FORMS OF COHESION: THE DEVELOPMENT OF STYLE IN THE NOVELS OF VIRGINIA WOOLF

by

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CHAPTER ONE

FORMS OF COHESION

In attempting to define the qualities to be looked for in any object of art, Roger Fry stresses the importance of order, 'without which our sensations will be troubled and perplexed', and variety, 'without which they will not be fully stimulated'.[1] He defines order in this way:

> One chief aspect of order in a work of art is unity; unity of some kind is necessary for our restful contemplation of the work of art as a whole, since if it lacks unity we cannot contemplate it in its entirety, but we shall pass outside it to other things necessary to complete its unity.[2]

A need for order and for unity applies no less to literary art than to visual art. Poems, the most self-contained of literary texts, display a high degree of order and unity, not only in content, but also in the patterned use of language, which foregrounds syntactic parallelism, rhythm and rhyme. Novels, on the other hand, do not so obviously display either order or unity: critics tend to talk about novels as if they are referential rather than aesthetic, drawing their significance from a world beyond themselves.[3] There is a strong tradition in novel criticism of passing outside the novel to other things to complete its unity. It is only recently that critics have begun to draw attention to the integrity of the novel by focussing on the language that it uses, rather than treating it as transparently referential.[4] David Lodge has been influential in this respect. The French Structuralists too insist on the self-reflexive nature of literature. Roland Barthes argues that the aim of the activity of writing is to draw attention to itself, not to point to something beyond itself. Terence

Hawkes summarizes this line of argument in the following way:

> Painters paint: they require us to look at their use of colour, form, texture, not to look 'through' their painting at something beyond it. By the same token, musicians present us with sounds, not arguments or events. So, writers write: they offer us *writing* as their art; not as a vehicle, but as an end in itself. [5]

There are many problems inherent in this strictly formalist approach to literature, the most important one being the basically referential nature of language. It is quite easy to regard the language of a lyric poem as 'an end in itself'; it is much less easy to do so when faced with the often unselfconscious language of a novel. Novels, like narrative pictures, have a compelling referential component. A less extreme, and therefore less problematic position is adopted by the linguist Roger Fowler, who confronts the issue of critics' going beyond the language of the novel to complete its unity:

> There is a dreadful tradition of vapid reviewing which treats novels as if they were unedited, uncrafted, windows on life - the reader is supposed to look straight through the words at the pictured characters and settings just as one peers out through a spotless pane on one's next-door neighbour. But the 'world out there' of the novel is an artifice constructed through the novelist's technique, and we must be inquisitive about the means by which this shaping takes place. [6]

Perceiving the unity of a novel depends therefore on widening the focus of attention from 'content' to the entire text. Todorov articulates this necessity in the following way:

> The literary text is *totally* significant and signifying, and cannot be 'reduced' to our articulation of its 'content'. [7]

The novel can be said to be totally significant and signifying only if it contains a high degree of cohesiveness: cohesion is central to the process of making meaning. It is impossible to construct a whole unless all the parts can be seen to be related to each other: the parts, in turn, take their meaning from the significance of the whole. Virginia Woolf finds a useful analogy in her discussion of cohesiveness in the novel when she says that the 'thirty-two chapters of a novel ... are an attempt to make something as formed and controlled as a building'.[8] The bricks must cohere if the building is to stand. It is with the changing forms of cohesion in the novels of Virginia Woolf that this thesis is to be concerned.

Unity, or cohesiveness, as a central issue in the study of a work of art foregrounds itself against the perception of disunity, or division. The importance of the frame in a work of art makes this point clear. The frame of a picture suggests the unity of that which lies inside it; it also testifies to the separateness of that picture from everything that lies around it. Thus, frames are markers of division as well as cohesion. Some kinds of closure, whether intrinsic to the work of art, or artificial - like the frame of a picture, or the covers of a novel - is a necessary background to our perception of unity. Virginia Woolf explores this issue in *Between the Acts*. Unframed, the view from Pointz Hall becomes meaningless:

> The flat fields glared green yellow, blue yellow, red yellow, then blue again. The repetition was senseless, hideous, stupefying.[9] (p.51)

Faced with the same view earlier in the day, Bart has a picture created for him by his newspapers:

> But the breeze blew the great sheet out; and over the edge he surveyed the landscape - flowing fields, heath, and woods. Framed, they became a picture. Had he been a painter, he would have fixed his easel here, where the country, barred by trees, looked like a picture. (pp.13-14).

Apart from limiting repetition, and proclaiming the unity of what lies within them, frames change our way of seeing. Instead of arbitrarily abstracting some part of the whole for contemplation in a particular scene, a frame sets up the expectation of pattern and order in the whole. It is this that Roger Fry calls the 'artistic vision',[10] and it is something that the frame helps to create. Fry illustrates his point by drawing attention to the difference between looking at a street scene, and contemplating the same scene through a mirror:

> The frame of the mirror ... does to some extent turn the reflected scene from one that belongs to our actual life into one that belongs rather to the imaginative life. The frame of the mirror makes its surface into a very rudimentary work of art, since it helps us to attain to the artistic vision.[11]

In the same way, the artificial frame of the novel differentiates the language that lies within the frame from the language of 'our actual life'; it becomes 'literary'.

The novel is framed artificially by its covers, but it has too linguistic frames which are intrinsic to its structure. Traditionally, plots in novels reach conclusions, mysteries are explained, characters stand fully revealed, and all these things bring with them a sense of closure, and that in turn supplies retrospectively our sense of the novel's unity.

Like the narrative picture that is divided into panels, novels may contain a series of small frames. Chapter- and section-divisions, and to a lesser extent paragraph-divisions frame successive parts of the narrative. Each

framed segment has its own unity and cohesiveness. A study of patterns of cohesion in the novel should therefore embrace both small and large units of structure, and should take account of the fact that cohesion and division, or closure, are intimately related.

Two Kinds of Cohesion: Metaphor and Metonymy

Cohesion is an issue of fundamental importance to the linguist, whose concern it is to study the way in which sounds, words and whole utterances combine. The Russian formalist Roman Jakobson, in an essay entitled 'Two Aspects of Language', which David Lodge has explored and applied widely in *The Modes of Modern Writing*, has isolated two forms of combination, which make up two poles of discourse:

> The development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or their contiguity. The metaphorical way would be the more appropriate term for the first case and the metonymic for the second, since they find their most condensed expression in metaphor and metonymy respectively. [12]

The distinction between metaphoric and metonymic poles of discourse arises from the distinction between two fundamental processes that take place in any speech act. The first of these is selection: one item is selected from a series of items that are joined in the code by their similarity. The second part of the process involves the combination of these items into a message:

> ... the given utterance (message) is a combination of constituent parts (sentences, words, phonemes, etc.) selected from the repository of all possible constituent parts (code). [13]

To the metaphoric pole of discourse belongs the process of choosing items conjoined in the code by their similarity; to the metonymic the process of combining items that are related by their contiguity, not their similarity. To use David Lodge's example, in the sentence 'The keels ploughed through the sea', 'plough' is metaphoric, chosen because of its similarity to verbs of movement and penetration, and substituted for them; 'keels' is metonymic, related by continguity to 'ships'.[15] If the sentence was reworded to read: 'The keels of the ships ploughed through the sea', it can be seen that 'keels' and 'ships' are conjoined both in the code (as nouns dealing with nautical objects) and in the message.

There are two aspects to the metaphoric and metonymic kinds of combination, namely, the positional and the semantic. Semantic contiguity refers to words related through their connotations. For example 'thatch' is related to 'hut' through semantic contiguity. Positional contiguity, on the other hand, refers to the possibility that items may be combined in a proposition. The response 'burnt out' to the stimulus 'hut' is an example of positional (syntactic) contiguity. Turning to the metaphorical pole of discourse: semantic similarity refers simply to synonyms and antonyms. Positional similarity refers to 'the capacity of two words to replace one another'[16] - it refers in other words to items of the same word class. The flexibility offered by this fourfold structure of language accounts for individual variations in style:

> In manipulating these two kinds of connections (similarity and contiguity) in both their aspects (positional and semantic) - selecting, combining, and ranking them - an individual exhibits his personal style, his verbal predilections and preferences.[17]

The basic distinction between the two poles of discourse is applicable to the figures of speech, metaphor and metonymy, in the local texture of writing; it is also applicable to broader principles of construction. For example, Jakobson sees poetry as belonging to the metaphoric pole, not only because of its widespread use of metaphor, but also because items within poems tend to be related by their similarity, rather than their contiguity. Prose, on the other hand, is 'forwarded essentially by contiguity'.[18] These distinctions are cryptic, but very suggestive, and the implications for the study of cohesion in literary texts is obvious. Application of the distinction between the metaphoric and metonymic modes can be made on all levels of discourse, from the broadly structural to the surface level of local imagery. This thesis, in exploring the changing forms of cohesion in the novels of Virginia Woolf, will use the distinction between the metaphoric and metonymic modes as the basis of its argument. The study will be divided into 5 parts: the development of style and changes in the form of cohesion; textual cohesion; structural cohesion; discourse as a cohesive element in the novel; and thematic cohesion. Preliminary definitions and general theoretical points will be dealt with in the sections immediately following this one.

The Development of Style: Changing Forms of Cohesion

It is the aim of this thesis to study the changing forms of cohesion in the novels of Virginia Woolf. Such a study will include a consideration of the way in which her style developed from her first novel to her last. Much information of relevance to this subject is contained in Virginia Woolf's essays and diary. This study will therefore begin with a consideration of Virginia Woolf's own perspective on her changing stylistic concerns as it is portrayed in her diary. The material of relevance in her essays will be used partly

to establish Virginia Woolf's relationship, stylistically, to her contemporaries, and partly to elucidate and extend the recurring themes of the diary. Special attention will be paid to Virginia Woolf's relationship to Roger Fry and the post-impressionists, as they appear to have had a decisive influence on both her perception of reality, and her changing views on the form her novels should take in order to capture that reality.

Textual Cohesion

Roger Fowler defines 'text' as 'textual surface-structure, the most "perceptible", "visible", dimension of a work; close to the literary critic's sense of a text as a formal object'.[19] The term 'text' will be used to refer to all physical aspects of novels, including typography, chapter- and section-divisions, paragraphing, and syntactic surface-structure.

Fowler states that 'for the linguist, textual surface-structure is a series of sentences linked up to form a continuous and cohesive sequence'.[20] This is a partial definition of textual surface-structure. The way in which sentences cohere will form a central part of the study of syntax in this thesis, but attention will also be focussed on the cohesion of larger units of the text, chapters, sections and paragraphs. In the analysis of text, the major line of argument will be that all units of prose, from the smallest to the largest, carry both a cohesive and a divisive element, and that both elements have an important effect on the information received by the reader. The study of textual cohesion and division will be related to the two poles of discourse, metaphor and metonymy. It will be shown that metaphoric and metonymic connections between chapters, sections, paragraphs and sentences are substantially different lexically, semantically, and syntactically.

Whether the connection made is metaphoric or metonymic sheds light too on the shifting strategies of discourse employed by the implied author.

Structural Cohesion

The story is probably the single most binding aspect of a novel. A study of structural cohesion in the novel involves the analysis of the way in which the events that make up the story cohere. Events can be related metonymically or metaphorically, through contiguity or similarity, and this affects the structure of the novel as a whole. It seems that stories that are based on metonymic connections tend to have a linear structure, in which chains of events are combined to form, eventually, some kind of resolution. On the other hand, stories which have metaphoric connections as their basis tend to be circular in structure, and rather than moving steadily towards some resolution, tend to have revelation of character as their aim. These two kinds of story seem to be associated with different patterns in the use of time: the metonymic story progresses through time in a linear fashion, while the structurally metaphoric story makes frequent use of simultaneity of events, which throws into relief the similarities between them. The way in which context is used can be seen to differ according to whether the structure is basically metonymically or metaphorically cohesive.

Discourse as a Cohesive Element in the Novel

Following Chatman, I am using 'discourse' to refer to the expression of the implied author's point of view in the novel.[21] It refers as well to the point of view typically

adopted by the narrator (if there is one) and the characters within a particular novel. To the extent that the point of view associated with the implied author, narrator or characters remains consistent throughout the novel, discourse becomes one of the forms of cohesion in the novel. When the implied author, narrator or characters become associated with idiosyncratic lexical and syntactic strategies, then they can be said to have developed different 'voices' or 'mind-styles'; and if these voices are maintained throughout the novel, then they have the effect of bonding the narrative. The different voices in the narrative are, in turn, held together by the stylistic continuity that is the inevitable consequence of the novel having a single author.

Thematic Cohesion

Themes play an important part in the cohesiveness of a novel. They may be made explicit by the author; they may become evident as the story unfolds; they may be seen in the novel's discursive strategies; or they may need to be extrapolated from the novel by the critic. It is not useful to regard text, story and discourse as the surface structure.[22] Such a distinction is implicit in a great deal of novel criticism, the aim of which is to abstract patterns of meaning that are latent from the novel's manifest content. Any discussion of text, structure and discourse necessarily involves a consideration of theme. Because theme is inseparable from the formal elements of the novels examined in this study, I have limited my comments on it to those areas which I felt had not been dealt with, either explicitly or implicitly, elsewhere. In making the decision to keep this section of the thesis brief, I have been influenced by the consideration that theme (and issues related to theme, such as the presence of patterns of images) has been the focus of much of the criticism on Virginia Woolf's novels to date.

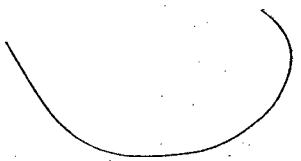
Insofar as a theme (whether manifest or latent) draws together aspects of the novel that are similar, it can be said to belong to the metaphoric pole of discourse. However, it must be remembered that similarity can be used as a means of foregrounding differences between characters or situations. Two or more themes in a novel may be related either metaphorically (by similarity) or metonymically (by contiguity).

In this thesis. detailed analysis has been confined to the following novels: *The Voyage Out*, *Jacob's Room*, *Mrs Dalloway*, *The Years*, and *Between the Acts*. *Night and Day* is textually structurally and discursively too similar to *A Voyage Out* to warrant separate attention. Because of its similarity in technique to *Mrs Dalloway*, *To The Lighthouse* has not been discussed in detail. *Orlando* and *The Waves* do not follow the pattern of development into which the other novels fall; being atypical and isolated achievements, they do not obtrude themselves in a study of the development and growth of Virginia Woolf's style.

FOOTNOTES

1. *Vision and Design* (1974), p.29.
2. *Ibid.*, p.31.
3. David Lodge summarizes some of the reasons why this should be so: "All examples of human discourse can be placed on a scale according to the extent to which each example *draws attention to the way it is manipulating language*. A metaphysical lyric - say, Donne's 'Valediction Forbidding Mourning', is an example which does so to a very striking extent. Ordinary casual conversation, on the other hand, provides countless examples of discourse which scarcely calls any attention to the way it is manipulating language, for it is concerned to call attention to something specific outside itself - an object, a situation, an emotion. John Robinson, for instance, says to a woman: 'I've got to go away for a while, darling, but don't be upset. I'll soon be back, and I'll be thinking of you all the time'. ... The novel covers a fairly wide portion of the scale between Donne's poem and John Robinson's utterance, but it leans, on the whole, towards the latter. The novelist creates a fictional likeness of the real world, in which behaviour and utterances of people arouse the kind of interests, pose the kind of questions that belong to John Robinson's discourse rather than to John Donne's". *Language of Fiction* (1966), p.31 ff.
4. Virginia Woolf, in 'The Art of Fiction', drew attention to the anomalous procedure of some novel criticism: "Thus, though it is impossible to imagine a book on painting in which not a word should be said about the medium in which a painter works, a wise and brilliant book, like Mr Forster's, can be written about fiction without saying more than a sentence or two about the medium in which a novelist works. Almost nothing is said about words". *The Moment, and Other Essays* (1947), p.92.
5. *Structuralism and Semiotics* (1977), p.113.
6. *Linguistics and the Novel* (1977), p.3.
7. In Hawkes, *ibid.*, p.106.
8. *The Common Reader: Second Series* (1932), p.259.
9. Page references to Virginia Woolf's novels are to the Penguin Books editions; *The Voyage Out*, 1970; *Jacob's Room*, 1965; *Mrs Dalloway*, 1964; *The Years*, 1968; and *Between the Acts*, 1953.
10. *Vision and Design* (1974), p.20.

11. *Ibid.*, p.20.
12. *Fundamentals of Language* (1956), p.76.
13. *Ibid.*, p.61
14. *Ibid.*, p.61.
15. *The Modes of Modern Writing* (1977), p.75.
16. *Op cit.*, p.77.
17. *Ibid.*, p.77.
18. *Ibid.*, p.82.
19. *Linguistics and the Novel* (1977), p.45.
20. *Ibid.*, p.45.
21. *Story and Discourse; Narrative Structure in Fiction and Film* (1978), p.146.
22. Fowler makes this kind of distinction in *Linguistics and the Novel* (1977), using a model taken from transformational grammar. He does point out however that 'form' and 'content' cannot be separated from each other ultimately (pp.45-46).



CHAPTER TWO

THE DEVELOPMENT OF STYLE: CHANGING FORMS OF COHESION

I.

In 1924, Virginia Woolf wrote:

> On or about December 1910 human nature changed..... All human relations shifted - those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature. [1]

In December 1910, the first exhibition of the Post-Impressionists was held, at the Grafton Galleries. It was an exhibition that posited a radically new relationship between art and the objects art represents, and critics were thrown into disarray, 'engrossed', as they still were, 'in childish problems of photographic representation'.[2] The exhibition expressed the perception of a new reality, a reality that was complex, shifting, and largely subjective. The new style needed to embody it, affected not only art, but literature as well; the old forms in art, poetry and the novel could express only the old, 'pre-1910' reality. The new reality focussed on the 'atomization of the world of the mind and of matter, relativism and subjectivism'.[3] The movement away from photographic representation in both art and literature created the need for new patterns of synthesis; although the process of atomization caused perception to become fragmentary, objects - ideas - still had to be arranged in patterns that bore meaning. This chapter will trace Virginia Woolf's search for new forms of cohesion to express her changing vision of reality.

Fragmentation, and a sense of disjointedness is one characteristic of modernist writing: self-consciousness is another. Peter Faulkner comments that:

> One characteristic of Modernism ... is an acute awareness of the problems of art, an unremitting self-consciousness. Evidence of this may be seen in the energy and variety of the criticism that accompanied and presumably assisted the development of modernist literature.[4]

That Virginia Woolf shared this self-consciousness is evident from the quantity of critical material contained in her diary, letters, and essays. She constantly questioned the merits of her experiments with style, and scrutinized her relationship to both her predecessors and her contemporaries in the world of literature. An examination of the essays and diary provides an important perspective on Virginia Woolf's changing style.

Central to Virginia Woolf's consideration of the novel, in its changing forms, is the question of realism. The extent to which a novel can be said to capture life is the thread that runs through most of her discussion of the novel, whether she is talking about eighteenth and nineteenth century writers, or about the multiple forms of the modern novel.[5] As early as 1918, writing about Meredith, she notes that he:

> avoids ugliness as he avoids dullness. 'Sheer realism', he wrote, 'is at best the breeder of the dungfly'. Sheer romance breeds an insect more diaphanous, but it tends perhaps to be even more heartless than the dungfly. A touch of realism - or is it a touch of something more akin to sympathy? - would have kept the Meredith hero from being the honourable but tedious gentleman that ... we have always found him.[6]

Twenty-two years after Virginia Woolf wrote her essay on Meredith, in 1940, she expresses her admiration of *War and Peace*, commenting on Tolstoy's 'directness', 'reality',

'Yet', she says, 'he's against photographic realism'. (p.329) This comment indicates the extent to which her concern about realism, and her attitude towards it remained constant over a long period of time.

In her attitude towards photographic representation, Virginia Woolf was strongly influenced by her life-long debate on the nature and methods of the arts with Roger Fry. Central to Fry's critical stance is the strongly-held opinion that 'painting is not mere representation of natural objects'.[9] For Virginia Woolf, the novel that is a 'mere representation' of social reality fails to capture 'the essential thing', 'life or spirit':

> So much of the enormous labour of proving the solidity, the likeness to life, of the story is not merely labour thrown away but labour misplaced to the extent of obscuring and blotting out the light of the conception.[10]

Fry frequently expressed his disapproval of 'simple' realism in art: the Hon. John Collier, he said, 'is really outstripping the camera in his relentless exposition of the obvious and the insignificant'; 'Mr Sargent is simply a precis writer of appearances'.[11] Virginia Woolf was to level the same charge, of banality, against her contemporaries, Bennett, Galsworthy and Wells.

The Post-Impressionists, for Roger Fry, provided an important alternative to the photographic realists of the Royal Academy:

> Now these artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form, not to imitate life, but to find an equivalent for life. By that I mean that they wish to make images which by

> the clearness of their logical structure, and by their closely-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. In fact they aim not at illusion but at reality. [12]

Virginia Woolf was to find her equivalent of Post-Impressionist painting in writing that she calls 'spiritual'.[13] If the novel should move away from photographic realism, into something both sympathetic and interpretative, the obvious direction it should take is that of the new psychology, which concerns itself with an inner, rather than an outer reality:

> For the moderns 'that', the point of interest, lies very likely in the dark places of psychology. At once, therefore, the accent falls a little differently; the emphasis is upon something hitherto ignored; at once a different outline of form becomes necessary, difficult for us to grasp, incomprehensible to our predecessors. [14]

This was written in April, 1919. In 1926, the same issue is tackled from a different perspective:

> Stridently, clamorously, life is forever pleading that she is the proper end of fiction and that the more he sees of her the better his book will be. She does not add, however, that she is grossly impure; and that the side she flaunts uppermost is often, for the novelist, of no value whatever. [15]

The side that life 'flaunts uppermost' is social reality; it is the task of the novelist to examine psychological reality, for without it 'life escapes; and perhaps without life nothing else is worth while'.[16]

The movement towards introspection is connected to the search for the kind of 'unity of texture' that Fry had found in Post-Impressionist painters. Virginia Woolf, in Modern Fiction, set out the objectives she thought should inform the modern novel. She makes it clear that the task of the novelist is to describe the delicate and shifting movements of consciousness:

> Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions - trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; ... Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? 17

In 1909, in 'An Essay in Aesthetics', Roger Fry had stressed that 'art appreciates emotion in and for itself'.[18] In appealing for the exclusion from the novel of the 'alien and external', Virginia Woolf is making a similar kind of statement. Recording the atomized impressions received by the mind foregrounds the fragmentary nature of consciousness; but the record itself, far from being fragmentary, tends towards completeness, and therefore towards cohesion. Moreover, just as there is a continuous flow of thought in the mind, so the detailing of its movements will have continuity. In this way, Virginia Woolf's appeal for a new introspective and psychological form of novel has built into it a means of providing the novel with a cohesive texture. To describe 'an incessant shower of innumerable atoms' does not mean that the text itself should become

fragmented. Virginia Woolf constantly stressed the necessity for cohesive patterning. The movement of the mind may seem random, but the construction of a novel is not. This is implied in her attack on Forster in 'The Art of Fiction', where she says: 'Pattern, as we have seen, is recognised, but savagely censured for her tendency to obscure the human features'.[19] It is clear from this that Virginia Woolf sees pattern and psychological realism as being compatible.

If consciousness is to be minutely examined in the new novels written by Virginia Woolf's 'spiritualists', then the structure of the novels will change in at least two important ways. Firstly, the wide time-span traditional to the novel will shrink - the day covered in *Mrs Dalloway* will replace the months that passed in *The Voyage Out*. Secondly, the events that make up the traditional plot, and which belong to exterior reality, will be replaced by the psychological events of perception, feeling, thought and reminiscence. Virginia Woolf sees the new direction as a liberation; she perceives the old form of the novel as having a coercive effect upon subject matter. She says:

> The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide comedy, tragedy, love interest, and an air of probability embalming the whole so impeccable that if all his figures were to come to life they would find themselves dressed down to the last button of their coats in the fashion of the hour. The tyrant is obeyed; the novel is done to a turn. [20]

In contrast to this, the new form of the novel would have 'no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style'.[21] All of Virginia Woolf's new novels have plots, in the sense that they all contain a series of events that cohere, either metaphorically or metonymically, to form the structure through which the

thematic content of the novel can be expressed. However, beginning with *Jacob's Room*, they are not plots 'in the accepted style'. The frequent reticences in *Jacob's Room*, and the reluctance of the narrator to comment directly on Jacob's character, effectively sabotages the biographical form being used. *Mrs Dalloway* breaks even more radically with tradition, not by being 'plotless' (a criticism constantly levelled at it) but by having two plots woven together; on one level there are the series of often trivial events that take place during the day described; the other level is a series of events from the past and present which make up the ruminations of the characters. What is perceived in the present, and what belongs to the past is delicately associated. By the time she had finished with *Mrs Dalloway*, then, Virginia Woolf had thrown off the old form of the novel, and was free to experiment with new combinations of the inner and the outer.

The shift in focus in the novel away from a series of external events was something that Virginia Woolf had thought about for a long time. In 1917 she records in her diary that:

> Roger asked me if I founded my writing upon texture or upon structure; and I connected structure with plot, & therefore said 'texture'.[22]

I take 'texture' here to mean the linguistic patterning of the novel, and certainly, this was to form an important new way of making novels cohere, in the absence of a strongly-cohesive story, or more abstractly, plot. However, elsewhere, Virginia Woolf insisted upon the necessity for structure in the novel. She says that the 'thirty-two chapters of a novel ... are an attempt to make something as formed and controlled as a building'.[23] She criticized modern novelists for their lack of discipline:

> Three-quarters of the novels that appear to-day are concocted of experience to which no discipline, except the mild curb of grammar and the occasional rigours of chapter divisions, has been applied. [24]

There is a very close connection between the form of a novel and its subject matter. The introspective novel creates its own structure, its own forms of cohesion. But there is also an extent to which a new form makes possible the treatment of some subjects, and excludes others. Virginia Woolf, having finished *Mrs Dalloway*, records in her diary while waiting for a new novel to come to her that:

> Before, some development of method brought fresh subjects in view, because I saw the chance of being able to say them. (p.102)

Because her methods were constantly undergoing revision, and because each new novel was an experiment with form, Virginia Woolf was in no position to be prescriptive about the form the modern novel should take. However, in 'The Narrow Bridge of Art', she does make some generalizations about a new kind of novel:

> It will be written in prose, but prose which has many of the characteristics of poetry. It will have something of the exaltation of poetry, but much of the ordinariness of prose. It will be dramatic, and yet not a play. It will be read, not acted. [25]

This prediction is one that she fulfilled herself, partly in the dramatic soliloquies of *The Waves*, and partly in the poetry, drama and prose that make up *Between the Acts*.

romanticism.[28] Virginia Woolf herself interpreted the change that was always taking place in her discourse as a progressive sharpening of her ability to describe reality. Although it appears to, this does not contradict Jakobson's position. Virginia Woolf's 'reality', inner life, is fundamentally romantic both in its conception and in her depiction of it. Her greatest dread was that her novels would be dismissed as being untrue to life, and she was constantly seeking ways of making more accurate her descriptions of life, as it appeared to her. In her perception of reality, Virginia Woolf had no consensus of opinion on which to rely; she had only her own perceptions and intuition to guide her, and every reason to distrust them. This is perhaps why she constantly questioned the nature of reality, and as a result of that, why every new novel 'broke every mould' to 'find a fresh form of being, that is of expression, for everything I feel or think'.(p.220) In her experiments with the novel, she found herself, to a large extent, isolated from her contemporaries. Her isolation was a source of pride and of anxiety to her. In being true to her vision she ran the risk of alienating her audience, but this was a challenge she was prepared to face:

> My only interest as a writer lies, I begin to see, in some queer individuality; not in strength, or passion, or anything startling, but then I say to myself, is not 'some queer individuality' precisely the quality I respect? (p.45)

Before each new novel appeared Virginia Woolf anxiously queried the extent to which it could be said to 'enclose the human heart'. She dreaded being found superficial, unreal, even pretty. Reading the proofs of *Jacob's Room*, she says, 'The thing now reads thin and pointless'. (p.49) While waiting for the reviews of *Mrs Dalloway* to come out,

she writes: 'And I suppose there is some superficial glittery writing. But is it "unreal"? Is it mere accomplishment?' (p.69) With relief, she records a letter from an admirer saying 'This time you have done it - you have caught life and put it in a book...' (p.77) Finishing *The Years* after a long and weary grind, she says: 'It's different from the others of course: has I think more "real" life in it; more blood and bone'. (p.273)

'Modern Fiction' is unambiguous in its appeal for a new realism, the truth of vision. It also unambiguously rejects the social realism of Bennett, Galsworthy and Wells. However, in her discussion of realism in her diary, Virginia Woolf displays a dualism which seems to be very deeply rooted, and which affects more than just her writing:

> Now is life very solid or very shifting?
> I am haunted by the two contradictions.
> This has gone on for ever; will last for
> every; goes down to the bottom of the world -
> this moment I stand on. Also it is transitory,
> flying, diaphanous. I shall pass like a
> cloud on the waves. (p.141)

She says of *Mrs Dalloway*: 'I want to give life and death, sanity and insanity; I want to criticize the social system, and to show it at work, at its most intense...' (p.57) At the same time she says, 'I insubstantise, wilfully to some extent, distrusting reality - its cheapness'. We see in this, on the one hand, the desire to convey social reality, and on the other, a desire to move away from it to what she calls, in the same entry, 'true reality'. And this once again raises the doubt about whether her novel will capture reality at all: 'I daresay it's true, however, that I haven't that "reality" gift', she writes. 'People like Arnold Bennett, say I can't create, or didn't in *Jacob's Room*, characters that survive'. (p.57) This dualism in her conception of reality, between the external

and the internal reveals itself again in a comment on *Orlando*, when she writes:

> But those qualities (in *Orlando*) were largely the result of ignoring the others. They came of writing exteriorly; and if I dig, must I not lose them? And what is my own position towards the inner and the outer? I think a kind of ease and dash are good; - yes: I think even externality is good; some combination of them ought to be possible. (p.139)

Later in the same entry, however, she talks of the 'appalling narrative business of the realist: getting on from lunch to dinner: it is false, unreal, merely conventional. Why admit anything to literature that is not poetry - by which I mean saturated?' In *The Waves*, social realism is discarded altogether; Virginia Woolf comments on its 'saturated unchopped completeness'. (p.164) The two faces of her reality, the inner and the outer, are never more evident than in her commentary on the writing of *The Years*. The conflict resolves itself into one between fact and vision. At first Virginia Woolf found relief in writing a novel of fact: 'I find myself infinitely delighting in facts for a change'. (p.189) 'Of course', she says, 'this is external; but there's a good deal of gold - more than I'd thought - in externality'. (p.190) She was not long content with fact-collecting. Four months later she revises her first conception of the novel: 'I want to give the whole of the present society - nothing less; facts as well as vision. And to combine them both. I mean *The Waves* going on simultaneously with *Night and Day*'. (p.197) She is still wary of writing exteriorly though, and ponders on how to 'give ordinary waking Arnold Bennett life the form of art?' (p.208) The combination of the external and the internal in *The Years* had an effect on the discourse, which was forming itself into a blend of the metonymic and the metaphoric. Virginia Woolf's terms 'realness' and 'poetry' correspond to the difference between metonymic and metaphoric writing. She sees the combination in the following way:

> It seems to me that the realness of the beginning is complete. I have a good excuse for poetry in the second part, if I can take it. Rather an interesting experiment - if I could see the same thing from two different views. (p.211)

Jakobson demonstrates in 'Two Aspects of Language' that poetry belongs to the metaphoric pole of discourse, whereas for prose, metonymy 'is the line of least resistance'.[30] The combination of the lyrical and the prosaic in *The Years* paved the way to *Between the Acts*, which Virginia Woolf projects in the following way: 'Therefore the next might be poem, reality, comedy, play; narrative, psychology all in one. Very short'. (p.222)

The attempt in *The Years* to combine the exterior and the interior led Virginia Woolf to a new vision of her task:

> It struck me tho' I have now reached a further stage in my writer's advance. I see that there are four? dimensions: all to be produced, in human life: and that leads to a far richer grouping and proportion. I mean: I; and the not I; and the outer and the inner - ...' (p.259)

The 'I' is the lyrical 'I' of the poet's voice, well-suited to the elegiac quality in novels of vision. In introspective novels it is sometimes difficult to distinguish between the authorial voice and the voices of the characters. This is certainly the case in *Mrs Dalloway*. Sometimes, however, no distinction is intended: Virginia Woolf writes of *The Waves* that it is 'odd that they (The Times) should praise my characters when I meant to have none'. (p.175) In *The Waves*, the lyrical 'I' has a strongly cohesive effect, drawing together the parts of the novel. It is to be felt in the strong, often iambic rhythm that underlies all the voices in the narrative. Although the lyrical 'I' binds discourse together it also undermines characterisation, and Virginia Woolf was aware

of the dangers of this: 'Have I the power of conveying the true reality? Or do I write essays about myself?' (p.57) The 'not I' in the novel is the careful differentiation of character that belongs to prose realism; the outer, rather than the inner. It is clear that two dimensions are evident in Virginia Woolf's novels. Unfortunately her comment on there being four dimensions is too cryptic to be useful.

The language of the realist novel tends towards the referential, in the sense that it points outwards to a world beyond iself, and does not call attention to the way in which it is working. Such novels fall within the metonymic mode of discourse, because connections made are based on contiguities rather than similarities. The implication of this is that the metonymic text will proceed by establishing a detailed context, for it is cortext that controls the field of selection.[31] The establishment of a detailed context is precisely what gives realist prose its air of reality, and makes the language appear referential rather than self-consciousness. Because metonymy is the 'line of least resistance' for prose, the wide application of the metaphoric mode in prose creates a tension that is parallel to the tension displayed in *A Writer's Diary* between fact and vision. Prose operates most naturally by making contextually-based connections, and creating contexts is a fundamental function of realist, referential writing. When a writer adopts a systematic policy of making metaphoric connections, the importance of the context falls away. One would expect, therefore, that in novels which tend towards the metaphoric pole of discourse, the context, the created world, will be unfocussed, or of secondary importance. Of *Mrs Dalloway* Virginia Woolf says: 'I insubstantise, ... distrusting reality - its cheapness'. (p.57)

The distinction between metonymic and metaphoric kinds of connection does not only apply to the way language works.

Sickert, a realist painter, works metonymically; contexts are therefore of great importance:

> There is a gusto in the spending of the poor; they are very close to what they possess. Hence the intimacy that seems to exist in Sickert's pictures between his people and their rooms. The bed, the chest of drawers, the one picture and the vase on the mantelpiece are all expressive of the owner. [32]

This description of Virginia Woolf's is a very good illustration of the way context is used in a metonymic text.

Closely connected to Virginia Woolf's consideration of the realism of her novels is her commentary on form. Her experimentation with form began with *Jacob's Room*. She records that she has found 'a new form for a new novel':

> For I figure that the approach will be entirely different this time: no scaffolding; scarcely a brick to be seen; all crepuscular, but the heart, the passion, humour, everything as bright as fire in the mist. (p.23)

Like *The Voyage Out* and *Night and Day*, *Jacob's Room* is a metonymic text, in the sense that it traces, albeit with frequent ellipses, the contiguous series of events that make up Jacob's life. Typically metonymic is the way in which context is used: Jacob's rooms are substituted for Jacob himself, who remains curiously absent from the novel, the central assertion of which is that character cannot be known. However, the lack of scaffolding referred to by Virginia Woolf refers to the partial absence of the context traditionally expected of the realist novel: there is very little continuity in either character or setting, and the transitions from one setting and group of people to another

are made with no bridging narrative. To the extent that context is deleted, *Jacob's Room* can be regarded as a novel of transition, moving towards the metaphoric pole of discourse.

In the realist novel, context is established by an omniscient narrator, who is in a position to detail character as well as setting, in the 'objective' third person. In the opening of *Jacob's Room*, and in *Mrs Dalloway* the omniscient narrator recedes into the background of the discourse, taking with it objectively established contexts. Context exists only as a part of the consciousness of the characters who perceive it, and is secondary in importance to the act of perception. Because of this, context becomes shifting and unreliable. Attention, in *Mrs Dalloway*, is focussed on the reminiscences of the characters. Virginia Woolf called this her 'tunnelling process, by which I tell the past by installments, as I have need of it'. (p.61) No objective past is given, there is only a series of subjective memories of the past. A complex set of similarities underlies the structure of the novel, and it is this, combined with the subjective presentation of context, that makes *Mrs Dalloway* more metaphoric than metonymic. The web of similar perceptions and memories shared by the characters gives the narrative cohesiveness.

The 'queer and masterful' design of *Mrs Dalloway* satisfied Virginia Woolf's need to create new forms to express 'true reality'; she states that she has 'made my method perfect and it will now stay like this and serve whatever use I wish to put it to'. (p.102) *To The Lighthouse* is constructed on the same principles as *Mrs Dalloway*. *Orlando* was an 'escapade' (p.105), an expansive drift through centuries of time, before the return to serious engagement with the business of expressing reality in the 'abstract mystical eyeless' book that was to become *The Waves*. (p.137)

Apart from the similarities inherent in the associative process that makes up the novel, the use of rhythmic prose, syntactic parallelism, plentiful use of metaphor in the local texture of the writing, and the repetition of motifs and images, create prose pushed to its metaphoric limits. Jakobson places both poetry and drama in the metaphoric category; it is interesting therefore that Virginia Woolf should have called *The Waves* a 'playpoem' (p.137), made up of 'dramatic soliloquies'. (159)

The Years was originally to be 'an Essay-Novel' which would 'take in everything, sex, education, life, etc.; and come, with the most powerful and agile leaps, like a chamois, across precipices from 1880 to here and now'. (p.189) The 'curiously uneven time sequence' seems to herald a return to the elliptical contiguities of *Jacob's Room*. (p.193) To the extent that the history of an extended family is traced, the novel is metonymic. Moreover, in *The Years*, Virginia Woolf returns to omniscient narration, and uses it to establish very detailed contexts, which are often substituted metonymically for one or a group of characters. However, the novel also uses similarities as a means of making the text cohere. Virginia Woolf wanted to 'keep the individual and the sense of things coming over and over again and yet changing'. (p.260) The local texture of the prose tends towards metonymy, but the pattern of repeated action, and the web of similarities between characters are metaphoric in their procedure.

In many ways, *Between the Acts* is the culmination of Virginia Woolf's thinking about form. It had long been anticipated in her critical writing. As early as 1927, she anticipated a new kind of novel that would mix genres freely, and ten years later, in 1937, she records that her new novel was 'to be dialogue; and poetry; and prose; all quite distinct'. (p.285) She wrote 'lots of little poems to go into *PH.*, as they may come in handy...' (p.305) These poems were

to be used for Isa's monologues, as well as for the pageant. The finished novel contains a mixture of poetry, drama and prose. Unlike *The Years*, the prose is not metonymically based; it uses both metaphor and metonymy freely. The pageant is a metaphor for history; and is often metaphoric, too, in the way its dialogue is constructed. The most compelling metaphor in the novel is one which underlies all the others: that all history, of the nation, of the individual, is endlessly and stiflingly tautological, because nothing new is ever said or done; we are caught in a web of inescapable repetitions. The novel's themes are very inclusive but briefly stated, and it is this perhaps that made Virginia Woolf write: 'I am a little triumphant about the book. I think it's an interesting attempt in a new method. I think it's more quintessential than the others'. (p 359)

FOOTNOTES:

1. 'Mr Bennett and Mrs Brown', *The Captain's Deathbed* (1950), p.91.
2. Roger Fry, quoted in *Roger Fry* (1979), p.164.
3. Kronegger, in *Modernism* (1978), ed. Malcolm Bradbury and James McFarlane, p.225.
4. *Modernism*, The Critical Idiom (1977), p.19.
5. Virginia Woolf uses the terms 'realism', and 'reality' and 'life' in very idiosyncratic ways. Moreover, her use of those terms is very often inconsistent. For these reasons the issues she was grappling with in her discussion of realism, both in her essays and her diaries, cannot easily be made to fit into the mainstream debate on realism in the novel. I have made no attempts to place her comments in this debate partly because realism *per se* is not the focus of my argument, and partly because Virginia Woolf was being self-consciously idiosyncratic. What I have done in the discussion on realism which follows is to document some of what Virginia Woolf said about it, and to point out the implications of her attitude towards it for the development of her own style.
6. *Granite and Rainbow* (1958), p.51. The connection here between sympathy and realism is an important one. Realism, it seems, for Virginia Woolf, is more than a simple detailing of externalities. It involves an insightful and sympathetic perception into the nature of reality, and an active participation in it, even though this may include the distasteful or the sordid. What Virginia Woolf implies, in her comment on Meredith is that if writing is to be sensitive to the nature of reality (and therefore interesting), it cannot avoid confronting the issues raised by ugliness, or else it will become heartless. 'Sheer romance' is one form of heartlessness; sheer objectivity is another. This is what is implied by Virginia Woolf's call for 'sympathy' in this extract. Sympathy would presumably temper the ugliness with which both she and Meredith here associate with realism. The association of ugliness with realism is not one that she makes again.
7. *A Writer's Diary* (1953). Unless otherwise stated, all page references in brackets after quotations in this chapter are to *A Writer's Diary* (1953).
8. *A Writer's Diary* has been used throughout this thesis because at the time of writing only the first two volumes of the complete *Diaries* were available. This is unsatisfactory, because it is clear from the first two volumes that Leonard Woolf edited out very useful material.

9. Quoted in *Roger Fry* (1979), p.76.
10. 'Modern Fiction', *The Common Reader: First Series* (1925), p.188.
11. In *Roger Fry* (1979), pp.94-95.
12. *Ibid.*, p.154.
13. 'Modern Fiction', *op. cit.*, p.190.
14. *Ibid.*, p.192.
15. 'Life and the Novelist', *Granite and Rainbow* (1958), p.46.
16. 'Modern Fiction', *op. cit.*, p.188.
17. *Ibid.*, p.189.
18. *Vision and Design* (1974), p.27.
19. *The Moment, and Other Essays*, (1947), p.92.
20. 'Modern Fiction', *op. cit.*, p.188.
21. *Ibid.*, p.189.
22. *The Diary of Virginia Woolf*, vol. I, 1915-1919, (1977), p.80.
23. 'How Should One Read a Book?' *The Common Reader: Second Series* (1932), p.259.
24. 'Life and the Novelist', *Granite and Rainbow* (1958), p.42.
25. *Granite and Rainbow* (1958), p.18.
26. 'Two Aspects of Language', *Fundamentals of Language* (1956), p.78.
27. *The Modes of Modern Writing* (1977), p.177.
28. *Op. cit.*, p.81.
29. Finding and expressing 'reality' was not only important to her because she was a writer; being aware of reality was also important to her in a more personal way, and this is probably why it features as such a central element in her critical and diary writing.
30. *Op. cit.*, p.82.
31. Lodge makes this point in *The Modes of Modern Writing* (1977), p.93 and p.113.
32. 'Walter Sickert', *The Captain's Deathbed* (1950), p.179.

CHAPTER THREE

TEXTUAL COHESION

The marking of chapter, section and paragraph divisions in prose fiction signifies in varying degrees some kind of closure. The chapter division is a strong marker of closure, whereas the paragraph is a weak one. Textual divisions can be used to mark the end of a sequence of actions, the movement from one person (or group of people) to another, a leap in time, a change in location. In other words, they can mark units of space or time. In order for the text to cohere however, there must be a balance between continuity and closure. In general terms, continuity is maintained through story and more abstractly, through the novel's themes; and through discourse.

Paragraph divisions mark slightly different types of closure than chapters or sections; they may be used to mark a shift in point of view from, for example, narrator to character, from 'objective' commentary to 'subjective' utterance; or a change of subject within the discourse of one character; or even a minimal change in the direction of thought. One would expect paragraphs to be more cohesive than chapters: the cohesive elements will outweigh the elements of closure.

Sentences, like chapters and paragraphs, have a connecting and a dividing element. However, a series of sentences can be expected to cohere far more strongly than, say, a series of paragraphs. The way in which sentences cohere, and the patterns of syntax used will change according to whether the text is fundamentally metonymic or metaphoric in its procedure. Sentences in a metonymic text, such as *The Voyage Out*, will use anaphoric pronominalisation and deletion to

make them cohere; they will display both syntactic variation and lexical progression. Connections will be determined by context. In contrast to this, the sentences of a metaphoric text will foreground similarity by using lexical repetition and syntactic parallelism extensively. The repetition of a syntactic structure will often give the text a regular rhythm. Metaphor will frequently be used in the local texture of the writing. This is in contrast to the text written in the metonymic mode, where metaphorical devices, if used, will be 'subject to the control of context'.[1]

I have found that the devices used to balance closure with continuity in Virginia Woolf's novels change according to whether the novel is primarily metonymic or metaphoric in its procedure. The metonymic text is not as closely cohesive as the metaphoric one. Metonymic connections are context-dependent, and are based on contiguities. The metaphoric connection is often context-free, and based on similarities, the perception of which makes the text strongly cohesive. Metonymic connections are often made with lexical progression, and syntactic and semantic variation, compared to metaphoric connections, which tend to use lexical and semantic repetition, and syntactic parallelism. In the metaphoric text, the same point of view is often maintained across textual divisions; metonymic texts are characterised by frequent shifts in point of view. The use of deletion to make the text cohere is common to both metaphoric and metonymic writing, but the deletions in metaphoric texts tend to be more complex than those in metonymic texts. Both kinds of writing make use of anaphoric pronominalisation.[2] This chapter will illustrate the textual differences in cohesion to be found in Virginia Woolf's novels, using the distinction between the metonymic and the metaphoric poles of discourse.[3]

I. THE VOYAGE OUT

(a) Chapters, Sections and Paragraphs

The Voyage Out is divided into twenty-seven chapters. Section divisions are not used. The first six chapters take place on board the *Euphrosyne*, and the remaining twenty-one in the community at Santa Marina. Continuity between these two parts of the novel is provided by the characters who move from the ship into the community. However, the sea voyage remains a separate unit in the narrative, because of the arrival on board, and subsequent disappearance of the Dalloways. They dominate the company while they are on the *Euphrosyne*, and have a decisive effect on Rachel, but once they have disembarked, they are not mentioned again. This kind of discontinuity, the failure to fulfil the expectations of resolution and closure created by the novel form, is, to an extent, typical of the novel as a whole, for there are many pieces of action, relationships, which remain unaccounted for.

The end of Chapter Six marks the end of the voyage to Santa Marina. Chapter Seven begins with a view of the *Euphrosyne* from the point of view of the people on land. This establishes both the shift in location that is shortly to take place, and the connection between the one location and the other. In this case, division marks a shift in space, and the transition is made smoothly by concentrating the attention of those on land on the approaching ship. The ship is contiguous to the land; the movement from the one to the other is metonymic. The shift in point of view is typical of the metonymic text, as is the lexical progression, and syntactic and semantic variation that marks the local texture of the writing.

In comparison to the shift in location marked by the beginning of Chapter Seven, the end of Chapter One marks the end of a

unit in time. The first chapter sees the characters established on board the ship. The chapter ends with Mrs Ambrose going to bed after the journey has begun. She is 'lurching from side to side, and fending off the wall now with her right arm, now with her left;...' (p.19) Chapter Two begins with the following morning. One connection between the two chapters is semantic: mention is made of the ship's 'rocking movement' (p.20) which connects with the 'lurching' movement Helen was making the night before. The direct reference to the night before which begins Chapter Two provides another semantic link. The movement from night to day is a contiguous one, and like all narratives which move from one contiguous item to the next, context is an important cohesive factor, the context in this case being the ship. As is typical of metonymic connections, the movement from one unit of the narrative to another involves a shift in point of view - in this case from Helen first to Mr Pepper and then to the omniscient narrator. These two examples of chapter divisions can be taken as typical of the way in which chapters are used throughout the novel.

The first seven paragraphs of *The Voyage Out* demonstrate very clearly the form of cohesion in the metonymic text. The novel begins with a description of the pedestrian traffic on the Embankment. The first paragraph division marks the shift from general to particular description - from 'lawyers' clerks' and 'young lady typists' (p.5) to Mr and Mrs Ambrose. The primary connection between the paragraphs is contextually based: both are about the same place. The second connection between the paragraphs is lexical. This is unusual in the metonymic text, which is most frequently characterised by lexical progression. In this case, however, the first paragraph mentions, in general terms, walking down the streets arm-in-arm, being very tall, wearing a long blue cloak; the second repeats these details in relation to a particular couple: 'a tall man strode along the edge of the pavement with a lady on his arm ... there was some

reason for the unfriendly stare which was bestowed upon Mr Ambrose's height and upon Mrs Ambrose's cloak'. (p.5) This lexical repetition makes the two paragraphs cohere very closely. More typical of the metonymic text are the markers of division between the two paragraphs. The first of these is the change in focus from the anonymous crowd to Mr and Mrs Ambrose; this constitutes a change in perspective that is a frequent occurrence in a narrative that proceeds by contiguity. The change in focus is emphasized by the specification of the time at the beginning of the second paragraph.

Context also provides the connection between paragraphs two and three. Again, the omniscient narrator changes the perspective, this time from Mr Ambrose to the small boys playing on the Embankment. The paragraph division marks the end of one sequence of actions and the beginning of another: Mr Ambrose abandons the consolation of his wife for 'a turn along the pavement'. (p.6) Another change in perspective takes place with the beginning of the fourth paragraph, this time to Mrs Ambrose. The movement from one person or group of people to another is determined by contiguity, and is controlled by context. The third and fourth paragraphs are connected by the semantic repetition and lexical variation of 'small boys' which becomes 'little boys'. The fifth paragraph marks the beginning of a new sequence of actions: '...she had to wipe her eyes, and to raise them to the level of the factory chimneys on the other bank'. (p.7) A simple connection is made with the paragraph before in the word 'however', which is anaphoric. Conjunctions and anaphoric proniminalisations are frequently to be found in metonymic texts in their most simple and unambiguous form. The fifth and sixth paragraphs both use unambiguous anaphoric pronominalisation.

The opening paragraphs of *The Voyage Out* display a high degree of lexical progression, and foreground contiguity as the principle behind the selection of detail. This principle is illustrated later when a landscape is being described:

> A bird gave a wild laugh, a monkey chuckled a malicious question, and, as fire fades in the hot sunshine, his words flickered and went out.
>
> By degrees as the river narrowed, and the high sandbanks fell to level ground thickly grown with trees, the sounds of the forest could be heard. (p.272)

The first of these paragraphs focusses on detail; the second gives an overall view. The movement from bird to monkey to the river and sandbanks is controlled by context; the narrative mode is therefore metonymic. The metaphor in the first paragraph is unobtrusive as it is contextually appropriate. (This point will be returned to in the next section).

It is important to stress however, that if a text is to cohere, a certain amount of repetition, whether it be lexical or semantic or syntactic, is necessary. In the metonymic text variation will outweigh repetition; in the metaphoric text repetition is foregrounded feature of the prose.

(b) Sentence Cohesion and Syntax

The following passage from *The Voyage Out* demonstrates some of its typical qualities:

> When they woke next morning they had gone a considerable way up the river; on the right was a high yellow bank of sand tufted with trees, on the left a swamp quivering with long reeds and tall bamboos on the top of which, swaying slightly, perched vivid green and yellow birds. The morning was hot and still. After breakfast they drew chairs together and sat in an irregular semicircle in the bow. An awning above their heads protected them from the heat of the sun, and the breeze which the boat made aired them softly. (p.271)

This passage coheres because of a series of contiguous relationships. It moves from the river, to each of its banks, and then, following the upward movement, comments on the heat of the sun, although not explicitly. The boat is the implicit vantage-point of the survey, so that the sentence, 'After breakfast they drew chairs together' is perfectly in keeping with the context that has been established. Once again, the narrative moves metonymically from the chairs to the awning, and again following an upward movement from the awning to the sun. The sun and the breeze are contiguous. The series of contiguous relationships that underlie the construction of this passage make it cohesive. There are other elements which contribute to the cohesiveness of the passage. The syntactic repetition in 'on the right...', 'on the left...' binds a lengthy sentence together. The repetition of 'morning' has a cohesive effect, as does the lexical variation 'hot' and 'heat'. Another, less obvious lexical variation can be found in the words 'quivering' and 'swaying', and these, in turn, relate semantically to 'breeze' which is mentioned in the last sentence. The repetitions in this passage are not obtrusive however, and are certainly less important than the variation offered by lexical progression and the careful balance of long and short sentences.

David Lodge points out that metaphor in the metonymic text is 'subject to the control of context - either by elaborating literal details of the context into symbols, or by drawing analogies from a semantic field associated with the context;...'[4] We find a metaphor of the latter kind in 'sand tufted with trees'. The context is a sandy bank; reeds and bamboos grow nearby. Tufts of vegetation fit easily into this semantic field.

2. JACOB'S ROOM

(a) Chapters, Sections, Paragraphs

In her diary, in 1920, Virginia Woolf wrote of 'having this afternoon arrived at some idea of a new form for a new novel'. This new form would have 'looseness and lightness' but 'no scaffolding; scarcely a brick to be seen'.[5] The novel is elliptical in structure; long periods of time go past without comment, and without bridging narrative. It is perhaps to this that Virginia Woolf refers when she says that it lacks scaffolding. The story is reduced to a bare series of episodes, in which context plays an ambiguous rôle. Sometimes context recedes to the periphery of discourse, and it would seem to be this that gives the novel 'looseness and lightness'. At other times context is used as a substitute for direct description of character, a procedure that is typical of the metonymic text. To the extent that context is fragmented, the novel can be said to be moving towards the metaphoric pole of discourse, although the linear movement through time, and the examination of the contiguous events - with deletions - that make up Jacob's life is a metonymic procedure. One would expect therefore that the patterns of cohesion in *Jacob's Room* would display the characteristics of both metonymic and metaphoric writing.

It is a novel of transition, bridging the gap between the realism of *The Voyage Out* and *Night and Day*, and the subjectivity of *Mrs Dalloway*.

Jacob's Room makes use of both chapter and section divisions, thus standing between the favoured textual patterns of *The Voyage Out*, which uses only chapters, and *Mrs Dalloway*, which uses only sections. The chapter divisions have a clearly defined purpose in *Jacob's Room*: they usually mark the movement forward in time. Thus, the first chapter deals with the holiday in Cornwall, the second with Jacob's school-days, the third with the beginning of his career at Cambridge, and so on. Lineality of time, and the description of events that are contiguous in time (those that are not described are understood, the biographical form being very compelling) is metonymic. The chapter divisions sometimes mark the passing of long periods of time, particularly at the beginning of the novel; as Jacob reaches adulthood the leaps in time become less marked. Simultaneity, which becomes a marker of metaphoric writing in *Mrs Dalloway*, is used very occasionally.[6] An example of this is the transition from the fifth to the sixth chapter. Chapter Five ends with the drawing to a close of an evening spent by Captain Barfoot with Betty Flanders: '...the Pages were asleep; the Garfits were asleep; the Cranches were asleep - whereas in London at this hour they were burning Guy Fawkes on Parliament Hill'. (p.70) Chapter Six opens on the same evening, with the words: 'The flames had fairly caught'. Simultaneity in time, and semantic repetition stress similarity rather than contiguity; this connection belongs to the metaphoric, not the metonymic pole of discourse. The two chapters are closely cohesive, which is atypical of the novel as a whole. Usually the chapters are connected loosely through the figure of Jacob himself.

The section divisions in *Jacob's Room* are used with great flexibility and diversity of purpose. They create pauses in the narrative which mark small shifts in time, place, or point of view. The connections between section are generally very clear; within chapters the text is closely cohesive. Both metonymic and metaphorical connections are made. The multiplicity of connections between sections does bind the text together, but the frequent pauses play an important part in giving the novel the looseness that Virginia Woolf sought.

The first section of the novel describes Betty Flanders writing a letter to Captain Barfoot. She is interrupted in her task by Archer, and tells him to run and find Jacob. This provides the connection with Sections Two and Four which consist simply of Archer calling for his brother. Because these two sections are a single sentence, they have the effect of punctuating the other sections without interrupting their flow. The repetition of the call in exactly the same form foregrounds similarity. Another metaphoric feature of the opening sections is simultaneity: Archer's call and the action of Sections Three and Five take place simultaneously. Although Archer's call is not disruptive textually, it is important that it is isolated by the spaces on either side of it: the spaces give it a plaintive and carrying quality.

Sections One, Three and Five are connected metonymically. Section One describes Betty writing her letter; Section Three has her addressing it, and looking for a stamp. The section divisions mark, therefore, a linear movement forward in time. The second part of the third section is written from the point of view of Charles Steele, who is in a contiguous relationship to Betty on the beach. Section Five opens with Steels, who is 'exasperated' by Archer's call of Section Four. The movement from Betty to Archer, to Steele, and eventually to Jacob is metonymic

and the context - the beach - is very important. However, the text has metaphoric features other than the partial use of simultaneity. Section Five ends with a mention of the rocks, and this provides a link with Section Seven, which begins: 'The rock was one of those tremendously solid brown, or rather black, rocks...' (p.7) Black is mentioned twice in Section Six, which connects it with Section Seven. This kind of textual cohesiveness is characteristic of the metaphoric text, based as it is on similarity.

The very close metonymic and metaphoric ties of the opening sections are not altogether typical of the novel as a whole. A more typical kind of cohesiveness can be found between Sections Eight and Nine. Section Eight ends: 'There was Rebecca at the window'. (p.10) Section Nine begins some hours later, with a description of Mrs Pearce's front room. The connection between the two sections is contextually-dependent, and the movement from Rebecca to the front room is determined by contiguity. Moreover, the room described in Section Nine is a metonymic replacement for the life led by the Flanders family in the holiday boarding house.

The use of both metaphor and metonymy is extended to the way in which paragraphs are connected in *Jacob's Room*. The first six paragraphs of the novel are connected by Betty's letter-writing. The first paragraph gives a sentence of the letter, which is repeated in the third paragraph. This form of cohesion, based on similarity, belongs to the metaphoric pole of discourse. The comparison between the welling ink in Betty's pen, and the tears in her eyes, in the second paragraph is metaphoric. The tears are mentioned again in the sixth paragraph, which makes generalisations about Betty's letters. The fourth paragraph is connected to the preceding ones by a reference to the notepaper on which Betty is writing: '...the shadow of Archer, her eldest

son, fell across the notepaper...' (p.5) These paragraphs show many of the features of metaphoric cohesiveness. They are largely context-free; as is typical of the metaphoric text, context is supplied parenthetically:

> 'Well, if Jacob doesn't want to play' (the shadow of Archer, her eldest son, fell across the notepaper and looked blue on the sand, and she felt chilly - it was the third of September already), 'if Jacob doesn't want to play' - what a horrid blot! (p.5)

There is lexical repetition, and repetition of whole phrases. The paragraphs are all given from the same point of view. Syntactic parallelism and metaphor make the texture of the writing tend towards the metaphoric pole.

In contrast to this, the paragraphs in the twelfth section of the novel are connected by contiguous relationships. The first paragraph (p.11) mentions the light burning in the front room of the boarding house. The second begins by describing the light falling on the grass outside. Context here is of primary importance. The third paragraph moves back to the front room, where the lamp is extinguished, then outside once more, into the rain. The fourth and fifth paragraphs move from Archer to Jacob, sleeping inside the house; and finally, the sixth paragraph moves outside once more, tracing objects lying in the storm. The movement from paragraph to paragraph is metonymic, as is the choice of detail within paragraphs. Lexical progression is combined with syntactic variation. Connections are context-dependent. The movement in the final paragraph of Chapter One from the aster to the bucket to the crab trying to climb out of the bucket is determined by contiguity, and is typical of the procedure in the entire section.

There is one occasion on which the contiguous relationship between paragraphs is deliberately disrupted. In Chapter Three, a scene in Kings College Chapel is described. Inserted into the narrative is a description of insects clustering around a lamp under a tree. This is a repetition of an incident that took place in Chapter Two. (p.29) Mention is made in the following paragraph of the mind wandering, so that we can suppose that the insertion represents Jacob's recollection of the incident. However, because the paragraph is so abruptly interjected into the narrative, it is strongly foregrounded, and takes on symbolic significance. The basis of the symbol is a metaphor: the insects are being likened to the people grouping themselves in the Chapel. However, to the extent that the symbol is context-dependent, it is metonymic as well. Lodge refers to symbols as 'metaphorical metonymy', and this paragraph is an example of one.[7]

(b) Sentence Cohesion and Syntax

Jacob's Room contains the first appearance of the distinctive style that was to be used extensively in *Mrs Dalloway*. The first few sections of the novel are written in this style, which tends towards the metaphoric pole of discourse. The basis of sentence cohesion in these sections is repetition, both lexical and syntactic. For example, in the sentence, 'The mast was straight; the waves were regular; the lighthouse was upright; but the blot had spread' (p.5); the structure definite article, followed by a noun, a past tense verb and an adjective is repeated three times. A similar repetition can be seen in the sentence, 'Scarborough is seven hundred miles from Cornwall: Captain Barfoot is in Scarborough: Seabrook is dead', where a proper noun is followed by the present tense of the verb 'to be' and a

complementary phrase. Lexical repetition foregrounds similarity, as in the sentences: 'It was too pale - greys flowing into lavenders, and one star or a white gull suspended just so - too pale as usual. The critics would say it was too pale, ...' (p.6) Sentences, in this opening part of the novel, have a mimetic quality, following the movement of consciousness. The long, rhythmical sentences of the first part of the second paragraph, which describe the misting over of Betty's eyes, give way to short sentences, which describe the rapid clearing of the mist: 'She winked quickly. Accidents were awful things. She winked again'. (p.5) These three sentences cohere because of the repetition of 'she winked'. The interjection 'Accidents were awful things' which is given no explanation or context, has the random spontaneity of thought.

Section Nine of the first chapter is a description of the front room of the boarding house. The passage lists a series of items, which are connected because they are in the same place. Contiguity is thus the primary cohesive element unifying a jumbled assortment of objects. Even the events explicitly or implicitly related by the passage have no relationship apart from this context in which they are drawn together. For example, the sandy linoleum contains implicitly a reference to walks along the beach, an occupation for sunny weather, while the leaf tapping on the window pane is a metonymic marker of the coming storm. The passage is characterised by lexical progression and syntactic variation; similarity is not foregrounded in any way.

Perhaps more interesting than this is the second paragraph of Section Twelve, which contains both metonymy and metaphor. The objects picked out by the light are contiguously related. The movement of the wind from the coast to the hills to the town is also governed by contiguity. If contiguity determines the movement from one object to another on the paragraph, it

is semantic, lexical and syntactic similarity which makes it tightly cohesive. Semantic similarity is displayed by words such as 'trembled violently', 'tearing', and 'hurling'. The repetition of the word 'lights' is an example of lexical similarity, and semantic redundancy. Syntactically, the passage is built on carefully balanced, identical phrases: 'For the wind was tearing... hurling... and leaping...' The rhetorical construction 'How...' plus nouns phrase and verb phrase is repeated twice. Complex deletions, and anaphoric pronominalisations contribute to the cohesiveness of the passage.

Separated from the other styles in the novel syntactically and lexically is one of the authorial voices. This voice concerns itself with ways of seeing and knowing, and raises issues about the nature of fiction, and the relation of fiction to life. An example of this can be found on p.65: the author is present in the first person, and addresses the reader directly, and is, in this sense, obtrusive. This voice tends to be highly generalising, and is lexically progressive. Sentence structure is complex; and cohesion depends on deletions. For example, in the sentence 'For though I have no wish to be Queen of England - or only for a moment - I would willingly sit beside her; I would hear the Prime Minister's gossip; the countess whisper, and share her memories of halls and gardens; ...' multiple deletions have been made. The sentence without deletions would read: 'For though I have no wish to be Queen of England - ... - I would willingly sit beside (the Queen of England); (though I have no wish to be the Prime Minister), I would hear the Prime Minister's gossip; (though I have no wish to be a countess, I would hear) the countess whisper, and share (the countess's) memories of halls and gardens;...' (p.65) The complexity of the sentence structure, the use of generalisations, and the explicit or implicit direct address to the reader makes this narrative voice distinctive, and unlike anything else in Virginia Woolf's fiction, although it bears similarity to the syntax, lexis and tone of some of her essays.

3. MRS DALLOWAY

(a) Chapters, Sections, Paragraphs

Mrs Dalloway has no chapter divisions. The text is divided into unmarked sections, which usually signify the movement from the consciousness of one character to another. In *Mrs Dalloway* metaphoric devices are used widely, and because of this one would expect it to display strongly cohesive connections between sections, with lexical repetition and semantic redundancy, and syntactic parallelism. For example, on p.54, the conversation between Peter Walsh and Clarissa draws to a close:

> 'My party! Remember my party tonight!' she cried... 'Remember my party tonight!' sounded frail and thin and very far away as Peter Walsh shut the door.

The next section marks the change in situation from Peter and Clarissa together to Peter alone, and it begins:

> Remember my party, remember my party, said Peter Walsh as he stepped down the street, speaking to himself rhythmically, ...

The lexical and syntactic repetition that ends the one section and begins the next foregrounds continuity of consciousness; the flow of thought is unbroken. Even the contiguous actions of shutting the door and stepping down the street are subordinated to similarity, because they are couched in the same syntactic construction: '...as he stepped down the street...', '...as Peter Walsh shut the door'. Sometimes the connections between sections are so closely cohesive that they almost obscure the intended pause. On p.140, one section ends: 'The odious Kilman would destroy it. Yet it was a sight that made her want to

cry'. The next section begins: 'Love destroyed too'. Here there is no movement from the consciousness of one character to another; Clarissa's mind-style dominates both sections. Moreover, the first sentence of the second section is syntactically dependent on one from the section before. Expanded, it would read: 'Love destroyed (as well as the odious Kilman would destroy)'. The pause created by the sentence division marks a new phase in Clarissa's thought.

An important feature of this text is that linear time is subordinated to simultaneity and this makes it very cohesive. The section division on p.33 illustrates this. The section ends with a description of the plane's sky-writing, and the next begins:

> 'What are they looking at?' said Clarissa Dalloway to the maid who opened the door. (p.33)

'They' is a pronominalisation, referring back to the Londoners, gazing at the sky-writing. It has no direct, or unambiguous antecedent: it is not made clear to whom exactly Clarissa is referring. Because the pronoun has no immediate antecedent, the reader takes it to refer back in a general way to the random collection of Londoners of the last couple of pages. That, together with the last words of the section, '...looping, writing a T, and O, an F', draws attention to the fact that Clarissa and the Londoners are looking at the same thing, and moreover, that they are doing it at the same time.

Not all the sections cohere as closely as this one. Sometimes the movement from one consciousness to another is made without any lexical or syntactic repetition to bridge the gap. For example, on p.182, Peter Walsh approaches Clarissa's house. The section ends: 'He opened the big

blade of his pocket-knife'. The next section opens with a description of Lucy placing the finishing touches to the drawing-room. The connection between the two sections is based on the contiguous relationship between Peter, outside the door, and Lucy, inside it. As is characteristic of metonymic cohesiveness, there are no multiple or complex deletions involved in bridging the pause. There is lexical progression and syntactic variation. It becomes clear, however, when the section divisions of *Mrs Dalloway* are examined that connection outweighs division. Unlike the chapters in *The Voyage Out* and *Jacob's Room*, these sections are not intended to mark enclosed sequences of action or time. An event is a discrete unit of time, and the linear movement through time implies change, and development. Because *Mrs Dalloway* foregrounds simultaneity, and avoids enclosed sequences of events which depend on lineality, it must of necessity concentrate its attention on the unfolding of character.

Out of six opening paragraphs in *Mrs Dalloway*, three begin with the word 'for', which has the force of 'because'. Sentences begun in this way usually involve the complex deletion of surface structure, and sometimes depend on links that must be provided by the reader. The novel opens:

> Mrs Dalloway said she would buy the flowers herself.
>
> For Lucy had her work cut out for her. (p.5)

This paragraph division marks a change in point of view. The first sentence is uttered by the implied author, the second by Mrs Dalloway. This does not become evident until in the next sentence but one, the words, 'thought Clarissa Dalloway' occur. That there has been a change in point of view will be understood retrospectively. An expanded version of the opening sentences would read:

> Mrs Dalloway said she would buy the
> flowers herself (because she thought)
> Lucy had her work cut out for her.

Also deleted from the text is any form of identification of Lucy. The reader assumes that she buys the flowers, that she is perhaps a maid, but this is not verified until considerably further on in the text. Not identifying Lucy as the maid is part of a systematic deletion of context so that contiguous relationships are made secondary to similar ones. When a context is provided, it is usually in parenthesis, as in the following:

> A charming woman, Scrope Purvis thought
> her (knowing her as one does know people
> who live next door to one in Westminster);
> (p.6)

The primary (although not the only) relationship posited between Mrs Dalloway and Lucy in the first two paragraphs is not based on contiguity but on similarity: they both buy flowers. The primary relationship between Scrope Purvis and Mrs Dalloway is that they both live in Westminster. This is a contiguous relationship based on the fragment of context supplied by the text.

The fifth paragraph is also begun with the word 'for', but this time it does not tie the sentence syntactically by a process of deletion to the sentence immediately before it. Rather, the sentence takes up the moment of suspense recorded in the third paragraph:

> ...chill and sharp and yet (...) solemn,
> feeling as she did, standing there at the
> open window, that something awful was
> about to happen;... (p.5)

This is connected semantically to:

> ...a particular hush, or solemnity;
> an indescribable pause; a suspense...
> (p.6)

The connection between these two perceptions is clearly based on similarity. Thus, the third and fifth paragraphs cohere metaphorically. The fourth paragraph is connected superficially to the fifth by the word 'Westminster'. More fundamentally, the fourth paragraph gives a description from the outside of Clarissa, whose thoughts are detailed in the third and fifth paragraphs. Scrope Purvis's thoughts can be seen, then, as a metonymic interjection between phases of Clarissa's thoughts. The 'for' that opens the fifth paragraph has no clear antecedent, and because of this it is not possible to determine what has been deleted. A certain opacity is an important element in the depiction of the movement of thought. Thought processes are not always clear or complete, and there are certain things which must remain mysterious to the outsider.

The sixth paragraph also beings with the word 'for', but in this instance the connection with the preceding paragraph is perfectly clear. The fifth paragraph ends:

> ...life; London; this moment in
> June.

The next paragraph begins:

> For it was the middle of June.

This opening sentence isolates for particular attention of what Clarissa loves. The repetition of the word 'June' emphasizes that the connection between the two paragraphs is based on similarity. Whether the paragraph division is intended to mark a change from Clarissa's to the narrator's point of view is ambiguous. A sentence such as:

> The war was over, except for someone like Mrs Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin;... (p.7)

seems to be uttered half by the narrator and half by Clarissa.

The connection between the second and third paragraphs demonstrates some of the metaphoric devices associated with the depiction of Clarissa. The division marks the movement from Clarissa's present impression of the morning to her memory of a morning in the past. The process of association that reminds her of Bourton is contingent upon a perceived similarity between her present situation and her past.[8] The present morning is 'fresh as if issued to children on a beach'. 'What a plunge!' connects the third paragraph to the one before by means of a semantic bridge: 'plunge' is associated with water, and hence with 'beach'. Lexical repetition - 'hinges' and 'fresh' occur in both paragraphs - emphasizes the similarity between the present situation and the past. The idea of issuing forth through a door into the morning, as children into the sea, is extended in the metaphor which likens the air to 'the flap of a wave; the kiss of a wave;...' Such a metaphor, expressed into balanced, syntactically identical phrases would be completely out of place in a metonymic text.

(b) Sentence Cohesion and Syntax

It is difficult to make generalisations about sentence cohesion and syntax in *Mrs Dalloway* Virginia Woolf has been careful to create different styles to suit the consciousness of her characters. These, in turn, are different to the habitual style adopted by the narrator.

The narrator's voice is characterised by lexical progression, with little semantic redundancy. Brief narrative statements provide a bare context for the associative perception and reminiscing of the characters. Often these statements are subordinate in the sentence to the thought of one of the characters:

> Such fools we are, she thought, crossing Victoria Street. (p.6)

Here, the action, 'crossing Victoria Street', is subordinate to the thought 'Such fools we are'. The present participle stresses the fact that the thought and the action are taking place simultaneously. Subordinating the action to the thought makes it clear that the external context is relatively unimportant. Other statements of context are contained in simple sentences:

> She had reached the Park gates. She stood for a moment, looking at the omnibuses in Piccadilly. (p.10)

These markers are very often no more than interjections in the flow of thought of one of the characters. Although their purpose is to establish a context for the characters, they have no context themselves, and so are not cohesive.

In a more extensive passage, the narrative voice becomes very similar to that of *Jacob's Room*:

> The motor car with its blinds drawn and an air of inscrutable reserve proceeded towards Piccadilly, still gazed at, still ruffling the faces on both sides of the street with the same dark breath of veneration whether for Queen, Prince, or Prime Minister nobody knew. The face itself had been seen only once by three people for a few seconds. Even the sex was now in dispute. But there could be no doubt that greatness was seated within; greatness was passing, hidden, down Bond Street,... (p.19)

The passage is marked by some lexical repetition and syntactic parallelism, which partly accounts for the way in which it coheres, and allies it to some extent with Clarissa's mind-style. However, similarity is not the principle underlying cohesion in the passage, which is marked by lexical progression and syntactic variation, more than by repetition. The sentences are contextually-dependent, and the movement they encompass is based on contiguous relationships. For example, car, Piccadilly, street, Bond Street are all related by contiguity. The 'faces' on the streets metonymically represent the watching crowds, just as the Queen, Prince and Prime Minister (themselves related by contiguity) metonymically represent greatness. Thus, contiguity is the principle underlying the cohesiveness of the passage. There is one complex deletion, in the sentence 'Even the sex was now in dispute'. Rewritten, this sentence would read: ('The face was in dispute and) even the sex was now in dispute'.

Peter Walsh's mind-style is similar to the narrative voice although it does not use rhetorical devices. His reminiscences are complete stories for which he provides an orderly context. His style is characterised by lexical progression and syntactic variation. The sentences cohere because of a contiguously-structured context.

In contrast to this, Septimus's mind-style is characterised by sentences of great simplicity, with semantic and lexical progression, and syntactic starkness. One of the patterns in his syntax is a simple noun phrase plus verb phrase structure:

> Men must not cut down trees. There is a God.... Change the world. No one kills from hatred. ... There was his hand; there the dead. (p.28)

The narrative voice associated with Septimus is equally stark: 'He waited. He listened'. (p.28)

The dominant semantic field in Septimus's mind-style is that of sense perception. Virginia Woolf is concerned to describe his unique perception of the ordinary world. Because of this, passages that relate his experiences are often lexically very concrete, containing a high number of words to do with sound, sight, or touch. This is in vivid contrast to the abstractions with which Septimus is wrestling, abstractions such as Truth, Beauty, or God. Within the semantic field of perception there is an interesting blurring of categories:

> 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 (that music should be visible was a discovery) and became an anthem, an anthem twined round now by a shepherd boy's piping ... (p.76)

Septimus has created for himself two distinct but contiguous worlds: there is the very high 'back of the world' on which he sees himself as lying, and the world 'down there', the 'real' world, which he perceives, but transforms. There is no similarity between the two worlds; on the contrary they are in jarring conflict with one another. The anthem that he hears, for example, does not stand in a metaphorical relationship to the sound of the motor horn; it is a transformation of that sound, and totally different to it.

Clarissa, at the centre of the novel, has a mind-style characterised by syntactic repetition, and complex, multiple deletions:

> How fresh, how calm, stiller than this
> of course, the air was in the early
> morning; like the flap of a wave;
> the kiss of a wave; chill and sharp and
> yet (for a girl of eighteen as she then
> was) solemn, feeling as she did,
> standing there at the open window, that
> something awful was about to happen;
> looking at the flowers, at the trees
> with the smoke winding off them and
> the rooks rising, falling; standing
> and looking until Peter Walsh said,
> 'Musing among the vegetables?' - was
> that it? - 'I prefer men to cauliflowers' -
> was that it? (p.5)

The sentence beings with the repetition of a syntactic structure: 'How fresh, how calm...'. This occurs again in the phrases: 'like the flap of a wave; the kiss of a wave...' and in the series of verb phrases that begin with present participles, in the second half of the sentence. Used in conjunction with repeated syntactic structures is lexical repetition, which has an accumulative rhythmic effect: 'standing... looking... standing and looking...'. Lexical variation and semantic redundancy in phrases such as 'like the flap of a wave; the kiss of a wave' emphasize further that the passage is built up on a series of similar ideas. Complex deletion adds to the cohesiveness of the sentence: 'stiller than this of course' contains an anaphoric demonstrative pronoun, referring back to the 'what a morning' of the paragraph before. The phrase could be transformed to read: 'The air at Bourton in the early morning was stiller than the air in London of course'. Also cohesive in its effect is the phrase 'chill and sharp and yet (...) solemn' which describes the air. The double reference binds that part of the sentence together. Although the movement from flowers to trees to rooks and finally to Peter is based on contiguous relationships, the passage foregrounds similarity, lexical, semantic and syntactic. This affects the narrative progression: similarity necessarily implies stasis. The passive activities described by the sentence are placed, typically, in present

participles. The agent of these states or actions comes near to being deleted altogether, placed as it is almost parenthetically in the words 'as she did'. The combination of present participles with unspecified agency serves to emphasize an impression that Clarissa is acted upon, rather than acting, and that what she does do is subordinate to the larger life of the morning. Clarissa is the passive receiver of a multitude of impressions; Peter Walsh is an actor. This is demonstrated in the syntax firstly by the verb 'said' which, coming after the chain of participles, is climactic, and secondly, by the movement into direct speech. For Clarissa, something is always 'about to happen'.

Syntactically similar phrases create parallels in rhythm, and this is a foregrounded feature of Clarissa's mind-style. This can be seen in:

'How fresh, how calm' and

'like the flap of a wave; the kiss of a wave'.

4. THE YEARS

(a) Chapters, Sections, Paragraphs

The text of *The Years* is divided up into unevenly spaced years, beginning with 1880, and ending in the 'present day', about 1931 or 1932. There are eleven chapters, and they vary widely in length and range. However, they all have some features in common, which makes them cohere. All begin with a section in which the narrator sets the scene, gives the time of year, and comments on the prevailing weather conditions. Sometimes this narrative comment is highly localised, focussing on one area of London, for example; at other times the

narrative sweeps over the whole of England, and some of Europe too. Another similarity between the chapters is the very short period of time covered by each one. Usually, each chapter concentrates upon one day, or part of one day. In this respect, the narrative procedure is not very different from that of *Mrs Dalloway* or *To The Lighthouse*, where one finds the same intense focus on short periods of time. The only variation on this pattern is in the '1880' chapter, in which two consecutive days are closely treated, followed by an episode some days later; the '1913' chapter, which swiftly covers three days; and the '1914' chapter, which covers one day in detail, and then moves briefly into the morning of the following day.

Even when the years dealt with are consecutive, large expanses of time pass between one chapter and the next. The connections between chapters are therefore, in some respects, loose. No immediate lexical or semantic ties bind the narrative together. This elliptical procedure is a reversion to the form used in *Jacob's Room*; like *Jacob's Room* textual cohesion of the large units of the narrative is dependent on the biographical form. *The Years* is a family saga, and keeping the narrative within the perimeters of one extended family gives it a flexible unity. The introduction of North and Peggy to a position of prominence at the end of the novel is not disruptive. Fittingly, for thirteen years have passed since the last chapter, a new generation is given voice, and their preoccupation with the older generation, with whom by now the reader is very familiar, makes the text cohere. Crosby, the Pargiter's parlour maid, is the only character outside the family to be given extended treatment, and she has become part of the family by virtue of many years of service. Otherwise, four very brief sections are given from the point of view of outsiders: a violet seller gives the reader an

unusual glimpse of Rose and Sara; Mrs Burt comments briefly on Crosby; Mattie Stiles is given voice in one section; and Baxter is seen packing up for Kitty.

The linear progression through time is a cohesive element in the novel. The large periods of time deleted between chapters create metonymies; the days that are fully treated come to represent metonymically the stretches of time that are implicit in the saga. The deletion from the text of long periods of time is in keeping with the sense of mutability that permeates the novel - we do not find characters in the same position in which we left them years, or even one year, before. However, there is also a sense of things being repeated over and over, and this is made more striking by the long periods of time that pass between chapters. The semantic and lexical repetition upon which this pattern is based foregrounds similarity, and therefore moves the text towards the metaphoric pole of discourse.

The reappearance of the same characters provides the novel with the unifying framework. It is only a framework though; semantic and lexical repetition provides the text with a more subtle cohesiveness. The patterns of repetition vary from the concrete to the abstract. Pieces of furniture, pictures, mirrors, are described in one setting, and then reappear in another years later, and are recognised and valued as ties with the past. A room in which a meeting has taken place in 1910 reappears as the location for a party in the 'Present Day' chapter. These are concrete reminders of the past, and they make the text cohesive. Then there are tags associated with different characters: 'Eleanor's broody' is one, and Rose looking like 'Uncle Pargiter of Pargiter's Horse' is another. These conversational tags are repeated in the context of family conversation as the years pass, and act as testimony to the strength of the bonds within a family sharing an idiom. Similar to

this is the recall of shared childhood experience: Eleanor and Morris, for example, share a memory of Pippy and a slimy flannel, used to wash their ears. The narrative dwells on small features of a character's person or habits, and these recur, giving the sense of constantly repeated action: Eleanor's habit of doodling a particular shape on the blotting paper is an example of this, as is the small scar on Morris's hand, commented on in his first and last appearances in the novel. Beneath these lexically repetitive aspects of the text are semantic correspondences that suggest an unconscious affinity between characters' thoughts or actions. Two episodes illustrate this: the first occurs in the '1907' chapter, when Maggie and her parents cross the Serpentine on their way to a party. In 1914 Martin crosses the Serpentine as well, and repeats the words that had been used by Eugenie and her husband about being late. This kind of echo can be found throughout the narrative, and each one acts as a *leit motif* drawing together even those characters who have very little to do with each other. Not all these correspondences are unconscious. Kitty's echo of Eleanor's description of the dove, 'Tak two Taffy' is unconscious; Kitty's habitual desire to talk to Eleanor, and to give her a lift in her car is a conscious, verbalised repetition.

The textual connections between chapters in *The Years* are loose, in the sense that the end of one chapter does not lead directly into the beginning of the next, not in time, setting, or in character. In contrast to this, the sections within each chapter are very closely knit. The sections are usually continuous and linear in time, so that events have a contiguous relationship. Thus, the fourth section of the '1880' chapter ends with the kettle boiling at tea-time. The fifth section opens with the sentence: 'They ate in silence'. (p.12) The two events are contiguous in time. Similarly, the sixth section ends with the sentence: 'Nodding her head in silence, Rose disappeared'. The next section begins: 'She went upstairs'. The anaphoric

promominalisation, as well as the contiguity of the events described, binds the two sections together. In this case, the section divison marks a new phase in the action; it also marks a shift in the dominant point of view from Eleanor to Rose. Frequently, however, the transition from one section to another is aided by the fact that the same dominant point of view is used. For example, in the '1911' chapter all except two of the sections are given from Eleanor's point of view; Peggy and North between them dominate the point of view in the 'Present Day' chapter. Often, when the dominant point of view remains the same, the section division marks nothing more than a momentary pause in the action. An illustration of this is the transition from the second to the third section of the '1911' chapter. Eleanor arrives at the home of Morris and Celia:

> Like everything English, she thought, laying down her umbrella on the refectory table beside the china bowl, with dried rose leaves in it, the past seemed near, domestic, friendly. (p.158)

The next section takes place only a moment later, beginning with the sentence 'The door opened'. (p.158) When the section divisions mark a change in point of view or location, lexical repetition or anaphoric pronominalisation are used to make the text cohere. An example of this is the transition from the twenty-fourth to the twenty-fifth section in the '1880' chapter. Section twenty-four begins: 'It was raining'. The section is given in the generalising voice of the narrator. The twenty-fifth section begins: 'It was raining in Oxford'. Lexical repetition connects the two sections.

The most striking feature of the section divisions in *The Years* is the linear progression through time, which places the text as belonging to the metonymic pole of discourse, at least in the construction of its larger units. Another metonymic feature of the narrative is its episodic nature. Although the sections are closely cohesive, each has the

unity of a completed episode in the action. For example, although Sections Ten, Eleven, Twelve, and Thirteen in the '1880' chapter all deal with Rose's solitary visit to Lamley's, and her encounter with the exhibitionist, each section encapsulates a different phase of the action.

The paragraph divisions in *The Years* display, to a large extent, a reversion to the traditional textual structure of *The Voyage Out* and *Night and Day*. Maintaining a balance between continuity and closure, the paragraphs both cohere and mark the end of a thought or action, and the beginning of a new one. Very often paragraphs are used to mark the beginning of a statement in direct speech. At other times the paragraphs are used to dramatic effect. For example, in the thirteenth section of the '1880' chapter, Rose is on her homeward journey, after visiting Lamley's. She encounters the man at the lamp-post for the second time:

> He made a mewing noise. But he did not stretch his hands out at her; they were unbuttoning his clothes.
>
> She fled past him. (p.25)

The paragraph division here enforces a pause, while Rose perceives the situation; the moment of shock, and then the flight are enacted by the textual silence of the action. The two paragraphs are bound together by the anaphoric pronominalisation in 'she' and 'him', referring back to Rose, and the man respectively. The connection between the paragraphs is metonymic in two respects. Firstly, Rose is in contiguous relationship to the man. Secondly, the linear progression in time puts the events described by the two paragraphs in contiguous relationship.

Paragraphs that belong to the metonymic pole of discourse very often mark a short passage of time. In the second section of the '1917' chapter, Renny opens the door of his house to Eleanor, saying: 'Come in!' (p.225) The next paragraph begins: 'He shut the door behind them, quickly, as if to shut out the light'. Between the two paragraphs, Eleanor

steps inside the house. The paragraphs are connected by anaphoric pronominalisation, and by the repetition of the word 'door'.

Also marking the passage of time are paragraphs that are used to present a thought, usually in the consciousness of the character whose point of view dominates that section. An example of this can be found in the twenty-seventh section of the '1880' chapter. Kitty, Mrs Fripp and Mrs Malone are going upstairs to bed:

> The ladies took their candles and went in single file up the wide low stairs. Portraits of former masters of Katherine's looked down on them as they mounted. The light of the candles flickered over the dark gold-framed faces as they went up stair after stair.
>
> Now she'll stop, thought Kitty, following behind, and ask who *that* is. (p.49)

The paragraph here isolates Kitty's thought, and marks the transition from the narrative voice to her own. It is bound to the ones before it in a complex way: 'she' has no direct antecedent, but it is clear from the context that it must refer to Mrs Fripp, for Kitty's mother would have no need to ask such a question. 'That', referring to one of the portraits, is also contextually-dependent, and therefore contiguously related to the paragraph before. A similar paragraph break occurs shortly after this one. The sentence: 'And they had eaten ices when they ought to have been going round the Bodleian', stands on its own, divided from Mrs Fripp's speech immediately before it, and the narrative voice which follows. It refers back to a statement made from Kitty's perspective two paragraphs before, when she recalls having 'felt rather guilty' at doing the Bodleian so quickly. The statement is clearly made by Kitty, and its isolation from the rest of the text clarifies the fact that it is distinct from the narrative voice. The paragraph is connected lexically to the one

immediately before it by the repetition of the word 'ices'. (p.49)

There are times when the text makes metaphoric, rather than metonymic, connections. This is in keeping with the pattern of similarities that is established in the larger units of the narrative. For example, in the thirty-seventh section of the 'Present Day' chapter, are the following sentences:

> Stillness and solitude, he thought to himself; silence and solitude... that's the only element in which the mind is free now.
>
> Silence and solitude, he repeated; silence and solitude. (p.340)

A moment of contemplation is enacted in the paragraph division before North repeats 'silence and solitude'. Lexical and syntactic repetition binds the paragraphs together.

(b) Sentence Cohesion and Syntax

When she began writing *The Years*, Virginia Woolf delighted in the return to externality, after the introspection of *The Waves*.[9] This externality manifests itself in the text by the constant 'objective' presence of the narrator, the frequent use of tags such as 'she thought', and the proliferation of the third person pronoun. A typical sentence from *Mrs Dalloway* begins:

> But how strange, on entering the Park, the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling;... (p.7)

The discourse of *The Years* would transform this to read:

> The silence, the mist, the hum seemed strange to her as she entered the park...

In the later stages of its conception, Virginia Woolf said of *The Years*: 'It seems to me that the realness of the beginning is complete. I have a good excuse for poetry in the second part, if I can take it'.[10] The boundary between the first and last parts of the novel is not as clearly demarcated as this comment implies. Realness and poetry are mixed throughout the novel, although the latter is perhaps more evident in the 'Present Day' chapter. Two contrasting passages will illustrate the different poles of discourse contained in the novel. The first comes from the '1880' chapter:

> She straightened the candle and walked down the stairs. She listened as she went. There was silence. Martin was asleep. Her mother was asleep. As she passed the doors and went downstairs a weight seemed to descend on her. She paused, looking down into the hall. A blankness came over her. Where am I? she asked herself, staring at a heavy frame. What is that? She seemed to be alone in the midst of nothingness; yet must descend, must carry her burden - she raised her arms slightly, as if she were carrying a pitcher, an earthenware pitcher on her head. (p.36)

Although this passage contains a certain amount of syntactic and lexical repetition, it is progression and variation that is foregrounded. Long sentences are balanced by short ones, and lexical progression ensures that the reader continuously receives referential information. Cohesion in the passage depends on anaphoric pronominalisation and on semantic connections. For example, the words 'listened', 'silence', and 'asleep' bind together the second, third, fourth and

fifth sentences, drawn as they are from the same semantic field. Similarly, 'blankness' and 'nothingness', an example of lexical variation, make the eighth and eleventh sentences cohere. In contrast to this, the following passage coheres because it makes use of lexical and syntactic repetition:

> Through his half-open eyes he saw hands holding flowers - thin hands, fine hands; but hands that belonged to no one. And were they flowers the hands held? Or mountains? Blue mountains with violet shadows? Then petals fell. Pink, yellow, white with violet shadows, the petals fell. They fall and fall and over all, he murmured. And there was the stem of a wine-glass; the rim of a plate; and a bowl of water. The hands went on picking up flower after flower; that was a white rose; that was a yellow rose; that was a rose with violet valleys in its petals. There they hung, many folded, many coloured, drooping over the rim of the bowl. And petals fell. (p.341)

The repetition of phrases such as 'Then petals fell', 'the petals fell', 'And petals fell' with lexical variation, has a strongly cohesive effect on the passage. The sentence 'They fall and fall and over all', which foregrounds both rhyme and a regular rhythm, stresses that the passage is constructed on a series of similarities. The information structure is not progressive at all, but repetitively circular.

5. BETWEEN THE ACTS

(a) Chapters, Sections, Paragraphs

Between the Acts has no chapter divisions. It is divided into sections, marked by asterisks. These sections, unlike those in *Mrs Dalloway* are episodic and fragmented in nature.

The text shows none of the complex cohesiveness of the metaphoric text, at least on the level of section and paragraph division. The text does not always display the contiguous relationships which make the metonymic text cohere either. While the text employs both metaphoric and metonymic connections to make to cohere, these are secondary to the sense of disunity that pervades the novel. Set against the fragmentation which characterises all the relationships in the novel, a fragmentation which is neatly expressed in the repetitive phrase, 'orts, scraps and fragments' (p.131) is a stifling feeling that human behaviour never changes, and that patterns, in history and prehistory, in nature, are endlessly repeated without variation. Thus, the threatening war takes its place as part of a series of fragmenting violent things in the novel; but it also is placed in the context of violence that dates back to prehistory.

On a textual level, *Between the Acts* foregrounds isolation and fragmentation in a number of ways. The use of brief, largely unconnected episodes stresses the inability of the characters to communication with one another. The use of widely differing narrative modes fragments the text further. The pageant, which takes up a substantial proportion of the novel, makes use of both poetry and drama. These both belong to the metaphoric pole of discourse. The snatches of floating anonymous dialogue issuing from the pageant's audience, although basically dramatic in its procedure, coheres because of contiguous relationships between the comments. The poetry of Isa's monologues is metaphoric in its cohesiveness. The extensive use of rhymes, and the repetitive syntactic structures foreground similarity as the basis of selection. These narrative modes are embedded in prose which is fundamentally metonymic, but which is disrupted by the partial deletion of context.

The section divisions usually mark the passing of a period of time, or the movement from one character to another. Thus, between the first two sections, a night passes; and the division between Sections Three and Four marks the shift from Bart to Isa in the narrative. The connections between the prose sections are loose, and usually based on contiguity in time and space. For example, the fourth section describes Isa ordering fish for the household lunch. There is no direct textual link with the section that follows. In the third paragraph is the sentence: 'Mrs Giles had to visit the kitchen'. (p.16) The kitchen visit takes place after the phone-call about the fish, and is probably a consequence of it. The two actions are contiguous in time and in place. Another contiguity, this time of place alone, connects the third and fourth sections. Section three begins with a description of the nurses pushing the perambulator on the terrace. In Section Four, Isa sees the nurses through the bedroom window, and tries to attract their attention. Sometimes, only the most general links exist between sections, links like continuity of character or of location. The fact that all the action takes place at Pointz Hall is a strongly unifying factor. The small period of time covered by the novel also helps to make it cohere. However, these very general cohesive elements do not always outweigh the disruptedness of the narrative. The first section relates part of an evening conversation between some of the Pointz Hall inhabitants and the Haines, farmer neighbours. The narrative begins *in medias res*; no explanation of locality or of character is given, and although several important themes are introduced through the conversation and the interaction between the conversants, because it is unrooted in a context, the conversation seems both desultory and fragmented. For everything that is spoken, much more lies frustratingly beneath the surface, manifesting itself in non-verbal cues. The sense of social ineptitude, of people having their

desire thwarted mirrors the reader's own frustration at having to make sense of a conversation without any context. The deletion of context here is not a sign, as it was in *Mrs Dalloway*, that the discourse is leaving behind contiguously based relationships. Similarity as a means for making the text cohere is not being substituted for contiguity; there is an extent to which the text does not cohere at all. The first two sections emphasize this: the second section forms a complete contrast with the first, beginning as it does with a description of Pointz Hall, its history and location. This is a displaced opening to a novel, and the fact that it has been displaced adds to the disjointed impression given by the conversation in the first section. The description of Pointz Hall is given in straightforward authorial narration, and this is in itself a striking contrast to the narrative procedure of the first section.

The sense of fragmentation in the wider pattern of the novel is mirrored in the paragraph divisions. No longer is there a balance between continuity and separation; separation, isolation outweigh connectedness. The desultory conversation that opens the novel gives examples of this. The third paragraph describes Mrs Haines's phobia about horses, and then, within the paragraph, shifts rapidly, with no apparent connection, to her family who 'had lived near Liskeard for many centuries. There were graves in the churchyard to prove it'. (p.7) The following paragraphs contain no response at all to what Mrs Haines has said. The first sentence of the next paragraph is 'A bird chuckled outside'.

The context deleted from the opening paragraphs of the novel is that which would provide the reader with sufficient information to bridge the conversational ellipses. The context that is provided is largely irrelevant to the

conversation; one could even go so far as to say that it is disruptive. The context establishes contiguous relationships - between the summer's night, the cow, the bird, which form a distracting background for the conversation about the cesspool.

Underlying the random and disjointed movement of the conversation is a series of connections based on similarity. The cow is described as 'coughing': this gives it a human quality. In the next paragraph the birds 'chuckled'. Balancing this process of antrhopomorphism is the opposite process: Isa sees herself and Haines as swans, and her husband as duckweed. (p.8) Later the narrator describes Mrs Haines as a thrust pecking the wings off a butterfly. She had earlier been described as a goose. This metaphorical pattern in the opening paragraphs emphasizes the non-verbal, primitive aspects of the communication between those present, and throws into graphic relief the inadequacy of what is spoken. Although the metaphorical underpinnings of the first section do something to make up for the deleted context, they do not provide the multiple connections and the tightly cohesive texture of the metaphorical writing in *Mrs Dalloway*.

The sense of fragmentation in the text is stressed by the frequency of the paragraph divisions. These are often used to mark the beginning of a statement, and as the statements made by the characters very rarely go beyond one or two brief sentences, paragraph divisions proliferate. Even the narrative in which the dialogue is embedded is abrupt. An example of this can be found in the closing section of the novel:

> Then the newspaper dropped.
>
> 'Finished?' said Giles, taking it from his father.
>
> The old man relinquished his paper. He basked. One hand caressing the dog rippled folds of skin towards the collar.

> The clock ticked. The house gave little cracks as if it were very brittle, very dry. Isa's hand on the window felt suddenly cold. Shadow had obliterated the garden. Roses had withdrawn for the night.
>
> Mrs Swithin folding her letter murmured to Isa: 'I looked in and saw the babies, sound asleep, under the paper roses.'
>
> 'Left over from the coronation,' Bartholomew muttered, half asleep.
>
> 'But we needn't have been to all that trouble with the decorations,' Lucy added, 'for it didn't rain this year.'
>
> 'This year, last year, next year, never,' Isa murmured. (p.151)

The fragmentation caused by the use of very short paragraphs is reinforced by the tendency to use short, syntactically simple sentences. The frequent paragraph and sentence divisions foreground discontinuity.

(b) Sentence Cohesion and Syntax

The use of both metaphoric and metonymic modes of discourse in *Between the Acts* is evident in the changing form of the narrative voice. In linking passages it is lexically progressive, and uses a variety of syntactic structures. For example:

> The window was open now; the birds certainly were singing. An obliging thrust hopped across the lawn; a coil of pinkish rubber twisted in its beak. (p.11)

Characteristic of all the syntax in *Between the Acts* is the way in which the sentences are fragmented by semi-colons. A semi-colon enforces a longer pause than a comma, and

Virginia Woolf uses them liberally. In this passage, the semi-colon in the second sentence enacts the abrupt hopping of the bird. The movement in the two sentences is determined by contiguity. The only metaphor - 'a coil of pinkish rubber' - is a discreet one. In contrast to this is the following passage:

> The nurses after breakfast were trundling the perambulator up and down the terrace; and as they trundled they were talking - not shaping pellets of information or handing ideas from one to another, but rolling words, like sweets on their tongues; which, as they thinned to transparency, gave off pink, green, and sweetness. (p.11)

It is an extended metaphor that makes this sentence cohere, and it is in no way contextually-dependent. The flight of imagination evident in the sentence is characteristic of the metaphoric pole of discourse. Also metaphoric in its procedure is the following:

> A grain fell and spiralled down; a petal fell, filled and sank. At that the fleet of boat-shaped bodies paused; poised; equipped; mailed; then with a waver of undulation off they flashed. (p.35)

The semi-colons in this passage fragment the syntax and the rhythm, enacting the momentary stillness of the fish. The adjectives or verbs 'poised', 'equipped', and 'mailed' are divorced from the noun they quality, and this fragments the sentence further. However, the repetition of words and sounds, repeated syntactic structures, and the metaphor which likens the fish to boats all serve to make the sentences cohere.

Characteristic of the reported conversations and dialogues in *Between the Acts* is the use of very short, often

disjunctive sentences. An example of this is the following paragraph:

> Bartholomew nodded. A fact that was.
> He remembered the house by the sea.
> And the lobster. (p.25)

These short sentences increase the already evident sense of disjointedness, and emphasize the incompleteness of the communication between the characters. This isolation is also apparent in the tangential connections between speeches. For example, Mrs Swithin moves from Isa's dentist, who kept her waiting, to 'marriages with cousins', which 'can't be good for the teeth'. (p.26) This is not at all a reply to Isa; it has the air of a private musing. Contributing to the sense of dislocation in the conversation is the lack of clear differentiation between what is thought and what is spoken.

The pageant uses both metaphoric and metonymic poles of discourse, depending on whether the genre being parodied is largely in poetry or prose.

All Virginia Woolf's novels, after *Night and Day*, employ in differing degrees a mixture of metaphor and metonymy; but it is *Between the Acts* which has 'something of the exaltation of poetry, but much of the ordinariness of prose'.[11]

FOOTNOTES:

1. Lodge, D. *The Modes of Modern Writing* (1977), p.113.

2. The textual differences in cohesion between the metonymic and metaphoric modes can usefully be tabled:

Metonymy	Metaphor
contiguity	similarity
context-dependency	context-independence
lexical progression	lexical repetition
semantic progression	semantic redundancy
simple deletion,	complex deletion
syntactic variation	syntactic parallelism
shifting point of view	same point of view

3. David Lodge, in *The Modes of Modern Writing* (1977), sees in Virginia Woolf's novels a clear development from a metonymic to a metaphoric representation of experience. (p.177) A detailed analysis of the novels shows that Virginia Woolf's stylistic development is more complex than he suggests. She never entirely abandoned metonymy either as a textual or as a structural strategy, even in *Mrs Dalloway*, which Lodge cites as a clear example of a metaphoric text. Instead there is a tendency to combine metaphor and metonymy in increasingly complex ways.

4. *Ibid.*, p.113.

5. *A Writer's Diary* (1953), p.23.

6. David Lodge makes this point very briefly in his comments on *Mrs Dalloway*: *op.cit.* p.184.

7. *Ibid.*, p.100.

8. The process of association here (and elsewhere in Clarissa's reminiscences) is a complex blend of metaphor and metonymy. Associations within memories are very often based upon contiguous relationships, whereas the catalyst for the memory is frequently related to it by similarity, which in Jakobson's terms would make the process a metaphoric one. Although Clarissa's associations are as much based on contiguous connections as similar ones, the systematic use of metphoric devices - parallelism, semantic and lexical repetitions and a good deal of local metaphor - in the passages which convey her thoughts moves *Mrs Dalloway* as a whole towards the metaphoric pole of discourse.

9. *A Writer's Diary* (1953), p.189.

10. *Ibid.*, p.211.

11. 'The Narrow Bridge of Art', *Granite and Rainbow* (1958), p.18.

CHAPTER FOUR

STRUCTURAL COHESION

The way in which the text of a novel coheres reflects, on a small scale, the cohesive patterns of the whole. Thus, structure, the way in which the novel's events are arranged, is of central importance to an investigation of the changing forms of cohesion in the development of a writer's style. That Virginia Woolf was self-conscious about the structure of her novels is borne out by comments made in *A Writer's Diary*. *Jacob's Room*, for example, was to be a novel without 'scaffolding'.[1] The eradication of scaffolding refers partly to the elliptical treatment of events, which are implied, but remain unspecified, and partly to the deletion of context. Of the new structure discovered in writing *Mrs Dalloway* she says: 'It took me a year's groping to discover what I call my tunnelling process, by which I tell the past by installments, as I have need of it'.[2] In *Mrs Dalloway*, context disappears almost altogether, and so does the linear unravelling of narrative events. The 'tunnelling process' refers to the subordination of events to the characters' perception of those events. Perception is then used as a means of moving by association from the present to the past. Objectivity, traditionally the main attribute of the narrative voice, disappears, and is replaced by fragmented subjective vision, delivered in the mind-style of the character.

The Voyage Out and *Night and Day* are the two novels of Virginia Woolf's in which narrative chains of events form the basis of the structure. In these novels, character is

explicated through the unfolding of events, rather than through the direct presentation of thought or perception, which stands in a passive relationship to events. In the two early novels, a series of events take place over an extended period of time; in *Mrs Dalloway* a few events take place in a very short period of time, while the bulk of the narrative concerns itself with reminiscences about the past, and fleeting, fragmentary perceptions about the present. A further distinction can be made about the type of event that typically takes place in the old form of the novel, and the new one, which was fully evolved by the time Virginia Woolf had finished writing *Mrs Dalloway*. In the early novels, events are usually actions: that is to say, the character 'is narrative - though not necessarily grammatical - subject of the narrative predicate'.[3] When an event is an action, it is brought about through the agency of one of the characters. 'The ball was kicked by John' is an action initiated by the agent John, although he is not the grammatical subject of the sentence in which the event is described. In contrast to this, Virginia Woolf's later novels are structured in such a way as to favour happenings rather than actions. A happening is an event which 'entails a predication of which the character ... is narrative object'.[4] Thus, characters come increasingly to be affected by their surroundings rather than effecting change in it. In the sentence 'John was drenched by the rain' John is grammatical subject, but narrative object; the event described is a happening.

1. *The Voyage Out*

An analysis of the relationship between the events of the first chapter illustrates the way in which the story of *The Voyage Out* is to cohere. The chapter can be divided into two parts. The first part deals with the Ambroses, taking their leave of London. In this part, four main

actions take place: the Ambroses walk on the Embankment, coming to terms with their imminent departure; they take a cab to the river side; are rowed across the river; and board the ship. In all these events, the Ambroses are narrative subjects. The event ''The Ambroses were rowed across the river' should be transformed to read 'The Ambroses caused themselves to be rowed across the river', as they are, in this case, agents not patients. The actions can be said to have a causal relationship, because each one is a necessary part of the sequence. Contiguity in both space and time places this mini-narrative as belonging to the metonymic pole of discourse. Time is linear, which is a feature of the combination axis of language. In other words, a narrative syntagm is being presented, as opposed to a paradigm, in which similar events are presented simultaneously for selection.

In the second part of the chapter, which beings simultaneously with the last action of the first part, Rachel waits for the arrival of her uncle and aunt. Their arrival is an action, in that the Ambroses are the narrative subject of the event. Rachel is a patient rather than an agent, but she is not the narrative object of the event. This is the beginning of a pattern in the novel however, in which Rachel is acted upon, by Helen, by Richard Dalloway, by Terence until she gradually becomes less passive. In the first part of the novel, her passivity amounts to a kind of disintegration.

> Her dissolution became so complete that she could not raise her finger any more, and sat perfectly still, listening and looking always at the same spot. It became stranger and stranger. She was overcome with awe that things should exist at all... (p.123)

After the arrival of the Ambroses on board ship, the assembled company eat dinner. This, as with the events that follow, is an action. After dinner, the women go out on deck, leaving the men to talk, and enter the room which is to serve as a lounge during the journey. Mrs Ambrose ponders about Rachel. The men come in, and a general conversation ensues. The conversation ends, and Mrs Ambrose draws some conclusions about what the journey will be like with her fellow travellers. Rachel goes out into the wind, and Mrs Ambrose goes to bed. It is significant the extent to which the Ambroses, particularly Mrs Ambrose are agents in the events of the first chapter. This is an early indication of the central rôle to be played by Mrs Ambrose in Rachel's education.

Like the events of the first part of the chapter, those of the second are related by contiguity, in both space and time. Time is linear, and the space has been restricted to the confines of the *Euphrosyne*. The contiguity of events is foregrounded by restricting the space in which the characters can move. When the ship arrives at Santa Marina space is still confined, to the villa and the hotel. The two major expeditions away from the safety of the small community cohere because time is linear, and therefore contiguous, and because both expeditions involve a small, familiar group of people and because context is given in very great detail.

The basis of the narrative in the first chapter is a series of actions: only one happening of significance occurs during the course of the sequence, and that is the departure of the *Euphrosyne*. Everyone on board is patient to the event of the boat leaving the harbour. Actions predominate over happenings throughout the novel. However, what could be argued to be the main event of the novel, Rachel's death, is a happening: it is an event in which Rachel herself, and all those around her, are patients. For Rachel it is a

reversion to her earlier state of passivity, and her trance-like delirium is disturbed only by her nightmarish fear of her awakened sexuality, which she rejects, as she had rejected in her dream Richard Dalloway's kiss. Rachel's death is beyond the control of everyone in the novel. It is imposed on her, for it does not spring automatically from the chain of events. It is not intended as an act of retribution. It is contingent upon her picking up the fever, but does not arise from a causally related chain of events. It makes possible the next event, which is caused by it - Terence's perception of a state of unity with Rachel, possible only in death. This is an action, not a happening; it involves Terence as agent perceiving himself as joined to Rachel in the stillness that follows her death. That the attained unity is dependent upon a passive event, a happening, is important to the working out of the novel's themes: the unity sought by Rachel and Terence in their relationship could not be achieved through their own efforts. It is not something that can be established in the flux of life, where disturbances constantly interrupt the establishment of communication. It is only in the stillness and the irrevocability of death that perfect unity is momentarily possible. Before that, communion had been fragmentary, partly because of circumstance, and partly because of Rachel's and Terence's intense perception of themselves as individuals, separate and other.

Lineality in time, and the contiguous chain of events that make up the novel's structure affects the entire organisation of time in the novel. Chatman, using Genette's analysis of story- and discourse-time distinguishes five possible relationships between the two time planes: summary, ellipsis, scene, stretch and pause.[5] In summary, story-time is much longer than discourse-time - for example, several years of story-time may be compressed into one short paragraph. In ellipsis, discourse-time disappears

altogether; the narrative ends at one point, and a series of events can be supposed to have happened before the narrative opens again, although they are not disclosed by the discourse. A scene may close at the end of an evening, and the next may begin half-way through the following day; nothing is said about what happens in the interim. In scene, discourse-time and story-time are roughly equivalent, although discrepancies must occur between the amount of time it takes to do or think something and the amount of time it takes to read about it. At the other end of the scale are stretch and pause; in the former, discourse-time is longer than story-time; in the latter, story-time comes to a standstill, while discourse-time continues.

In the first chapter of *The Voyage Out*, story- and discourse-time are approximately equal: that is, scene is the relationship between the two time planes. Two scenes take place: the first starts on the Embankment and ends with the Ambroses boarding the ship; the second begins with Rachel waiting for the Ambroses to arrive, and ends with Mrs Ambrose going to bed. A certain amount of covert summary takes place. Perhaps this is obligatory in novels that aren't concerned to detail the minutiae of conversations and actions. The chapter does not pause to detail, for example, the circumstances of the journey, or to describe character in depth: this is left until after the journey has begun.

As is typical of a metonymic text, a considerable period of time is covered in the working out of the story. As a consequence of this, both ellipsis and summary must occur. Scenes, such as those in the first chapter, form the basis of the novel, with summary narrative bridging the pauses between them. When ellipses occur, they do not involve radical deletions from the text. What is deleted can easily be inferred from the surrounding passages.

The Voyage Out, structurally metonymic, pursues chains of events, combining them in a complex but contiguous way, and finally unravelling them to reach some kind of closure. Chatman calls stories that reach closure 'narrative of resolution'.[6] *The Voyage Out* follows a pattern of resolution by tracing the heroine's development towards marriage. To this extent the plot is a traditional one. The story is finally resolved tragically by Rachel's death, which is the climax of the novel; Terence's experience of oneness following her death is its resolution. However the story continues for two and a half chapters after the resolution has taken place. Virginia Woolf insists on the fact that life continues, and nothing much is changed by momentous events. This movement away from closure at the end of the novel is reflected in the lack of resolution amongst the novel's lesser narratives: St John's relationship with Helen, intended as a foil for the Rachel-Terence match remains throughout the novel slightly out of focus, with very little that is explicit being said about it. Evelyn's romances reach no conclusion; the engagement of Susan to Arthur, coming early in the novel, has no place in the resolution of the novel's structures. It serves to emphasize the imaginative intensity of Rachel's relationship with Terence, because it lacks that quality, but it does not offer an alternative to the resolution of their relationship, because it is too slight. The detailed context, the careful delineation of character leads us to expect resolution of the story's lesser structures, but these expectations are thwarted.

The careful detailing of context that is involved in the metonymic pole of discourse is there not simply to provide a setting for the characters. The context also accounts for the characters, because it represents the real world the novel is trying to portray. Careful documentation of setting, and within it, character, carries with it a built-in

explanation of everything that happens, especially when contiguities are described without large-scale deletion.

However, in *The Voyage Out* the context seems to be in some way dislocated from the characters; it no longer provides answers, it merely serves as a background for the action. Thus, Rachel's death has only a momentary effect on most of the novel's characters, although the intensity with which the death is described leads us to believe that it will cause a fundamental restructuring of the life at the hotel, as well as at the villa. David Lodge comments on this aspect of the novel:

> ...*A Voyage Out (sic)* in many ways resembles a well-built Victorian novel the foundations of which are sinking into the morass of modern scepticism, causing the fabric to warp, crack and in places collapse. It has a huge cast of characters, most of them hit off with admirable wit and perception; but whereas the classic nineteenth-century novel accounted for all its characters ... in terms of plot, thus conveying the sense of society as something that was, however corrupt, ultimately intelligible and therefore redeemable, most of Virginia Woolf's characters drift in and out of focus in a curiously random way, and the plot that might unite them into a single pattern never transpires. (p.181)

2. *Jacob's Room*

There are two kinds of systematic deletion operating in *Jacob's Room*; one is deletion of context, and the other deletion of event.[8] It was to this elliptical construction that Virginia Woolf seems to have been referring when she said that she wished 'scarcely a brick to be seen'.[9] Deletion of context produces a novel in which many shadowy

characters appear, take part briefly in episodes in Jacob's life, and disappear, to be replaced rapidly and sketchily with others. There are one hundred and sixty characters in *Jacob's Room*, of whom only a handful are memorable. Setting, the other element of context, is slightly more solid, but serves only to foreground the absence of well-established characters from the novel. Even Jacob himself is enigmatically treated. Deletions are also made from the contiguous chain of events that form the 'biography'. The reader is forced to provide the connections between events himself. This is made possible by the fact that the form is biographical. By dictating a linear description of one person's life, it prevents the many narrative reticences from becoming too confusing. Otherwise, the novel depends upon textual connections to make it cohere. The reader is soon schooled to expect that the chapter divisions will mark a leap in time; and that the sections within chapters will have close textual links.

An analysis of the first chapters of *Jacob's Room* gives an idea of the extent to which the structure is fragmented by deletions. The chapter has twelve sections, each of which forms a complete episode. The sections fall into two parts, the first dealing with the afternoon on the beach, and the second with the evening at the boarding house. This is the first indication of the fragmentary nature of the structure: the division between the two parts is marked by an ellipsis which covers the period from late afternoon until ten o'clock that evening. Together, the two parts of the chapter form a broken, incomplete, but very suggestive picture of what the whole holiday was like. Typically, the reader is left to infer from metonymic detail, like the objects left lying in the front room, what has been deleted from the narrative.

The first sections deal with three simultaneous events: Betty is writing a letter to Captain Barfoot; Archer is looking for Jacob; and Charles Steele is doing a painting which has Betty in it. The simultaneity of the opening events promises a cohesion of structure which is not to be fulfilled. The shift from Betty to Archer to Steele, and then later, on to Jacob, and back to Betty interrupts the connectedness of events, although the separate spheres of action are related in space by contiguity, and in time by similarity. Adding to the sense of fragmentation is the fact that no causal chain of events is described in the opening sections. This changes, however, when Steele tells Archer that he has seen Jacob. Time, which had been standing still, now begins to move on. As the perspective shifts to Jacob, a mini-plot is constructed. Jacob watches, and eventually catches a crab, which he puts in his bucket; he sees a man and woman lying in the sand and runs away from them in fright; mistakes a rock for nanny; and finds a sheep's skull. These events are contiguous by forming a chain from which nothing has been deleted. After Jacob has found the skull, the strands of the first part of the chapter are drawn together. Betty and Archer meet Jacob; Betty tells Jacob to leave the skull behind; and the three of them leave for the boarding house.

The first part of the chapter draws its cohesiveness partly from the way in which time is being used. When events are not simultaneous, they at least take place within a very short time of each other. The second part of the chapter much more elliptical because it is not clear how much time passes between sections. There are four main events, connected only insofar as they take place under the same roof, and involve the same characters. There is, therefore, contiguity in space. Archer lies awake, and Betty talks to him, trying to soothe him into sleep. Rebecca and Betty whisper to each other over the baby's cot.

Mr Pearce turns out the light in the front room. Finally, the two boys sleep, Archer restlessly. These four events form the nucleus of four cameo portraits which are almost entirely self-sufficient.

Archer's anxiety, which causes his inability to sleep, is connected to his plaintive search for Jacob on the beach, in that both events point to similar facets of his personality. It is characteristic of the structure of the novel that this interesting portrait is never developed. After the first chapter, Archer becomes a name only, mentioned once or twice in passing.

The contiguities in the structure of the first chapter are to be found throughout the novel. This, and the linear treatment of time, places the novel in the metonymic category. The use of metaphor in the local texture of the writing is not reflected in the structure; there is no attempt to explore the similarity between situations or characters, except on a very superficial level. Characters other than Jacob are not differentiated from one another clearly enough for the similarity or differences between them to be an issue. This is particularly the case with the series of women with whom Jacob has romantic connections. It is more fruitful to regard *Jacob's Room* as a contiguous chain of episodes that illustrate the changes in his life as he grows older, than as an exploration of a set of closely related experiences or issues. The narrator points out that 'It is no use trying to sum people up', (p.28) and her consistent reluctance to do so creates a problem with cohesion that would not be evident in the closely-worked reiterations of a metaphoric novel. There are some recurring motifs in the novels, such as those anticipating Jacob's death, but they are usually contextually-dependent, and function metonymically.

The reticences in the narrative structure are reflected in the novel's linguistic structure. An example of this can be found in the episode in which Jacob arrives late for dinner with the Plumers. The moment is described like this:

> At this moment in came Mr Flanders.
> He had mistaken the time. (p.31)

By avoiding direct speech at this point the narrator is cutting short the interchange that must have occurred when Jacob entered the room. This summarizing technique is at the basis of the novel's ellipses.

Deletions from context in *Jacob's Room* form an important part of the novel's experimental technique. The settings, like the characters, appear elusive, beyond the range of written description. They are suggested by one or two metonymic details, which are not always chosen because of their characterising quality. Virginia Woolf seems to be making the point that the details she has chosen to describe a character or a setting could easily be replaced with other, totally different ones. Implicit in this is the belief that all perception is completely subjective, and dependent upon the mood of the moment.

3. *Mrs Dalloway*

While she was writing *Mrs Dalloway*, Virginia Woolf engaged in an interesting correspondence with the painter, Jacques Raverat. He talked to her about the 'essentially linear' nature of writing.[10] He is right, to the extent that writing, whatever the message, is always linear: in order to make meaning words have to be combined, and the combination axis of discourse is linear. However, if a writer

systematically adopts a policy of selecting items for the message that are conjoined in the code, items related by their similarity, whether it be lexical, semantic, syntactic or rhythmical, then, to an extent, the 'formal railway line of sentence' begins to be less constrictive.[11] It is to this process that Jakobson refers when he describes the metaphorical pole of discourse as being 'the projection of the principle of equivalence from the axis of selection into the axis of combination'.[12] This statement refers specifically to the many parallelisms of poetry, but Jakobson is careful not to limit the range of his principle. It is certainly illuminating to apply it to the structure of *Mrs Dalloway*, which is built up of events that cohere because of their similarity to one another, rather than their contiguity.

While waiting for *Mrs Dalloway* to appear, Virginia Woolf was concerned that 'the reviewers will say that is disjointed because of the mad scenes not connecting with the Dalloway scenes'.[13] On the level of text, there is very little continuity between the Dalloway and the Septimus scenes. Clarissa's mind-style is characterised by long, wave-like sentences, within which the lexical, semantic and syntactic choices are all based on similarity, rather than contiguity. By contrast, Septimus's mind-style is characterised by short, often disjunctive sentences. Choices are often made on the principle of contiguity. Peter's mind-style is lexically progressive, which immediately foregrounds the axis of combination rather than the axis of selection. The narrative voice changes, but it tends towards the lexically progressive. The diversity of styles in the text immediately raises the issue of cohesion. If the text does not cohere stylistically, then it may become disjointed, as Virginia Woolf feared, unless structural principles can bind the different elements together.

The connections between sections in *Mrs Dalloway* tend to be very close, and behind this one element of textual cohesiveness can be seen to be operating two structural factors. The first is geographical contiguity. The action takes place within a very small area of London, and the characters are related because they share locations. This is related to the second factor, which is the repetition of events. Characters are exposed to similar experiences, as a result of their geographical proximity to one another, and to some of these experiences they produce similar responses. Emphasizing similarity is the fact that often events take place simultaneously. Simultaneity is a very effective means of sabotaging the 'formal railway line of sentence'. When events take place simultaneously, they belong to the metaphoric pole of discourse, even though they may be contiguous in space.

An analysis of the first section of *Mrs Dalloway* will illustrate some of the preceding points. The process of 'tunnelling' is the major structural principle upon which the Clarissa and Peter Walsh scenes are based.[14] There are two layers of event in *Mrs Dalloway*: those that occur during the day that makes up the story-time of the novel, and those that belong to the past, recovered through the reminiscing of a few characters. Chatman comments on the relationship between discourse-time and story-time in the novel:

> A long period is covered, but discourse-time equals story-time: story-time is not the thirty or so years of elapsed life, but rather the time of her (Clarissa) thinking about them. Structurally, the summarized material is secondary to the principal narrative event upon which we focus, namely Clarissa's act of reminiscing. [15]

Clarissa's reminiscences dominate the first part of the first section of the novel. Her musing, an action, is the primary event around which a series of secondary events is arranged.

These secondary events are subordinated to the process of recalling the past and pondering about present feelings, both structurally, in that they take up relatively little of discourse-time, and syntactically. Often the act of walking down the street, or stopping to look in a shop window is subordinated in the sentence to a main clause which deals with the act of musing. The following sentence is an example of this:

> Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely?... (p.11)

The major action, then, of the first part of the first section of *Mrs Dalloway* is Clarissa's flow of ideas about the past and about her present situation. Subordinated to that action are secondary events that include going out shopping, meeting Hugh Whitbread, buying flowers, seeing the Prime Minister's car, returning home, and seeing the plane's sky-writing. These secondary events form a skeletal plot, in that they involve a series of contingent events, but their function is not to forward the story. Rather they serve as an excuse for the main action of musing. A further distinction can be made about the primary action of musing, and the secondary events that are subordinated to it. Clarissa's musing is loosely associative; she is reminded of things in the past by their likeness to things present, and one thought leads to another through their similarity. Her musing belongs, then, to the metaphoric pole of discourse. The events of the day that provide a structure for her musing are all related by contiguity, and belong, therefore, to the metonymic pole of discourse.

Although Clarissa's musing is associative, it is not unstructured. It is for this reason that her musing cannot be called 'stream of consciousness'. Chatman defines 'stream of consciousness' as 'random ordering of thoughts and impressions'.[16] Clarissa's thought and impressions are not random; they are carefully organised to the end of furthering the story. In that the thoughts have causal connections, and are, in turn, related to other acts of reminiscing, and beyond that, to the reminiscences and perceptions of other characters in the novel, they can be said to constitute a plot.

Virginia Woolf wrote of her tunnelling process that 'the caves shall connect and each comes to daylight at the present moment'.[17] The web of connections that exists between the musings of the various characters in *Mrs Dalloway* constitutes the novel's design. There is no causally linked chain of events leading eventually to a resolution. The object of the reminiscences and perceptions of the characters is to reveal character. The climax of the novel 'For there she was', (p.215) is a pointed illustration of this. Chatman comments on the novel of revelation:

> It is not that events are resolved (happily or tragically) but rather that a state of affairs is revealed. ... Revelatory plots tend to be strongly character-oriented, concerned with the infinite detailing of existents, as events are reduced to a relatively minor, illustrative rôle. [18]

Because the characters' musing is carefully structured in order to foreground the similarities and differences between them, it can be said to form a second layer of plot in the novel. The events that take place during the day and evening that make up the story-time provide a frame for the layer of psychological events, as well as functioning as an objective correlative for them. Thus, Clarissa's behaviour

at her party, indeed, her very act of giving the party, validates one thought that Peter has about her, namely that she has 'perfect manners':

> He admired her courage; her social instinct; he admired her power of carrying things through. 'The perfect hostess', he said to her, whereupon she winced all over. (p.69)

There is also an internal validation of thought, as characters recall the same instances from the past, or have similar perception about the present. For example, Clarissa remembers Peter's attitude to her social self:

> She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said. (p.10)

Just as Clarissa's act of reminiscing is the major event of the first part of the novel's first section, so Septimus's perception of his surroundings is the major event of the second part. The layer of events forming a frame for his perceptions is simple: Septimus (and Londoners) see the sky-writing, and speculate about what words are being formed, just as they had seen the Prime Minister's car and speculated about its occupant. Then Septimus sits in the park, and is increasingly overcome by his vision of things, which draws him further and further away from the world inhabited by Lucrezia, who tries in vain to get him to take an interest in objects outside of himself. This series of events coheres because they are related by contiguity, both in time and in space. The layer of events that make up Septimus's perceptions have a complex relation to reality. His thoughts work associatively - that is by similarity - to the extent that something he sees forms the basis for a series of

thoughts. The thoughts themselves though are often bizarre, because they seem to be unrelated, either to the context (contiguity) or to each other (similarity). The two thoughts 'Men must not cut down trees. There is a God'. (p.28) could conceivably be related to one another, but the connection has been deleted from the text. But it is in the layer of plot made up by Septimus's vision that the structure of the whole novel begins to take shape. The principle of the design is similarity, and a web of reiterated thoughts and feelings draw attention to the similarities between characters, particularly between Septimus and Clarissa. For example, Clarissa thinks about death and immortality, about 'being part ... of the trees at home' (p.11); Septimus thinks about death in life, and life in trees. (p.26) The correspondences exist not only between Clarissa and Septimus; Peter frequently shares memories and feelings with Clarissa, and has the inverse of similar perceptions about Septimus, as for example when he sees Septimus and Rezia in the park and mistakes them for a happy courting couple; and when he hears the ambulance coming to take Septimus's body away, and thinks of it as 'one of the triumphs of civilisation'. (p.167) The ironies involved in these connections still place them in the metaphorical pole of discourse, contrast being simply the reverse of similarity. Peter also has a vision of Clarissa dying, which prepares for the moment in which she identifies with Septimus's death at her party. Even characters peripheral to the story add to the network of correspondences. Septimus perceives 'this gradual drawing together of everything to one centre before his eyes, as if some horror had come to the surface and was about to burst into flames': (p.18) Maisie Johnson echoes this feeling: 'Horror! horror! she wanted to cry'. (p.31) The two climactic events of the novel are Clarissa's party, for which she has spent the whole day preparing, and Septimus's death, which was implicit in his constantly reiterated suicidal feelings.

Clarissa's response to the news of Septimus's suicide is this:

> She felt somehow very like him - the young man who had killed himself. (p.206)

This is the climactic summing up of the similarities between the two. The dirge 'Fear no more the heat of the sun' which Clarissa repeats to herself, and which is taken up by Septimus just before his death, proclaims a wish for withdrawal, for removal from the flux of the seasons. Clarissa going to her room after her shopping expedition is 'like a nun withdrawing'. (p.35) The quietude of a convent room is contrasted strongly with the party, which Clarissa experiences as a kind of sacrifice, not unlike Septimus's suicide, and actually echoing one of his perceptions of himself:

> Why, after all, did she do these things? Why seek pinnacles and stand drenched in fire? Might it consume her anyhow! Burn her to cinders! Better anything, better brandish one's torch and hurl it to earth than taper and dwindle away like some Ellie Henderson! (p.185)

For Clarissa, the party is 'an offering', 'her gift', that affirms her life while it threatens it. (p.135) Septimus's suicide both affirms her life ('Odd, incredible; she had never been so happy' (p.205)) and confirms her self-annihilating instincts:

> He had killed himself - but how? Always her body went through it, when she was told, first, suddenly, of an accident; her dress flames, her body burnt. (p.203)

It has appeared to many critics that Clarissa embodies all the forces of life, and Septimus those of death, but such a polarisation fails to take into account the self-destructive

aspects of Clarissa's hostessing, or the life-affirming quality of Septimus's leap from the window. Implicit in Clarissa's thought: 'But he had flung it away' (p.203), with its violent verb and compelling suppression of the word 'life', is admiration for an act which displays an extreme of courage. Clarissa 'had once thrown a shilling into the Serpentine, never anything more'. (p.203) The similarities implicit in the two events, the party and the suicide, places the structure of *Mrs Dalloway* in the metaphoric pole of discourse.

One effect of abandoning contiguous chains of events as an organising principle for a narrative is that a simple linear arrangement of time is no longer adequate. In *Mrs Dalloway* events often happen simultaneously. Another effect of leaving behind chains of contiguous outward events is that events increasingly become happenings rather than actions, except for the central act of musing. In the first section of the novel, there are two major happenings, around which everything else is arranged: the first is the progress of the Prime Minister's car through London, and the second the plane's sky-writing. Both Clarissa and Septimus are patients to these events, and this is important, as they are released for the more important activity of thinking or perceiving. It is interesting that when Clarissa and Septimus leave their relatively passive rôles to give the party and to commit suicide respectively, both experience the moment in terms of heat, or burning. (p.165, p.185) Both seek a return to passivity, a state in which the heat of the sun is no longer to be feared.

Duration in *Mrs Dalloway* is usually simple. Discourse-time and story-time are roughly equal, which is 'scene'. When events take place simultaneously story-time overlaps, and discourse-time is longer than story-time. A couple of times the story pauses, and the narrator makes an extended comment on what is happening. The passage on Proportion and Conversion is an example.

4. *The Years*

The Years is a family saga, even though Virginia Woolf did not want her novel to compete with 'the Herries Saga, the Forsyte Saga and so on'.[19] It was her most popular novel during her lifetime, and it is tempting to attribute that to the partial return to externality, to contiguous chains of events. To an extent, it is contiguity which gives *The Years* its structural cohesiveness. There is contiguity in the way time is treated: time is linear although there are frequent ellipses. Then there is contiguity in the sense that most of the novel's characters belong to a single family. The texture and movement of the prose is very often metonymic. But two opposing themes inform the novel's structure. One is mutability; places change, people grow old, even die in the course of the story. The other is stability: phrases, feelings, mannerisms, rooms, whole conversations recur, often leaving the reader with a sense of *dejá vu*. This aspect of the novel's structure belongs to the metaphoric pole of discourse, depending as it does on perceived similarities. The contrast between the changing and the stable is paralleled by the contrast between living life externally, and being a visionary. The external world is one of contiguous relationships, and detailed contexts; the internal world is one in which unanswerable questions come over and over again. This dualism in *The Years* manifests itself on a textual level; it is also evident when the structure is examined.

Like *Jacob's Room*, *The Years* is episodic and fragmented by the deletions made in the chain of contiguities set up in each chapter. The years between 1880 and the 'Present Day' are not treated continuously - leaps in time are made. Within each chapter frequent shifts in the dominant perspective (typical of the metonymic novel) break up the narrative into discrete episodes. The narrative is further broken up

by section divisions which do not always correspond to episode divisions: one episode may last for several sections, or two episodes may be contained within one section. Each chapter concentrates upon a very short period of time. The longest chapter, 'Present Day', covers one evening, night and the dawn of the following day. The expectations set up by this continuous (and contiguous) treatment of time are constantly thwarted by the elliptical treatment of time elsewhere: there is a tension created between the narrow time focus within chapters and the long periods of time that pass uncommented on between chapters. The characters in the novel are very fully realised, in terms of both setting and action, unlike the ethereal quality of the characterisation in *Jacob's Room*. In that novel the ellipses complemented the narrative reticences within episodes. In *The Years* there is no such reticence about the description of character, and events occur that seem as if they should be major kernels in the structure, but they are never fully exploited as time moves rapidly on. Guiguet points to this frustration of the expected form when he says:

> The realism of the dialogue and of the general treatment, approaching the characters from the outside, sends us in a wrong direction, so to speak: one is constantly expecting these stories to become a story.[26]

An illustration of this point is an event which is recalled by Martin and Rose in the '1908' chapter. Martin had asked Rose to accompany him to the Round Pond, and she had refused. She had then locked herself in the bathroom and cut her wrists with a knife. This is a violent event, which could be used to tell the reader an enormous amount about Rose's personality, but the information remains implicit; it is never exploited.

Within episodes in *The Years* events are related by contiguity, and episodes are related to one another because they occur within the boundaries of one family, and because they are contiguous in time. An analysis of the second section of the novel demonstrates its typical procedure. It contains an episode which one supposes to be typical of the life of Colonel Abel Pargiter. The scene opens with the Colonel talking to his friends in the club, and ends with his visit to his mistress, Mira. Settings and characters are fully drawn; connections are contextually dependent. Time is linear and continuous. To the extent that a chain of events takes place, the episode is metonymic. However, it is clear from the easy familiarity with which the Colonel and Mira treat each other that the scene described has taken place many times before. The repetition of a pattern of behaviour, the same behaviour, places the incident in the metaphoric pole of discourse as well: the Colonel's previous encounters with Mira are conjoined to this one in the code, but not in the actual message. That similarity is being foregrounded in this episode is emphasized by the repetition of a simple act within it: Colonel Pargiter caresses Mira's neck, after she has let down her hair. They are interrupted, but the episode ends with the Colonel once again caressing Mira's neck.

This kind of repetition is a principle upon which the whole novel is constructed, and repetition is a feature of the metaphoric pole of discourse. For example, conversations are, time and again, interrupted, so that nothing is ever brought to a conclusion. Abel's conversation with Eugenie is interrupted by the arrival of Digby; Sara's conversation with Martin is broken into by the noise of the eating house; Eleanor's conversation with Nicholas and Maggie and Renny is disrupted by an air raid; North's conversation with Sara is interrupted first by the arrival of supper, and then

by the telephone; and so on. One is given a sense of frustrated, incomplete communication, which is an appropriate complement to the restless questioning that weaves through the narrative. Time after time characters ask, 'Where am I?', 'What's I?' Delia asks the question early in the novel (pp.21, 23), and she is echoed by Eleanor (p.36). Kitty 'forgot where she was' (p.61), and Sara and Maggie together talk about 'what's I?' (p.114) Shortly before this Sara had mused: 'Am I that, or am I this? Are we one, or are we separate - something of the kind'. (p.113) Martin wonders what the world would be like without 'I' in it (p.195), and so on. There are no answers to these questions, and they are posed by people who find the communication of existential problems impossible. The words do not form themselves readily, sentences remain half-finished, and meanings are distorted. For example, when Peggy tries to communicate with her brother she finds:

> There was the vision still, but she had not grasped it. She had broken off only a fragment of what she meant to say, and she had made her brother angry. Yet there it hung before her, the thing she had seen, the thing she had not said. (p.314)

North has a similar experience:

> He felt that he had been in the middle of a jungle; in the heart of darkness; cutting his way towards the light; but provided only with broken sentences, single words, with which to break through the briar-bush of human bodies, human wills and voices, that bent over him, blinding him. (p.330-1)

Repeated or shared experiences are conjoined in the code, and belong to the metaphoric pole of discourse. They make the text cohere, because the reader becomes aware of a binding pattern of similar issues or events. This aspect of *The Years* is made explicit by Eleanor:

> Does everything then come over again
> a little differently? she thought.
> If so, is there a pattern; a theme,
> recurring, like music; half remembered,
> half foreseen? ... a gigantic pattern,
> momentarily perceptible? The thought
> gave her extreme pleasure: that there
> was a pattern. But who makes it?
> Who thinks it? Her mind slipped.
> She could not finish her thought. (p.297)

Even Eleanor's inability to bring her vision to some conclusion is part of the pattern.

There is another side to the novel however, the side that uses realism to portray the effects of the slow movement forward of time. No-one in the novel stays the same, even if they continue to be puzzled by the same questions. This aspect of *The Years* is neatly portrayed by the room in which the final family party is held. It has already appeared in the novel, as a board-room in which a meeting was held. Its transformation takes its place in a series of such changes, and foregrounds the fact that the novel is metonymic as well as metaphoric. Contiguous chains of events are pursued over a long period of time, which is linear. To return to the second section of the novel: what we see of the Colonel's relationship with Mira is but a small part of the whole. The unseen is implicit in the portion that is described. In this sense, the whole episode can be seen as being metonymic.

The Years has no unified plot, but is a series of episodes, loosely organised and cohering in the manner of a family saga. That there is no unified plot limits the extent to which the novel can be said to be metonymic in its procedure. The many, separate chains of events reach no conclusion: the whole is never clear as it is in realistic fiction. The novel is revelatory of character, but reaches no form of closure. The revelatory plot tends towards the metaphoric pole of discourse, because its success depends on the reader's perception of similarities and contrasts in character.

In *The Years* discourse-time is related to story-time in two main ways. Within chapters, discourse-time is roughly equivalent to story-time; scene is the relationship between the two. Occasionally, episodes occur simultaneously; in this case discourse-time is longer than story-time. The second main relationship between the two time planes is ellipsis. Between chapters, long periods of unrecorded time pass, and discourse-time is then shorter than story-time. The opening sections of each chapter are a combination of summary, in which discourse-time is shorter than story-time, and pause, in which story-time ceases altogether. The places in which pauses occur are used to fill in details of setting for the new year to be described.

5. *Between the Acts*

The principal event in *Between the Acts* is the pageant. From the perspective of the main characters, this is a happening; in relation to it, they are patients. Almost all the other events in the novel are related to it: some are preparations for it, and some reactions to it after it is over. There are some exceptions to this: some episodes in the story illustrate the ongoing life at Pointz Hall. Examples of such episodes are the conversation with the Haines which opens the novel; Bart's unfortunate encounter with George; and the lunch with Mrs Manresa and William.

Structurally, the story is episodic. No attempt is made to give a continuous chain of events in which the activity of each main character is accounted for. The narrative is broken into brief sections, and rapid shifts are made between sections from character to character, and from place to place. Each section contains a unit of events, complete within

themselves. Although the events within episodes are usually related by contiguity, and thus are metonymic, there is a strong tendency towards metaphor, both in the local texture of the writing, and structurally, in repeated patterns of action. Setting tends to be used metaphorically as well.

The fragmentation evident in the text of *Between the Acts* is evident too in its structure. The apparent social realism of the events described creates the expectation that cohesion will hinge on contextually-dependent contiguous relationships, but this expectation is constantly thwarted. For example, setting, which should provide a solid background connecting contiguous events, tends more and more to become symbolic:

> From an aeroplane, he said, you could still see, plainly marked, the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic wars. . (p.7)

Even the realistic portrayal of character is sabotaged, against one's expectations. For example, in the shadows, Bart 'looked leafless, spectral, and his chair monumental'. (p.151) Here, Bart takes on a symbolic significance, just like the setting did in the novel's first episode. These descriptions take their place in the exploration of history and pre-history in the novel, a theme which is taken up explicitly by the pageant. The structural reason for the sense of fragmentation that permeates the novel lies in the tension between the metonymic and metaphoric forms of cohesion. The kind of events that take place, the social comedy which has its roots in the domestic, even the trivial, makes one expect a linear treatment of time, in which contiguously-related events will move towards some conclusion. The linear treatment of time is there, but the two evenings and a day described are subordinated to a much longer time

perspective, and to a strong suggestion of simultaneity: we are all of history because nothing ever changes. Within episodes there are contiguously-related events, but the extensive use of metaphor, and the tendency to move from one event or topic to another by association through similarity gives the metonymic base a heavy overlay of metaphor. There is domesticity, but the trivial becomes symbolic when it is placed against invariable patterns of behaviour. The constant recourse to metaphor makes the novel highly cohesive on a thematic level, but the sabotaging of cohesion in the metonymic aspect causes structural fragmentation.

There are factors in the novel's structure that prevent it from becoming too disjointed. One is the pageant around which most of the novel's events are arranged. The other is the briefness of the story-time, which does have a cohesive effect. A third cohesive factor is the small cast of characters .

An analysis of the structure of events in a single episode will illustrate the way in which the novel makes use of both metonymic and metaphoric cohesiveness. The episode (p.14) opens with Isa brushing her hair. She then looks at herself in the mirror, and perceives in her eyes her love for Haines. These three actions are related by contiguity, and are straightforwardly linear in time. So far context has just been used to provide connections between actions. Then Isa transforms her immediate context in the following way:

> But outside, on the washstand, on the dressing-table, among the silver boxes and tooth-brushes, was the other love; love for her husband, the stockbroker - 'The father of my children', she added, slipping into the cliché conveniently provided by fiction. (p.14)

Context becomes symbolic at this point, and the episode moves away from metonymy to a mixture of metaphor and metonymy. The phrase, 'The father of my children' belongs to the metaphoric pole of discourse, because it has been repeated many times. Isa then sees the nurses and the children outside, and tries to attract their attention, unsuccessfully. She perceives the garden outside; context once again resumes its normal function. Then she returns to her contemplation of the love for Haines that she sees in her eyes, and this repetition is again more characteristic of the metaphoric than the metonymic pole of discourse. The poetry that she hums based as it is on parallelisms, is metaphoric. The juxtaposition of the poem and the order for fish is comic, not only because of incongruity but also because of the shift from the metaphoric to the metonymic modes: 'She put down her brush. She took up the telephone', is metonymic, whereas '"There to lose what binds us here"' is not. The description of herself that ends the episode is metonymic in its proceeding: 'Thick of waist, large of limb' is a metonymic way of conveying her bulk to the reader.

Like many such episodes, this one is illustrative of character. It points to the fact that revelation, not resolution will be the aim of the novel. There can be no resolution, because nothing ever changes. There is an almost clautrophobic sense in the novel of things happening over and over again, year after year, in patterns that cannot be broken.

The episodes that make up *Between the Acts* are loosely arranged around the event of the pageant. It enchains a series of events which are presented dramatically. The internal structure of the pageant proceeds to some extent on the principle of contiguity: there is a linear progression through history, and this belongs to the combination rather than the selection aspect of discourse. But the pageant is a metaphor, as all drama is finally metaphoric, involving the substitution

of an analogous structure for a real one. The pageant is a metaphor for the human condition, a representation of human development and cultural change. That the pageant is also a parody of history emphasizes its metaphoric nature: it is not directly mimetic of history. Lodge, interpreting Jakobson, comments on the metaphoric nature of drama:

> When Jakobson says that drama is essentially 'metaphoric' he is clearly thinking of the generic character of dramatic art as it has manifested itself throughout the history of culture. Arising out of religious ritual (in which symbolic sacrifice was *substituted* for a real one) drama is correctly interpreted by its audience as being analogous to rather than directly imitative of reality, and has attained its highest achievements (...) by being poetic, using a language with a built-in emphasis on patterns of similarity and contrast (contrast being a kind of negative similarity). [21]

The patterns of similarity are there in the pageant. As Lucy Swithin says:

> 'The Victorians', Mrs Swithin mused. 'I don't believe', she said with her odd little smile, 'that there ever were such people. Only you and me and William dressed differently.' (p.122)

Conventions change, diction changes, but people remain the same, just like the swallows who return year after year. This point is stressed by the constant identification of the villagers who play the parts in the pageant: apart from the obvious comic incongruity involved, it does become clear that Miss La Trobe intends her audience to be aware of the fact that history is made up of ordinary people, villagers. Lucy Swithin intuits this when she says to Miss La Trobe, 'But you've made me feel I could have played ... Cleopatra!' (p.107)

Structural similarities are evident in the events of the whole novel, not only in the pageant. Whole conversations are repeated, not only in the short space of time covered by the novel, but over years and years. In *Mrs Dalloway* similar events took place simultaneously; in *The Years* and *Between the Acts* simultaneity is displaced from the level of story-time to be lodged within the reader's experience of a repetition or pattern of events.

Repetitive behaviour involves a strong sense of ritual. The characters in *Between the Acts* aren't free to act as they choose; they must act in a fashion dictated to them by forces wider and more powerful than history. The fight Isa and Giles have before they retire to be on the night after the pageant takes its place in a series of human conflicts, some small, some as devastating as a world war, dating back to prehistoric times: 'It was the night that dwellers in caves had watched from some high place among rocks'. (p.152) When William says to Lucy: 'You don't believe in history', (p.122), he is recognising the fact that she does not believe that human nature changes.

Although story-time in *Between the Acts* is linear, and equal to discourse-time, which is characteristic of metonymic texts, this forms a frame for the metaphor at the centre of the story, and for a very flexible movement through centuries of time. The pageant, the atavistic rituals in the novel, and the numerous repetitions all place it near the metaphoric pole of discourse. But the little contiguous chains of events that make up each episode, and the lineality of the main story, are features of the metonymic text. In this novel Virginia Woolf has combined modes, creating discourse which has 'the exaltation of poetry, but much of the ordinariness of prose'.[22]

FOOTNOTES:

1. *A Writer's Diary* (1953), p.23.
2. *Ibid.*, p.61.
3. Chatman, S., *Story and Discourse; Narrative Structure in Fiction and Film* (1978), p.44.
4. *Ibid.*, p.44.
5. *Ibid.*, p.68.
6. *Ibid.*, p.48.
7. *The Modes of Modern Writing* (1977), p.181.
8. In his discussion of *Jacob's Room*, Lodge considers the effect of deletion from 'the chain of contiguous events that is Jacob's life', *ibid.*, (p.183). He does not examine deletion of context. This is an important omission, because it is the fragmentariness of context that creates the 'odd angles and perspectives' that Lodge says are characteristic of the novel.
9. *A Writer's Diary* (1953), p.23.
10. In *Virginia Woolf: A Biography* (1972) vol. II, p.106.
11. *Ibid.*, p.106.
12. 'Closing Statement: Linguistics and Poetics', *Style in Language* (1960), ed. T.A. Sebeok, p.358.
13. *A Writer's Diary* (1953), p.69.
14. *Ibid.*, p.61.
15. *Op. cit.*, p.77.
16. *Ibid.*, p.188.
17. *A Writer's Diary* (1953), p.60.
18. *Op. cit.*, p.48.
19. *A Writer's Diary* (1953), p.21.
20. *Virginia Woolf and Her Works* (1965), p.311.
21. *The Modes of Modern Writing* (1977), p.81.
22. 'The Narrow Bridge of Art', *Granite and Rainbow* (1958), p.18.

CHAPTER FIVE

DISCOURSE[1]

The Voyage Out

The narrative voice in *The Voyage Out* has the omniscience traditional to the nineteenth and early twentieth century novel. The narrative procedure is unremarkable but consistent, and therefore makes a strong contribution to the novel's cohesiveness. The change in style in Virginia Woolf's latest novels has much to do with the shift away from the traditional mode of discourse to be found in *The Voyage Out*. The following passage, which proceeds metonymically, is typical of the narrative voice:

> Ten minutes later Mrs Ambrose opened the door and looked at her. It did not surprise her to find that this was the way in which Rachel passed her mornings. She glanced round the room at the piano, at the books, at the general mess. In the first place she considered Rachel aesthetically; lying unprotected she looked somehow like a victim dropped from the claws of a bird of prey, but considered as a woman, a young woman of twenty-four, the sight gave rise to reflections. Mrs Ambrose stood thinking for at least two minutes. She then smiled, turned noiselessly away and went, lest the sleeper should waken, and there should be the awkwardness of speech between them. (p.33)

This passage combines a report of Mrs Ambrose's actions and the setting with omniscient access to her thoughts. Chatman

differentiates between the omniscient mental access illustrated by this passage, and what he calls 'shifting limited' mental access, which is typical of the narrative procedure in, for example, *Mrs Dalloway*:

> The chief criterion (for the distinction between the two modes of discourse) is the *purpose* for which the move from one mind to another is made. Like stream of consciousness, the shifting limited access expresses no purpose. It does not serve the teleology of plot. It evokes a disparate group of individuals thinking, but not to any common end. Thinking is itselt the 'plot'; its vagaries in no way serve an external march of events. 'Shifting limited' means a switchover to the next mind without problem-solving or unwinding a causative chain. In such passages, the narrator does not ransack mind after mind (...) for answers to hermeneutic questions. The mental entries seem matters of chance, reflecting the randomness of ordinary life. [2]

There is an interesting connection to be made here between omniscient mental access and metonymy. The unfolding of a causative chain of events is almost always metonymic: connections between events tend to be made by contiguity rather than similarity. Plots of resolution, which involve problem-solving, develop in a linear way, and lineality is associated with the metonymic rôle of discourse. 'Shifting limited' access displays both metaphoric and metonymic forms of association. I think it is important to stress that associations in novels are never entirely random, although on the surface they may seem to be so. If they were random they would not be literary: 'literariness' implies a series of self-conscious choices made by the author.

The passage from *The Voyage Out* quoted above can therefore be regarded as metonymic because it is a link in a causative chain of events and because it is problem-solving. Mrs Ambrose's

observations and reflections eventually give rise to the invitation which takes Rachel into the community at Santa Marina.

Two other major features of this passage distinguish the mental access as omniscient rather than shifting limited: the diction used is the implied author's.[3] No attempt is made to differentiate Mrs Ambrose's mind-voice from the voice of the implied author. Secondly, the striking simile 'like a victim dropped from the claws of a bird of prey' would not be a part of Mrs Ambrose's thoughts: it is a free interpretation of a perception, and comes clearly from the implied author.

The narration in *The Voyage Out* is covert.[4] However, there is a generalising voice which harks back to eighteenth century forebears in the novel. (This generalising voice is still present in *Jacob's Room*). This aspect of the narration crystallizes the relationship between implied author and implied reader in the novel: it makes evident the contract between the two that the novel has an educative purpose. The following passage is an example:

> The people in ships, however, took an equally singular view of England. Not only did it appear to them to be an island, and a very small island, but it was a shrinking island in which people were imprisoned. One figured them first swarming about like aimless ants, and almost pressing each other over the edge; and then, as the ship withdrew, one figured them making a vain clamour, which, being unheard, either ceased, or rose to a brawl. (p.28)

The perspective in this passage, which takes in all of England, and all ships leaving England, is clearly that of the implied author. The extent of the generalisation isolates the passage from the flow of the discourse and causes the reader to review the situation of those on the *Euphrosyne* in terms of patterns of human behaviour.

Although there is very little stylistic continuity between *The Voyage Out* and *Night and Day* and the novels which follow, thematically, no radical break is made. *The Voyage Out*, with its preoccupations about moments of being, the nature of consciousness, the possibility of unity between people, and the overwhelming awareness of separation, of fragmentation, has much in common with all the other novels. It is the treatment of these themes that makes *The Voyage Out* seem 'traditional' when compared to the later novels, in which there is radical stylistic experimentation. The description of Rachel's consciousness which follows forms a good point of comparison with the treatment of consciousness in the novels after *Jacob's Room*:

> The morning was hot, and the exercise of reading left her mind contracting and expanding like the mainspring of a clock. The sounds in the garden outside joined with the clock, and the small noises of midday, which one can ascribe to no definite cause, in a regular rhythm. It was all very real, very big, very impersonal, and after a moment or two she began to raise her first finger and to let it fall on the arm of her chair so as to bring back to herself some consciousness of her own existence. She was next overcome by the unspeakable queerness of the fact that she should be sitting in an arm-chair, in the morning, in the middle of the world. Who were the people moving in the house - moving things from one place to another? And life, what was that? (p.123)

Only in the final two sentences of this passage does Rachel's consciousness attain direct expression. This is quite unlike the procedure in *Mrs Dalloway*, for example, where instead of filtering the consciousness described, the mind is, as it were, allowed to speak for itself. Here, the simile of the clock, and phrases such as 'which one can ascribe to no definite cause' make the presence of the implied author felt.

Rachel's consciousness is further distanced from the reader by the use of the third-person pronoun and the past tense. The diction and syntax belong to the implied author, and not to Rachel. It is only in the naïve repetition in 'very real, very big, very impersonal', and in the girlish exaggeration of 'unspeakable queerness' that any attempt is made to mimic the processes of Rachel's thought. Norman Friedman comments that 'the prevailing characteristic of omniscience, ..., is that the author is always ready to intervene himself between the reader and the story, and that even when he does set a scene, he will render it as he sees it rather than as his people see it'.[5] This is certainly true of Virginia Woolf's description of Rachel's consciousness; it is true too of the way in which she handles scenes in which there is a conversation taking place:

> She murmured, considered her own life, but could not describe how it looked to her now.
>
> 'And the loneliness!' he continued. A vision of walking with her through the streets of London came before his eyes. 'We will go for walks together', he said. The simplicity of the idea relieved them, and for the first time they laughed. They would have liked had they dared to take each other by the hand, but the consciousness of eyes fixed on them from behind had not yet deserted them. (p.285)

The first sentence of this passage demonstrates the tendency evident in many of the conversations between Rachel and Terence to state indirectly what could have been put into direct speech. The final sentence is an illustration of the interpretative rôle taken on by the implied author: both action and speech are presented indirectly through the filter of the organizing and controlling authorial presence.

Jacob's Room

The most striking feature of discourse in *Jacob's Room* is the intrusive authorial voice, which dominates in 27 out of 145 of the novel's sections. This overt narration Friedman calls 'editorial omniscience' and says:

> The tendency...in Editorial Omniscience is away from scene, for it is the author's voice which dominates the material, speaking frequently as 'I' or 'we'. [6]

In *Jacob's Room*, this voice is characteristically involved in epistemological questions about our perception and knowledge of people. Jacob, although scrutinized intensely throughout the novel, from various points of view, remains an enigma. His room, full of his possessions, but empty of his presence, becomes an unsatisfactory objective correlative, to the failure of which the implied author constantly draws our attention. The editorial omniscience, then, is qualified in a way that sometimes appears perverse: there is insight, wisdom, about everything except the central figure of the novel:

> But how far was he a mere bumpkin? How far was Jacob Flaners at the age of twenty-six a stupid fellow? It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done. Some, it is true, take ineffaceable impressions of character at once. Others dally, loiter, and get blown this way and that. Kind old ladies assure us that cats are often the best judges of character. A cat will always go to a good man, they say; but then, Mrs Whitehorn, Jacob's landlady, loathed cars. (p.146)

The tangential structure of this passage, which begins by asking questions about Jacob, and ends with Mrs Whitehorn's hatred of cats, demonstrates the implied author's desire to avoid saying anything direct about Jacob's character. The connections being made are metonymic, and are not strongly cohesive.

Jacob is the only character in the novel who remains opaque to the reader. The other characters are described and analysed by an omniscient voice. The following passage is typical of this stance:

> Mrs Jarvis walked on the moor when she was unhappy, going as far as a certain saucer-shaped hollow, though she always meant to go to a more distant ridge; and there she sat down, and took out the little book hidden beneath her cloak and read a few lines of poetry, and looked about her. She was not very unhappy, and, seeing that she was forty-five, never perhaps would be very unhappy, desperately unhappy that is, and leave her husband, and ruin a good man's career, as she sometimes threatened. (p.24)

The final sentence of this passage, with its projection into the future, even though this is qualified with the word 'perhaps', is a clear marker of omniscience. The categorical statement 'she was not very unhappy' shows a delimitation and definition of feeling that is rarely attempted in the treatment of Jacob.

To the extent that Jacob is described from the outside, the mode of presentation is dramatic:

> The Prime Minister's speech was reported in something over five columns. Feeling in his pocket, Jacob took out a pipe and proceeded to fill it. Five minutes, ten minutes, fifteen minutes passed. Jacob took the paper over to the fire. The Prime Minister proposed a measure for

> giving Home Rule to Ireland.
> Jacob knocked out his pipe. He was
> certainly thinking about Home Rule
> in Ireland - a very difficult matter.
> A very cold night. (p.93)

The connections made in this passage are metonymic; a chain of contiguous events is being described. The word 'certainly' suggests that the author is in fact uncertain of what Jacob is thinking, but is making an informed guess from the evidence offered by his actions. The dramatic presentation of Jacob is consistent with the implied author's view that character is inaccessible except through its outward manifestations, which may be misconstrued. Virginia Woolf does not always avoid describing what Jacob is thinking or feeling however, and is thus inconsistent in her presentation of him:

> Jacob observed Florinda. In her face
> there seemed to him something horribly
> brainless - as she sat staring. (p.76)

Also inconsistent with the implied author's insistence that Jacob cannot be seen into is the generalized, stilted internal speech used in Chapter Five. This can be distinguished from interior monologue, which characterizes 'shifting limited' access to characters' thoughts, in that it is not an attempt to describe the flow of thought naturalistically, but is a highly artificial rendition of 'spoken' thought, not unlike soliloquy:

> (I'm twenty-two. It's nearly the end
> of October. Life is thoroughly
> pleasant, although unfortunately
> there are a great number of fools
> about. One must apply oneself to
> something or other - God knows what.
> Everything is really very jolly -
> except getting up in the morning and
> wearing a tail coat'.) (p.68)

The artificiality of this soliloquy is deliberate: no accurate rendition of how Jacob thinks is given. The passage caricatures the way in which Jacob might be supposed to think. The colloquial diction is at odds with the formality of the syntax.

The dramatic presentation of Jacob goes hand-in-hand with the widespread use of dialogue. Conversations that are largely uninterpreted by the implied author are given; direct presentation of scene is preferred to narrative summary. The description of Clara Durrant's party is an example of this technique.

Employed sporadically in the novel is indirect free style. This can be differentiated from direct free style, or interior monologue, by the use of the third person pronoun and the past tense: the 'I have to go' of interior monologue becomes 'she had to go' in indirect free style.[7] The story is forwarded by the description of what happens as it impinges on the mind of a character present. This technique reaches full development in *Mrs Dalloway*; in *Jacob's Room* it is used mainly in the opening few pages of the novel. The following passage describes Steele's perception of the scene on the beach at the beginning of the novel:

> Like the antennae of some irritable insect it positively trembled. Here was that woman moving - actually going to get up - confound her! He struck the canvas a hasty violet-black dab. For the landscape needed it. It was too pale - greys flowing into lavenders, and one star or a white gull suspended just so - too pale as usual The critics would say it was too pale, for he was an unknown man exhibiting obscurely, a favourite with his landladies' children, wearing a cross on his watch chain, and much gratified if his landladies liked his pictures - which they often did. (p.6)

This passage is a mixture of omniscience and the indirect free style usually associated with 'shifting limited' access. The two modes blend into one another very well. The animistic description of the brush in the first sentence has a colloquial tone, and prepares for the intimacy of the next sentence, which is given from within Charles Steele's consciousness. The third sentence is an unobtrusive stage direction and does not disrupt the flow of thought, continued in the next three sentences. Typical of Virginia Woolf's later use of indirect free style is the ambiguity in the final sentence. The first phrase seems to come from within Steele's consciousness, although it could be spoken by the implied author. A similar ambiguity is attached to 'for he was an unknown man exhibiting obscurely', although it seems probable that it belongs to the implied author. In this way a transition is made to the last part of the sentence, which is unambiguously the implied author speaking. The details given in the last sentence of this passage are gratuitous: they have no bearing on the story. This is characteristic of the shifting, almost random focus on peripheral characters that is evident in the novels that come after *Jacob's Room*.

Inconsistencies in the narrative voice, and the shift from one technique to another, mark *Jacob's Room* as an experimental novel. The first chapter, with its use of indirect free style is the most confident and vivid of the novel and marks the direction in which the later novels were to develop. The discourse, because it contains so many variations, does not contribute to the cohesiveness of the novel.

Mrs Dalloway

As is characteristic of 'shifting limited' narration, the implied author in *Mrs Dalloway* has been almost completely effaced. As Friedman describes it:

> Here the reader ostensibly listens to no one; the story comes directly through the minds of the characters as it leaves its mark there. As a result, the tendency is almost wholly in the direction of scene, both inside the mind and externally with speech and action; and narrative summary, if it appears at all, is either supplied unobtrusively by the author by way of 'stage direction' or emerges through the thoughts and words of the characters themselves. [8]

An example of 'stage direction' can be seen in the sentence: 'Such fools we are, she thought, crossing Victoria Street'. (p.6) The action 'crossing Victoria Street' is subordinated in the sentence to the thought 'such fools we are'. The sentence is written in direct tagged style, the tag 'she thought' indicating the presence of a covert narrator.[9] The use of the present tense in the main clause, and the first person pronoun, distinguishes this style from the indirect free style used briefly in *Jacob's Room*. The inverted commas conventionally used in the reporting of direct speech or thought have been dropped, which has the effect of effacing the narrator still further from the narrative.

The authorial voice is not limited, however, to stage direction and tags: interspersed in the indirect free style are sentences which clearly come from a narrator:

> There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. (p.6)

The sentence: 'The leaden circles dissolved in the air' does not belong to Clarissa's consciousness, but to the scene-setting voice of a narrator. When indirect free style is used, it is often difficult to assign sentences to either character or narrator: the two voices blend together. In *Mrs Dalloway*. Clarissa's mind-voice is easily confused with the narrative voice when both are presented together.[10] Ambiguity is less likely to occur where Septimus's or Peter's mind-voice predominates, because the nature of their syntax and diction mitigates against this in some respects. In extended passages, the narrative voice is similar to Clarissa's because both are sometimes rhythmical and rhetorical in their effect. Clarissa's style is marked by syntactic parallelism and lexical repetition, which makes it rhetorical; the narrative voice, too, employs parallelism to achieve rhetorical intensity. In the description of the Prime Minister's car, as it passes through London, one sentence begins: 'But there could be no doubt that greatness was seated within; greatness was passing, hidden, down Bond Street...' (p.19) The use of repetition, the characteristic semi-colon dividing two syntactically similar phrases are features of both Clarissa's and the narrative voice. However, the narrative voice is lexically more progressive than Clarissa's, proceeds by contiguities, and tends more towards the metonymic pole of discourse.

The narrative voice is sometimes used for extended passages of stage-setting. The description of the Prime Minister's car is one example; the description of London in June, that occurs in parenthesis on p.9 is another.[11] On one occasion, narrative summary is used to fill in details of a character's past. This is the description of Septimus's career, which begins on p.95. Usually reminiscences about the past are contained within the consciousness of the character concerned. Septimus's perception of the present is extremely complex; to contain within that narrative shifts into the past would be very difficult.

Thus, although narrative intrusion in *Mrs Dalloway* has been reduced to a minimum, the narrative voice does retain a range of different aspects.

Most of Clarissa's consciousness is conveyed in indirect free style, marked by the use of the third person pronoun and the past tense:

> For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his were dry sticks; but suddenly it would come over her, if he were with me now what would he say? - some days, some sights bringing him back to her calmly, without the old bitterness; which perhaps was the reward of having cared for people; they came back in the middle of St James Park on a fine morning - indeed they did. (p.9)

Occasionally direct free or tagged style is contained within a passage of indirect monologue, marked by change in tense and pronoun:

> This was a favourite dress, one of Sally Parker's, the last almost she ever made, alas, for Sally had now retired, lived at Ealing, and if ever I have a moment, thought Clarissa (but never would she have a moment any more), I shall go and see her at Ealing. (p.44)

In this passage, the shift from indirect to direct form is made mid-sentence, and is prevented from being confusing by the addition of the tag 'she thought'. The direct form foregrounds one particular thought against the flow of others and can be used to mark the difference between a verbalised thought and a series of perceptions.

The narrative treatment of Septimus's consciousness is complex, because it deals with two realities, the one Septimus perceives, and the one the narrator and Rezia perceive:

> Men must not cut down trees. There is a God. (He noted such revelations on the backs of envelopes.) Change the world. No one kills from hatred. Make it known (he wrote it down). He waited. He listened. A sparrow perched on the railway opposite chirped Septimus, Septimus, four or five times over and went on, drawing its notes out, to sing freshly and piercingly in Greek words how there is no crime and, joined by another sparrow, they sang in voices prolonged and piercing in Greek words, from trees in the meadow of life beyond a river where the dead walk, how there is no death. (p.28)

One has to distinguish, in this passage, between Septimus's thoughts and his perceptions. His thoughts are given in direct free style: 'Men must not cut down trees'. His perceptions are mediated by the narrator, because they are non-verbal experiences: he would perceive a bird singing in Greek, but not necessarily verbalise a response to his perception. Because the narrative voice and the vision of Septimus are carefully blended together, the reader is forced into a position in which he cannot take an objective or judgmental stance about what Septimus sees. This becomes important later, when the reader is asked to enter fully into Septimus's feelings about Holmes and Bradshaw. Septimus's thoughts, as opposed to his perceptions, are compelling because, on the whole, they are syntactically stark.

In discussing interior monologue, Seymour Chatman makes the point that 'there is no presumptive audience other than the thinker himself, no deference to the ignorance or expository needs of a narrator'.[12] Thus, when Clarissa thinks 'For Lucy had her work cut out for her' (p.5), no explanation is given to the reader about who Lucy is, although it later becomes clear from the context that she is Clarissa's maid. The lack of a presumptive audience is equally evident in direct and indirect free style. However, Peter Walsh's

indirect free thought frequently acknowledges the presence of the reader, and in doing this, takes on the characteristics of an omniscient narrator, or a character whose thoughts are mediated by an omniscient narrator:

> He could see Sally Seton, like a child who has been in mischief, leaning forward, rather flushed, wanting to talk, but afraid, and Clarissa did frighten people. (She was Clarissa's greatest friend, always about the place, an attractive creature, handsome, dark, with the reputation in those days of great daring, and he used to give her cigars, which she smoked in her bedroom, and she had either been engaged to somebody or quarrelled with her family, and old Parry disliked them both equally, which was a great bond).

The long parenthesis about Sally departs from the free flow of memory, with its loose, associative structure, and becomes a vehicle for the delivery of information to the reader. Peter cannot be said to have remembered Sally in such a structured way. Many of Peter's memories are recounted as miniature stories, and they cohere in a way that Clarissa's memories do not.

Within the indirect free style which dominates most of the discourse in *Mrs Dalloway*, there can be seen to be great range and variety in the way the narration is handled. The shifts that are made from indirect to direct forms, from tagged to free thought and speech is an indication of the confidence with which Virginia Woolf was using her new-found technique of 'tunnelling back'.[13] The same range of style is employed in *To The Lighthouse*.

The extended application of indirect free style in *Mrs Dalloway* makes the discourse cohesive. Working against this cohesiveness is the establishment of clearly distinct mind-styles. A further problem to do with cohesion is created by

the fact that characters are often musing in isolation rather than interacting. Virginia Woolf has overcome the problem of fragmentation that is evident when one examines the discourse of the novel in two ways: firstly, the novel is structurally very cohesive; and secondly, she applies the distinctions she makes between the mind-styles of the main characters with great consistency. The inconsistencies in discourse evident in *Jacob's Room* seriously undermine its cohesiveness. *Mrs Dalloway* is discursively very even, although a wide range of styles is employed.

The Years

There is no intrusive authorial presence in *The Years*. The presence of the implied author can be divided into three different functions. Firstly, there is the habitual authorial stance of the opening sections of each 'chapter'. Then there is the omniscience and stage-directing of the narrative, which forms a framework for the third function, that of direct and indirect 'shifting limited' style. The first two functions are concerned to give an external view of character, location and action; the last an internal one, by reporting, directly or indirectly the thoughts of a character as they occur in particular situations.

The opening sections of each chapter approximate closely to what Friedman calls 'editorial omniscience' in their use of summary narrative:

> Summary narrative is a generalized account or report of a series of events covering some extended period and a variety of locales, and seems to be the normal untutored mode of storytelling; immediate scene emerges as soon as the specific, continuous, and successive details of time, place, action, character, and dialogue begin to appear. [14]

The opening sections are used primarily to establish in the narrative the time of year, and the prevailing weather conditions. In doing this, the section may concentrate on one time of day, or range over a whole day, or, for example, an afternoon and an evening. In comparison to the very narrow time focus of the other sections in each chapter, where time is dealt with consecutively and in great detail, the treatment of time in the opening sections is generalized and wide-ranging. The opening sections sometimes focus on one locale, but the scene is described at a distance, as if from above. At other times, a series of locales are mentioned in rapid succession. The opening section of '1880' chapter is at pains to root the narrative in a particular historical period, by giving details of dress, transport and so on. As the novel progresses, the opening sections become shorter and shorter, as the need to elaborate on historical setting falls away. Characters appear only rarely in these sections; when they are mentioned the purpose is to emphasize that time has passed since the end of the chapter before, and that the characters have not remained static in the intervening period. Thus, an opening section tells us that Milly has married Hugh, that Maggie has married Rennie. The tone of these sections is impersonal, even remote.

Omniscience and stage-directing account for a large proportion of the implied authorial presence in the novel. The perspective on the characters in this mode is usually external. The following passage, taken from Section 10 of the '1880' chapter, is an example:

> Rose opened the table drawer and took out the boot-bag that she was embroidering with a design of blue and red flowers for her father's birthday. There were still several clusters of little pencilled roses to be worked. She spread it on the table and examined it as Nurse resumed what she was saying to Mrs C about Mrs Kirby's daughter. But Rose did not listen. (p.23)

The use of the past tense and third person narration, combined with the use of detail unlikely to be 'thought' by Rose, mark this passage as one of omniscience. For example, the sentence: 'There were still several clusters of little pencilled roses to be worked' is a detail communicated directly from implied author to reader: it is relevant neither to the thoughts Rose can be presumed to be thinking, nor to the actions she is performing. The perspective on Rose is an external one. Externality is more clearly evident in this passage from Section 7 of the '1891' chapter:

> She trod on the toe of a man in the corner, and pitched down between two elderly women. She was panting slightly; her hair was coming down; she was red with running. (p.82)

However, omniscience is perhaps the most flexible of the narrative modes, and can be used to contain detail of the inner states of characters, by adopting their perspective. The following passage is taken from Section 5 of the '1880' chapter:

> Martin got up and went, drawing his hand reluctantly along the chairs and tables as if to delay his passage. He slammed the door rather sharply behind him. (p.15)

The words 'reluctantly' and 'as if to delay his passage' and 'rather sharply' are interpretative of Martin's feelings, without giving any direct indication of his thoughts.

A major function of the neutrally omniscient voice is to give stage-directions and the following passage, taken from Section 5 of the '1880' chapter is an example:

> Instantly Martin wriggled out of his father's armchair; Delia sat upright. Milly at once moved forward a very large rose-sprinkled cup that did not match the rest. The Colonel stood at the door and surveyed the group rather fiercely. (p.12)

The stage-directions are used to suggest the way in which the Colonel is regarded by his children; the 'rather fiercely' which ends the passage confirms our supposition that he is a tyrannical father. In this case we see the Colonel from the point of view of the children, but the perspective remains an external one.

Virginia Woolf moves easily between this omniscience, and direct and indirect 'shifting limited' access to her character's thoughts. The external perspective is changed to an internal one, in which appearance, action and setting are transmitted through the mind of someone present. Direct free and tagged thought is used more widely in *The Years* than it is in either *Mrs Dalloway* or *To The Lighthouse*. An example of this interior monologue can be seen in Section 5 of the '1880' chapter:

> Protect me, she thought, handing her a teacup, who am such a mousy, downtrodden inefficient little chit, compared with Delia, who always gets her way, while I'm always snubbed by Papa, who was grumpy for some reason. (p.14)

The change in tense in the last clause of the passage prepares for the shift from the internal, direct reporting of Milly's thoughts to the external perspective of the next sentence: 'The Colonel smiled at Eleanor'. Another example of direct tagged thought comes from Section 10 of the '1880' chapter:

> Then I shall go by myself, she decided, straightening out the boot-bag. If Martin won't come with me, then I shall go by myself. (p.23)

Direct free and tagged thought is usually rooted in stage-direction and omniscient narration:

> Peggy, marooned when the dance started, over by the bookcase, stood as close to it as she could. In order to cover her loneliness she took down a book. It was bound in green leather; and had, she noted as she turned it in her hands, little gilt stars tooled upon it. Which is all to the good, she thought, turning it over, because then it'll seem as I were admiring the binding..... But I can't stand here admiring the binding, she thought. She opened it. He'll say what I'm thinking, she thought as she did so. (p.308)

This passage contains a blend of stage-direction, omniscience and direct tagged thought. It contains also an example of indirect tagged thought in the sentence: 'It was bound in green leather; and had, she noted as she turned it in her hands, little gilt stars tooled upon it'. Here the past tense is used and through this the transition from omniscience to 'shifting limited' access is made. The book is perceived through Peggy's eyes, not from the perspective of a neutral omniscient narrator.

Two forms of indirect free and tagged thought can be distinguished in *The Years*. An example of the first has been given above; some object or situation is seen through the eyes of a character. A more extended example of this can be seen in the following passage, taken from Section 8 of the '1891' chapter:

> She noticed everything freshly after Devonshire. She looked down the long many-pillared vista of Abercron Terrace. The houses, with their pillars and their front gardens, all looked highly respectable; in every front room she seemed to see a parlourmaid's arm sweep over the table, laying it for luncheon; she could see them between the tent-shaped opening made by the curtains. (p.83)

'She noticed', 'she looked', 'she could see' all insist on the fact that Abercorn Terrace is here being seen through Eleanor's eyes. The other form of indirect (in this case free) thought can be seen in instances where thoughts are not outwardly directed, but take the form of rumination that is not dramatized. Immediately preceding the above-quoted passage, Eleanor thinks:

> She had been talking aloud to herself in an omnibus. She must cure herself of the habit. She must wait till she brushed her teeth. (p.83)

This is the form of 'shifting limited' access that is most widely used in *Mrs Dalloway* and *To The Lighthouse*.

Dialogue is used extensively in *The Years* and is a dramatized external rendition of character, that goes hand-in-hand with omniscient narration.

The return to omniscient narration after the predominance of 'shifting limited' access in the preceding novels seems to have had a freeing effect on Virginia Woolf's style. The transition between the various modes of narration are made effortlessly, and give the narration a flexibility and a richness that springs from the combination of the best of several forms of discourse. The discourse coheres because the transitions from one narrative mode to another are unobtrusive. This is in contrast to *Jacob's Room*, where transitions are made in a jagged way.

Between the Acts

Omniscience provides the narrative frame for *Between the Acts*, although it is rarely to be found unmixed with other narrative modes. An unusually unambiguous example of omniscient narration can be seen in the following passage:

> Pointz Hall was seen in the light of an early summer morning to be a middle-sized house. It did not rank among the houses that are mentioned in guide books. It was too homely. But this whitish house with the grey roof, and the wing thrown out at right angles, lying unfortunately low on the meadow with a fringe of trees on the bank above it so that the smoke curled up to the nests of the rooks, was a desirable house to live in. (p.9)

This passage sets the scene with an ordinariness which forms a stark contrast to the whimsicality of the prose in the opening section of the novel. More often omniscience is used as a framework for, and commentary on the thoughts of a character:

> She would drop her suitcase in at the kitchen window, and then go up to the Inn. Since the row with the actress who had shared her bed and her purse the need of a drink had grown on her. And the horror and the terror of being alone. One of these days she would break - which of the village laws? Sobriety? Chastity? Or take something that did not properly belong to her? (p.147)

In this passage, the second sentence seems to be omniscient, although not unambiguously so: its function is to give the reader information which would not necessarily be in the thoughts of Miss La Trobe. The third sentence forms a bridge between the first and the fourth sentences: it could belong to the narrator, but the semantic repetition of 'horror' and 'terror', and the slight exaggeration implicit in the use of those words, makes it more likely that it belongs to Miss La Trobe. That the sentence is incomplete, the connection with the sentence before having been partially deleted, suggests that it is in interjection by Miss La Trobe. The first sentence and the final four are clearly thought by Miss La Trobe, the narrative mode being indirect free thought.

Between the Acts contains examples of both direct and indirect, free and tagged style. In the following passage, Isa's thoughts are given in indirect free style, although the sentences that are supplied by the omniscient narrator are a form of tag:

> Isabella guessed the word that Giles had not spoken. Well, was it wrong if he was that word? Why judge each other? Not here, not now. But somewhere, this cloud, this crust, this doubt, this dust -- She waited for a rhyme, it failed her; but somewhere surely one sun would shine and all, without a doubt, would be clear. (p.47)

The first sentence and part of the last are omniscient; the rest of the passage is given in Isa's distinctive mind-style, with its crude rhythm and rhyme.

Because 'shifting limited' access and omniscience are freely mixed in the novel, it is sometimes difficult to disentangle the two, far more so than it is in *The Years* because the style is looser and generally more colloquial. This is particularly the case when thoughts are being reported indirectly, in the past tense. In the following passage, the reader is party to Mrs Swithin's thoughts, but the narrative stance is ambiguous:

> It took her five seconds in actual time, in mind time ever so much longer, to separate Grace herself, with the blue china on a tray, from the leather-covered grunting monster who was about, as the door opened, to demolish a whole tree in the green steaming undergrowth of the primeval forest. (p.11)

To the extent that Mrs Swithin's thoughts are dramatized in this passage, it has the texture of indirect free thought. The way in which Mrs Swithin imagines the monsters is peculiar to her, and is faithfully rendered by the narrator, in a very immediate way, but the opening clause suggests that the whole description is omniscient. Because Mrs Swithin's perspective is so whole-heartedly adopted, the omniscient stance of the narrator is obscured.

Different to the reporting of thought, whether direct or indirect, is the reporting of internal speech. It is distinguished from thought by the use of inverted commas. Like interior monologue, it has no audience, but is probably meant to be read as being spoken aloud, These speeches are formal, even artificial, in their constructions, and often resemble fragments of clumsy poetry, especially in their extensive use of rhyme. They form a counterpoint to the poetic drama of the pageant, dramatizing the audience's response to it:

> Here Cobbet of Cobbs Corner, alone under the monkey puzzle tree, rose and muttered: 'What was in her mind, eh? What idea lay behind, eh? What made her indue the antique with this glamour - this sham lure, and set 'em climbing, climbing, climbing up the monkey puzzle tree?' (p.71)

Internal speech is most commonly used to describe Isa's absorption in making poems:

> 'Now I may pluck', Isa murmured, picking a rose, 'my single flower. The white or the pink? And press it so, 'twixt thumb and finger...' (p.108)

In the many conversations that take place in *Between the Acts*, there is a marked tendency on the part of the omniscient narrator to distance the reader from the scene by transforming direct into indirect speech. Conversation thus transformed reads oddly, and is used to humorous effect:

> Then there was silence; and a cow coughed; and that led her to say how odd it was, as a child, she had never feared cows, only horses. But then, as a small child in a perambulator, a great cart-horse had brushed within an inch of her face. Her family, she told the old man in the arm-chair, had lived near Liskeard for many centuries. There were graves in the churchyard to prove it. (p.7)

Sometimes direct and indirect conversation is mixed:

> 'Marriage with cousins', said Mrs Swithin, 'can't be good for the teeth .'
>
> Bart put his finger inside his mouth and projected the upper row outside his lips. They were false. Yet, he said, the Olivers hadn't married cousins. The Olivers couldn't trace their descent for more than two or three hundred years. But the Swithins could. The Swithins were there before the Conquest.
>
> 'The Swithins,' Mrs Swithin began. (p.26)

The second sentence of this passage is a stage direction given by the narrator. The third sentence forms a transition from the narrator to Bart's speech: it could belong to either the narrator or to Bart.

The jerky connections between sentences in indirect speech retain the random quality of conversation, but the relative scarcity of personal pronouns formalizes the syntax and serves to distance the reader from the scene. The whimsical mixture of direct and indirect speech sabotages the flow of the conversation and suggests that the communication between the people involved is incomplete.

The pageant's audience is given voice in two ways. Firstly, there is the use of floating conversation, only fragments of which are heard:

> 'That's young Mrs Giles ... I remember her mother. She died in India ... We wore, I suppose, a great many petticoats then. Unhygienic? I dare say ... Well, look at my daughter.' (p.112)

Secondly, distinct from the use of direct speech, is the dramatized consciousness of the audience:

> The tune changed; snapped, broke, jagged. Foxtrot was it? Jazz? Anyhow the rhythm kicked, reared, snapped short. What a jangle and a jingle! Well, with the means at her disposal, you can't ask too much. What a cackle, a cacophony! (p.127)

In *Between the Acts* Virginia Woolf draws on all the narrative techniques she used in her other novels. Even the formal soliloquies that make up *The Waves* appear, in abbreviated form. Perhaps, if the novel had been revised, some of the variation in the representation of speech and thought would have fallen away. The wide range in the modes of discourse used goes hand-in-hand with the fragmentation evident in both text and structure. Discourse in this novel is not, therefore, cohesive.

FOOTNOTES:

1. Discourse refers to what Seymour Chatman (*Story and Discourse: Narrative Structure in Fiction and Film*, 1978, p.146) calls the 'expression plane' of the narrative. It is distinct from the 'content plane', or the story. Discourse is a more general term than 'point of view' by narrative voice. The distinction between these two things is necessary because, as Chatman points out: 'The perspective and the expression need not be lodged in the same person'. (p.153)

2. *Ibid.*, p.216.

3. The real author and the author implied by the narrative are different. Further distinction must be made between the implied author (present in any narrative) and narrator (who is optional). Chatman discusses these distinctions: *ibid.*, pp.147-151.

4. Chatman describes the covert narrator as remaining 'hidden in the discoursive shadows'. Unlike the "nonnarrated" story, the covertly narrated one can express a character's speech or thoughts in indirect form.' *Ibid.*, p.197.

5. 'Point of View in Fiction: The Development of a Critical Concept', in *The Theory of the Novel*, ed. P. Stevick (1967), p.124.

6. *Ibid.*, p.121.

7. The terms used here are Chatman's: *op. cit.*, pp.181-209.

8. *Op. cit.*, p.127.

9. In these constructions there are two main clauses, one optional ('she thought'), and one obligatory ('Such fools we are'). The optional clause is the 'tag', the obligatory one the 'reference'. See Chatman, *op. cit.*, p.199.

10. Chatman points out that this kind of ambiguity may not be a negative thing: 'The ambiguity may strengthen the bond between the two (narrator and character), make us trust still more the narrator's authority'. *Ibid.*, p.206.

11. The last sentence in this description is written in syntax and diction usually used for Clarissa's mind-style: the sentence may be intended to belong to her.

12. *Ibid.*, p.183.

13. *A Writer's Diary* (1953), p.59.

14. *Op. cit.*, pp.119-120.

CHAPTER SIX

THEMATIC COHESION

In the following chapter, I have chosen to discuss thematic cohesion in *The Years* and *Between the Acts*. Thematic cohesion is an important issue in any consideration of *The Years* for two reasons. Firstly, it is a long novel, covering an extended period of time, and embracing a series of fundamental changes to the Pargiter family. The novel would become a rambling saga if it were not for the presence of binding thematic patterns. Secondly, more than any other of Birginia Woolf's novels, *The Years* straddles the metonymic and metaphoric modes. This shows itself most obviously in the divorce between what she calls 'fact', and what she calls 'poetry'.[1] It is theme that makes fact and poetry cohere.

Between the Acts has been shown in this thesis to be fragmented textually, structurally and discursively. A consideration of the novel's themes however demonstrates that in one respect it is closely cohesive. Because of the fragmentation on every other level of the novel, the thematic structure needs to be dealt with separately.

The themes of *The Voyage Out*, *Jacob's Room*, and *Mrs Dalloway* have been covered adequately enough to indicate their cohesive properties in the preceding chapters.

The Years

To the extent that *The Years* uses the metaphoric mode of discourse - that is, to the extent that it uses repetition in its structure - it can be said to be strongly cohesive. The same themes are returned to throughout the novel, and this binds together what would otherwise be an unwieldy series of episodes stretched over a long period of time. It is with one of these themes that this section will be concerned.

It is part of Virginia Woolf's intention to explore the implications for a middle-class family of living in the Victorian Age and its aftermath. Her concern is not simple: it is centred on the difficult question of identity. Abel Pargiter accepts, and uses to the full the ambiguities and hypocrisies of Victorian social values: he accepts his rôle as father of a large family, and goes through all the motions of being a loving husband. He has served his country, and is now at an age where he can enjoy the luxuries of his club and his undemanding business affairs. He is untroubled by his long-standing affair with Mira. He seems to see it as something that is expected of him, in his social position. For his children, however, such complacency is no longer possible. As social rôles become less clearly defined, a whole generation is forced to consider for the first time its position in a rapidly changing society. Some of that generation opt for the old way of life, ask no puzzling questions about themselves; others accept the challenge of creating entirely new rôles for themselves. Seeking new vocations, and having the tenacity to stick to them against the pressure of a crumbling but still immensely powerful social structure, makes people ask very searching questions of themselves, not only about their social position, but also about the very nature of their being.

Of Colonel Abel Pargiter's family, it is Milly who slips unquestioningly into the rôle prepared for her by the old society. She marries well, a country gentleman whose conversation is limited mainly to horses and shooting. Hugh Gibbs is ignorant, and content to be so; his dull-wittedness is clearly evident in his encounter with Edward, in the '1880' chapter. In marrying him, Milly had opted for a prosperous and easy life: the effects of this on her are made plain in the 'Present Day' chapter. Her materialism has made her repulsive:

> She had grown very stout. In order to disguise her figure, veils with beads on them hung down over her arms. They were so fat that they reminded North of asparagus; pale asparagus tapering to a point. ... She gave him her fat little hand. He noticed how the rings were sunk in her fingers, as if the flesh had grown over them. Flesh grown over diamonds disgusted him. (p.300)

Milly and Hugh represent the worst of the old regime.

In striking contrast to Milly is Eleanor, who, with great deliberation, devotes herself to work that is charitable without being patronizing. She does this in spite of a certain amount of mockery from her family, who joke about her preoccupations by saing 'Eleanor's broody'. Eleanor's concern for people is not limited to those for whom she can do something concrete: it extends to her friends and members of her family. It is often Eleanor who keeps communication between the various parts of the family alive. An example of Eleanor's behaviour towards her family is the effort she makes to go and listen to Morris in the law courts: she is the only member of the family to do so.

Eleanor is making a place for herself working with people who, in terms of background, are alien to her. She is also occupying a position which has no properly-defined social boundaries, and hence no automatic social sanction. The effect of this on her can be seen early in the novel. She leaves Rose's bedroom - she being a mother to Rose, as well as housekeeper to the rest of the family - and starts going down the stairs:

> A blankness came over her. Where am I? she asked herself, staring at a heavy frame. What is that? She seemed to be alone in the midst of nothingness; yet must descend, must carry her burden - ... (p.36)

This questioning of her identity is not surprising, given the ambiguity of her position. She is leading two lives. One is the socially accepted life of the eldest daughter in a large and motherless family - she takes on all the duties of the mother. The other life - her social work - is incompatible with this, as it demands completely different values.

Delia questions her position in as fundamental a way as Eleanor:

> Where am I? she asked herself, staring at a white jug stained pink by the setting sun. For a moment she seemed to be in some borderland between life and death. Where am I? she repeated, looking at the pink jug, for it all looked strange. (p.23)

Her passion for rebellion and heroism, her worship of Parnell, takes her well beyond the boundaries of the family, and it is not surprising that she disappears from the narrative after the first chapter, to reappear only at the end, married to the eccentric but substantial Patrick. Her family cannot contain her grief when Parnell dies; it is significant that when Eleanor looks for her to give her comfort, she cannot be found.

Rose is perhaps the most unconventional of the family. She is in the vanguard of the fight for women's rights, and this immediately places her in a minority group in the society. The cause she has chosen to identify herself with, is, in terms of her background, an extreme one, but we are prepared for extreme behaviour from Rose by the childhood incident in which she slashed her wrists in anger. She has been forced by her behaviour to shed her past, and when that past is forcibly recalled to her, she feels a split in her identity:

> They talked as if they were speaking of people who were real, but not real in the way in which she felt herself to be real. It puzzled her; it made her feel that she was two different people at the same time; that she was living at two different times at the same moment. (p.135)

The men in the Pargiter family are not forced to question their identity in the same way as the women are. They are not obliged to forge new positions for themselves in the society: they can take up whatever career they choose to follow. Thus, Morris does law; Edward becomes an academic; and both are very successful. Martin is in a more interesting position. It is he who uncovers his father's affair with Mira and is disgusted by the hypocrisy of a society which tolerates such behaviour. He has not settled into a career which satisfies him - he wanted to be an architect.(p.183). He is unsettled, unestablished, and this is perhaps why he can ask himself questions about identity like: 'What would the world be ... without "I" in it?' (p.195)

Of the cousins, Kitty makes a successful society marriage, becomes Lady Lasswade, and occupies herself occasionally with good works. Before she marries, there are moments in which she too seems to be questioning her identity, and finding her position ambiguous. The now-familiar 'Where am I?' comes to her as well, in an understated form: 'She forgot where she was'. (p.61) Maggie questions identity far more directly:

> She had been thinking, Am I that, or am I this? Are we one, or are we separate - something of the kind. ... 'What's "I"? ... "I".' (p.114)

Sara, with her ready mimicry, takes up the chant, 'What's "I"?' Maggie seems to find her identity in her marriage with Renny, but Sara's identity is constantly shifting, according to her situation. She has the ability to mirror for other people what

they were, of what they have become. She hides her identity behind her eccentricity, and avoids conflict about herself by simply ignoring convention.

The new generation, represented by North and Peggy, faces different problems from the old. Peggy is a doctor, and because she has a career, is not confronted with the same problems of identity as her aunts. She no longer fits into the old world, and she feels her isolation from it acutely. It seems that in choosing to be a career woman, she has sacrificed social ease: her way of relating to people has changed. The problems facing North are different: he is caught between two worlds, the world of the South African farm, and the bustle of London, and large crowds of people. He is unsure of which world he values most. But neither North nor Peggy are forced into a position where they have to question their very being.

The Pargiters which, reworked, was to become the '1880' chapter of *The Years*, gives a clear indication of the extent to which Virginia Woolf was concerned to illuminate the plight of women to whom a professional career was not a possibility. She writes:

> That three healthy girls should be sitting round a tea table with nothing better to do than to change the sheets at Whiteleys and peep behind the blinds at young men who happen to be calling next door may seem incredible. There were colleges for women in existence - Girton was opened in 1873 - and Eleanor, Milly, and Delia might therefore have gone either to Girton or to Newnham or to Somerville. But there was a certain prejudice against women's colleges. [2]

The lives that the Pargiter women do create for themselves, and the effect this has on their sense of identity, is at the centre of the novel's themes, and makes the whole cohere.

Between the Acts

Between the Acts is arranged around one central event: the pageant. The structure of the novel is simple, but its themes are not. They are however strongly cohesive in the sense that they are nearly all closely related to one another. Perhaps the best place to start is with the pageant itself, which raises most of the issues central to the novel's themes. The most important fact about it is that it is a parody of English literature. To explore the reasons for its being a parody is to uncover the novel's basic concerns.

A parody is a mimicry, an imitation for the purposes of ridicule, a travesty.[3] Why should Virginia Woolf spend a large part of her novel sending up English Literature, and implicitly, her own endeavour? The answer lies in her radical attitude towards language. Referential language has become for her a poor tool to use to capture the nature of reality. Words caricature reality, thought, emotion. Arrangements of words quickly become clichés. *Between the Acts* shows this process, and at the same time, explores the possibilities of non-referential language, words that have no simple one-to-one correspondence with reality. It also explores ways other than language of making meaning.

The fundamentally reductive nature of referential language is summed up by the description of the Rev. Stretfield's speech at the end of the pageant:

> All gazed. What an intolerable constriction, contraction, and reduction to simplified absurdity he was to be sure ! Of all incongruous sights a clergyman in the livery of his servitude to the summing up was the most grotesque and entire. He opened his mouth. O Lord, protect and preserve us from words the defilers, from words the impure! What need have we of words to remind us? Must I be Thomas, you Jane? (p.132)

The antithesis to this is provided, appropriately, because she is an artist, in connection with Miss La Trobe. After the pageant, she retreats to the pub and to her vision of her next work. What comes to her are 'words without meaning - wonderful words'. (p.147) Words without meaning cannot be parodied, and they cannot restrict or distort; the question is, do they have any value at all?

The answer to that question is provided by the two pictures in the dining-room of Pointz Hall. The one picture, of a man and his horse is a 'talk producer'; 'He had a name'. What he seems to be saying to his audience is a parodic version of what a particular breed of irreverent English country gentlemen would say:

> It was, he seemed to say, addressing the company not the painter, a damned shame to leave out Colin whom he wished buried at his feet, in the same grave, about 1750; but that skunk the Reverend Whatshisname wouldn't allow it. (p.30)

The other picture, in contrast to this, produces not talk, but silence:

> ... she led the eye up, down, from the curve to the straight, through glades of greenery and shades of silver, dun, and rose into silence. (p.30)

The value of this painting is that it cannot be described in words - it cannot be reduced to something other than itself. This is made clear during the lunch with Mrs Manresa and William, when Bart tries to recall what someone had said about it, and fails. His words trail off into silence. The lady in the picture, unlike the ancestor with the horse, does not address herself to any audience, and in turn, cannot be addressed, at least not in words:

> They all looked at the lady. But she looked over their heads, looking at nothing. She led them down green glades into the heart of silence. (p.39)

The fact that the talk producer is caricatured makes it quite clear which picture Virginia Woolf values. The lady and the silence she produces is a visual equivalent of Miss La Trobe's meaningless words that shape her vision.

Referential language is utilitarian, unlike poetry, for example, which refers not outward to the world, but finally, back to itself. Obviously, all language has a referential component, but sometimes meaning is less important than sound, or rhythm, or some indefinable resonance, or association. The phrase, 'scraps, orts and fragments' is an example of this. It is semantically repetitive, and it draws its power from that repetition, and from the rhythm rather than from the simple meaning of the words. Objects can also have a dual function: they can be useful as well as aesthetically valuable. Virginia Woolf illustrates this in a lyrical passage which forms a striking contrast to the parodic exaggeration which marks much of the novel's language:

> Empty, empty, empty; silent, silent, silent. The room was a shell, singing of what was before time was; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence. (p.30)

Her exploration of language leads Virginia Woolf into a consideration of the relationship between language and thought. Bart wonders why the English are 'so incurious, irresponsive, and insensitive' to pictures. This is a question to which he has no answer, but Lucy, the visionary, says:

> 'We haven't the words - we haven't the words,' Mrs Swithin protested. 'Behind the eyes; not on the lips; that's all.' 'Thoughts without words,' her brother mused. 'Can that be?' (p.43)

The picture of the lady is ample evidence that there can be thought without words, and that such thought is valuable, more valuable than speech. Even thought in the form of words that remains unspoken is a sensitive form of communication. Sometimes people can intuit things about each other's feelings in a way that transcends all the awkwardness of verbal expression:

> He said (without words) 'I'm damnably unhappy.'
> 'So am I,' Dodge echoed.
> 'And I too,' Isa thought. (p.123)

The theme of silence is taken up in the images of the fish in the pond. Lucy recognises the similarity between herself and the fish in their silent, fluid environment, and the parallel is a positive one. (p.142) However, the fish are used to introduce another side of the theme of silence; being unable to put feelings into words can be both frustrating and limiting. It is with Giles that this aspect of being non-verbal is most evident. For Giles, the world of the fish is not fluid, as it is for Lucy; he feels himself trapped 'like a fish in water'. (p.37) In contrast to Giles, who can only express his frustration in violent action, Bart like his ancestor, is a talker, rationalising his world into a place without mystery, and without puzzling silences.

The attempt to recapture the past in language - the attempt to represent anything accurately using words - is doomed to failure. Words distort; they fix what should be fluid, and simplify what should be complex. The past cannot exist except as a parody of itself. This is illustrated by the pageant, as well as by the book Lucy is reading - the Outline of History. But without words there is no time, only the

present, as Lucy realises. (p.62) *Between the Acts* takes this idea a step further: without words there are no acts, only stretches of time between acts. When the curtain rises at the end of the novel, the act that takes place is a linguistic one.

FOOTNOTES:

1. *A Writer's Diary* (1953), p.189 and p.211.
2. *The Pargiters* (1977), ed. Mitchell Leaska, pp.33-34.
3. The *Oxford English Dictionary* definition of 'parody' is as follows:
   1. A composition in which the characteristic turns of thought and phrase of an author are mimicked and made to appear ridiculous, especially by applying them to ludicrously inappropriate subjects.
   2. A poor or feeble imitation, a travesty.

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