres as we drew nearer: believing ourselves blinded by our desires: but when we got there... the image remained, it sustained my possession of it, and the water that I drank, the so much longed for water, was sweet, not sour and brackish to the taste. (pp-208, 209).

Attractions and expectations were thus fulfilled. Jane's fears and delusions prove groundless with James. The water was sweet. The

oasis image is really a complex one including both water and foliage. Therefore the second aspect of the image is unfolded conveying similar satisfaction on Jane's part for she prefers to speak for herself: "Nor were the leaves green merely through the glamour of distance, through the contrast with the preceding waste: they remained green to the touch, dense, endless foresting boughs, an undiscovered country..." p (209)

Imagery conveys the contrast between Jane's two eras; the one before meeting James, and the other after her love relationship: Jane's life, before meeting James was " shallow , quickly exhausted, quickly drained sour well". (p.209) The second aspect of her life is " miles of verdure, rivers, fishes, coloured birds, miles with no sign of ending, and perhaps , beyond them all, no ending but the illimitable, circular, inexhaustible sea." (p.209).

It is noticed that this sustained image is extended, complex and comprehensive. Besides water there are other aspects of bliss: foliage, miles of vedure, fishes and coloured birds. There is also the inexhaustible, circular and illimitable sea encircling the whole area that stands for Jane's extreme happiness with James before his car accident. This image very effectively conveys Jane's state of passionate satisfaction. It is more or less a paradisaal state suggested by this sustained image.

Jane, however, feels that James's restoration means her loss. She feels that she was merely a disaster area, a landscape given to such upheavals. "She feels "the effects of such a storm" (p.229). Such feelings of loss and predestined failure are all embedded in an image of blended aspects: water, sky, plants and earth:

I have always that a passion adequately strong could wrench a whole nature from its course, and that the romantic accoutrements of torn skies, uprooted trees, gaping earth and white torrential waters, would follow meekly such a natural disaster.(p.228).

Jane recalls a painting she once saw at the house of Lucy's father. The painting had the scene of a natural disaster. She now feels that the painting correlates with her own case. Thus, it is an objective correlative of Jane's feelings of loss and sense of agony at this juncture of her love relation with James.

Despite Jane's sufferings, she feels grateful to James for both his love and care..." he made the new earth grow, he made it blossom." (p.229) This plant image of growth and regeneration prepares for the lovers' visit to the real waterfall at Gordale Scar.

As a landscape, the place at the waterfall is full of life among the rocks: it has " a lovely organic balance of shapes and curves, a wildness contained with a bodily limit. The water flung itself out from the rock". (p. 236). Water is not the only sign of life among the rocks and amidst that rugged place. " A rabbit ran on the grass. Plants and trees grew from the cliff face, and birds nested there." (pp. 236-37)

Jane finds the waterfall and the landscape "impressive not through size.. but through form." (p.236). Indeed, the whole spot equals Jane's psychic landscape. She is happy to be once more in James's company: "We were alone. There was nobody else there." (p.237).

Flora Alexander remarks that "The Waterfall is an example of the sublime like and unlike the sublimity of their love. On the other hand it exists in the real world, whereas their love is a fiction." (11)

Joanne V. Creighton is similar to Flora Alexander in her approach to the Waterfall: It is "an example of the real, the natural, the sublime like their orgasmic love, it is a "wildness contained in a bodily limit"(12). The Waterfall, indeed, could be considered a collective symbol of the whole love story of Jane and James. It is the climactic scene that unites the two lovers before the end of the novel.

After their return to their hotel the lovers looked at the glass and felt "united by a vanity so tentative, so mutually dependent, what separation could we contemplate, could we ever have contemplated?" (p 238). This is, at least, Jane's feeling who chooses to speak for herself: "I speak for myself. How could I speak for him?" (p.238) Indeed, Jane's point of view is dominant throughout the novel.

Margaret Drabble, as Mary Hurley Moran remarks, "is primarily looking through the eyes of the female protagonists-" (13). *The Waterfall* is no exception for the whole action is seen through Jane's eyes.

In conclusion, this paper comes to some findings which, it is hoped, may add to deeper insights into the appreciation of the novel. The imagistic survey and analysis have shown that though water imagery constitutes the focal part other important images are either satellites or independent ones. Images of drowning, drought, plant, cold and heat are strongly connected with water imagery. They are satellites to water

imagery. On the other hand, another type of images has very little relation with water. Birth, bondage, salvation and bird images are examples of this type. The real waterfall acts as a collective symbol endowing the whole novel with a poetic atmosphere and giving a unity of tone to the whole experience.

The study has also shown that the density of imagery in the novel marks the parts that are narrated in the third person, though this is not an exclusive feature of imagery in *The Waterfall*. Sometimes the other parts narrated in the first person have a noticeable presence of imagery. Throughout the novel imagery is functional. It conveys and embodies Jane's feelings, fears and states of mind since her point of view dominates the whole novel. She is also a sensitive poetess in her treatment of her experience as well as in expressing it through imagery. She so often resorts to literary allusions to other literary works and characters. Jane Eyre and Maggie Tulliver are only examples.

It is noticed that very few images are associated with James, Lucy and Malcolm. Even Jane's children are not seen in terms of imagery. Margaret Drabble's main concern is her heroine and her own experience. The other characters are marginal to Jane's consciousness.

In her general assesment of *The Waterfall*, Flora Alexander maintains that the novel "retains the lucidity which Drabble has always valued highly, but it shows a greater awareness of the complexity of experience and the difficulty of recording it adequately" (14). Valerie Grosvenor Myer remarks that "the imagery Drabble used in *The waterfall* is to-recur in later novels". (15)

The recurrence of imagery in Drabble's later novels refers to both the complexity and richness of *The Waterfall* which marks a maturity stage in Margaret Drabble's novelistic career. The imagery in *The waterfall* is an aspect of its complexity of experience and effectiveness in expression.

### Notes:-

- 1- J.A. Cuddon, *A Dictionary of Literary Terms*, Penguin Books, 1979, first published in 1977, p. 322.
- 2- Page numbers inside the text refer to Margaret Drabble's *The Waterfall*, Penguin edition, 1986.
- 3- Joanne Creighton, "Reading Margaret Drabble's *The Waterfall*" in *Critical Essays on Margaret Drabble*, ed- Ellen Cronan Rose, G.K. Halleo, Boston, Massachusetts, 1985, p. 106
- 4- *Ibid.*, p. 109.
- 5- Ellen Cronan Rose, 'Feminine Endings- And Beginnings: Margaret Drabble's *The Waterfall* , *Contemporary literature* vol. XXI. No, I, 1980, p.84.
- 6- Ellenor Honig skoller, "The Progress of a letter: Truth, Feminism, and *The Waterfall*" in *Critical Essays on Margaret Drabble*, ed. Ellen Cronan Rose, *op Cit*, p. 127
- 7- Ellen Cronan Rose, 'Feminine Endings- And Beginnings: Margaret Drabble's *The Waterfall*, *Op. cit.* p, 87.

- 8- Flora Alexander, *Contemporary Women Novelists*, Edward Arnold, London, New York, 1989, p.19
- 9- *Ibid*, Loc. Cit.
- 10- Joanne V- Creighton, 'Reading Margaret Drabbles' *The Waterfall*, *Op. Cit.*, p.113.
- 11- Flora Alexander, *Contemporary Women Novelists*, *op. cit*, p 21.
- 12 Joanne V. Creighton, "Reading Margaret Drabble's. The Waterfall," *Op. cit*, p.' 113
- 13- Mary Hurley Moran, *Margaret Drabble, Existing within Structures*, Southern Illinois University press, Carbondale and Edwardsville, 1983,p.4.
- 14- Flora Alexander, *Contemporary Women Novelists*, *op-cit*,p 19.
- 15- Valerie Grosvener Myer, *Margaret Drabble: A Reader's Guide-*, Vision press, London, St- Martin's press, New York, 1991, p.70.

### Select Bibliography

- 1- Alexander, Flora- *Contemporary Women Novelists*, Edward Arnold, London, New York, 1989.
- 2- Creighton, Joanne, V. "Reading Margaret Drabble", in *Critical Essays on Margaret Drabble*, ed. Ellen Cronan Rose, G.K. Halleo, Boston, Massachusetts, 1985.

- 3- Cudden, J.A. *A Dictionary of Literary Terms*, Penguin, 1979.
- 4- Drabble, Margaret, *The Waterfall* (1969), Penguin ed. 1986.
- 5- Moran, Mary Hurley. *Margaret Drabble, Existing Within Structures*, Southern Illinois University press, Carbondale and Edwardsville, 1983.
- 6- Myer, Valerie Grosvenor, *Margaret Drabble. A Reader's guide*, Vision press, London, St. Martin Press, New York, 1991.
- 7- Rose, Ellen Cronan, "Feminine Endings-And Beginnings Margaret Drabble in *The Waterfall*, *Contemporary Literature*, Vol- xx, No,1, 1980.
- 8- Sage, Lorna, *Women in The House of Fiction, Post-War Women Novelists*, Macmillan, London, 1992.
- 9- Skoller, Ellenor, Honig. *The Progress of a Letter: Truth, Feminism, and The Waterfall*," in *Critical Essays on Margaret Drabble* ed. Ellen Cronan Rose, G.K. Halleo, Boston, Massachusetts, 1985.