3.1 Stylistic Analysis of *Mrs. Dalloway* (1925):

3.1.1 Introduction:

*Mrs. Dalloway* (1925) is Woolf’s first successful experimental novel in which she achieves radical transformation of her novelistic art in the light of her own theory of novel as stated in her essay, ‘Modern Fiction’: the depiction of ‘myriads of impressions’ (104), ‘a luminous halo, a semi-transparent envelope’ (105), and ‘the atoms as they fall upon the mind in the order in which they fall... however, disconnected and incoherent in appearance’ (105). In the era of competitive experimentation, alongside Joyce and Proust, Woolf shapes her novelistic art in accordance with her own individualistic aesthetics and succeeds in dismantling the traditional novel as it was handed down to her by eliminating the ‘scaffolding’ and ‘bricks’ of conventional plot and the ‘effort of breaking with strict representationalism’ (*Diary*2:13). Again, it was in *Mrs. Dalloway* (hereafter *MD*) that she found a new basis for the creation of characters– the psychological exploration of their beings. She recorded this discovery on 30th August, 1923: ‘… how I dig out beautiful caves behind my characters; … the idea is that the caves shall connect, and each comes to daylight at the present moment’ (*Diary*2:263). She refers to this as a ‘tunnelling process, by which, I tell the past by installments, I have need of it’ (*Diary*2:272). She started writing *MD* in June, 1922, and completed it in October, 1924.

Mark Schorer (1952) insisted on the primacy of technique in the expression of meanings and values in prose fiction. He (1952:67) observes, ‘When we speak of technique, then we speak of nearly everything. For technique is the means, by which the writer’s experience, which is his subject matter, compels him to attend to it.’ He asserts that the novelist’s technique is immediately and ultimately a craft in language, ‘The uses to which language, as language, is put to express the quality of the experience in question and the uses of point of view as a mode of … thematic definition’ (1952:67).

It is the technique in *MD* which defines the novel. In it, Woolf makes use of the Stream of Consciousness technique to present her world in the novel. She shifts the focus
from external reality to inner reality of the characters which are revealed through the flow of their consciousness. This naturally affected her linguistic choices and the linguistic nature of the text of MD. It becomes a rewarding experience for a stylistian who is engaged in the close study of the language of MD.

3.1.2 Structure and Technique:

3.1.2.1 Structure of Mrs. Dalloway:

Woolf had declared in ‘Modern Fiction’, ‘… if a writer were a free man and not a slave… if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style’. In MD she bases her narrative structure upon ‘her own feeling and not upon convention’. Hence, the traditional definition of narrative as ‘a sequence of events’ is not applicable to the novel, nor are the analytical models of narrative structure propounded by many scholars from Vladimir Propp (1928) onwards suitable for the linguistic analysis of the structure of MD, since the very notion of structure in the sense of an authoritarian structure or dome is anathema to Woolf. She has reworked the generic features and conventions in her own individual way. Instead of the traditional linear narrative consisting of a sequence of events, she uses two parallel and disconnected events:

1. Mrs. Dalloway, the titular heroine, gives a party; and

2. Septimus Warren Smith commits suicide

And again, she uses two layers of spatio-temporal scheme:

1. The actual time of narration is confined to the ‘action’ of one day, that is, Wednesday, June, 1923 and the place is London; and within this time frame of the present–

2. the past time spreads across thirty four years in the lives of central characters which is captured through the flashback technique, the place being Bourton, the countryside, and London.

The past life is like suspended action and appears more potent in terms of impact as it lies like an iceberg that resurfaces every now and then to illuminate the present. David Daiches (1952) has made a close study in terms of the temporal and spatial dimension of the novel and he (1952:497) observes that ‘the whole novel is constructed in terms of the two dimensions of space and time. We stand still in time and are led to contemplate diverse
but contemporaneous events in space or we stand still in space and are allowed to move up and down temporarily in the consciousness of one individual’. With the effective use of time, space and memory, Woolf weaves a web of narrative structure consisting of a number of other characters who constitute the world of MD.

From the point of view of the structuralist categories of the Russian Formalists—fabula and sjuzhet, the former the basic unshaped story material comprising events, characters and events, and the latter, the order, manner and style of their presentation, the narrative structure of MD clearly falls within the territory of sjuzhet. It is the way in which the two central narrative events—Mrs. Dalloway giving a party and Septimus committing suicide— are foregrounded by the recapitulation of the past through the consciousness of characters. Hence, there is no linear presentation of the experience, but to use an image, a zig-zag movement punctuated by the constantly shifting perspectives of the past and the present that the narrative is unfolded to the readers.

Labov (1972) (1.1.7.1.2) defines a minimal narrative text as one containing at least two temporally ordered clauses (what he terms as ‘narrative clauses’) in which the events are presented in an order that matches their occurrence in the depicted world. In addition, these temporally ordered clauses must have the effect of moving time forward in the depicted world to meet Labov’s condition of narrativity. But the two clauses we have identified: Mrs. Dalloway gives a party and Septimus commits suicide are isolated, disjointed and parallel narrative clauses. Hence, Labov’s theory of narrative clauses is not applicable to these two clauses in MD. In this sense, the novel constitutes a definitive formal challenge to the idea of structure. At the beginning of the novel, the two events are pre-determined, foregone conclusions and at the end of the novel, the events take place. There is a movement towards the end. But the same clauses are repetitive, as they are repeated throughout the text: Mrs. Dalloway’s party (7, 14, 20, 34, 35, 43, 61, 131, 133, 188), Septimus’s killing himself (8, 27, 28, 74, 102, 103, 108, 129, 165, 203, 205) (MD: hereafter all references to the text are from the 1974 edition). Both the events happen to two different characters. But what binds them together is the conceptual framework in which they are conceived, viz. the celebration of life achieved by Mrs. Dalloway by giving the party and Septimus by killing himself in an effort to preserve its integrity. Hence, it is the abstract, intellectual framework that defines the two narrative clauses and not the temporal sequence of events. Hence, they are not narrative clauses in the Labovian sense.
Thus, Woolf succeeds in dismantling the traditional narrative structure of the novel.

3.1.2.2 Stream of Consciousness Technique:

As the fundamental mode of ‘narrative transmission’ (Chatman, 1975), Woolf uses the Stream of Consciousness technique to render the experiences of characters that enables her to reveal the inner world of the characters. Robert Humphrey (1954:4) defines it as ‘a type of fiction in which the basic emphasis is placed on exploration on the pre-speech level of consciousness for the purpose, primarily, of revealing the psychic being of the characters’. This emergence of the new reality– inner reality– was a marked shift from the traditional notion of linear presentation of the experience of the external world. And the new reality was to be realized in the character’s instantaneous responses to the multiplicity of external stimuli, the sense impressions and recollections. Woolf defines this aspect of reality as ‘luminous halo, the semi-transparent envelope’. A new challenge, a new principle of representation in art and literature came to be called ‘simultanism’. The task of the novelist was to represent the actual texture of consciousness and to communicate it to readers. The quality of consciousness itself demands not clock time but a movement of time shifting back and forth, intermingling past, present and anticipation of future, thus making experience a continuum. The chief technique in controlling the movement of stream of consciousness has been the application of the principles of psychological free association. The active consciousness has the power of one thing to suggest another through an association of ideas either in common, or in contrast, wholly or partially. Woolf uses ‘free association’ as the structuring principle of the stream of consciousness in MD. In the novel, she demonstrates how the technique works: ‘And as a single spider’s thread after wavering here and there attaches to the point of a leaf, so Richard’s mind recovering from his lethargy set now on his wife, Clarissa’ (MD:126). To cite a few examples from the text:

1 For so it had always seemed to her when, with a little squeak of the hinges, she had burst open the French windows, and plunged at Bourton into the open air (5).

2 ‘Lord, Lord!’ he said to himself out loud, … ‘The death of the soul’. The words attached themselves to some scene, to some room, to some past he has been dreaming of. … It was at Bourton that summer; … (66).

Memory and the past life in MD do not exist as residue, but are co-extensive with present experience, guiding and shaping it.
Another vital principle of organization of narrative material in *MD* is what Woolf calls ‘moments of being’ or moments of illumination or visions, which are equivalents of Joycean ‘epiphany’ when the characters achieve inner realization of truth— their search for meaning and identity in the modern mechanized world. The narrative of *MD* is studded with a chain of such ‘moments’ when the important characters— Mrs. Dalloway, Peter and Septimus— obtain a sense of self-discovery. Without these moments— their driven need for self actualization— the character/s’ lives would be meaningless. Peter thinks about Mrs. Dalloway in the novel thus: ‘… having that gift still; to be; to exist; to sum it all up in the moment’ (192). Woolf throws light on the nature and the significance of these ‘moments’ in the text of *MD*: ‘Only for a moment; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and … swollen with some astonishing significance; some pressure of rapture, …. Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over—the moment’ (36).

These moments are evanescent and short-living, but they have the power to revitalize human spirit and illuminate life. The narrative of *MD* consists of such peaks in the stream of consciousness of the characters, which are the moments of heightened intensity.

3.1.2.2.1 Interior Monologue, Dramatic Monologue and Soliloquy:

Interior Monologue is integral to Stream of Consciousness novel. Edourard Dujardin (1887, qtd. in Robert Humphrey, 1954:6) defines it as ‘the speech of a character in a scene, having for its object to introduce directly into the interior life of that character, without author-intervention through explanations or commentaries’. Humphrey (1954:6) characterizes Interior Monologue as an expression of the intimate thought that lies nearest the unconscious, and in its form, it is produced in direct phrases reduced to the minimum of syntax.

This separates Interior Monologue from Dramatic Monologue and Stage Soliloquy. Dramatic Monologue is a poetic form which consists of the speech of a single character, who addresses and interacts with one or more other people; but we know of their presence only through the speech of the single character. The character speaks about himself/herself in a moment of crisis in his/her life. The monologue is so organized that its focus is on the temperament and character that the dramatic speaker reveals in the course of what he/she
says. It is a kind of discourse in which the character consciously and deliberately formulates his speech in order to create favourable impact or to elicit desirable response from the auditor. It does not deal with the consciousness or mental processes for that matter. Interior Monologue, on the contrary, is the free flow of consciousness, which willingly or otherwise, reveals the contents of the mind. Moreover, Interior Monologue may not be as dramatic as that of Dramatic Monologue where the narrative reaches the point of climax sooner or later. Thus, the Dramatic Monologue may be presented in carefully crafted words, and exhibits, through vocabulary and syntax, the command of the poet over his material. Interior Monologue, unless otherwise intended by the character, does not presume an auditor overtly, though a silent auditor is always present for whom he reveals his thoughts.

Stage Soliloquy is part of the dramatic action on the stage and at a crucial point, the character speaks out his/her innermost thoughts in intelligible language with conventional syntax and diction. There is no portrayal of consciousness per se. Soliloquy differs from Interior Monologue in that it is presented with the assumption of a formal and immediate audience. This, in turn, gives the language of soliloquy a greater coherence, since the purpose is to communicate emotions and ideas which are related to a plot and action, whereas the purpose of Interior Monologue is, primarily, to communicate psychic identity.

The fundamental difference between Interior Monologue and Dramatic Monologue or Stage Soliloquy is that the former is unspoken material, whereas the latter is spoken material.

3.1.2.2.2 Direct Interior Monologue and Indirect Interior Monologue:

The two basic types of Interior Monologue are the Direct Interior Monologue and Indirect Interior Monologue. Direct Interior Monologue is that type of Interior Monologue which is represented with little author interference and no auditor assumed. It is as if the character is speaking to neither anyone within the fictional scene nor to the reader. So the Direct Interior Monologue is completely candid and boldly gives a picture of the private world. It proceeds to represent the actual texture of consciousness without the guiding 'he says' and 'he thoughts' and explanatory comments. However, the auditor is the abstracted reader to whom the private world is revealed. The most skillful Direct Interior Monologue is the last forty five pages of Joyce’s Ulysses of Molly Bloom. Here, an example of Direct Interior Monologue from Ulysses of Stephen Dedalus’ consciousness is given:
The removal of nocturnal solitude, the superior quality of human (mature female) to inhuman (hotwater-jar) calefaction, the stimulation of matutional contact, the economy of mangling done on the premises in the case of trousers accurately folded and placed lengthwise between the spring mattress (striped) and the woolen mattress (biscuit section). 


The author appears more subtly and less obviously. He is scarcely perceptible to the casual reader. The language of the author fuses into the language of the character.

The Indirect Interior Monologue, on the other hand, makes the reader aware of the author’s continuous presence. The omniscient narrator presents unspoken material as if it were directly from the consciousness of a character with ‘he saids’ and ‘he thoughts’ and with commentary and description, though occasionally, guides the reader through it. There is greater coherence and greater surface unity through selection of materials. And at the same time, the fluidity and the sense of realism in the depiction of the states of consciousness can be maintained. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct, that is, it is in the idiom and with the peculiarities of the character’s psychic processes.

Woolf makes use of the Indirect Interior Monologue in MD very effectively. Though the author is present everywhere in the guise of omniscient narrator with her ‘he saids’ and ‘he thoughts’, she creates a sense of being within the consciousness of chief characters.

3.1.2.2.3 Presentation of Indirect Interior Monologue:

The characteristic feature of ‘thought presentation’ in MD is FIT, Free Indirect Thought (2.2.2.2.1) Woolf uses this mode skillfully to portray the minds of the characters, dramatize the ‘myriad impressions’ and capture the ‘luminous halo’ of the minds of characters. Her characteristic technique is that once she lets the readers in the minds of characters with ‘he saids’ and ‘she thoughts’, she allows the character/s’ consciousness move freely for some time. She skillfully compresses or enlarges this free movement of thoughts to suit her artistic purpose. As a result of this, the FIT in MD gives the feel of a soliloquy to her Indirect Interior Monologue.

A few examples are considered below:

1 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

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After letting the readers into the mind of the character with the parenthetical or framing clause ‘she asked herself’, the narrator leaves the character to ruminate over her possible death which makes her sober and philosophical about it. The passage retains the direct feature– the interrogatives and must and uses indirect features such as backshifted past tense and third person pronouns– she, it. The circumlocutory expression in ‘she must inevitably cease completely’ instead of the common word ‘death’ fits in properly in her intense reflective mood, dramatizing and personalizing the universal truth– death.

Woolf, quite often, uses subtle combinations of FIT and FDT in MD to bring in variation and dramatize the stream of consciousness of the characters. For example:

2 I know all that, Peter thought; I know what I’m up to against, he thought, running his finger along the blade of his knife, Clarissa and Dalloway and all the rest of them; but I’ll show Clarissa– and then to his utter surprise, suddenly thrown by those uncontrollable tears; wept (52).

This passage combines DT without inverted marks and FDT and FIT in the last two clauses. It amounts to the mixing of direct discourse with indirect discourse, the one in which the character’s thoughts are not reported, but rather rendered verbatim– ‘I know all that … I know what I’m up to against, … but I’ll show Clarissa’. The DT clauses indicate how in control of his thought the character, Peter, is or rather how in control he thinks he is. But immediately after these deliberations, his emotions take him over completely and he weeps. This dramatic presentation of his emotional outburst is achieved by the mode of ‘thought presentation’ used in the passage. The narrator implied by the formal properties of parenthetical clause ‘he thought’, repeated twice in immediate vicinity, acts as an intermediary, the omniscient voice, between the reader and the character’s thought.

3.1.2.2.4 Point of View and Indirect Interior Monologue:

Leech and Short (1981:341) observe, ‘When an author chooses to represent the thoughts of a character, in whatever form, we are invited to see things from that character’s point of view; he becomes the REFLECTOR of the fiction’. Modern novelists, like Woolf, whose concern was to portray the internal drama of the minds of characters, have moved the narrative focus into the minds of characters.

In MD, the recurrent use of parenthetical clauses (he said/he thoughts) suggests that the authorial mode is preserved throughout, controlling the ‘thought processes’. But the consistent use of FIT indicates that the narrator ‘when reporting the words or thought
of a character’ places himself ‘directly into the experiential field of the character, and adopts the latter’s perspective’ (Pascal, 1977:9). Consequently, the subjective voice of the character merges with the more objective voice of the omniscient narrator. In a sense, the narrator takes on the speech of the character, modulating the readers’ perspective. As Pamela Transue (1986:108) observes, FIT style allows the point of view to ‘float free, suggesting a willingness to share authority’.

Auerback (1968) has called Woolf’s prose ‘a multi-personal representation of consciousness’, because the events of the narrative are conveyed from the perspective of many different characters within the fictional world as well as the narrator. The following example illustrates this:

“They had just come up– unfortunately– to see doctors (1). Other people came to see pictures; go to the opera; take their daughters out; the Whitbreads came ‘to see doctors’ (2). Times without number Clarissa had visited Evelyn Whitbread in a nursing home (3). Was Evelyn ill again? (4) Evelyn was a good deal out of sorts, said Hugh…” (5).

In this brief passage of five sentences, the point of view switches four times. Sentence (1) is reported from Hugh’s point of view who is taking his wife, Evelyn, to a hospital. Sentences (2) and (3) present the narrator’s point of view stressing the fact that Evelyn was often ill and Mrs. Dalloway is a caring and loving person, who visited the sick, which prepares the ground for Mrs. Dalloway’s point of view in sentence (4). Sentence (5) presents once again Hugh’s point of view. We may note how, in a subtle way, in sentence (3) the narrator has revealed her affiliation towards Mrs. Dalloway, thus also revealing the ideological bent of the narrator in the text. The objective point of view expressed through the definitive past perfective in (3) is combined with the subjective points of view of the characters.

In the above example, the two formal properties of indirect discourse—concordance of grammatical person and concordance of tense— are evident. But the FIT can also contain formal features of direct discourse—inverted questions, imperatives, exclamatory sentences which abound in the text of MD and other DT features, as in the example (2) in section 3.1.2.2.3. This example orients the FIT and variations within it, from the character’s point of view and distances the narrator from the assertions, thus preparing the ground for him/her to immediately counter them and report that the character wept.
For example:

Turning her large gooseberry-coloured eyes upon Clarissa, observing her small pink face, her delicate body, her air of freshness and fashion, Miss Kilman felt, Fool! Simpleton! You have known neither sorrow nor pleasure; who have trifled your life away! (138)

This example reveals how the narrator, through lexis, syntax and mixing of FIT with DT, manipulates the reader’s response towards Miss Kilman and her envy of Clarissa. The DT features—second person pronoun and present tense orient the thought presentation entirely from the point of view of the character of Miss Kilman, with which the narrator does not show any affiliation as evidenced in the phrase ‘gooseberry-coloured eyes’ which describes her in a negative colour. But while mentioning Clarissa’s ‘small pink face, her delicate body, her air of freshness and fashion’, once again, the narrator reveals her ideological affiliation towards Mrs. Dalloway and the social class she represents.

Thus, though the narrator defies positive identification, he/she adopts, at appropriate points, the viewpoint of chief protagonists—Mrs. Dalloway, Septimus and Peter. To conclude with Auerback (1968:536), ‘The essential characteristic of the technique represented by Virginia Woolf is that we are given not merely one person whose consciousness is rendered, but many persons, with frequent shifts from one to another…’.

Thought Presentation and Point of View in Joyce’s Ulysses:

Joyce makes use of FDT and DT as he uses Direct Interior Monologue form in Ulysses. For example,

Oyster eyes. Never mind. Be sorry after perhaps when nit dawns on him. Get the pull over him that way.

Thank you. How grand we are this morning. (Ulysses, 1994:147)

The use of FDT features such as imperatives, first person, second person pronouns and present tense and absence of inverted commas amount to direct rendering of the thought process of Stephen Dedulus.

The point of view in Ulysses appears wayward in the sense that the omniscient narrator appears to be part of the world inhabited by the characters—Stephen, Bloom and Molly. It switches from one to the other imperceptibly and sometimes remains indistinguishable giving rise to ambiguity. However, Joyce prominently delegates uninterrupted omniscience to his characters. The following examples illustrate this:
Mr. Bloom walked behind the eyeless feet, a flatcut suit of herringbone tweed. Poor young fellow! How on earth did he know that van was there? Must have felt it. See things in their foreheads perhaps. Kind of sense of volume. Weight (231).

Stains on his coat. Slobbers his food, I suppose. Tastes all different for him. Have to be spoonfed first. Like a child’s hand his hand. Like Milly’s was. Sensitive (231).

That was a relief wherever you be let your wind go free who knows if that pork chop I took with my cup of tea after was quite good … (906).

Example (1) presents the omniscient narrator’s point of view and example (2) presents Bloom’s point of view. However, the language and style of both the passages are indistinguishable, giving the impression that the omniscient narrator comes down from the citadel of authority and partakes of the comic on-goings of the world. Example (3) is purely the language of sleep of Molly Bloom, and like a gushing stream, the thoughts flow spontaneously from the deeper layers of her consciousness.

Unlike in Woolf where narrative authority still lies with the author, in Joyce the narrative technique is free for the three characters with frequent intrusions by the omniscient narrator.

3.1.2.3 Paragraph Structure:

As Woolf was opposed to any authoritarian structure— whether in life or art, in language, too, she was opposed to authoritarian structures like paragraphs and sentences. The paragraphs are metaphorically seen as crumbling and obsolete monuments of the past. The paragraph for her was a metonymic representation of outdated language, and it waits to have ‘its husk split, to be crumpled up and tossed aside. In MD, the dismantling of conventional paragraph structure has been ceaselessly done. The linearity is replaced by circularity, fragmentation, continuation and repetitiveness and abrupt ending with a simple sentence. A few examples are:

1 She would not say of any one in the world now that they were this or were that … she would not say of herself, I am this, I am that (10-11).

(The long paragraph, with the first and the last sentence parallelistic structures, gives a sense of circularity. In between, the wandering thoughts are presented.)

2 Away and away the aeroplane, till it was nothing but a bright spark; … – away the aeroplane shot (32).

(One sentence, long paragraph, exhibits the feature of fragmentation.)
Such are the visions which proffer great cornocopias … floods to embrace (65).

Such are the visions which ceaselessly float up, pace beside, … to nothingness with the rest (65).

Such are the visions, the solitary traveller is seen beyond the wood; … (64-65).

(Three consecutive paragraphs beginning with the same clause– repetitiveness.)

Did religion solve that, or love?

Love– but here the other clock, the clock which … (141).

(Fragmented paragraph, interrogative in the earlier paragraph and reply in the next paragraph, a case of enjambment)

… That kiss now, Hugh’s.

On the lips, she assured him, in the smoking room one evening (209).

(One sentence is broken and the first part ends the first paragraph and the second part begins the next one– broken, fragmented, eccentric paragraph.)

3.1.3 Linguistic Style:

3.1.3.1 Lexical Analysis:

One of the most creative aspects of Woolf’s language has been her imaginative use of expressive resources of the lexis of English language. As we have noticed in Chapter-II (2.1.3.2), Woolf had her own aesthetic of language in which the most discreet unit of language, the word, possesses the ‘diabolical power to suggest’. In MD, when Rezia utters the word ‘time’, for Septimus the following happens:

The word ‘time’ split its husk; poured its riches over him; and from his lips fell like shells, … hard, white, imperishable words (105).

The ‘husk’ represents the limitations of the language of the past and the word. Splitting it will pour riches and make sense of the meaningless world in which Septimus, the insane man, lives. In the text, he constructs his own language based upon no other reality than his own perceptions of the world. Split husks are the paradigm of what Woolf will do with her words and what she will find inside it. Breaking the husk, for Woolf, means embedding it in the unexpected contexts and creating a constantly unsettling, and thus, creating rich texture of meaning out of the associations of the word. This appears to be the aesthetic of word for Woolf.
3.1.3.1.1 Lexical Patterns/Sets:

In *MD*, certain contexts are generated through strong lexical sets and sub-sets and the meaning patterns created in them are traceable to the lexical patterns woven through them. A wide spectrum of themes, tones and moods are created through these patterns—different, clashing and conflicting sets and contexts— and this dynamism reveals the multiple purposes of the novelist. The novelist, in a flash of imagination, perceives the thematic force which underlies the seemingly incompatible sets and contexts and brings them together to form a larger unified whole.

In *MD*, the four distinct lexical sets which provide thematic motifs are: the Urban set— representing the human world, the Nature set— representing the natural world, the Mental Process set— representing the psychic world of human beings and the House set— representing the domestic world. Within the collocational range of each set, the following lexical items evoke the stylistic milieu in the novel:

1. **Urban Set:**

Courtiers, the King, the Queen, Lords, daughters, doctors, Prime Minister, ladies, gentlemen, Empire, Union Jack, Commoners, politicians, Duchess, minor officials, Viceroy, Generals, coolies, Indian civilians. Motorcar, omnibus, van, Big Ben, carriages, telegrams, taxicabs, motor engines, aeroplane, train, rocket, bomb, telephone, water-closets, civilization, culture, bazaar, market, flower shop, furs, parcels, Mall, hat shops, dress shops, shops with leather-bags, scent shop, party, opera, history, memoirs, glitter, slum, traffic, lustre, candelabras, courtesies, crowd, bells, smoke, toffee, fountain, luncheon, degrees, honours, movies, chatter, Imperial Tokey (royal drink), etc.

2. **Nature Set:**

Sea, waves, flowers, air, trees, rooks, vegetables, jungle, day, night, mist, birds, leaves, dogs, twigs, roots, roses, hills, clouds, stars, sky, fields, rivers, sparrow, moon, sun, moonlight, skylight, salmon, earth, mountainpasses, gulls, blossoms, orchids, etc.

3. **Mental Process Set:**

Feelings, grief, anguish, tears, sorrow, hatred, courage, endurance, content, soul, pleasure, horror, solemn, awful, strange, vivacious, insensitive, impulsive, terrific, queer, silent, solitary, spiteful, grudge, remorseless, instinctively, hollowness, suffocation, impressions, imagination, affliction, loneliness, alone, woodenness, mysterious, transcendental, spiritual, inarticulate, etc.
4. **House Set:**

   Room, attic, bed, drawing-room, giant candlesticks, silver casket, crystal dolphin, silver, linen, china, paper-knife, pen-knife, bread-knife, dining room, glass, curtains, embroideries, finery, air-cushion, arm-chairs, ice-cream freezers, soup-tureens, pudding basins, pillow-covers, etc.

   (Note: Since the lexical items listed above are recurrent features, page numbers are not mentioned.)

The four diverse lexical sets are interrelated by subtle lexico-semantic relations—the relation of contrast between the external and internal world, the public and private life, the surface and the depth, affluence and impoverishment of human soul, culture and nature. The urban set describes the world of London, a symbol of modern civilization, with its glitter, fashionable society, people in powerful positions, material wealth, technical modernity, the busy market place and the crowds on the streets. It not only contextualizes the narrative and generates an atmosphere appropriate to it, but provides an important motif in the novel against which the other lexical sets derive their significance.

The ‘Nature Set’ is superimposed upon the urban world, which represents the world of natural elements and cosmic forces representing the pristine beauty and purity against which the corrupt urban world is evaluated. The two protagonists, Mrs. Dalloway and Septimus, identify themselves with natural elements and thereby suggest the need for cosmic unity between the human and the natural world. Mrs. Dalloway feels, ‘It held, foolish as the idea was, something of her own in it, this country sky, this sky above Westminster’ (206). Septimus feels, ‘… leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body’ (26). The modern world’s severance from mother Earth and its fatal consequences for the human soul are suggested in a subtle way.

The ‘Mental Process Set’ indicates the wide range of human emotions and mental qualities represented in the novel. These represent the real psychic world of the characters whose characteristic feeling is the sense of suffering, loneliness and alienation experienced by all the major characters. Rezia cries, ‘I am alone, I am alone, she cried’ (28). Peter Walsh feels, ‘… that eternal suffering, that eternal loneliness’ (29). Septimus feels, ‘He was alone with the sideboard and the bananas. He was alone, exposed on this bleak eminence, stretched out— … on Mrs. Filmer’s sitting room sofa’ (160). ‘There was an
emptiness about the heart of life’, Mrs. Dalloway feels (35).

The ‘House Set’ represents the domestic, private life of Mrs. Dalloway, the wife of a Parliamentarian, surrounded by the luxury and leisure, glitter of silver, candelabras, parties and important people in the corridors of power. As a cultural institution, home represents love and family bonding. But her daughter, Elizabeth, cares for her dog the most of all (14) and her husband, Richard, is apparently busy in his public life and is insensitive to her existence. She says, ‘There was an emptiness about the heart of life; an attic room. … Narrower and narrower would her bed be’ (35). She feels the anguish, the loneliness and meaninglessness of her life all along despite possessing superficial accessories of life. One agrees with Peter Walsh when he says, ‘Things are what they’re not’ (63).

The literary writer’s choice of words and expressions are mainly controlled by the point of view she wants to communicate. Therefore, the constraints working on the novelist’s lexical choices are mainly semantic and they carry the thematic burden of the text. The above-mentioned four lexical sets belonging to different experiential fields in MD effectively bring out the central ideas and vision of the novel– the crisis of human soul in the modern industrialized society.

3.1.3.1.2 Collocations and Sets:

In MD, Woolf exhibits her amazing power to combine words in unpredictable ways in order to bend, mould and often radically change the meanings of words. It is a common feature of a large number of words which are used in seemingly incompatible contexts demonstrating Woolf’s linguistic virtuosity at its best. Here, a few lexical items are analyzed with reference to their co-textual features. The lexical items analyzed here are: wear, smoke and house which recur throughout the text.

1. Wear:

i) She would wear it, … she would wear it tonight (42).

ii) And for a second she wore a look of extreme dignity standing by the flowershop… (20)

iii) Her dresses were never queer. You could wear them at Hatfield; at Buckingham Palace (43).

iv) That she held herself well was true; had nice hands and feet; and dressed well, considering that she spent little. But often now this body she wore, … the body, with all its capacities, seemed nothing– nothing at all. She had the oddest sense of being herself invisible, unseen, unknown (13).
In example (i), the word wear is used in the regular, denotative sense. In example (ii), wear collocates with ‘a look of dignity’ and gives the sense of Mrs. Dalloway wearing a false sense of dignity, a sort of forced delusion imposed by the world. In example (iii), the word wear collocates with place names, Hatfield and Buckingham Palace, representing the two extremes of social classes and the verb wear indicates Mrs. Dalloway’s taste and sense of decorum appropriate to any social situation in matters of dress. In example (iv), the word wear and its synonym, dressed, evoke metaphorical meaning beyond its denotative meaning due to its colligation with ‘body’– that is, ‘this body she wore’– as if her body for Mrs. Dalloway is a dress covering her self which is concealed from the outside world. This sense is indicated by the words ‘invisible, unseen, unknown’. Her body is merely a wrapping of the soul, which if removed, one could see the naked reality of her utter loneliness. The implied meaning here is that the world is not concerned about her self and her anguish, and while exploring the metaphorical implications of the lexical patterns in the sentence, the reader shares the agonizing experience of MD.

2. Smoke:

i) How fresh, how calm, ... the air was in the early morning; ... looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling (5).

ii) The sound of an aeroplane bored ominously .... There it was coming over the trees, letting out white smoke from behind, which curled and twisted ... (23).
Then suddenly, ... the aeroplane rushed out of the clouds again, ... and the bar of smoke curved behind and it dropped down... (25)
... he looked at the smoke words languishing and melting in the sky. It was toffee (25).

The word smoke provides another thematic motif in the novel. In example (i), the word smoke is used in its literal sense, though the origin of smoke whether due to fire or mist is not clear. It is in the countryside, Bourton, where the smoke winds off the trees. In example (ii), the smoke is created not by fire, but by an aeroplane hovering over London which was belching smoke from above and, as if with its maneuvers, it was writing letters in the sky in order to advertise toffee bar. The unusual juxtaposition of the word smoke with other words in phrases ‘white smoke’, ‘bar of smoke’ and ‘smoke words’, like the toffee-bar, ‘languishing and melting in the sky’– evoke a sense of cultural fetishism of modern people and at the same time denigrate the technological advancement of the modern world in the form of aeroplane which belches smoke creating environmental hazards. Woolf reveals her ecological concerns further in the novel, ‘The white houses, the
streets crowded, ... a few ugly flowers stuck in pots, bleak hill-sides, the frank daylight, half alive, reft of relief' (27). Woolf subtly warns the mankind of the possibility of extinction of life (half alive) in future. This example suggests how the two lexical sets– the urban set and the nature set– play off against each other in the novel, revealing the decay and the corruption of the modern world.

3. House:

i) ‘The hall of the house was cool as a vault’ (33).

ii) ‘Devonshire House, Bath House, the house with the china cockatoo– she had seen them all lit up once; remembered Syliva, Fred, Sally Seton, ...; dancing all night ... and driving home across the Park’ (11).

iii) ‘For the House sat so long that Richard insisted, after her illness, that she must sleep undisturbed’ (35).

iv) ‘It was merely a question of rest, said Sir William; of rest, rest, rest: a long rest in bed. There was a delightful home down in the country where her husband would be perfectly looked after. ... He would lie in bed in a beautiful house in the country’ (107).

In example (i), the word house is used in the literal sense, though with the metaphorical sense a ‘vault’, a constricted place for Mrs. Dalloway. In example (ii), the houses referred to are public places of night entertainment where people dance and enjoy themselves. In example (iii), the word House stands for Parliament of England where Richard Dalloway is an M.P. Here, in a subtle way, the narrator suggests that because the House sat so long to do important business for the sake of England that he, as a husband, has no time for his house and wife. In example (iv), the word house is used by the doctor, Sir William, for a lunatic asylum. It is a private asylum run by the doctor, a commercial entity, and in order to persuade the patient, he uses epithets– ‘a delightful home’, ‘a beautiful house’, as if there exists no difference between a home and lunatic asylum. The boundaries between house and lunatic asylum are erased. The irony intended here is to expose the degradation of human values in the modern materialistic civilization.

The words wear, smoke and house and their collocations create a rich stylistic milieu and thematic complex. They demonstrate how Woolf exploits the immense meaning potential of words and breaks ‘husks’ around them to reveal the power of words to create effects intended by her. This device of Woolf’s to evoke disparate contexts through lexical means could be called ‘lexical compression’, whereby a complex of meanings is evoked by
means of association of words in the linguistic neighbourhood. Joyce uses the mythical method of lexical compression by overtly alluding the modern characters and situations to mythical characters and situations. For instance, Joyce links Stephen with Ulysses and gives mythical implication, dimension and depth, by evoking different contexts simultaneously. Joyce’s linguistic compression is rooted in tradition. Woolf refuses to do so and remains affiliated to modernity by evoking modern experiences through unusual juxtaposition of ordinary words.

3.1.3.1.3 Word Structure:

This section focuses on the structure and function of different classes of words—nouns, adjectives, adverbs and certain forms of grammatical words which have stylistic value. As for the content words, she prefers lengthy polysyllabic words, which are basically Latinate derivatives, to the original monosyllabic Germanic ones. The text of MD is full of such words which give it the quality of being more formal and abstract in style. The cultivated intellectual quality and urbanity in the use of polysyllabic words orients the narrative more towards generalization and universalization of human experience and its evaluation by the narrator rather than particularization of the same as characteristic of particular characters. For example:

1. Books, letters, dressing-gown, slipped about on the impersonality of the horse-hair like incongruous impertinences (171).

One of the discourse implications for the readers in terms of Halliday’s ‘interpersonal function’ is that they make for the complexity of meaning and the intellectual appeal of the text demanding effort on the part of readers to understand the text.

A) Nouns:

veneration (19), dilatation (193), suffocation (203), intoxication (98), copulation (98), accumulation (179), emancipation (121), emigration (121); hollowness (193), recklessness (201), coldness (68, 98), woodenness (68), adventurousness (70), worthlessness (126), forgetfulness (153); sobriety (17), impenetrability (68), cordiality (192), impossibility (204), susceptibility (79, 167), connoisseurship (125), indignity (143), geniality (153), etc.

If we look at the structure of these words, they contain two or more morphemes:

worth-less-ness, forget-ful-ness, im-penetr-a-bi-lity, im-possi-bi-lity, in-di-gni-ty.

Such words suggest large-scale nominalization of adjectives and verbs with appropriate prefixes and suffixes, which lend a degree of formality to the style of the text.
B) Adjectives:
Adjectives too are Latinate and have complex morphological structure:

- embittered (14), atmospheric (26), benignant (76), venerable (111), pertinacious (122),
- slumberous (152), consolatory (153), transcendental (169), pyramidal (194), spectral (199),
- inexhaustible (25), unimaginable (24), unwanted (29), inexplicable (83), undemonstrative (96), undomestic (116), inviolable (168), irreproachable (185), unmaternal (210), etc.

The morphological structure of these adjectives may be shown as:

- in-exhaust-ible, atmosphere-ic, un-imagin-able, un-maternal, un-demonstrat-ive, etc.

C) Gradable Adjectives:
Woolf uses gradable adjectives with stylistic motivations. Since she uses an emphatic, evaluative and insistent style in the text, she uses them in order to dramatize the feelings of characters in superlative terms which would otherwise be impossible with neutral or normal sense of things. And also, they are used for the purpose of irony and hyperbole, seeming to inflate the sense of what is being said. For instance,

1. For of all the people he had ever met Hugh was the greatest snob— the most obsequious … (82).
2. The cruelest things in the world, she thought, … love and religion (140).

D) Adverbs:
In addition to the frequent use of adverbs such as always, now, very, only, just and adjuncts like perhaps, of course, indeed, etc., a remarkable number of intensifier adverbs are used to enhance the emotional quality of the text. A brief list is given below:

- extravagantly (8), unspeakably (10, 85), apologetically (16), sentimentally (23), deliciously (25), ponderously (26), piercingly (196), obsequiously (191), deferentially (202), extraordinarily (84), penitentially (113), magisterially (114), punctiliously (114), fraternally (113), lugubriously (119), consequentially (119), majestically (123), good-humouredly (129), troubulously (142), portentously (144), gluttonously (176), etc.

The use of most of these adverbs is deliberate and self-conscious, with the intention of contributing to the dramatic and ironic effect of the text.

E) Verbs of Perception and Cognition:
Since the novel, MD, is a Stream of Consciousness novel, there is a preponderance of verbs of perception and cognition. A brief list is given below:
thought, felt, seemed, looked, remembered, loved, adored, cared, forgot, knowing, faded, inclined, quivered, stared, terrified, wavered, perceived, recalled, bestowed, gazed, murmured, noticed, communicated, moaned, pleased, exposed, tortured, frowned, wanted, marveled, disturbed, etc.

(Note: since these verbs are recurrent features, page numbers are not given.)

One of these recurrent verbs is seemed which contributes to the complex, inscrutable experiences of the characters who cannot make sense of the world they live in. A few examples are given here:

1. But often how this body she wore, … this body, with all its capacities, seemed nothing–nothing at all (113).
2. Both seemed queer, … Everything seemed queer … and now how queer it was (30).

F) Compound Words:

Another important aspect of the lexis of Mrs. Dalloway is the density of compound words in NPs, which contribute to the rich texture of the text. As most of them are used in NPs, they are part of the nominalization process and amount to linguistic compression by way of compounding. A few examples are given here:

slow-swimming (7), veil-like (17), beak-nosed (17), grass-grown (19), mouse-like (83), tea-drinking (116), fish-like (178), gold-laced (192), wind-beaten (90), earthy-garden (15), bright-petalled (91), ground-glass (112), coster-mongers (127), shell-sprinkled (168), horn-rimmed (176), spike-leaved (170), shriveled-looking (207), etc.

Colour-compounds are very common providing an impressionistic, visual perspective on the things described. A few examples are:

blue-green (6), sea-green (7), blue-black (16), dove-grey (17), red-brown (28), dun-coloured (29), iron-black (78), red-gold (98), white-capped (136), blue-eyed (136), gooseberry-coloured (176), fawn-coloured (154), snow-white (154), yellow-blue (179), silver-green (192), etc.

Another group of compound words is used which have the first particle remaining constant and the varying second particle, providing the parallelism of compounds. A few examples are:

half-closed (16), half-alive (26), half-way (68), half-laughing (86), half-apologetically (100), half-dead (103), half-looking glass (121), half-precious stone (121), half-thinking (124), half-empty (125), half-forgotten (117), half-dreaming (166), etc.
These compounds characterize the trance-like state of awareness or vague awareness of the characters when they are in reverie and withdraw from the insensitive, mechanical modern world.

G) Lexical Experimentation:

Woolf, as an experimentalist, plays with forms and meanings of words as she was dissatisfied with the ‘rules’ of language or any authority or convention for that matter. Woolf experiments within the boundaries of reason by using the three chief processes of English word-formation given by Quirk and Greenbaum (1987)– affixation, conversion and compounding. Her experimentation with words results often in irregular, odd formations, and deliberate word-play. Such words have rhetorical effect and in the contexts of their use, they imply ironical tone expressing the attitude of the narrator. Some of the examples are:

1. Conversion:
   - breakfasting (v) (47), shawled (adj) (21), sisterly (adv) (8), unwasted (adj) (29), sorrowed (v) (78), niceness (n) (83), ill-dressing, over-dressing (adj) (97), uglily (103), oilily (adv) (111), magisterially (114), tranced (v) (116), troubulously (adv) (142), fingering (v) (145), pulsing (v) (176), biliously (adv) (177), tripped (v) (181), etc.

2. Compounding:
   - sub-dividing (113), skylight (114) (on the analogy of ‘sunlight’), schoolgirlish (8), weakly and shrilly (90), thunder-claps of fear (96), the flowering grasses (125), coster-mongers (127), etc.

3. Spelling-change/Morphing the Words:
   - deep curtesies (22), comparable to little courtesies (114); reft (of the relief) (bereft– normal use) (27); long streamers of sunlight (77) (‘streams’ would be normal); pother (90) (instead of ‘bother’); whelmed (126) (instead of overwhelmed); motherliness (130) (instead of motherhood); spiriting (179) (instead of dispiriting), etc.

4. Odd Combinations/Analogueous Formations: Idiomatic or set phrases are altered for communicative effect.
   - a long gushing letter (80), hearabouts (82), wrote reams of poetry (84), whims and vanities (99), lightening skill (106), in the brown of his eyes (118), life had not offered her a trinket of the slightest value (119), always kept himself in the pink of condition (120), downright feelings (120), lived in the forefront of her time (124), in his curt worfyl way (126), they don’t care a hang for the upper classes (177), doing what one likes, not caring a rap what people say (190), tail of her eye (185), her panic fear (186), etc.
Word Structure in Joyce’s *Ulysses*:

Joyce’s experimentation with lexis knows no boundaries. He plays with words with complete abandon, without acknowledging the norms of the world outside or the reader for whom he writes them. Some of them are:

1. Conversion:
   - debagged (v) (7), Hellenise (6), thrones (245), cotton on (v) (233), engulfer (245)

2. Compounding:
   - graveclothes (10), hyperborean (4), scrotumtightening (=screw+tightening) (3), dogsbody (5), twicreakingly (=twice+creaking+ly) (235), yogibogeybox (yogi+bogey+box) (245), oversoul (245), tallwhitehatted (=tall+white+hat+ed) (294), pettiwidth (=petticoat width) (477), hesouls, shesouls (245)

3. Spelling-change/Morphing the words:
   - tumultuary (532), brilliantined (230), etc.

4. Odd Combinations/Analogue Formations:
   - imprecation (=depreciation) (532), infirmarian (=medical officer in a lunatic asylum) (536), habiliments (631), sucksucculent (633), etc.

5. Free borrowing from other languages:
   - La causa ‘e santa. Tara Tara (631), Thalatta! Thalatta! (3), ‘Argumentum ad feminam’ (630), Mahamahatma (245), etc.

6. Non-sensical Formations:
   - pianissimo eeeeeee (906), creecries (245), roly-poly (532), keekeereekee (631), Steeeeeeeeeeephen (24), etc.

Unlike Joyce, Woolf never played too freely with the material form of words. Joyce amalgamates all known forms of expression from the babel to the most sophisticated language of humanity. Nor does she indulge in word-play with complete disdain for the norms of language. For this reason, Woolf was called ‘a radical conservative in practising her craft’ (Majumdar and McLaurin, 1975:36).

3.1.3.1.4 Grammatical Words as Style Markers:

In *MD*, certain classes of pronouns are used as a deliberate strategy to further oblique themes, textual coherence and subtle character evaluations. The patterning of these is, thus, quite explicitly, a deliberately added feature in the novel’s linguistic design which gives it a special flavor. The indefinite pronouns—*one, something, everything*, etc. and the
reflexives are invested with meaning-potential in association with both co-textual and contextual features. Hence, they are also meaning-bearers; they enrich the communicative effect of the text.

A) Indefinite Pronoun *one*:

1. But failure *one* conceals (19).
2. Didn’t *one* owe perhaps a duty to one’s wife? (102).
3. *One* cannot bring children into a world like this. *One* cannot perpetuate suffering or increase the breed of these lustful animals, … (99).
4. And there is a dignity in people; a solitude; and even between husband and wife a gulf; that *one* must respect, thought Clarissa, …: for *one* would not part with it *oneself*, or take it, against his will, from one’s husband, without losing *one’s* independence, *one’s* self-respect– something after all priceless (132-33).

To begin with, it is worth noting that the pronominal *one* is one of the most reiterative lexical items in the text of *MD*. It is juxtaposed with *he* or *she* in the course of the Stream of Consciousness of the characters. This feature has attracted the attention of many scholars such as David Daiches (1942) and David Lodge (1966). David Daiches (1942:72-73) observes: ‘It is interesting to note how Woolf maintains her compromise between reported thought and direct, unedited transcription of consciousness. The transitional pronoun ‘one’, midway between the first and the third person in its implications, is called on to help out and we can see the ebb and flow between the subjective and the objective attitudes. … The pronoun ‘one’ serves another function. It indicates a certain agreement on the part of the author with the character’s thoughts. … Thus this very minor device helps Virginia Woolf to make her novels presentations of her own view of life.’ David Lodge (1966:85) questions Woolf’s use of the pronoun ‘one’ by saying, ‘The use of the pronoun ‘one’ is a characteristic upper middle-class speech habit which, while it appears to withdraw modestly from crude assertion, slyly invokes authority from some undefined community of feeling and prejudice, into which it seeks to draw the auditor’.

With due respect to their scholarly views, it may be noted that they see the use of *one* as part of the authorial voice and Daiches identifies it as part of the Stream of Consciousness technique. Daiches characterizes *one* as a ‘compromise pronoun’, a ‘transitional one’ and a ‘minor device’. Lodge evokes Woolf’s high social class and her
supposed sense of superiority. Their assertions appear to lack the test of linguistic scrutiny and the place of one in the overall lexical patterning of the text.

The occurrence of ‘one’ needs to be studied in relation to he, she and occasionally I in the text. The preponderance of one which occupies the central place in the syntax of MD is indicative of its prominence in the consciousness of he and she. As one has contextual relationship with he/she, it needs to be interpreted in its commonly accepted generic sense, i.e. ‘people in general’. The repeated use of it in the text intensifies the focus on this aspect. Examples (1) and (2) present one in generic sense– the general or conventional beliefs to justify the character/s’ beliefs and behavior. Here the process is from one to he/she, from general to particular truth; what the ‘people in general’ do, the characters tend to accept.

But the pronominal one is used to serve the contrary purpose also– that of generalizing or universalizing personal truths and beliefs as can be seen in examples (3) and (4). The personal truths discovered by Peter Walsh and Mrs. Dalloway in the light of their life-time experiences are passed on, as though they are universal truths. Here, the process of the transfer of meaning is from particular to general.

The fact that the pronoun one occurs in highly emphatic sentences with thematic bearing on the overall meaning of the text, it cannot be dismissed as ‘a minor device’. In fact, the fluid transition from he/she to one and vice versa is a proof of the fact that the characters derive their experiences and revelations from the collective consciousness of mankind in which their particularized, individualized selves derive their mutual longings with the primeval urges of humanity and want to share their conscious and unconscious feelings with the rest of mankind.

Moreover, the use of one has significance as discourse strategy of Woolf– to include you, we and all– to enter the larger context of the world of human beings, transcending all barriers. It is not an accident but the fact that the narrator and the characters in MD directly address the readers as ‘you’ and use the inclusive ‘we’ (you + I = we) frequently in the text which indicates a larger reference. Hence, one is not just a pronominal, a substitutive word, but one of the key aspects of the world-view of the narrator.
B) Reflexives:

Reflexives are another type of lexical items exploited by Woolf throughout the text for subtle effects. In MD, the reflexives are carried by the narrative itself—the first sentence begins with the narrative statement: ‘Mrs. Dalloway said she would buy the flowers herself’ and Septimus’s repetitive ‘I will kill myself’ (8, 27, 28, 74, 102, 103, 108, 129, 165, 203, 205) is part of the narrative structure, whereas they are concentrated at the syntactic level.

The reflexive pronouns are part of the Stream of Consciousness technique and the discourse strategy of the novelist, as the characters talk to themselves in their reveries and monologues. Some examples are:

She asked herself … (19); She cried to herself … (15); Septimus repeated to himself … (108)

Such use of reflexives ‘talking’ to oneself, reveal that the thoughts of the characters have a conscious quality.

A high frequency of reflexives in the text have the expressive value of suggesting self-referentiality or self-reflexivity of action, as the Object in the sentence, revealing the characters involved. In these instances, the reflexives replace a co-referential NP normally within the same finite verb phrase as object or as prepositional object. Some examples are:

1 … and she would not say of herself, I am this, I am that (10-11).
2 … the soul must brave itself to endure (182).

Reflexives are used for the purpose of emphasis also. They add emotional intensity to the statements. In the emphatic usage, the reflexives occur in apposition, with positional mobility. Some examples are:

1 Mrs. Dalloway said she would buy the flowers herself (5).
   (The position of herself could be backshifted like: ‘Mrs. Dalloway said she would herself buy the flowers’.)
2 She might settle for herself, judge for herself (174).

C) Substitutive/Indefinite Pronouns: Something and thing

The text of MD is scattered with indefinite pronouns like something, someone, nothing, no one, everything, everyone, etc. and the generic words it and thing—which are invested with immense meaning-potential. Particularly the words something and thing are
pressed to service to refer to the vague or opaque psychic contents which could not otherwise be, according to the narrator, rendered in language. These serve as important discourse features in Halliday’s sense of ‘interpersonal function’ in engaging the readers imaginatively in the reconstruction and comprehension of scenes, contexts and characters. They have the exophoric reference (Halliday and Hasan, 1976); they require imagination, sympathy and understanding on the part of readers. In fact, the meaning/s suggested by *something or thing* constitute the themel/s of the novel. A few examples are:

1. He could not feel, … but *something* failed him; he could not feel (97).

2. A *thing* there was that mattered; a *thing* wreathed about with chatter, defaced, obscured in her own life, let drop everyday in corruption, lies, chatter. This he had preserved (204).

For instance, in example (2), the recurrent word *thing* acquires thematic significance when Mrs. Dalloway contemplates about Septimus’s suicide and its significance in comparison with the perception of her own life as ‘corrupt’, ‘lies’ and ‘defaced’. She realizes the sublimity of the act of Septimus which he committed in honour of the integrity of life– ‘But he had flung it away. They [other people] went on living. … This [the thing = integrity] he had preserved. Death was defiance. … There was an embrace in death’ (204-205). In the context of its use, ‘A *thing* there was that mattered’ evokes the personal and philosophical truth upheld by the two central characters– their duty towards preserving the purity and integrity of life, never betraying the values that nurture human spirit and human life.

### 3.1.3.1.5 Proper Nouns as Style Markers:

As in VO, Woolf uses proper names of characters as vehicles of ideas and attitudes in *MD*. The names of characters do not remain merely names, but they become words which resonate with meanings. The people who inhabit the world of the novel acquire a subtle aspect of realism and the novelist’s pithy attitude towards them is expressed by non-human attributes in their names. The names of characters may be noticed here.

Hugh Whitbread, Durtnal, Sarah Bletchly, Emily Coates, Mr. Bowley, Scrope Purvis, Lady Bexborough, Mrs. Foxcroft, Miss Grizzle, Moll Pratt, Mrs. Dempster, Hurlingham, Mrs. Filmer, Arrowsmith, Mrs. Walker, Miss Kilman, Jim Hutton, Lady Bruton, Lady Lovejoy, Lady Needham, Miss Weld, John Burrows, Mr. Quin, Mrs. Garrod, Miss Blow, Lord Gayton, Prof. Brierly, Mrs. Hilbery, Mrs. Durrant, Miss Truelock, Mrs. Mount, Mrs. Dakers, Willie Titcomb, Lady Madox, etc.
These names cease to be names; they turn into non-human objects or negative qualities by means of which the narrator expresses her disgust at the insensitive materialistic world. Characters appear like caricatures, lacking in human dimension. Even the name Dalloway appears prosaic and unromantic.

3.1.3.2 Syntactic Analysis:

We have already noticed Woolf’s resistance to the genre of traditional novel and its discourse features of description, exposition and argumentation and her insistence on the inner reality as ‘a luminous halo, a semi-transparent envelope’ and further her technique of ‘Let us record the atoms as they fall upon the mind in the order in which they fall… however disconnected and incoherent in appearance’. In MD, Woolf successfully dismantles the traditional discursive style of the novel and its imposed systems of order and coherence and the systems of order based on ideas of linearity or of hierarchy, the Victorian ‘pyramidal accumulation’ (178). Woolf extends her rejection of these systems to traditional sentence, criticizing Bennett and Galsworthy for adhering to ‘formal railway line of sentence’ (Letters:135) and praising the fictitious Mary Carmichael for breaking both the sentence and the sequence (ROO, 1976:81). In Woolf’s modernist aesthetic, the sentence structure occupies centre stage. Since Woolf chooses to portray the inner world of characters through Stream of Consciousness technique, she rejects the traditional sentence as it has the tendency to present reality in crystallized forms. The nature of consciousness requires flux, continuity and spontaneity to communicate the private thoughts and feelings, moods and sensations, memories, all forming themselves into highly fluid states of consciousness. Both Woolf and Joyce acutely felt the impediment of language in the portrayal of the smooth flow of consciousness. Hence, both of them try to break through the barrier of linear sentence by employing a highly fluid syntactical construction of sentences to evoke the original emotion in all its complexity.

In MD, Woolf manipulates the syntax in a great variety of ways– from the regular to the most deviant syntactic constructions. It will be a futile exercise to identify and describe only several particular features of her syntax as stylistically motivated. However, a few characteristic features of syntax in the text of the novel are illustrated here.

Before proceeding to analyze the syntactic structure of sentences, it is necessary to analyze the constituents of syntax, i.e. Nominal Groups, which realize the different elements (S, O, C, A) in the syntax.
3.1.3.2.1 Nominal Groups:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>P. No.</th>
<th>M</th>
<th>H</th>
<th>Q</th>
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<tbody>
<tr>
<td>1</td>
<td>7</td>
<td>the soft mesh</td>
<td>of the grey-blue morning air</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>a dispatch box</td>
<td>stamped with the Royal Arms</td>
<td></td>
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<tr>
<td>3</td>
<td>7</td>
<td>their lovely old sea-green brooches</td>
<td>in eighteenth century setting</td>
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<td>4</td>
<td>12</td>
<td>that indescribably dried-up little woman</td>
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<td>5</td>
<td>12</td>
<td>the unusual interminable talk</td>
<td>of women’s ailments</td>
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<td>6</td>
<td>15</td>
<td>the earth-garden sweet smell</td>
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<td>7</td>
<td>29</td>
<td>a ceiling cloth</td>
<td>of blue and pink smoke high above</td>
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<td>8</td>
<td>83</td>
<td>their pillow-cases</td>
<td>fringed with real lace</td>
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<td>9</td>
<td>113</td>
<td>the supreme advantages</td>
<td>of a sense of proportion</td>
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</tr>
</tbody>
</table>

[M– modifier, H– Head Word, Q– Qualifier]

There is a high density of NGs (2.2.3.2.1) in the text of *MD* as may be seen in the table above. In fact the NGs recommend themselves as crucial elements of a sentence by virtue of their potential for ‘infinite extendibility’. Both sentences and NGs are recursive inside each other. NGs are possible constituents of sentences and sentences are possible constituents of NGs. In fact, the left-branching and right-branching constituents in the above examples are reduced clauses. For instance, in example (3), ‘The brooches ((((((which are theirs), (which were lovely), (which were old), (which were sea-green), (which were set in eighteenth century settings)))))’. They make for extreme lexical compression for which quality Woolf is known. And again, the determiners, adjectives, nouns, adverbs compound words and clauses and phrases in modifying and qualifying positions participate in the nominalization process which is another characteristic feature of the text of *MD*.

By using Halliday’s (1994) terms ‘rank’ and ‘delicacy’, the structure of NGs can be explained:

1. The soft mesh of the grey-blue morning air
   H : N
   M : ((determiner+epithet))
   Q : [PP ((preposition+determiner+(NP (epithet+N))+N)+N)]

The analysis of the NG shows that the structure of NGs is very complex with phrases and clauses rank-shifted to qualifier positions in the NGs lending complexity and depth to the meaning they convey.
Generally, the pre-modification of Head words has restrictive effect. They restrict the meaning of the Head word by narrowing it down to a particular aspect of it. Such a compositional device has the effect of focusing the attention of the reader on that aspect of the Head word which is highlighted through modification. But in the examples cited above, due to the unusual lexical choices as pre-modifying elements, the focus appears to be not on the Head words, but on the entire NGs which represent complex and unusual perceptions of the world transcribed on them. The unusual colligations of the lexical elements and their collocations create metaphorical and impressionistic effect on the minds of the readers.

3.1.3.2.2 Clause Structures:

Woolf needed a transparent, flexible syntax to follow the nuances of the psychic life of characters. She had to choose an open-ended syntax with immense structural flexibility and immense potential for extendibility. For this purpose, she uses both types of clause structures—paratactic clauses and hypotactic clauses, traditionally known as ‘compound’ and ‘complex’ sentences respectively. Woolf exploits, to the utmost, the structural freedom and flexibility allowed by the linguistic mechanism of coordination for recording subjective and impressionistic observations and that of subordination for revealing complex states of minds of characters. However, her characteristic forte appears to be the paratactic super-ordinate structure within which she embeds multiple subordinate clauses for gaining depth and complexity. Her syntax, naturally, becomes long and unwieldy.

Let us examine one example which demonstrates Woolf’s characteristic syntax used in MD:

And everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd wooly dogs for a run [a,] and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery [a,]; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economize, not buy things rashly for Elizabeth) [a,], and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her
people were courtiers once in the time of the Georges, she, too, was going that very night to
kindle and illuminate; to give her party \([a_4]\) (7).

[Clauses are indexed as \([a_1]\) etc. for ease of reference.]

The long and unwieldy sentence characteristic of Woolf’s syntax in *MD* exhibits
features of parataxis. In a diagrammatical form, it could be represented as:

\[
\begin{array}{c}
A \text{ (Superordinate Clause)} \\
\hspace{1cm} a_1 \hspace{1cm} a_2 \hspace{1cm} a_3 \hspace{1cm} a_4 \\
\hspace{1cm} b_1 \hspace{0.5cm} b_2 \hspace{0.5cm} b_3 \hspace{0.5cm} b_4 \end{array}
\]

[Where \(A\) is paratactical *superordinate clause*; \(a\) are embedded paratactical clauses within it; and \(b\) are
hypotactic clauses.]

\(a_1\) – exhibits ASVC structure, where \(S\) is *there*
\(a_2\) – exhibits ASVA structure, where \(S\) is *discreet old dowagers*
\(a_3\) – exhibits SVA structure, where \(S\) is *the shopkeepers*
\(a_4\) – exhibits SVAO structure, where \(S\) is *she*

The movement from impersonal *there* in \(a_1\) to the personal *she* in \(a_4\) reveals the direction of
the flow of Mrs. Dalloway’s thought. And again, the VPs in \(a\) clauses are:

\(a_1\) the existential *was*
\(a_2\) past progressive *shooting out*
\(a_3\) past progressive *were fidgeting*
\(a_4\) past progressive *was going to*

which give the impression of instantaneous happenings as Mrs. Dalloway observes the
scene in front of her.

For gaining depth in the representation of the active mind of Mrs. Dalloway, a
series of \(b\) clauses, that is, subordinate clauses, are *embedded* within \(a\) clauses. They may
be identified as they are presented in the sentence:

\(a_1\) – the main clause is *there was*
  \(b_1\) – *thought it was early* (finite clause)
  \(b_2\) – *a beating, a stirring of galloping ponies* (non-finite v-ing clause)
  \(b_3\) – *wrapped in the soft mesh...* (non-finite v-ed clause)
The elaborate syntax demonstrates Woolf’s aesthetic of the sentence structure and her rejection of the ‘railway line sentence’ of Bennett and Galsworthy which presents experience in a crystallized form. This sentence captures the experience as a flow, by recording instantaneously and simultaneously occurring sense impressions as they occur and create a ripple of sensations in the mind of Mrs. Dalloway on a summer morning of June when she comes out to buy flowers for her party. The freshness, the exuberance of the morning, is captured through the character of Mrs. Dalloway. As Woolf is always particular about designating the proper place and the time of action, the A aspect in ASVC structure of a₁—everywhere, though it was so early realized in dieactics—sets the tone for the experience to flow. After quick glide over the impersonal subject there and the copula was, the sudden onrush of auditory verbs—a beating, a stirring, tapping—recreates the sounds in quick succession as the eyes of the observer simultaneously see the galloping ponies, cricket bats, Lords and the rest of the scene as, at the same time, she breathes in the soft mesh of the grey-blue morning air—a moment’s synaesthetic experience. The absence
of and between her seeing the bouncing ponies and whirling young men and women, partaking in the cosmic dance in which the human, animal and natural elements as one entity are expressed in present participles—bouncing, galloping, whirling and laughing and also in past participles—whose forefeet just struck and up they sprang. In clause \( a_2 \), again an element, the proximal diectics—even now, at this hour—usher in the fresh moment of experience when even the old dowagers are shooting out in motor cars, the shopkeepers are fidgeting in their windows and all this exhilaration reminds Mrs. Dalloway of her own party in the evening through which she was going to kindle and illuminate.

The lexis and syntax successfully capture the mood, the ambience of the scene. The exhilaration of her experience is appropriately conveyed through a jaunty freshness of style, as if the impressions are tumbling out as fast as the writer can get them on paper. The dominant use of present progressives—both finite and non-finite—successfully recreates the cosmic dance within the mind of Mrs. Dalloway of which she is also a part—being a part of it. The passage illustrates Mrs. Dalloway’s ‘moment of being’, a communion with her ‘inviolable self’. Moreover, it captures the sensibility, the inner being, the personal values and the vision of life of Mrs. Dalloway.

The additive, paratactic syntax, used in the text of MD, suits Woolf’s theory of ‘myriad impressions’, ‘luminous halo, the semi-transparent envelope … the atoms as they fall upon the mind’. The paratactic superordinate syntax with conjunction and and arbitrary punctuation marks enable the writer to accumulate a wealth of descriptive details and sequential clauses—objects, sights, persons, events as devoured by Mrs. Dalloway’s sensibility. The above example also illustrates how Woolf achieves simultaneity and flux and dynamism of experience with careful selection and combination of lexis and syntax that evoke the sense impressions of various kinds. Thus, the example illustrates the fundamental principle of Woolf’s aesthetic to achieve balance between ‘naturalness’ and ‘art’. The passage also illustrates Woolf’s technique of ‘free association’ as the sequence of the sense impressions of smell, sight and sound, suddenly evoke her memory of the past (her ancestors were courtiers) and future anticipation (she is going to give a party) thus merging the past, present and future events in one single moment. Woolf invites the readers to be part of Mrs. Dalloway’s consciousness, to follow the impressions as they flicker through her consciousness and feel the exhilaration and joy with her.
However, the two syntactic styles of hypotaxis and parataxis—basically subordination and coordination—are said to be different ways of relating, or linking, two or more propositions. In terms of this argument, hypotaxis subordinates one proposition to the other, presenting a hierarchy and makes the fusion between the clauses stronger. The parataxis merely joins propositions serially with a coordinator with just one grammatical link. This leaves the relationship between the propositions much vaguer and flexible. In the context of Woolf’s preference for parataxis, it could be inferred that they inject imperceptible breaks in the thought processes of characters enabling her to add diverse impressions. Thus, the parataxis simultaneously achieves the double purpose of break and continuity, incoherence and spontaneity in the text.

Another kind of simultaneity—by juxtaposing physical action and mental process, in the same sentence—has been a characteristic feature of the syntax of MD. The following example reveals how Mrs. Dalloway’s buying a book in the bookshop for the sick Evelyn, her going to the nursing home to visit her, her conversation with her and coming back and moving ahead with her own tasks—in addition to presenting Mrs. Dalloway’s thoughts—is narrated in just three sentences. Here is the example:

‘Ever so many books there were; but none that seemed exactly right to take to Evelyn Whitbread in her nursing home. Nothing that would serve to amuse her and make that indescribably dried-up little woman look, as Clarissa came in, just for a moment cordial; before they settled down for the usual interminable talk of women’s ailments. How much she wanted it—that people should look pleased as she came in, Clarissa thought and turned and walked back towards Bond Street, annoyed, …’ (12).

The scene of Mrs. Dalloway visiting Evelyn would have been described in greater detail by a traditional novelist. The clauses reporting physical actions are embedded within the flow of thoughts.

### 3.1.3.2.3 Non-finite Present Participle Clauses:

The repeated use of the present participle clause is another prominent feature of Woolf’s syntax in MD. In her diary entry of September 7, 1924, Woolf claims, ‘I write … using nothing but present participles. I find them very useful in my last lap of MD’ (WD, 1969:65). Woolf uses them not only in the last part but throughout the text, which give it the quality of spontaneity and continuity of impressions. She appears to use them mainly for two purposes: to indicate the exact place and position of the character/s, and to indicate the intense communion of the character/s—to dramatize the mental action.
A few examples of the first kind are:

1. Her only gift was knowing people almost by instinct, she thought, walking on (11).
2. Gliding across Piccadilly, the car turned down St. Jame’s Street (21).
3. Lord, lord, the snobbery of the English! thought Peter Walsh, standing in the corner.

The example which reveals the action of the mind is:

How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; … 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 vegetable?’ – was that it? (5).

In this example, the present participles describe the ongoing communion of Clarissa (who first appears feeling) and the natural world (smoke winding, rooks rising and falling), indicating the reciprocity of this relationship by the similarity of last three participles attached to each of its members: we see Clarissa feeling, standing, and looking and the rooks falling, rising, and smoke winding.

3.1.3.2.4 Polysyndeton Paratactical Clauses:

Woolf makes use of syndetic, asyndetic as well as polysyndetic parataxis in MD. Syndetic syntax is the one where structural markers and, but, or, etc. are present and asyndetic structures are the ones without them and in polysyndetic syntax we find plenty of these markers. Since Woolf’s characteristic tendency is to combine multiple clauses into one sentence, polysyndeton structures are used quite often in the text. They allow indefinite syntagmatic extension by accumulation of facts and ensure smooth and continuous flow of thoughts of characters. They also create rhetorical effect by recreating the monotony and boredom by the repetitive use of and in immediate contexts. Some examples are:

1. The aeroplane turned and raced and swooped… (and the car went in at the gates and nobody looked at it) and shutting off the smoke, away and away it rushed, and the smoke faded and assembled itself round the broad white shapes of the clouds (24).
2. And Peter Walsh had gone off to India, and she had heard vaguely that he had made an unhappy marriage, and she didn’t know whether, he had any children, and she couldn’t ask him, for he had changed (207).
3.1.3.2.5 Use of *for* and its Implications:

There seems to be minimal use of causative conjunctions such as *because*, *therefore*, and *due to*, except the use of *for* repeatedly in the text. For example:

1. Good morning to you, Clarissa!’ said Hugh, rather extravagantly, *for* they had known each other as children (8).

2. *For* he had had forty years’ experience behind him; and Septimus could take Dr. Holmes’s word for it… (102).

3. *For* think what cases came before him– people in the uttermost depth of misery; people on the verge of insanity; husbands and wives (202).

*For* is used not only as sentence and clause connector, but also as paragraph connector. Some of the examples of *for* as a paragraph link are:

1. *For* of course it was that afternoon… (69).

2. *For* he would say it in so many words… (128).

3. *For* her father had been looking at her (214).

The use of ‘for’ is noticed and commented upon by the critics, David Daiches (1942) and David Lodge (1966). Daiches (1942:71-2) observes: ‘In Virginia Woolf’s novel characters do not meander on without apparent purpose. She provides a certain necessary, logical connection between one part of a reverie and the next. Her ‘free association’ did not proceed in any logical order, yet her’s was logical in a sense, … Woolf indicates this pseudo-logic by introducing almost every new turn in a reverie with the word ‘for’– a word which does not indicate a strict logical sequence, but does suggest a relationship which is at least half-logical’. David Lodge (1966:86) remarks: ‘The use of *for* to suggest logical connection where none exists might reveal a certain timidity in exploring the flow of consciousness and a disposition to simplify its workings’.

But the important fact is that the absence of the causal markers, except the use of *for*, has direct consequences for the theme of the novel. The absence of cause and effect relationship and the heavy presence of *and* and the ‘half-logical’ *for* is in congruent with the central thematic concern of the novel– to portray the ‘condition’ of modern materialistic world fuelled by industrialization and the consequent dehumanization– a world in which things happen without any evident cause, a world in which the power of the human will to influence the course of things is diminished. It is in this context that Mrs. Dalloway’s party assumes enormous proportions with tragic, defeatist undertones.
Mrs. Dalloway’s efforts to bring the people together in the party to reestablish the bond of human solidarity, to restore the world to humanity, is certainly a damp squib doomed to utter failure. This is suggested by the absence of causal connectives and the abundance of *ands* and *fors*. These elements, together with indefinite pronouns such as *something*, *everything*, *nothing* and the repeated use of the verb *seemed*, mean that we cannot make sense of the world and the inscrutable forces of the capitalistic world which need to be understood and addressed.

3.1.3.2.6 Repetitive/Parallelistic Structures:

Woolf makes use of repetitive/parallelistic structures (2.2.3.2.5 and 2.2.3.2.5.2) not as a device but as an organizing principle of the text of *MD*. She uses the device of ‘free repetition’ of both varieties—immediate repetition and intermittent repetition, for a variety of purposes. As part of the Stream of Consciousness technique, she needed to reproduce the original thought process of characters and when the characters were in intense emotional conflict or reverie, she needed to dramatize their mental state for which the repetitive structures provide the quality of iconicity. And also for purposes of emphasis, focus, or thematic arrangement, these structures are used. Sometimes, repetition is used as part of the rhetoric of irony also. Let us examine these structures systematically.

3.1.3.2.6.1 Verbal Repetition:

1. It was *awful*, he cried, *awful*, *awful*! (72).

2. It was merely a question of *rest*, said Sir William; *of rest*, *rest*; *a long rest* in bed (107).

3. There were his roses. *Her parties*! That was it! *Her parties*! Both of them criticized her very unfairly … for *her parties*. That was it! *That was it*! (133).

These repetitions express the emotional intensity of the characters who utter them.

3.1.3.2.6.2 Verbal Parallelism:

In *MD*, Woolf appears to have discovered a syntactic style based on parallelistic structures to fulfill her twin purposes of aesthetic appeal and ideological orientation. The parallelistic structures at all levels, as shown below, in addition to fulfilling rhetorical purposes, directly challenge the ‘railway line sentence’ of the past by instilling features of informal, impromptu speech of which the repetitive structures are the one.
A) Morphological Level:

Sequences of parallelistically structured words and compounds by making a significant use of the English rule of affixation and compounding abound in the text. In these examples, the affixes remain invariable and the root words are variable. Some of the examples are:

1. She had the oddest sense of being herself invisible; unseen; unknown (13).
2. Shredding and slicing, dividing and sub-dividing, the clocks of Harley Street nibbled at the June Day (113).
3. Miracles, revelations, agonies, loneliness, falling through the sea, down down into the flames (156).

B) Group Level:

The parallelisic phrases form a chain with variable meanings within invariable repetitive structures, which add to the urgency and emotionality of the utterances.

1. … she said to herself, … as if this beauty, this scent, this colour, and Miss Pym liking her… (16).
2. the All-Judging, the All-Merciful… (191).
3. No sons, no daughters, no wife… (210).

C) Clause and Sentence Level:

Structural parallelism is manifest at its best when a succession of clauses with variable and invariable lexical elements within them form a cohesive chain and bind dissimilar things into one semantic unit. A few examples are:

1. He strained; he pushed; he looked; he saw Regent’s Park before him (77).
2. There were books. There were meetings. There were other points of view (144).

D) Parallelistic Synonymous Expressions:

These structures once again serve the purpose of shaping the thoughts of characters according to the rhythm and the cadence of their occurrences in the minds of the characters. They provide iconic effect to the psychic representation. This feature appears to be Woolf’s signature style in MD. Some examples are:

1. Clarissa saw the car diminishing, disappearing (21).
2. … he dropped his head on his hands … Now he had surrendered; now other people must help him. … He gave in (100).
3 If she could *grasp* her, if she could *clasp* her, if she could make her *hers* absolutely… (146).

E) Reinforcement by Noun Phrase Tags:

Quirk and Greenbaum (1987:421) talk about ‘reinforcement’ or emphasis by Noun Phrase Tags which are added to the end of a sentence in informal speech, clarifying the meaning of a pronoun within it. In *MD*, the syntax exhibits many features of informal speech. Among them, the NP tag ending is used quite often to give the impression of thought occurring naturally in the mind of the character. Some examples are:

1 *He* must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh (5).

2 *It* was so real, it was so substantial, *Mrs. Peter’s hat* (159).

3 *That good fellow*—there he was at the end of the room, holding forth, the same as ever, *dear old Richard* (212).

3.1.3.2.7 Elliptical Structures:

A high degree of elliptical sentences occur in *MD*. Ellipsis is the opposite of repetition, as it is commonly used to avoid repetition and in this respect it is like substitution. Another important reason for using ellipsis in the text is that by omitting shared items, attention is focused on the new material. In coordinated clauses, ellipsis is no more than suggesting a closer connection between the content of the clauses, and also, the effect is to indicate that there is a combined process rather than two separate processes. In addition, ellipsis makes for compression. In the Stream of Consciousness novel like *MD*, ellipsis ensures smooth flow of stream of thought, adds a degree of informality and impromptu speech. But ellipsis in the syntax of the text of *MD* serves another important purpose: that of creating rhythm in the text as a whole.

Here are a few examples. The omitted elements are supplied within square brackets:

1 The chauffeur, who had been opening something, [who had been] turning something; [who had been] shutting something got on to the box (18).

2 He was a thorough good sort; [he was] a bit limited; [he was] a bit thick in the head; yes; but [he was] a thorough good sort (83).

3 Clarissa thought the roses [were] absolutely lovely; first [they were] bunched together; now of their own accord [they were] starting apart (132).
3.1.3.2.8 Punctuation and Clause Structures:

Critics like Robert Humphrey (1954) and Fowler (1977) have noticed the use of punctuation for syntactic purposes in Stream of Consciousness novels. With due respect to the views of these critics, it may be stated that Woolf uses punctuation and clause structures as expressive devices as well. Her tendency is to use long graphic units with heavy punctuation, to include multiple clauses into one long sentence. The punctuation marks, particularly the semi-colon (;), become markers for ‘and’ and hence, have an important stylistic role. They are suitable for creating the sense of fluidity necessary for the smooth flow of thoughts and grammatically they make for enormous amount of ellipsis. Here are a few examples:

1. But for herself she had done nothing wrong; she had loved Septimus; she had been happy; she had had a beautiful home, and there her sisters lived still, making hats (73).

2. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone (204).

Woolf uses exclamatory and interrogative marks for expressive/rhetorical purposes. In some examples, it is not the lexis or syntax but punctuation which is invested with semantic values. They express the characters’ feelings and attitudes. A few examples are:

1. – Hugh, the perfect gentleman, poor Hugh!– never did a man look more horrified! (81)

2. That voice! … It was Sally Seton! Sally Seton! after all these years! (189)

3. And the marriage had been, Sally supposed, a success? (208)

3.1.3.2.9 Parenthetical Structures:

Parenthetical structures are, for scholars like Robert Humphrey (1954), a common feature in the Stream of Consciousness novels. But the general view is that the contents of parenthetical structures are disposable material, and do not contribute to the narrative. For the researcher, Woolf uses them in MD to achieve key purposes– to represent the thought process in a natural way, to mark transition in thought process and to provide spatio-temporal information about the scene or character, so that the flow and the simultaneity can be maintained. A few examples are:

1. This one– that she would marry Dalloway– was blinding– overwhelming at the moment. There was a sort of– how could he put it?– a sort of ease in her manner to him; … (69).

2. … which all muddled up (in a room off the Euston Road), made him shy, … (94).
3 (Still the last tremors of the great booming voice shook the air round him; the half-hour; still early; only half-past eleven still) (55).

Example (1) represents the break in the thought processes of characters, as they occur naturally in their minds, and examples (2) and (3) present spatio-temporal information in between the thought processes of characters. The second group which gives the impression of simultaneity of thought presentation clearly indicates that in the Stream of Consciousness novel, the factual information is of secondary importance and the psychic processes are the most important elements. Hence, throughout the text, generally, factual information is presented in parentheticals.

3.1.3.2.10 Theme, Focus and Emphasis:

A) End Focus:

Woolf exploits the principles of ‘end-focus’ and ‘end-weight’ to create the semantic effect by removing elements from their normal position and placing them toward the end of the sentence. Woolf uses the principle of ‘end-focus’ in a deviant way to suit her Stream of Consciousness technique by building-up, through winding ways, to the climax of thought– i.e. the most important item in the consciousness. Such complex climactic structure may be seen in the following examples:

1 He would give her, who was so simple, so impulsive, only twenty four, without friends in England, who had left Italy for his sake, a piece of bone (19).

2 And up came that wandering will-o’-the wisp, that vaguous phospore scence old Mrs. Hilbery, stretching her hands to the blaze of his laughter (…), as she heard it across the room, seemed to reassure her on a point which sometimes bothered her if she woke early in the morning and did not like to call her maid for a cup of tea: how it is certain we must die (194).

B) Thematic Fronting or Inversion:

One more type of manipulation is the thematization of some other element of a sentence instead of the subject of it. Such elements get the thematic prominence and produce a peculiar stylistic effect, so that the remaining part of the sentence is viewed as an afterthought. Such a fronted element becomes stylistically a ‘marked’ element and has special emphasis thematically and informationally. Deviation from SVOA order, for instance, by making a ‘marked’ choice of an unusual element in the thematic position contributes to the meaning by pointing to a contrast or by modification of the normal presentation of information. A few examples are given below:
Cold, heartless, a prude, he called her (10).

Villains there must be, and God knows, the rascals who get hanged for battering the brains of a girl out in a train do less harm on the whole than Hugh Whitbread and his kindness! (191).

C) Cleft Sentences:

Woolf manipulates emphasis and focus by means of cleft sentences also. The cleft sentence is so called because of the division of a simple sentence into two clauses, the front of which consists of a cataphoric ‘it’ as a dummy subject followed by the verb ‘be’ and the predicated, informationally highlighted item and the second clause represents the residue which is ‘given’. Some examples are given below:

1 It was she who suffered– but she had nobody to tell! (20).
2 But it was Clarissa one remembered (85).
3 … but it was Richard himself who felt that he could not let the poor creature go on standing there all the evening by herself (187).

3.1.3.2.11 Modality and Tenses:

As we have already mentioned, MD is a Stream of Consciousness novel where the streams of thought of multiple characters are presented. Hence, the traditional narrative past tense is abandoned and the fluid sense is achieved through the high density of progressives, perfectives, passives and modal verbs. A few examples are:

A) Progressives:

1 Here she is mending her dress; mending her dress as usual, he thought, here she’s been sitting all the time I’ve been in India; mending her dress; playing about; going to parties (46).
2 And he was always stopping in the middle, changing his mind; wanting to add something; hearing something new; listening with his hand up (164). (Elliptical progressives)
3 She was going to bed, … she was going to bed, in the room opposite. It was fascinating to watch her … It was fascinating … to watch that old woman… (205).

B) Perfectives:

1 But now mystery had brushed them with her wing; they had heard the voice of authority; … (17).
2 And Clarissa had leant forward, taken his hand, drawn him to her, kissed him, - actually had felt his face on hers before she… (52).
3 Lord, lord, what a change had come over her! (206).
C) Passives:

1. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? (18).

2. In the street vans roared past him; brutality blared out on placards; men were trapped in mines; men burnt alive; once a maimed file of lunatics being exercised or displayed for the diversion of the populace… (100).

3. … he was deserted, as those who are about to die are alone (103).

D) Modal Verbs:

1. And he couldn’t see her; couldn’t explain to her; couldn’t have it out (68).

2. She must have children. They had been married five years. … But she must have a boy. … She must have a son like Septimus (99).

3. And she said, nothing should separate them. … No one could separate them (164).

The progressives express intense involvement of the characters who are doing something or saying something as if out of compulsion and the perfectives present past experiences as if they are still fresh in the minds of characters. The use of passives contributes to the thematic concerns of the novel— the condition of the modern mechanized world which appears irreversible by any human agency and the modals accurately express moods and feelings of the characters.

Woolf’s Syntax and Joyce’s Syntax:

Woolf’s syntax, as used in MD, is thus full of variation and complexity and it successfully captures the flow and the simultaneity of the consciousness. In order to avoid the ‘railway line’ type of sentence, she makes use of dislocation, fragmentation of syntax, elliptical and repetitive syntactic structures, unusual type of end-focus, inversion and cleft sentences, punctuations and parenthesis, etc. to represent the thought processes and give them the quality of iconicity. No doubt, she has broken down the traditional linear syntactic structure, but still she adheres to some of the conventional features of syntax like writing meaningful sentences with appropriate punctuation marks which fulfill Halliday’s ‘interpersonal function’ by providing sufficient clues to make the sentences intelligible to the readers.

James Joyce, however, does not show any such kind of respect for the reader. His sentences are more radically subversive than Woolf’s sentences in MD. Joyce’s syntax
demonstrates both extremes of normality and abnormality in a single text, i.e. *Ulysses*. For instance:

i) Buck Milligan peeped an instant under the mirror and then covered the bowl smartly (1). (normal sentence)

ii) Ryefield, Mr. Best said *brightly*, *gladly*, raising his new book, *gladly brightly* (244). (repetitive structures)

iii) That the cows with their those distended udders that they have been the known ... (633). (fragmented sentence)

iv) Thrice happy will he be whom so amiable a creature will bless with her favours (529). (Inversion/dislocation)

v) Otherhand a six footer with a wifey up to his watchpocket. Long and short of it. Big he and little she (675). (Verbless sentences)

vi) no that’s no way for him has he no manners nor no refinement nor no nothing in his nature slapping us behind like that on my bottom because I didn’t call him Hugh the ignoramus that doesn’t know poetry from a cabbage ... (923). (Molly Bloom’s language of sleep, i.e. illogical syntax)

The last example represents the direct monologue of the meandering consciousness of Molly Bloom while she is lying in bed and its texture reveals complete abandonment of logic and linearity. The elements of incoherence and fluidity are emphasized by the complete absence of punctuation, pronoun references, and introductions to persons and events Molly is thinking about. It is the incoherence and fluidity rather than the idea that is meant to be communicated. Here, the character is no more represented as speaking to another character in the scene. It is represented as the flow of Molly’s consciousness and as it progresses, it recedes to deeper levels of consciousness until Molly falls asleep. In this, the author has disappeared entirely. It is an example of sheer direct interior monologue. On the contrary, Woolf repeatedly declares that modern fiction is rightly concerned in illuminating the ‘dark places of psychology’. By means of sudden insights into the minds by jerks in syntax and lexis like ‘spasm’ ‘clutching the hot water jug, instinctively’, she suggests the unconscious workings of the mind.

**3.1.3.3 Phonological Analysis:**

Since *MD* is a Stream of Consciousness novel, Woolf presents not only thoughts but also the perceptions coloured by the sensibility of the character. And she endeavors to present the perceptions of characters at more than one level of presentation at the same time. Her choice of lexis and syntax are determined by not only their semantic potential to
represent an object, but also by their phonetic potential, to provide not only a conceptual sense but a perceptual experience of the object of description.

3.1.3.3.1 Segmental Features:

Woolf is inclined to repeat her sounds for particular effects, freely and/or parallelistically. It is part of the rhetoric of her language and it draws attention to itself and this feature qualifies Woolf’s language to be described as poetic language in Jakobsonian sense (1960).

A) Free Repetition of Sounds:

The following examples show how Woolf consciously chooses words with their phonetic shape, which contribute to the meaning of the thoughts and ideas she presents in the text. These examples reveal the essential harmony between sound and sense and are amenable to phonological interpretation of the text.

1 She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now; but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway (13).

The reflective mood presented in the passage in which Mrs. Dalloway is searching for her identity is communicated by repetition of nasal sounds |m| and |n| which are characterized by resounding features and believed to express deep emotions. The thirty occurrences of nasal sounds in close vicinity, if uttered loudly, emanate as the echo of the soul of Mrs. Dalloway who is battered by loneliness, monotony and meaninglessness in life.

2 It rasped her, though, to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul; (15).

This passage depicts Mrs. Dalloway’s feeling of hatred aroused by Miss Kilman. The intense agitation of her mind, as if her soul is cracking beneath, is conveyed through the repetition of consonant clusters |sp|, |st|, |br|, |tw|, |kr|, |pth| and |pl|. The harsh feelings in the heart of Mrs. Dalloway are conveyed through harsh-sounding consonant clusters to recreate the onomatopoeic ‘cracking’ effect in the minds of readers.

3 She sighed, she snored, not that she was asleep, only drowsy and heavy, drowsy and heavy, like a field of clover in the sunshine this hot June day, with the bees going round and about and the yellow butterflies (123).
The assonantal or vowel patterns—long vowels and diphthongs in the underlined parts in the example above recreate the ‘snoring’ and ‘heavy breathing’ effect and rhythm in the literal sense.

**B) Parallelistic Sound Patterns (Alliteration):**

In *MD*, the most prominent foregrounded sound pattern is alliteration. The density of them lends musical quality to the text and also phonetically present the ironical tone with which Woolf suggests the superficiality, mannerisms and soullessness of the modern people. There appears a deliberate playfulness in the alliterative sound patterns in the text. A few examples are:

1. … not half alive like people *here*; *huddled* up in Bath chairs (27).
2. … to ride twenty miles through the *woods*, *wobbling* off down the drive, *waving* his hand (71).
3. … a *sweet* savour, steady and *sinister* serenity (138).

**C) Alliterative Patterns in Grammatically Parallel Positions:**

Woolf, playfully, repeats sounds in grammatically parallel positions, highlighting the resonating sound effects she deliberately creates in the text which strengthen the semantic tie between the words. A few examples are:

1. brass bands and *barrel* organs (6).
2. She hated *frumps*, *fogies*, *failures* (85).
3. her strong *pointed* fingers *pinching* and *poking* (159).

**D) Onomatopoeia and Sound Symbolism:**

Woolf makes use of iconic effects created by deliberate use of onomatopoeic words (2.2.3.1.C) to evoke the din and noise of London City and its impact on the sensitive characters like Septimus. In addition to creating rhetorical effects, they echo the sense of the text in *MD*.

Examples of onomatopoeia in the text are:

1. music began *clanging* against the rocks up here (76)
2. … a frail *quivering* sound, a voice *bubbling* up without direction, vigour, … running weakly and *shrilly* and with an absence of all human meaning into—

   *ee um fah um so*

   *foo swee too eem oo*
3 There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness (203).

The subtler level of sound symbolism is correlated with the theme and the conscious artistry of the novel in Woolf’s attempt to provide synaesthetic experience of the thoughts and the perceptions of characters. Examples of sound symbolism in the text are:

1 Up in the sky swallows swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them and the flies rising and falling (77).

2 If he could grasp her, if she could clasp her (146).

3 A little stir, a little crinkling, a little tapping built up something on a table there (156).

3.1.3.3.2 Suprasegmental Features:

3.1.3.3.2.1 Rhythm:

In Woolf’s novels, rhythm (2.2.3.3.2.1) is part of her aesthetic of novel form. Her innate sense of rhythm appears to emerge from the chaos of life itself. She directs her most forceful satire at imposed systems of order, the norms and the standards of Victorian life, the social hierarchies, the rigid literary hierarchies between different literary genres, or Mr. Dalloway’s thought of progressing from A to Z– the systems of order based either on ideas of linearity or of hierarchy. Woolf extends her rejection of these systems to literary aesthetics, by writing not linear sentences but rhythmical sentences, with appropriate rise and fall. Woolf (Diary:322) notes, ‘Thinking it over, I believe it’s getting the rhythm in writing that matters. Could I get my tomorrow morning’s rhythm right– take the skip of my sentence at the right moment– I should eel it off; … it’s not style exactly– the right words– it’s a way of levitating the thought out of one–’. Rhythmical impulses, truly, shape her prose.

A) Free Rhythmic Structures:

The aesthetic of rhythm in terms of Fry’s theory is illustrated in the following example:

1 'Quiet des'cendé dón hér, 'calm, 'content, ás hér 'needle, 'drawiñg tìe 'sìlk 'smoothly tò ìts g'entle 'pause, c'ollected tìe 'green 'folds tò'getter aìñd t'attached thèm, vèry 'lightly, tò t'belt. Sò oñ à 'summèr's 'day 'waves c'ollected, óvèr'bàlance aìñd t'fall; c'ollected aìñd t'fall; aìñd t'whole 'wórld t'seems tò bè 'saying 'tìat is 'àlì' more aìñd t'móre 'pontoùöùslý ûntìl 'éven t'èn t'sun òn t'beach t'says t'toò, t'hat ìs 'àlì. 'Fèar òò 'more, t'says t'heart. 'Fèar òò 'more, t'says t'heart, t'committing ìts 'bùrdèn tò sòmè 'sea, t'hich t'sighs c'ollèctìvély tòr 'àll 'sòrròwås, aìñd b'é'gins, c'ollected, lèts t'fall (44-45).
The passage enacts three activities—the movement of Mrs. Dalloway mending her dress with her needle; the waves in the sea collecting and falling; and the human heart beating with rise and fall—simultaneously—through the form of the rhythmic structure created by the irregular stress patterns of the passage. The passage has the overbalance of stressed syllables (63 stressed syllables as compared to 66 unstressed syllables) which lends it the quality of heavy and slow rhythm as opposed to the normal one. This heaviness in the rhythm is indicative of the heavy heart of Mrs. Dalloway, and the burden of sorrow within it which she metaphorically commits to the sea—the universal symbol of infinity. As she transforms her personal sorrow into the universal one, the sea ‘sighs’ collectively with her own ‘sighing’ and feels sorrow. The rhythm of the heavy *sigh* of the sea and Mrs. Dalloway’s heart is reflected in the large number of stressed syllables which, when spoken aloud, move slowly in time.

Thus, the rhythm Woolf uses is in consonance with the sense, the context and the emotion she presents. Hence, a lot of variation in rhythmic patterns could be noticed in the text of *MD*.

**B) Parallelistically/Grammatically Controlled Rhythmic Structures:**

Instances of rhythmic parallelism originating in grammatical parallelism abound in the text. Woolf achieves significant effects through an interplay of suprasegmental features and other strata of linguistic parallelism like morphology, syntax and even graphological features like punctuation. Suprasegmental features are foregrounded through their cohesion with other levels of linguistic organization. In fact, syntactic patterning is enhanced by rhythmic pattern, used obviously for emotive purposes.

1. ‘So proudly they rose and fell, so surely (26).


3. ‘Miracles, ŋévé'latións, 'agóniés, 'lonélínéss, 'fallíng 'through the s'ea, 'down 'down 'intó the 'flames (156).

**C) Music:**

A particular or peculiar arrangement of the sound patterns and rhythmic structure constitutes what is generally known as *music* in poetic texts. Poets manipulate audible patterns of language with the intention of reinforcing the meaning. But Woolf, in *MD*, deliberately manipulates sound patterns and rhythm, and hence, *musicality* is
foregrounded. The utterances are organized in terms of sound and rhythmic patterns as in:

1 … but this voice, pouring endlessly, *year in, year out*, would take whatever it might be; *this van; this life; this procession*; would wrap them all about and carry them on (153).

In this passage, the rhythmic and the repetitive structures reinforce the impression that music is an integral part of Woolf’s novelistic aesthetic as it is in poetry.

### 3.1.3.3.2 Intonation Patterns:

Since the intonation (2.2.3.3.2.2) is dependent on syntactic patterns, the text of *MD* makes use of paratactical and parallelistic structures, exclamations, imperatives and interrogatives, it could be generalized that *falling intonation* is generally discernible in the text, with adequate variations in tune with moods and streams of thoughts of the characters.

The falling tone, however, is emphatic in impact and assists in dramatization of feelings of characters. The pitch-contours it creates combine with stress-patterns to create a highly rhythmic flow of utterances. Some of the examples are given below:

1. Bond Street 'fascinated her; Bond Street early in the 'morning| in the 'season;| its flags 'flying;| in 'shops; no 'splash;| no 'glitter;| one roll of tweed in the 'shop| where her father had bought his 'suits| for f'ifty years;| a few 'pearls;| salmon on an 'ice block| (13).

2. Let her 'climb upstairs | if she 'wanted to;| let her 'stop;| then 'let her; | as Clarissa had often 'seen her.| gain her 'bedroom|, part her 'curtains,| and disappear again into the 'background| (140).

### Phonological Patterns in Joyce’s *Ulysses*:

Joyce also makes use of the full potential of sounds and sound patterns for thematic as well as satirical purposes. He evokes all kinds of sounds– sensible to non-sensical sounds– in the text of *Ulysses*, which makes it a phoney, noisy book to say the least. T. S. Eliot, elsewhere, has said that Joyce was an auditory writer and writes for the ear. A few types are cited below:

1. Other hand a sixfooter with a wifey upto his *watch* pocket (487). [alliteration]

2. Who’s *Ger Ger*? Who’s dear Gerald? (631) [onomatopoeia]

3. Peter Piper pecked a peck of pick of peck of pickled pepper (245). [tongue-twister]

5. What anagrams had he made on his name in youth?
   - Leopald Bloom
   - Ellpodboomool
   - Molldopeloob
Bollopedoom
Old Ollebe, M.P. (792) [spell-game on a character’s name]

3.1.3.4 Semantic Analysis:

3.1.3.4.1 Unusual Collocations:

Woolf uses subtler lexico-semantic (word-meaning) relations in *MD*. A number of lexical items determined by the scope of the context, in which they occur, have already been discussed in section 3.1.3.1.2. The appeal of Woolf’s language lies in the subtle play of connotative references brought about by the conjugation of unusual collocations. She effortlessly conceptualizes and lexicalizes her complex feelings and experiences and invests the familiar world and even banal objects with new significance. The text of *MD* is scattered with innumerable lexical elements in unexpected and unpredictable syntactic colligations which require imagination on the part of the reader to understand the semantic relations between them. These could be analyzed by applying the concept of selection restriction rules and componential analysis method. A few examples, which violate the selection restriction rules by contiguous lexical elements, are:

1. this secret deposit of exquisite moments (33)

<table>
<thead>
<tr>
<th>deposit</th>
<th>moments</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ concrete</td>
<td>- concrete</td>
</tr>
</tbody>
</table>

2. a prey to revelations (68)

<table>
<thead>
<tr>
<th>prey</th>
<th>revelations</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ animate</td>
<td>- animate</td>
</tr>
<tr>
<td>+ concrete</td>
<td>- concrete</td>
</tr>
</tbody>
</table>

3. a tissue of vanity and deceit (142)

<table>
<thead>
<tr>
<th>tissue</th>
<th>vanity and deceit</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ concrete</td>
<td>- concrete</td>
</tr>
</tbody>
</table>

These examples reveal Woolf’s technique of *perceiving* the subjective and complex experiences of the characters by concretizing the abstract emotions and thoughts of the characters.

To elaborate one example with a thematic bearing is the recurrent phrase, ‘this secret deposit of exquisite moments’. It reveals the world-view of not only the novelist, but also of Mrs. Dalloway who utters it: that life is otherwise transient and insignificant if not for the life-nourishing ‘moments of being’ or epiphany, which, though evanescent, confer meaning and value on human life. Mrs. Dalloway experiences one of these moments when she comes back to the ‘cool vault’ of her house after shopping for the party. She feels, ‘… how moments like this are buds on the *tree of life*’ (33).
The componential analysis of the phrase ‘secret deposit of exquisite moments’ reveals deeper layers of meanings as shown below:

<table>
<thead>
<tr>
<th>deposit</th>
<th>moments</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ concrete</td>
<td>- concrete</td>
</tr>
<tr>
<td>- human</td>
<td>+ human</td>
</tr>
<tr>
<td>- transient</td>
<td>+ transient</td>
</tr>
<tr>
<td>- spiritual</td>
<td>+ spiritual</td>
</tr>
<tr>
<td>+ amassing</td>
<td>- amassing, etc.</td>
</tr>
</tbody>
</table>

The *semes* neatly define the positive impact of the ‘moments’ which reveal the fundamental essence of human life as something latently ‘human’ and ‘spiritual’ and not a mere collection/amassing of concrete materialistic ‘things’ as suggested by the *semes* of the term ‘deposit’– which the materialistic world tends to do. Mrs. Dalloway treasures spiritual moments as precious, and therefore, her evening party is organized in order to form a spiritual communion in the service of human solidarity and not a mere conglomeration of people. Hence, her emphasis on ‘the tree of life’ growing organically by nurturing itself on such spiritual moments.

3.1.3.4.2 Semantically Deviant Sentences:

The text of *MD* exhibits semantically deviant sentences where selection restriction rules are willfully broken, which gives the flavor of cultivated bizarre and eccentric style in the text. Some examples are:

1. She looked at Peter Walsh; her look, passing through all that time and that emotion reached him doubtfully; settled on him tearfully; and rose and fluttered away (48).

2. Human nature, in short, was on him (102).

3. Cleanliness was silly (212).

The following table illustrates the extent of deviation inculcated in the sentences:

<table>
<thead>
<tr>
<th></th>
<th>+ Abstract</th>
<th>+ Human - Abstract</th>
<th>+ Concrete</th>
<th>+ Human - Concrete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ex. 1</td>
<td>--</td>
<td>look, emotion</td>
<td>--</td>
<td>passed through, reached, doubtfully, settled, tearfully, rose</td>
</tr>
<tr>
<td>Ex. 2</td>
<td>--</td>
<td>human nature</td>
<td>on him</td>
<td>--</td>
</tr>
<tr>
<td>Ex. 3</td>
<td>cleanliness</td>
<td>--</td>
<td>--</td>
<td>silly</td>
</tr>
</tbody>
</table>
What Chomsky (1965) calls grammatical but ‘unacceptable’ sentences are used here for stylistic/rhetorical effects. Such sentences are relevant in the text considering the novelist’s overall technique of transfer of meaning from concrete to abstract and vice versa to portray the dynamic, multi-dimensional inner and outer lives of the characters.

3.1.3.4.3 Lexis as a Device of Deautomization:

The opposite process of humanization, which is very much the governing principle of meaning transfer in the text of *MD* is dehumanization of human characters by non-human attributes. This process superimposes a new value, a new identity, a new attitude towards the characters indicative of the narrator’s subjective vision of them. Most of the characters are described in terms of non-human qualities, thereby revealing an ironical and satirical tone underlying the text and thereby reveal the central thematic concern of the novelist– the degradation of human nature in the modern world. A few examples are:

1. ... to be greeted at once by *button-faced* Miss Pym, whose hands were always bright red, … (15).
2. … and read on Lady Bruton’s face as if it had been a *dial cut in impassive stone* (34).
3. *dog turning into a man!* Why could he see through bodies, see into the future, when dogs will become men? (75).

The table illustrates the deautomization process in *MD*:

<table>
<thead>
<tr>
<th>Humans</th>
<th>Animals/Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miss Pym</td>
<td><em>button-faced</em></td>
</tr>
<tr>
<td>Lady Bruton’s face</td>
<td><em>a dial cut in impassive stone</em></td>
</tr>
<tr>
<td>Man</td>
<td><em>dog</em></td>
</tr>
</tbody>
</table>

3.1.3.4.4 Periphrasis or Circumlocution:

Another type of semantic oddity, though in a restricted sense, is the use of what is traditionally known as periphrasis. It means roundabout way of expressing things or ideas instead of a word or phrase. Such expressions abound in the text of *MD*, which are part of the idiom of the idiolect of characters. It is also a rhetorical device which gives a tinge of reality to the characters. A few examples are:

1. ... she must inevitably cease completely… *(= die)*
2. She had seen something white, magical, circular, … a disc inscribed with a name– the Queen’s, the Prince of Wales’s, the Prime Minister’s? *(= Royal seal)*
3. … this rusty pump, this battered old woman with one hand exposed for coppers … *(= begging)*
3.1.3.5 Ambiguous Expressions:

In *MD*, allusions, ambiguous expressions and features of intertextuality abound, which broaden the cultural context of the text across ages. These seemingly incongruent items organize themselves into a meaningful pattern. This allusive feature makes special demands on a stylistician to establish semantic relations among them by adopting a less rigid approach to the text, which can accommodate ‘… the whole network of social and economic conventions and institutions constituting the culture at large…’ (Fowler, 1986:188).

1. The following are some of the examples illustrating these features:

   i) The hall of the house was cool as a **vault**. Mrs. Dalloway felt like a **nun** who has left the world and feels fold round her the familiar **veils**, and the response to **old devotions**. … she bowed beneath the influence, felt **blessed** and **purified**… (33).

   ii) Like a **nun** withdrawing, or a child exploring a tower, she went upstairs (35).

   iii) … she could not dispel a **virginity** preserved through childbirth which clung to her like a sheet (36).

   iv) That was **devilish** part of her– this coldness, this woodenness, something very profound in her…; an impenetrability; … she had some **queer power** of fiddling on one’s nerves (68).

   The italicized words evoke a Christian context in which Mrs. Dalloway’s character is placed by characterizing her as a ‘nun’ living in a house which was ‘cool as vault’ and the nun ‘withdrawing’ from the world into the cloister preserving her ‘virginity’. But the word ‘nun’ is ambiguous in the religio-secular context of the text since alongside ‘piety’, it also means ‘frigidity’ and ‘constriction’ of Mrs. Dalloway’s life as wife of Richard Dalloway. The phrases in example (iv) ‘this coldness, this woodenness’ provide context for the interpretation of Mrs. Dalloway as being frigid lacking the warmth of love. And again, the phrases ‘devilish part of her … an impenetrability’ in example (iv) which are from the point of view of Peter Walsh, her ardent lover, give a complete new twist to the meaning Mrs. Dalloway as an angel. He refers to her as a person possessing ‘some queer power’ to torture him and make him suffer. Hence, examples (i), (ii), (iii) contradict with example (iv) giving rise to multiplicity of meanings and contributing to the rich semantic texture of the novel which is constantly unsettled by contrary assertions and opinions through different characters.

2. Similarly, the presence of an old beggar woman in the Regent’s Park Tube Station in the centre of London City suggests the multiplicity of meanings:
As the ancient song bubbled up… still the earth seemed green and flowery: still, though it issued from so rude a mouth, a mere hole in the earth, muddy too, matted with root fibres and tangled grasses, still the old bubbling burbling song, soaking through the knotted roots of infinite ages, and skeletons and treasure, streamed away in rivulets over the pavement and … down towards Euston, fertilizing leaving a damp stain’ (91).

The mixing of primitive time with the present moment, which is the forte of James Joyce, is clearly visible here, evoking the ancient fertility rites by means of an old decrepit beggar woman and her song. The lexical elements—‘the ancient song’, ‘mouth– a mere hole in the earth’, ‘root fibres’ and ‘the knotted roots of infinite ages’—refer to the primitive aspect of the old beggar woman who at once symbolizes old age, poverty and also primitivist human nature. It refers to the Jungian concept of the Collective Unconscious, the racial memory, which flows through human race irrespective of time and place. Such evocations of cultural contexts give enormous depth to the meaning of the novel MD, of which the titular heroine, Mrs. Dalloway, appears to inherit instinctively the collective unconscious of mankind, whose personal consciousness emerges out of the collective unconsciousness. This aspect of her personality is clearly discernible in her instinctive understanding of the miseries and sufferings of humanity like that of the unknown Septimus Warren Smith’s tragic death who throws himself from the window.

3. ‘Fear no more, says the heart’, repeated throughout the novel, like a refrain in a poem/song, with reference to the characters of Mrs. Dalloway and Septimus, is an example of literary allusion, and an aspect of intertextuality which provides depth to the understanding of the novel.

‘Fear no more the heat o’ the sun’
Nor the furious winter’s rages’

The lines are taken from Shakespeare’s Cymbeline and gives comfort to both the characters in the novel in the hours of darkness.

The text of MD is rich with many other broad socio-cultural and intertextual features the analysis of which will be a rewarding experience for the stylistician.

Semantic Deviations in Joyce’s Ulysses:

Joyce’s technique of narration is deviant at its extreme in all aspects, including
semantic deviations of innumerable sorts. A few examples are cited below:

1. A limp black missile flew out of his talking hands (19). (semantically deviant sentence)
2. Prompts into his ear in a pig’s whisper (631). (lexical deautomization)
3. Young shouts of moneYed voices (6). (unusual collocation)
4. Lend us a loan of your noserag to wipe my razor (3). (periphrasis, [=give your handkerchief])
5. Hamlet, I am thy father’s spirit bidding him list. To a son he speaks, the son of his soul, … Hamnet Shakespeare who has died in Stratford that his namesake may live for ever (241). (intertextuality)
6. Crosslegged under an umbrel umbershoot he thrones on Aztec logos, … Filled with his god he thrones, Buddh under plantain. Gulfer of souls, engulfer (245). (intertextuality)

3.1.3.5 Cohesion:

The text of MD, that seems so loosely connected, because of the presentation of the streams of consciousness of the characters, actually has a highly wrought structure in the sense that the entire text is connected by cohesive chains, pronominal references, substitutions, ellipsis, conjunctions and lexical repetition as part of the cohesive chain. At places, the lexical cohesion involves close or ‘immediate’ ties (Halliday and Hasan, 1976:330), as related items occur in adjacent sentences. Sometimes, the ties are distant or remote (1976:331) with a good deal of material separating related items. Examples of such remote ties are repetition of certain expressions like ‘Big Ben struck… and the leaden circles dissolved in the air’ (4, 48, 94, 186, etc.); Shakespearean refrain, ‘Fear no more’, says the heart’ (12, 34, 45, 154, 204, etc.). Cohesive chains are formed as these recurrent words or variants weave through the text. Woolf uses words that collocate in different contexts and these collocations also give unity to the text (3.1.3.1.2).

Woolf’s use of conjunctions also contributes to texture. She particularly uses a high density of the additive ‘and’ and causative ‘for’ as paragraph links and sentence connectors (3.1.3.2.5). A few examples of paragraph links are given below:

1. And of course she enjoyed life immensely … (87)
2. And Millicent Bruton was very proud of her family … (123)
3. For the young people could not talk (196).

Such conjunctive elements point to a fabric of logical relations. Thus, we may not find a logical argument constructed according to the formal rules; but we do find inter-paragraph
connections suggesting a logic of organization.

In addition, the overall textual cohesion is provided by parallelistic sentence structures and alliterative patterns and unambiguous pronoun references which are scattered throughout the text. Thus, Woolf creates connectedness and overall unity by means of recurrence, reference, parallelism, conjunction and lexical repetition. While such unity may tighten the text of MD, other features such as fragmented paragraphs (3.1.2.3) open up the text and inject the quality of cultivated incoherence into the text.

Here, one passage is analyzed to see if Woolf’s use of cohesive devices in the immediate vicinity of sentences provides a tight texture or not:

[For the sake of convenience, the sentences are indexed with numerals.]

So she would still find herself arguing in St. James’ Park, still making out that she had been right– and she had too– not to marry him (1). For in marriage a little licence, a little independence there must be between people living together day in and day out in the same house; which Richard gave her, and she him (2). (Where was he this morning, for instance? Some committee, she never asked what.) (3). But with Peter everything had to be shared; everything gone into (4). And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about her for years like an arrow sticking in her heart the grief, the anguish: and then the horror of the moment when someone told her at a concert that he had married a woman met on the boat going to India! (5). Never should she forget all that (6). Cold, heartless, a prude, he called her (7). Never could she understand how he cared (8). But those Indian women did presumably– silly, pretty, flimsy nincompoops (9).

<table>
<thead>
<tr>
<th>Sentence Number</th>
<th>No. of ties</th>
<th>Cohesive Item</th>
<th>Type</th>
<th>Distance</th>
<th>Presupposed Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>4</td>
<td>so</td>
<td>C 31.1</td>
<td>O</td>
<td>‘How they argued’ (in preceding sentence)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>she, she</td>
<td>R I.12</td>
<td>M [n]</td>
<td>Clarissa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>him</td>
<td>R I.11</td>
<td>M [n]</td>
<td>Peter</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>for</td>
<td>C 33</td>
<td>O</td>
<td>to marry him</td>
</tr>
<tr>
<td></td>
<td></td>
<td>marriage</td>
<td>L.4</td>
<td>O</td>
<td>marry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>living together</td>
<td>L.2</td>
<td>O</td>
<td>marriage</td>
</tr>
<tr>
<td></td>
<td></td>
<td>her</td>
<td>R 12</td>
<td>M [n]</td>
<td>Clarissa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td>Clarissa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>him</td>
<td>R 11</td>
<td>O</td>
<td>Richard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gave</td>
<td>E 21.2</td>
<td>O</td>
<td>gave</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>he</td>
<td>R 11</td>
<td>O</td>
<td>Richard</td>
</tr>
<tr>
<td></td>
<td></td>
<td>for instance</td>
<td>C 14.2</td>
<td>O</td>
<td>where was he this morning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td>Clarissa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>what</td>
<td>E 33.1</td>
<td>O</td>
<td>‘he was doing’</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>but</td>
<td>C 21.2</td>
<td>O</td>
<td>with Peter</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gone into</td>
<td>E 32.1</td>
<td>O</td>
<td>had to be</td>
</tr>
<tr>
<td>Sentence Number</td>
<td>No. of ties</td>
<td>Cohesive Item</td>
<td>Type</td>
<td>Distance</td>
<td>Presupposed Item</td>
</tr>
<tr>
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<td>------------------</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>and</td>
<td>C 11.1</td>
<td>O</td>
<td><em>everything</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>it</td>
<td>R 13</td>
<td>O</td>
<td><em>everything shared</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>him</td>
<td>R 11</td>
<td>M [n]</td>
<td><em>Peter</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>they</td>
<td>R 14</td>
<td>O</td>
<td><em>Clarissa and Peter</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>them</td>
<td>R 14</td>
<td>O</td>
<td><em>Clarissa and Peter</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>her</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>he</td>
<td>R 11</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>married</td>
<td>L 1</td>
<td>N [n]</td>
<td><em>marry</em></td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>she</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>all that</td>
<td>S 24</td>
<td>O</td>
<td><em>(the long preceding sentence)</em></td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>he (Peter)</td>
<td>R 11</td>
<td>M [n]</td>
<td><em>Peter</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>her (Clarissa)</td>
<td>R 12</td>
<td>M [n]</td>
<td><em>Clarissa</em></td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>never</td>
<td>L 1</td>
<td>O</td>
<td><em>never</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>he</td>
<td>R 11</td>
<td>M [n]</td>
<td><em>Peter</em></td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>but</td>
<td>C 21.2</td>
<td>O</td>
<td><em>those Indian women</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>did</td>
<td>S 2.21</td>
<td>O</td>
<td><em>how he cared</em></td>
</tr>
</tbody>
</table>

The analysis proves that the text of *MD* is cohesive and thus, intelligible to the readers. The *O* distance and mediated distances cohere the sentences in the passage.

3.1.4 Literary Style:

3.1.4.1 Imagery:

Imagery, (2.2.4.1) in the sense of ‘tropes’, is an integral and pervasive feature of *MD*. Her genius for making the inner, abstract and unfamiliar world tangible and for investing the inner worlds of characters in the novel, which she portrays through the Stream of Consciousness technique, with personal values and significance by using fresh and striking images has been universally acclaimed. The expression and communication of the abstract, deeply-felt emotional experiences of characters and their characteristic perceptions of the objective world around them being the main concern of Woolf, imagery becomes an integral part of the novel. Following the comprehensive and flexible approach as suggested by linguists, semantic features are described even in terms of phrases and aspects which are common to the tenor and the vehicle, too, are listed as a procedural necessity in the transference of meaning.

3.1.4.1.1 Metaphors and Similes:

1 How she had got through life on *the few twigs of knowledge* (11).
2. Her sigh tender and enchanting, like the wind outside a wood in the evening (156).

3. She was like a poplar, she was like a river, she was like a hyacinth, Willie Titcomb was thinking (206).

Example (1) presents Mrs. Dalloway’s thoughts in the context of her journey down the memory lane into her youth with Peter, her lover. ‘Peter was interested in Wagner, Pope’s poetry and the state of the world whereas ‘her gift was knowing people almost by instinct’ (11). Mrs. Dalloway analyses her life’s failures, now at the age of fifty-two, in terms of ‘knowledge’ the world believes in. She admits that she has survived on ‘the few twigs of knowledge’, comparing knowledge to a vast tree. The tenor ‘knowledge’ and vehicle ‘twigs’ are combined in the image of a tree on the ground that knowledge is like a huge tree with many branches and sub-branches to it. But the image itself interrogates the very existence of the tree of ‘knowledge’, because it is not so much necessary for human survival as the intuitive understanding of one’s own self, of others and of the world— which qualify Mrs. Dalloway immensely possesses. With the feminist and anti-materialistic undertones, the image at once characterizes the titular heroine and her personal, yet universal values which have the capacity to restore mankind to its essentialist unity.

### 3.1.4.1.2 Modern Imagery:

Though Woolf uses conventional imagery, at times, she uses modern imagery—violent, incongruent imagery, and common objects as well. A few examples are:

1. and taking Mrs. Dalloway’s parasol, handled it like a sacred weapon which a goddess, having acquitted herself honourably in the field of battle, sheds and placed it in the umbrella stand (34).

2. … he heard it accurately… he compared it to a piston thumping (100).
Example (1) reveals the mixture of four different registers—religious, everyday usage, legal and warfare:

<table>
<thead>
<tr>
<th>Religious register</th>
<th>Legal register</th>
<th>Register of warfare</th>
<th>Everyday usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>sacred, goddess</td>
<td>acquitted, honourably</td>
<td>weapon, the field of battle, sheds</td>
<td>parasol, handled, placed, umbrella stand</td>
</tr>
</tbody>
</table>

### 3.1.4.1.3 Extended Metaphors and Similes:

The extended metaphors and similes used in the text of *MD* evoke a broader socio-cultural context which requires, among many other factors, the general background knowledge required for an understanding of the discourse. Cumulatively, they build up a picture of the socio-cultural experience; they give linguistic structure to a conceptual or semantic field. A few examples are discussed below:

1. The hall of the house was cool as a vault. Mrs. Dalloway raised her hand to her eyes, and, as the maid shut the door to, she heard the swish of Lucy’s skirts, she felt like a nun who has left the world and feels round her the familiar veils and the response to old devotions. The cook was whistling in the kitchen. She heard the click of the typewriter. It was her life, and bending her head over the hall table, she bowed beneath the influence, felt blessed and purified (33).

This extract creates an image of Mrs. Dalloway in the minds of the readers in the mould of a nun. The lexical set, which collocates with the nodal item ‘nun’, consists of words: vault, left the world, veils, old devotions, bowed, influence, blessed, and purified. These images are juxtaposed with the commonplace personality of Mrs. Dalloway indicated by another lexical set emphasizing her ordinary domesticity: the hall of the house, the swish of Lucy’s skirts, the cook, whistling, the kitchen, the typewriter, and the hall table.

The two lexical sets, presented in the form of two columns, reveal the inter-relations between them, as follows:

<table>
<thead>
<tr>
<th>Lexical set with the nodal item ‘domestic’</th>
<th>Lexical set with the nodal item ‘nun’</th>
</tr>
</thead>
<tbody>
<tr>
<td>the hall of the house</td>
<td>vault</td>
</tr>
<tr>
<td>skirts</td>
<td>veils</td>
</tr>
<tr>
<td>the swish of Lucy’s skirts, the click of the typewriter, whistling in the kitchen</td>
<td>response to old devotions</td>
</tr>
<tr>
<td>bending her head over the hall table</td>
<td>bowed beneath the influence, felt blessed and purified</td>
</tr>
</tbody>
</table>
The two sets together give linguistic structure to a conceptual or semantic field, that of a
‘nun’. The first sentence sets the tone for the text with the mention of vault. The context
for this image is provided earlier: Mrs. Dalloway has just returned from the market place
after buying flowers for the party and finds the hall of the house ‘cool as a vault’. By a
chain of associations evoked by ‘the swish of Lucy’s skirts’, as if it evokes the rustling
sound of a nun’s veil, and despite the sounds of cook’s whistling and click of the
typewriter, she ‘bowed beneath the influence’ (evoking the Biblical context of a pure
influence flowing from the glory of the Almighty) before the ‘hall table’, as if it were some
object of worship and feels ‘blessed’ and ‘purified’. There is an undercurrent of
metaphorical process which transforms objects of daily life into objects of worship. After
Mrs. Dalloway’s sojourn into the busy outside world, which, by way of inference, is
‘impure’, she feels ‘purified’ in the cool vault of her house– suggesting the corruption and
degradation of the world. To escape from it, she withdraws into her own inner world and
thus purifies herself– which elsewhere in the novel she calls the ‘privacy of the soul’. She
feels it as every individual’s responsibility and duty towards one’s own self, ‘A thing …
that mattered’ (202) to preserve one’s soul. Believing, it seems, in the saying of Christ:
‘What shall it profit a man if he shall gain the whole world, and lose his own soul’, as Mrs.
Dalloway feels. As nuns preserve their privacy of soul, Septimus preserves it through
death. She does not marry Peter, because the privacy of soul would be in jeopardy.

The passage slowly evokes the socio-cultural context as well as the religious and
Biblical context by interweaving the words from the two lexical sets, one emphasizing
Mrs. Dalloway’s domesticity and the other emphasizing her craving for spirituality for the
rejuvenation of her life– ‘It was her life’, which had become barren and meaningless at the
age of fifty two.

The lexical set, by way of connotational references, evokes a religious context and
a series of images: for instance, nuns live in a convent, an austere and cold place lacking
comfort; they renounce the world to devote their lives to religious duties, and prayer; they
have made vows of chastity and obedience to a set of rules; they are uniformly dressed in a
plain habit; and so on.

3.1.4.1.4 Conceptual Metaphors:

The conceptual metaphors which underlie the narrative structure of the novel are
also based on the symbols of sea and waves. Let us consider the following examples which
give rise to the two conceptual metaphors:

1. But who was Peter to make out that life was all plain sailing? (134).

2. … this vow; this van; this life; this procession; would wrap them all about and carry them on, as in the rough stream of a glacier the ice holds a splinter of bone, … and rolls them on (153).

3. She belonged to a different age, but being so entire, so complete, would always stand up on the horizon, stone white, eminent, like a lighthouse marking some past stage on this adventurous, long, long, voyage, this interminable life (180).

4. But even Holmes himself could not tough this last relic straying on the edge of the world, … who gazed back at the inhabited regions, who lay, like a drowned sailor, on the shore of the world (103).

5. the victim exposed on the heights; the fugitive; the drowned sailor; … the Lord who had gone from life to death, to Septimus Warren Smith (107).

These examples evoke two conceptual metaphors:

1. Life as voyage; and

2. Death as the end of the voyage.

In these two metaphors, according to the cognitive stylistic theory, the target domains are life and death and the source domains are voyage and the end of the voyage. Concepts from the source domain, which form the general background, the conceptual schemata, from which ideas or experiences are mapped on to the target domain. It is suggested in example (1), that the voyage is not plain sailing and it is full of difficulties and obstacles and one has to struggle to succeed. In example (2), the stream carries forward anything that comes within its reach; example (3) presents the idea that it is an adventurous and long, long voyage and one requires a lighthouse to sail smoothly through the voyage. Examples (4) and (5) suggest that many people drown in the voyage. When these concepts are mapped on to the target domain, which is life, then it becomes clear that life is an arduous voyage, that life carries everything along with it, that life is interminable, life needs a lighthouse to reach to the shore of life and those who do not find one, die and disappear from life.

In example (3), the lighthouse is Mrs. Dalloway, who stands on the horizon, eminent, a guiding light, who gives a party ‘to kindle and illuminate’ (7) life. The drowned sailor is obviously Septimus Warren Smith, who could not complete the voyage of life and so flings himself out of the window and dies (165).
These two events in the novel—Mrs. Dalloway giving a party and Septimus committing suicide—which constitute the narrative structure of the novel, show the measure of the artistic unity Woolf brings into the structure of the novel.

3.1.4.1.5 Post-Impressionistic Imagery:

Woolf uses images that evoke a sense of visual, auditory, tactile, kinetic and synaesthetic experiences in the minds of readers.

A) Visual Imagery:

1. a ceiling cloth of blue and pink smoke high above (29)
2. a white shell-sprinkled beech (168)
3. The yellow-blue evening light (179)

B) Auditory Imagery:

1. The sound of an aeroplane bored ominously into the ears of the crowd (23).
2. the voice which rustled above his head replied (75).
3. these sudden thunder-claps of fear (97).

C) Tactile/Imagery Olfactory:

1. an exquisite suspense (34).
2. the softness of the distances (79).
3. look in my eyes with thy sweet eyes intently (91).

D) Kinetic Imagery:

1. She had never seen the sense of cutting people up, as Clarissa Dalloway did, cutting them up and sticking them together (115).
2. And the leaves being connected by millions of fibres with his own body, … fanned it up and down (26).
3. It rasped her, though to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down… (15).

E) Synaesthetic Images:

1. … but with a roughness in her voice like a grasshopper’s, which rasped his spine deliciously and sent running up into his brain waves of sound, which concussing, broke (25). (tactile + kinetic + visual + auditory)
2. ‘… hard, white, imperishable words’ (78). (tactile + visual + abstract ‘words’)
Woolf’s association with the Bloomsbury Group and the Post-Impressionist artists like Roger Fry informed her literary art. It provided her the impetus to break away from linear art which for Woolf was ‘impure’. Woolf (qtd. in Andrew McNeillie, 2000:16) observes, ‘… at any rate it is a constant idea of mine; that behind the cotton wool is hidden a pattern; that we— I mean all human beings— are connected with this; that the whole world is a work of art; that we are the music; we are the thing itself.’ The indication of Post-Impressionist art is clearly discernible in these words. In MD, the language is set on fire, the style becomes expressionist, the imagery becomes graphic and intensely visual. In MD, Woolf incorporated a combination of colour and idea into her experimental style. Thus, though Woolf uses Post-Impressionistic imagery in VO also (2.2.4.1.5), she puts them to a purposeful use in MD to render the sense impressions of the characters concretely.

Imagery in Joyce’s Ulysses:

The text of Joyce’s Ulysses exhibits a vast range of imagery, though not so much in density, but in variety. A few examples are cited here:

1. Mr. Deasy looked down and held for a while the wings of his nose tweaked between his fingers (42). (metaphor)
2. Monsieur de la Palisse, Stephen sneered, was alive fifteen minutes before his death (235). (tautology)
3. But his boywomen are the women of a boy (244). (pun)
4. A grey sweet mother. The snot green sea (3). (synaesthetic imagery)
5. … plump face with its smokeblue mobile eyes (5). (visual imagery)
6. She is drowning. Agenbite. Save her. Agenbite. All against us. She will drown me with her, eyes and hair. Lank coils of seaweed hair around me, my heart, my soul. Salt green death (313). (extended metaphor)

Example (6) is an impressionistic rendering of the death of a woman presented as linear flow of impressions.

3.1.4.2 Symbols:

In fact, the novel MD could be called a symbolic novel— a novel with symbolic pattern, because the actions, characters and the setting acquire symbolic qualities as they represent certain qualities or ideas. For instance, Hugh Whitbread stands for the servility to
state power; Miss Kilman stands for the corruption of soul by the imposition of religion and love; Septimus and Clarissa stand for the universal love and the integrity of life; and Sir William Bradshaw and Dr. Holmes stand for the Victorian sense of order, proportion and sanity. The two settings—Bourton and London are symbolic, the one symbolic of countryside and the other symbolizing the degradation of the modern culture. Nature in all its manifestations—rooks, birds, waves, sea, sky, flowers, etc. are used as appropriate symbols for the tender and quiet feelings of characters. ‘Forest’ becomes the symbol for soul as in—‘It rasped her, … to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul’ (15). The symbol of ‘fire’ recurs throughout the novel evoking sometimes the ‘fire in the Hell’, and sometimes, the human suffering as in—‘Why seek pinnacles and 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…’ (185). The bird imagery also recurs throughout the text, for instance, ‘She was like a bird sheltering under the thin hollow of a leaf, who blinks at the sun when the leaf moves…’ (73).

Considering the scope of this stylistic study, the discussion may be confined to the central symbols, for instance— the sea and waves. Here are a few examples:

1. Sea/Waves:

1. 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’ (5).

2. … or the excitement of the elm trees rising and falling, with all their leaves alight and the colour … from blue to the green of a hollow wave, so proudly they rose and fell (26).

3. Quiet descended on her, calm, content, as her needle, drawing the silk smoothly to its gentle pause, collected the green folds together and attached them to the belt. Soon a summer’s day waves collect, overbalance, and fall; collect and fall; and the whole world seems to be saying ‘that is all’, … until even the heart in the body which lies in the sun on the beach says too, that is all. Fear no more, says the heart, committing its burden to some sea, which sighs collectively for all sorrows, and renews, begins, collects, lets fall. And the body along listens to … the wave breaking; the dog barking… (44-45).

4. Slightly waved by tears, the broad path, the nurse, the man in grey, the perambulators, rose and fell before her eyes (73).

5. But there are tides in the body, morning meets afternoon. Borne like a frail shallop on deep, deep floods, Lady Bruton’s great grandfather and his memoir and his campaigns in North America were whelmed and sunk (126).
For this is the truth about our soul, he thought, ourself, who *fish-like* inhabits *deep seas* and plies among obscurities threading her way between the holes of giant weeds, over sun-flickered spaces and on and on into gloom, cold, deep, inscrutable, suddenly she shoots to the surface and sports on the *wind-wrinkled waves*; that is, has a positive need to brush, scrape, kindly herself, gossiping (178).

… what with these doors being opened, and the descent and the start, it seemed as if the whole of London were embarking in *little boats moored to the bank*, tossing in waters, as if the whole place were *floating off* in carnival (181).

She wore ear-rings, and a silver-green *mermaid’s dress*. Lolloping on *the waves* and braiding her tresses, she seemed having that gift still; to be; to exist; to sum it all up in the moment as she passed; turned… all with the perfect ease and air of a creature *floating* in its element. … There was a breath of tenderness; her severity, her prudery, her woodenness were all warmed through now (192).

The significance of the *sea* and its *waves* is borne out by the fact that they are part of the aesthetic of Woolf in her fiction and in *MD* also. They are, as the following discussion reveals, not only used as symbols which represent certain values or ideas but are also an integral part of the narrative structure, thematic structure and linguistic structure of the text. In examples (1) and (2), the waves are used as imagery to evoke an appropriate feeling in the minds of the characters. In example (6), the sea and the waves symbolize the human mind or soul—its depth and how it surfaces on waves. The lexical set consisting of lexical items like *obscurities*, *holes*, *gloom*, *cold*, *deep*, *inscrutable* juxtaposed with the lexical set consisting of words like *fish-like*, *deep seas*, *giant weeds*, *sun-flickered spaces*, *surface*, *wind-wrinkled waves*—clearly and graphically portray the state of human soul and its secret operations. If we consider example (7), in the light of this interpretation, it becomes clear that the London city is *floating off in carnival* on the surface of the deep sea—ignorant of or insensitive to the reality of the deep sea. Example (4) reveals the fact that the waves are organically connected with the narrative technique, i.e. the Stream of Consciousness technique, which *flows* and the movement of waves represents the rhythmic movement of waves as different objects *rose and fell* before her eyes. In example (5), *the tides of floods* stand for the passage of time and history and all human achievements are *whelmed* and *sunk* into it. Example (3) sums up the profound philosophy of the unity of the universe—universe as one unified organism as human and natural elements move in the same rhythm. Mrs. Dalloway’s knitting, the rise and the fall of the needle, her thoughts on a summer day *collect and fall* and she commits the burden of her heart to *some sea*, which *sighs collectively for all sorrows, and renews*. *The body* listens to … *the wave breaking*. 
This passage reminds us of the Jungian collective unconscious from which arises the personal consciousness of the individual. Example (8) clearly reveals that Mrs. Dalloway’s personal consciousness emerging out of the collective unconsciousness of the mankind: *having that gift still; to be; to exist; to sum it all up in the moment… a creature, floating in its element. … warmed … now*. Jung talks about the unity of the different layers of human mind as a sign of health which he calls the *individuation process* which is required for the restoration of mankind to its former health. The character of Mrs. Dalloway appears to have achieved this at the climactic point in the novel– at the end of the party.

2. Symbols of Modernity:

Woolf, as a modernist, was alive to the changes brought about in the society by the technological inventions and their psychological impact on human minds. In *MD*, the three notable instances which define technical modernity in relation to human beings are– *the motor car*, *the aeroplane* and *Big Ben/the clocks*. According to Benjamin D. Hagen (2009:538), these images ‘spark the inanimate to life in order to explore the relationship they have with the animate, the living, the collective of subjective gazes that frame them– including the gaze of the reader.’

It is interesting to see how these images emerge as symbols in the text of *MD*:

1. 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. … But there could be no doubt that greatness was seated within; greatness was passing hidden, down Bond Street, … be within speaking distance of the majesty of England, of the enduring symbol of the State (19).

2. Away and away the aeroplane shot, till it was nothing but a bright spark; an aspiration; a concentration; a symbol (…) of man’s soul; of his determination, … to get outside his body, beyond his house, by means of thought, Einstein, speculation, mathematics; the Mendelian theory– away the aeroplane shot (32).

3. ‘… before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable’ (6).

Shredding and slicing, dividing and sub-dividing, the clocks of Harley Street nibbled at the June day, counseled submission, upheld authority and pointed out in chorus the supreme advantages of a sense of proportion… (113).

All the three symbols are humanized and invested with the oppressive power to control the human beings. The *motor car* is seen as the symbol of State power, the *aeroplane* is the
symbol of intellectual power (used, however, for an advertisement of toffee bar) and the Big Ben symbol of the power of Time. These symbols assume great significance in the novel due to the power they exercise on human minds.

3.1.4.3 Poetic Style:

Woolf herself was intent on bridging the gap between the realistic prose and the imaginative poetry. In her novelistic aesthetic, it was her mission to avoid ‘materialism’ and ‘railway line sentence’, which presents facts of life in a straightforward manner. Her way to create a new form of novel was by combining fact and truth, outer world and inner consciousness, fact and vision, the photograph and poem as Woolf calls them. She advocates a combination of poetic and narrative forms for fiction. Woolf (CE, II, 1966: 224-225), arguing for the fusion of novel and poem, says, ‘That cannibal, the novel, which has devoured so many forms of art will then have devoured even more… It will be written in prose, but in 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’ (italics supplied).

Scholars, too, have characterized her style as poetic style. Ralph Freedman (1963:7-8) calls Woolf’s novels lyrical novels. He defines the lyrical novel as having a unique form which transcends the causal and temporal movement of narrative within the framework of fiction. It is a hybrid form. It combines man and world in a strangely inward, yet aesthetically objective form. It exploits the expectation of narrative by turning it into its opposite: a lyrical process. Woolf sought to blend poetry and prose and she did so with increasing success and by imposition of poetic techniques on the novel as a method to redefine the traditional concept of fiction. She sought to represent the essence of character, and the quality of experience, without indulging in superficialities. So her path towards lyricism is not only through a genuine and faithful concern with the inner life, but also through her consciousness of the artist’s predicament to the problem of style in her novels.

MD is the first among Woolf’s novels to accommodate the poet’s vision to a well-devised story. The poet has come to terms with the novelist’s craft. The poetic style in MD is analyzed here with reference to William Baker (1967) (2.2.4.3.2):
A) Deviation and Parallelism:

1. *Dropping dead town*, the aeroplane soared straight up, raced, sank, rose, and whatever it did, wherever it went *fluttered* behind it a thick ruffled bar of white smoke which curled and created upon the sky in letters. (23) (example of elaboration and dislocation = double deviation)

2. He was certain *directly* he saw the man. (106) (fragmentation)

3. Yet there was Richard Dalloway not in the cabinet. (206) (fragmentation)

4. thought it *so honest of him; so independent of him*. (84) (parallelism)

The features of deviation (double deviation) and parallelism differ from the normal patterns of prose and are closer to poetic language. As in poetry, the expression itself becomes the focus of attention.

B) Figurative Language:

And again, figurative language, which refers to the conceptual fusion which lies at the basis of much celebrated ‘inspired nonsense’ of poetic creations, is another poetic feature Woolf exploits in the text of *MD*. Woolf exploits the incredible combination projected by the poetic imagination in which the relation between ‘reality’ and ‘imagination’ is reversed, the imaginary becoming more real than the apparent. Woolf uses ‘the irrational’ or ‘inspired nonsense’ in *MD*, which exhibits features of violation of selection restriction rules. A few examples are:

1. … death’s enormous sickle had swept those tremendous hills, and when at last she laid her hoary and immensely aged head on the earth, now become a mere cinder of ice, she implored the Gods to lay by her side a bunch of purple heather, there on her high burial place which the last rays of the last sun caressed; for then the pageant of the universe would be over (90-91).

The passage describes an old beggar woman’s song of love, life and death in Regent’s Park Tube Station and the idea of death is presented imaginatively in the passage—by using the devices of comparison and contrast (death—a sickle), periphrasis and metaphor (death in ‘laid her hoary and immensely aged head on the earth’, ‘a mere cinder of ice’, ‘the last rays of the last sun caressed’, ‘the pageant of the universe’).

2. Such are the visions which ceaselessly float up, pace beside, put their faces in front of, the actual thing; often overpowering the solitary traveller and taking away from him the sense of the earth, the wish to return, and giving him for substitute a general peace, as if (…) all this fever of living were simplicity itself; and myriads of things merged in one thing; and this figure, made of sky and
branches as it is, had risen from the troubled sea (…) as a shape might be sucked up out of the waves to shower down from her magnificent hands, compassion, comprehension, absolution (64-65).

Here, once again, the metaphor-making process of the poet is active in the portrayal of Peter’s dream in the Park in the afternoon. The passage illustrates Jakobson’s (1960) formula of poetic creation: ‘Projection of the principle of equivalence from the axis of selection on to the axis of combination’. ‘visions … float up, pace beside, put their faces’, in which the distinction between the abstract and concrete are erased by establishing the principle of equivalence between them and projecting them on to the axis of combination (SVOC structure). The equivalence is also established between ‘the fever of living’ and ‘the troubled sea’; ‘one thing’, ‘a figure’, ‘made of sky and branches’ and ‘as a shape might be sucked up out of the waves’.

Poetic Style in Joyce’s *Ulysses*:

Joyce, in *Ulysses*, makes use of a vast range of styles in different parts of the odyssey of the three main characters. He, in patches, deliberately makes use of poetic style full of deviations and imagery. Here is one example:

Woodshadows floated silently by through the morning peace from the stair head seaward where he gazed. Inshore and farther out the mirror of water whitened, spurned by lightshod hurrying feet. White breast of the dim sea. The twining stresses, two by two. A hand plucking the harpstrings merging their twining chords. Wavewhite wedded words shimmering on the dim tide (9).

The lexis (‘woodshadows’, ‘harpstrings’, ‘wavewhite’, etc.); the NGs (‘the mirror of water’, ‘hurrying feet’, ‘white breast’, ‘twining chords’, ‘wedded woods’, etc.) with unusual collocations; the inverted and deviant syntax (‘Inshore and farther out …’), ‘white breast of the dim sea’, ‘wavewhite wedded words … dim tide’, etc.); the alliteration (‘wavewhite wedded words’, etc.); and the metaphorical process involved in rendering the scene (‘wood shadows floated’, ‘the mirror of water’, ‘white breast of the dim sea’, ‘wavewhite wedded words … dim tide’) render the ordinary scene of Stephen gazing at the sea poetically and invest it with profound meaning for both the readers as well as for Stephen Dedalus.

3.1.4.4 Mind Style:

Transitivity is really the cornerstone of the semantic organization of experience, of the theme of the entire novel. For Halliday (1981), syntax is an effective ‘mode of
meaning’. The particular transitivity patterns that stand out in the text contribute to the artistic whole through the functional significance in the language system of the semantic options, which they express. Mind style for Fowler (1977) and Leech and Short (1981) consists in the choices made consistently through a text or part of a text in the formal construction of language in terms of grammar and lexis. Leech and Short (1981) distinguish between normal mind styles and marked mind styles. In *MD*, we come across marked mind style in attributing agency and animacy to parts of human body.

Woolf wrote *MD* in 1925, when the after-effects of the World War I– the maimed and the shell shocked, the starving and the sick– were still affecting the sensitive human beings. She wanted to portray the impact of the War in her novels. She (*WD*, 1969:57) writes, ‘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.’ In *MD*, Woolf describes the impact of the War in this way: ‘… when something happened … which took away his ablest fellows, and eventually, so prying and insidious were the fingers of the European War, smashed a plaster cast of Ceres, … and utterly ruined the cook’s nerves at Mr. Brewer’s establishment (95).’ Septimus Warren Smith, a protagonist of the novel, is a war veteran who commits suicide due to the shock of the War.

In Woolf’s novels, the condition of the modern world after World War I occupies central place. In her essay, ‘How It Strikes a Contemporary’ (*CE*,II,1966:157), she observes, ‘It is an age of fragments. It is an age incapable of sustained effort, littered with fragments… It is a barren and exhausted age, we repeat’ (italics supplied). It is this fragmentary vision of life that she presents in *MD*– in fragmented narrative between the inner and the outer life, fragmented sentences, fragmented paragraphs– fragments of language themselves– and the images of fragmentation. Fragmentation occurs at all levels of narrative discourse. This kind of fragmentation– the subject matter, or the vision or the world view of the novelist is revealed in the fragmentation of human body. In *MD*, the human body parts, and not the human being, are made expressive by the attribution of agency or animacy or as the recipient and never the whole body as a whole or as a harmony experiencing the world. In this sense, the text establishes metonymic relation with the outside world. Metonymic agency is a type of transitivity process which involves the part standing for the whole. A few examples are:
1 A small crowd, meanwhile, had gathered at the gates of Buckingham Palace … and all the time let
rumours accumulate in their veins and thrill the nerves in their thighs at the thought of Royalty
looking at them; (22).

2 … and Septimus heard her say ‘Kay Arr’ close to his ear, … like a mellow organ, but with a
roughness in her voice like a grasshopper’s which rasped his spine deliciously and sent running up
into his brain waves of sound which, concussing broke (26).

3 … and the whole world seems to be saying ‘that is all’ more and more ponderously, until even the
heart in the body which lies in the sun on the beach says too, that is all… And the body alone listens
to the passing bee; the wave breaking (45).

4 Why could he see through bodies, see into the future, when dogs will become men? It was the heat
wave presumably, operating upon a brain made sensitive by eons of evolution. Scientifically
speaking, the flesh was melted off the world. His body was macerated until only nerve fibres were
left (76).

5 Fear no more, says the heart in the body; fear no more (154).

Woolf’s world-view presented in MD evokes W. B. Yeats’ famous line ‘Things fall
apart, centre cannot hold’. Since Woolf’s ultimate message is unity or the whole, she
examines the relation of the parts to the whole and vice versa. Hence, there is a recurrent
reference in the text to the centre and whole, and to the heart of life echoed in Clarissa’s
‘there was an emptiness about the heart of life’ (35). When Clarissa stands in front of the
mirror, she thinks: ‘That was herself– pointed, dart-like; definite. That was herself when
some effort, some call on her to be herself, drew the parts together, … so for the world
only into one centre, one diamond, one woman who sat in her drawing-room and made a
meeting-point, a radiancy no doubt in some dull lives …’ (42). And again in order to
explain why Septimus died, Clarissa thinks: ‘Death was defiance. Death was an attempt to
communicate, people feeling the impossibility of reaching the centre which, mystically,
evaded them; … one was alone. There was an embrace in death’ (204).

The message Woolf gives through MD is to preserve the wholeness of human life in
every aspect.

3.1.4.5 Feminist Stylistics: The Female Sentence

In MD, there appears a stylistic corollary of her resistance to the genre– the style
open-ended and supple enough to communicate multifarious experiences (2.2.4.5). In the
novel, she uses a number of linguistic devices such as of expansion, fragmentation,
dislocation, ellipsis, incompleteness and interruptions within the sentence. Woolf’s
sentence structure as used in \textit{MD}, does not merely create a stylistic effect on the minds of
the readers, but it impacts the narrative structure itself, by constantly resisting linear,
conventional patterning of the narrative progression. For Woolf this is a sacred act, duty-
bound to exert herself on behalf of womankind– to set things right– not to write
authoritarian sentences but more accretive sentences that fit the natural shape of the
thoughts and feelings of women.

The following are some types of Woolf’s sentences used in \textit{MD}, which are
uncharacteristic of traditional language:

1. Evasion of order and coherence and accumulation of unconnected, diverse and
fragmentary details in a sentence:

   a) ‘In people’s eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages,
   motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs;
   in the triumph and the jingle and the strange high singing of some aeroplane overhead was what
   she loved; life; London; this moment of June’ (6).

   We can notice a number of unconventional aspects in this sentence which purports
to portray a microcosm of London life in a moment of June through the eyes of a woman–
Mrs. Dalloway. The ungrammatical or odd syntactic structure arising from the absence of a
specified subject; use of punctuation marks instead of grammatic markers to indicate
boundaries of meaning; the parallelistic structures (in ~, in ~, in ~, in ~); the heavy
nominalization (‘the strange high singing of some aeroplane overhead’), the ambiguity in it
(‘high singing’ or ‘high aeroplane overhead’), the irony (‘\textit{sandwich men} shuffling and
swinging’), the obvious alliteration therein and continuation of the sentence even after its
apparent completion by noun-tags make it unconventional. This open-ended sentence, as it
is expansive in nature and scope, effectively illustrates Woolf’s theory– ‘record the atoms
as they fall upon the mind’. The sentence is feminine in the sense also of its critique of the
city– London, which is the symbol of ‘triumph’ of man-made civilization with its subtle,
evocative picture of London life– the crowd, traffic, noise and emblems of scientific
modernity– motor cars, omnibuses, vans and aeroplane.

2. Coordination/Parataxis is used as the characteristic sentence structure of \textit{MD} which
operates on the principle of equivalence unlike the hypotactic/complex sentence
structure which operates on the principle of subordination and thus inherently
maintains hierarchical, authoritative structures– which are anathema to Woolf. In
addition, parataxis allows infinite extendibility of the sentence structure, as illustrated in:

‘And already, even as she stood there, in her very well-cut clothes, … People were beginning to compare her to poplar trees, … and garden lilies; and it made her life a burden to her, for she so much preferred being left along, but they would compare her to lilies, and she had to go to parties, and London was so dreary compared with being alone in the country with her father and the dogs’ (149).

3. Subjectless-Verbless Sentences:
   i) ‘Tears and sorrow; courage and endurance; a perfectly upright and stoical bearing’ (12).
   ii) ‘A tall man, middle aged, rather fine eyes, dark, wearing spectacles, with a look of John Burrows’ (188).

4. Accumulation of synonymous expressions to give the quality of iconicity to the presentation of thought:
   i) Clarissa saw the car diminishing, disappearing (20).
   ii) Life itself, every moment of it, every drop of it, here, this instant, in the sun, in Regent’s Park, was enough (88).

5. Postponement or deferment of completion of sentence:
   i) He would give her, who was so simple, so impulsive, only twenty four, without friends in England, who had left Italy for his sake, a piece of bone (19).

6. Incomplete sentences and abrupt endings are particularly considered by Woolf as a feature of female sentence:
   i) Septimus looked (18).
   ii) And already, even as she stood there, in the very well-cut clothes, it was beginning … (149).

7. Interrupted sentences which indicate author-interference in the middle of the sentence which are suggestive of the style of Lawrence Sterne in Tristram Shandy:
   i) Choosing a pair of gloves—should they be to the elbow or above, lemon or pale grey? Ladies stopped; when the sentence was finished something happened (21).
   ii) That’ll do for the moment. Later … her sentence bubbled away drip, drip, drip, like a contented tap left running (159).

These are a few instances of Woolf’s tampering with the traditional sentence structure which she manipulates in provocatively versatile ways. These demonstrate her
control over the linguistic medium and also the discourse from which she is trying to escape. Her point is that we must look through the sentence, within the sentence, to the gaps and interruptions and what they mean, thereby intensely engaging the reader in the linguistic exploration of the novel, MD.

To sum up, the stylistic analysis of MD reveals Woolf’s success in the purposive use of the linguistic features she chose for the Stream of Consciousness novel. In MD, she breaks the boundaries of the traditional novel through disjointed structure, multiple points of view, skillful management of syntax in order to render the flow of consciousness of the characters, phonological features with thematic echoes, deviant meaning-patterns, and her successful merging of poetry with novelistic prose and so on. VO exhibited a somewhat loose linguistic structure, whereas MD reveals a tight texture by virtue of the abundant number of stylistic features at all levels interwoven within the texture of the novel. Stylistically, the text of MD, therefore, emerges as a masterpiece of fictional art. Woolf’s formalist concerns, such as the unity between form and content are realized in her attempts to convert the novel into a work of art.

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3.2 Stylistic Analysis of *To the Lighthouse* (1927)

3.2.1 Introduction:

After the highly wrought and densely textured novel, *MD*, Woolf turned out another masterpiece of Stream of Consciousness novel—*To the Lighthouse* (1927). The latter is written with more clarity of vision and perfection in her art and technique. *To the Lighthouse* (hereafter *TL*) is a different novel as compared to *MD* in terms of structure, point of view and style. Away from passion, alienation and crisis of soul in the modern materialistic world of London of *MD*, Woolf moves in *TL* to contemplate seriously on the nature of life and universe in the state of flux and chaos. Woolf’s battle with the ceaseless flux and chaos in the novel is an attempt to arrest them by conscious efforts in order to restore the universe to its primeval unity. Woolf notes, ‘In the midst of chaos, there was shape; this external passing and flowing … was stuck into stability’ (*TL*, 1989:151. Hereafter, all references to the text are from this edition). Though Woolf is known for her atheism, the whole novel echoes the Biblical note, reminiscent of the Biblical account of Creation out of chaos: ‘And the earth was without form, and void; and darkness was upon the face of the deep’ (Genesis, 1-2). Woolf lays the blame, in the novel, for modern day chaos at the door of the shallow modern civilization, though obliquely. Mrs. Ramsay, the central character, observes, ‘To pursue truth with such astonishing lack of consideration for other people’s feelings, to rend the thin veils of civilization so wantonly, so brutally, was to her so horrible an outrage of human decency …’ (34). Once again, the civilizational concerns are at the heart of the novel. Woolf, therefore, adds, ‘*To the Lighthouse* is subtler and more human than *Jacob’s Room* and *Mrs. Dalloway* and I am encouraged by my abundance as I write.’ (*WD*, 1969:99)

The world of *TL* is more abstracted, and therefore, more formal and symbolic. The novel is set on the Isle of Skye, a remote island north of Scotland surrounded by the sea and waves, and above all, the Lighthouse—quite away from the omnibuses, motorcars, aeroplanes, the Royalty and the crowds of London as depicted in *MD*—a perfect setting for the contemplative mood that pervades the novel. An elite group of people—Mr. Ramsay, a philosopher, along with his wife and eight children and Mr. Carmichael, a poet, William Bankes, a botanist, Charles Tansley, a scholar and Lily Briscoe, a painter—land on the isle during a summer vacation sometime around 1905 with an intention to go to
the Lighthouse. Their subjective world is presented in the novel through the stream-of-consciousness technique, when these characters, with all their little loves and hatreds, jealousies and sympathies, contemplate on the nature of life and death in the light of their own experiences of life. This kind of abstraction in a novel is yet another formal challenge Woolf throws to the traditional novel which celebrates the surface of life to the exclusion of its core meaning. Moreover, such abstraction is suited to the modern temper and Woolf, as a modernist, continually tries to overflow the limits of the genre by well-thought-out strategies for supplanting them. Woolf (WD, 1969:80) wrote, ‘I am making up To the Lighthouse– the sea to be heard all through it. I have an idea that I will invent a new name for my books to supplant ‘novel’. A new– by Virginia Woolf. But what? Elegy?’ (italics supplied). For the first time, Woolf articulated clearly her radical programme of supplanting the orthodox novel. Woolf further adds (WD, 1969:83), ‘I think I will find some theory about fiction… . The one I have in view is about perspective. But I do not know … I don’t think it is a matter of ‘development’ but something to do with prose and poetry, in novels; for instance, Defoe at one hand; Emile Bronte at the other. Reality something they put at different distances…’ (italics supplied). Further, Woolf notes (WD, 1969:102): ‘I have made my method perfect and it will now stay like this. … Some development of method brought fresh subjects in view … . Now and then haunted by some semi-mystic profound life of a woman, which shall all be told on one occasion; and time shall be utterly obliterated, future shall somehow blossom out of the past …’. (italics supplied).

In the light of these observations by the writer herself, the novel could be analyzed with focus on language and style.

3.2.2 Structure and Technique:

3.2.2.1 Structure:

As in MD, Woolf radically alters the structure of the novel by encapsulating the only narrative event in one narrative clause in TL. The single narrative clause, which is recurrent throughout the text, is:

**Sailing to the Lighthouse** (9, 10, 11, 12, 19, … 178, 186, 187, 190, 191).

And again, the trip to the Lighthouse is a pre-determined event, apparently inconsequential, until death invests it with tremendous significance. Thus, the traditional
narrative structure as consisting of a sequence of events connected by cause and effect relationship is abandoned and instead circularity is preferred. The single narrative clause does not even fulfill Labov’s (1972) condition of a minimal narrative as containing at least two temporally ordered clauses which match the events occurring in the depicted world. The single clause narrative structure, thus, frustrates the readers’ expectations and forces them to accept Woolf’s creative stance. On this narrative clause hangs the *sjużet*, the constantly shifting multiple points of view presented through the Stream of Consciousness technique.

Unlike *MD*, Woolf divides *TL* into three parts. To quote her words (*WD*, 1969:80-81), ‘I conceive the book in 3 parts. 1. at the drawing room window; 2. seven years passed; 3. the voyage’. The three parts are titled as ‘The Window’, ‘Time Passes’ and ‘The Lighthouse’ respectively. The middle section consists of, instead of seven years, ten years’ passage of time.

For the researcher, the three sections constitute three logical movements:

1. ‘The window’– Setting the goal, i.e. the proposed trip to the Lighthouse which eventually does not take place due to bad weather;
2. ‘Time Passes’– Frustration of the goal; only time passes; and
3. ‘The Lighthouse’– Achievement of the goal– smooth sailing to the Lighthouse after ten years.

The unusual structuring of the single narrative event in the form of a three-tier organism appears to underline the cosmic unity and interdependence between the human and the natural worlds. ‘The Window’ presents the *human world* against the natural background– the sea and waves. The Ramsays and their guests gather together and Mrs. Ramsay hosts a dinner party to them and tries to bring unity and harmony among the group. Lily Briscoe, the painter, tries to realize her vision, but fails. After the brief dinner, ‘And directly she [Mrs. Ramsay] went a sort of disintegration set in’ (103).

‘Time Passes’ presents the *natural world* and the triumph of Time over the human beings and their habitat– the summer house. It provides a cosmic view on the transience of human life and human insignificance in the scheme of universe by bracketing the deaths of Mrs. Ramsay, Andrew and Prue. Woolf herself characterized this section of the novel thus (*WD*, 1969:80): ‘… this impersonal thing … the flight of time and the consequent break of
unity in my design. ... A new problem like that breaks fresh ground in one’s mind; prevents the regular ruts’ (italics supplied). Further, she notes (WD, 1969:88): ‘Yesterday, I finished Part I of To the Lighthouse, and today began Part II. ... here is the most difficult abstract piece of writing— I have to give an empty house, ... all eyeless and featureless with nothing to cling to; ... Is it nonsense, is it brilliance? Why am I so flown with words, and apparently free to do exactly what I like? ... this flashing fluency. This is not made up’ (italics supplied).

‘The Lighthouse’ section completes the goal set out in ‘The Window’ by a few surviving characters— Mr. Ramsay and his two children, Cam and James. Woolf sticks to her plan, viz. ‘Now and then haunted by some semi-mystic profound life of a woman, which shall all be told on one occasion; and time shall be utterly obliterated, future shall somehow blossom out of the past ...’ (WD, 1969:102). Part III is continuation of Part I in more than one sense. It is permeated by the past, the memory of dead Mrs. Ramsay impelling Lily Briscoe to achieve her vision and Mr. Ramsay to complete the journey in honour of his wife.

One of the noteworthy features of TL is that the three parts of the novel differ in terms of technique, point of view and style. ‘The Window’ is presented through multiple points of view in Woolf’s typical fluid style. ‘Time Passes’ section is dominated by omniscient narration and an extremely poetic style. Woolf (WD, 1969:100) notes, ‘The Lyrical portions of To the Lighthouse are collected in the ten year and don’t interfere with the text so much as usual’ (italics supplied). Part III, ‘The Lighthouse’ is dominated by Lily Briscoe’s point of view and the style is expository and realistic which suits the description of dull, prosaic voyage to the Lighthouse– ‘a stark tower on a bare rock’ (187).

The spatio-temporal frame of the novel is also quite unusual for a novel:

1. The geographical locale is the remote Isle of Skye; and
2. The time of action is one evening from 6 o’clock to midnight in Part I (‘It was September after all, the middle of September, and past six in the evening’ (23); ‘Here, Mr. Carmichael, who was reading Virgil, blew out his candle. It was past midnight’ (118)) and one morning in Part III (‘They must be ready, in the hall, on the stroke of half-past seven’ (140)); ‘They would be at the Lighthouse at lunch time she supposed’ (178) and Part II presents mere passage of ten years’ time.
The phrase ‘single revolution of the sun’, usually applied to Greek drama, is best suited to describe the spatio-temporal units of the novel. Part II, is the choral interlude and its relation to both Part I and II constitute the form and significance of the novel.

3.2.2.2 Stream of Consciousness Technique:

TL is a Stream of Consciousness novel and the novelist presents the flow of thoughts and consciousness in order to reveal the psychic life of the characters. As in MD, Woolf adheres to her theory of fiction outlined in her essay ‘Modern Fiction’, viz. life as a ‘luminous halo, a semi-transparent envelope’, ‘myriads of impressions as they fall upon the mind’. Woolf reveals her theory of impressions in the text through the character of Lily Briscoe: ‘Standing now, apparently transfixed, by the pear tree, impressions poured in upon her of those two men, and to follow her thought was like following a voice which speaks too quickly to be taken down by one’s pencil, and the voice was her own voice saying without prompting undeniable, everlasting, contradictory things, so that even the fissures and humps on the bark of the pear tree were irrevocably fixed there for eternity’ (29). The italicized parts in the quotation clearly indicate Woolf’s preference for the impressions as they fall on the minds of characters—evanescent and contradictory, yet fixed for eternity. The following are two of the numerous examples:

1. But what have I done with my life? thought Mrs. Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it… . Raising her eyebrows at the discrepancy—that was what she was thinking, this was what she was doing—ladling out soup—she felt, more and more strongly, outside the eddie; or as if … she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere…. . Nothing seemed to have merged. They all sat separate (78-79).

2. To want and not to have, sent all up her body a hardness, a hollowness, a strain. And then to want and not to have— to want and want—how that wrung the heart, and wrung it again and again! Oh Mrs. Ramsay! She called out silently, to that essence which sat by the boat, that abstract one made of her, that woman in grey, as if to abuse her for having gone; and then having gone, come back again (165).

Example (1) illustrates Woolf’s technique of simultaneously presenting the physical and the mental actions, confining the former to participle clauses and emphasizing the latter contents through lexis, syntax and imagery. It presents the stream of consciousness of Mrs. Ramsay at the beginning of the dinner and in an intensely reflective mood thinking about the meaning of life and noticing the disintegration around her and
isolation of the people while ladling out soup. This reveals Woolf’s technique of presenting the trivial and the silly alongside the most profound and serious. The passage reveals, without description or rational argument, the personality and the values of Mrs. Ramsay. Example (2) presents the emotional outburst of Lily Briscoe towards Mrs. Ramsay’s death and her yearning for Mrs. Ramsay not in the traditional linear syntax, but in repetitive and parallelistic syntax and exclamations and parentheticals which aptly capture the mood and the intensity of her feelings.

As in MD, Woolf uses the Free Association technique in the presentation of the Stream of Consciousness in TL. Remarks on weather (‘Yes, of course, if it’s fine tomorrow’ (9)), a sight (‘Looking at the far sand hills, William Bankes thought of Ramsay; … (24)), some sound (‘Someone had blundered’ (22)), or somebody’s presence (‘Indeed, he almost knocked her easel over, coming down upon her with his hands…’ (21)) sets out the train of thought in the character concerned. However, the thought processes of the characters in TL are arranged sequentially in order to give a clear view into the characters, unlike in MD where the thought processes are presented simultaneously. Clarity and lucidity rather than complexity at the level of technique is preferred in the text of TL.

Another structuring principle of Stream of Consciousness in TL is memory, but with a difference. It is used with different degrees of emphasis in Part I, II and III of the text. Unlike in MD, where the past of the characters exists with the present, shaping the present moment, in TL, in Part I, the past remains as residue, intermittently surfacing in the minds of characters and evoking certain emotions in them and then quickly fading out to enable the narrator to focus entirely on the present moment. To borrow an image, unlike the zig-zag movement alternating between the past and the present as in MD, the past flows like an undercurrent, occasionally giving the readers a glimpse into the past of the characters in TL. Part II is written in the shadow of the happenings of Part I, though only Time passes and the house disintegrates. But the use of memory is remarkable and vital in Part III as it is made to be dependent on the outcome of Part I– the potent memory of Mrs. Ramsay propels the actual voyage to the Lighthouse and enables Lily Briscoe to achieve artistic vision. Let us consider a few examples:

1 For easily though she might have said at some moment of intimacy when stories of great passion, of love foiled, of ambition thwarted came her way, how she too had known or felt or been through it herself, she never spoke. She was silent always (31).
... 230 ...

2 So now, Mrs. Ramsay thought, she could return to that dream land, that unreal but fascinating place, the Mannings’ drawing-room at Marlow twenty years ago; ... It was like reading a good book again, for she knew the end of the story, ... and life, which shot down even from this dining-room in cascades, heaven knows where, was sealed up there, and lay, like a lake, placidly between its banks (87).

3 But suddenly she remembered. When she had sat there last ten years ago there had been a little sprig or leaf pattern on the table cloth, which she had looked at in a moment of revelation. There had been a problem about a foreground of a picture. ... The question was of some relation between those masses; she had borne it in her mind all these years. It seemed as if the solution had come to her; she knew now what she wanted to do (138-39).

4 The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one. ... Mrs. Ramsay bringing them together, Mrs. Ramsay saying ‘Life stand still there’; Mrs. Ramsay making of the moment something permanent (…)– this was of the nature of revelation. In the midst of chaos there was shape; this external passing and flowing (…) was stuck into stability, ... she owed this revelation to her (150-51).

Examples (1) and (2) are from Part I of the text and they illustrate Woolf’s technique of sidelining the past and focusing on the present moment and examples (3) and (4) illustrate the present moment as completely permeated by and soaked with the past memory. Example (3) illustrates the revival of Lily’s art by memory and example (4) illustrates the ‘moment of being’ or epiphany experienced by Lily Briscoe which eventually gives her profound insight into life and art by remembering Mrs. Ramsay and what she did to all. Roger Fry wrote to Woolf about TL: ‘… it is the best thing you’ve done, actually better than MD. You’re no longer bothered by the simultaneity of things and go backwards and forwards in time with an extraordinary enrichment of each moment of consciousness …’ (qtd. in Mittal, S.P., 1985:88). Hence, in TL, the use of memory is more subtle, complex and more profound.

Another important principle adhered to in the presentation of the stream of consciousness of the characters is the moment– the climactic point in the reverie or thought process in which the character involved achieves inner realization of truth. The narrative of TL contains a series of such ‘moments of being’ when important characters, Mrs. Ramsay and Lily Briscoe particularly, acquire profound insight into life and into their selves. Since the novel is more abstract and philosophical, these moments of being carry the thematic burden and hold the key to the meaning of the novel. They provide the conceptual
framework around which the chaotic thoughts and feelings of the characters revolve. They represent Woolf’s search for stability and eternity in the world of chaos and disintegration. The following examples illustrate the nature and the function of these moments as well as Woolf’s theory of moments as ‘irrevocably, fixed for eternity’ (27):

1. Just now (…) just now she had reached security; … It partook, she felt, carefully helping Mr. Bankes to a specially tender piece, of eternity; … there is a coherence in things, a stability; something she meant, is immune from change, and shines out (…) in the face of the flowing, the fleeting, the spectral like a ruby; … . Of moments, she thought, the thing is made that remains for ever after. This would remain (97).

2. Quickly, as if she were recalled by something over there, she turned to her canvas. There it was– her picture. …With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, … I have had my vision (191-92).

### 3.2.2.2.1 Indirect Interior Monologue:

Indirect interior monologue suits the Stream of Consciousness technique in more ways than one. Since the writer is engaged in the representation of consciousness, the indirect interior monologue helps reveal the inner being of characters with all shades of feelings and emotions and the crisis of soul. It is also a powerful means of evoking the character’s point of view. For Ehrlich (1990), it encodes the view point of the character, i.e. a representation of his or her speech or thoughts. This technique allows freedom to manipulate the stream of consciousness of characters by the omniscient narrator while allowing narrative space to characters to express themselves. Since Woolf uses ‘he saids’ and ‘she thoughts’ as parenthetical/framing clauses to introduce the reader into the minds of characters and interferes in the flow of thoughts, as we can see below, the omniscient narrator skillfully controls the flow of thoughts to follow the predetermined pattern of the novelist.

Among the various modes of thought presentation– FDT, DT, FIT, IT, NRTA (as in 2.2.2.2.1), Woolf makes use of FIT, that is, Free Indirect Thought technique predominantly in TL as in MD– with subtle variations by using FDT, DT, IT and NRTA to avoid monotony. But a major difference in TL appears to be the use of NRTA (Narrative Report of Thought Act) prominently within FIT, since it has profound implications for the elucidation of philosophical theme/s of the novel: ‘About life, about death, about Mrs. Ramsay’ (165). The following example demonstrates this:
She returned to her knitting again. *How could any Lord have made this world? She asked.*

With her mind she had always seized the fact that there is no reason, order, justice: but suffering, death, the poor (62).

Except the italicized interrogative used with the parenthetical clause ‘she asked’ which attributes the consciousness to Mrs. Ramsay, the rest of the reporting is done by the omniscient narrator to orient the reader as to the significance of Mrs. Ramsay’s question—which throws light on the personality and the humane values of Mrs. Ramsay. But quite often, we come across the baffling similarity between the omniscient narrator’s commentary and a character’s utterance—posing difficulty for the readers as to the source of consciousness.

An exciting example of mixing of IT, NRTA, FIT and DT and FIT could be seen in this example:

Such she often felt herself—struggling against terrific odds to maintain her courage; to say:

‘But this is what I see; this is what I see’, and to clasp some miserable remnant of her vision to her breast, which a thousand forces did their best to pluck from her (23).

The IT (Indirect Thought) can be seen in the parenthetical/framing clause ‘felt herself’, which introduces readers into Lily Briscoe’s mind, then immediately followed by NRTA in the parenthesis and DT with inverted commas and then the FIT presents Lily’s feelings in her personal vocabulary: *clasp, miserable, breast* and *pluck*. All this creates dramatic effect and enlists involvement and sympathy of the reader in what Lily Briscoe says.

Let us consider the subtle shift and the dramatic effect which immediately impacts the reader and reveals Lily Briscoe’s feelings towards Charles Tansley by sudden shift from IT to DT without inverted commas:

He was really, Lily Briscoe thought, in spite of his eyes, *but then look at his nose, look at his hands*, the most uncharming human being she had ever met (99).

**3.2.2.2 Point of View and Indirect Interior Monologue:**

Free Indirect Thought representation has direct implications for the point of view. In FIT, while the narrator does not speak of himself/herself, he/she reports on the activities, thoughts and speech of characters in the fictional world— not always as an observer, but reports them as they are thought or spoken by the characters themselves. Hence, the objective narration is combined with the subjective viewpoints of the characters. Hence, with FIT, the point of view that emerges is ‘neither objective, nor subjective, but
intersubjective’ (Anne Cluysenaar, 1976:33), projecting multiple perspectives simultaneously. The FIT gives freedom and scope to the omniscient narrator to identify himself/herself with the character’s point of view or distance himself from it as per his purpose and design. No wonder then that Eric Auerbach (1988:115) observes about TL: ‘The writer as narrator of objective facts has almost completely vanished; almost everything stated appears by way of reflection in the consciousness of the dramatis personae’. The essential characteristic of the technique represented by Woolf is that readers are given not merely one person’s point of view whose consciousness is rendered, but many persons’ points of view, with frequent shifts from one to the other. The effect is to see reality of a character or a scene from many sides as closely as possible.

Leaska Mitchell A. (1970) has also studied the technique of multiple point of view in TL from stylistic point of view. He (1970:52-53) observes, ‘This brief analysis should, I think, indicate the futility of any attempt to make generalizations about determining the angles of narration in the novel. Each page has its own wonders; and in each the opportunities for confusion are legion’. He gives several examples where the narrative shifts take place and points out the linguistic signals that usher in those shifts.

A few examples are considered here to illustrate the subtlety and the obliquity of Woolf’s technique in the revelation of characters or theme/s:

1  For always, he thought, there was something incongruous to be worked into the harmony of her face … so that if it was her beauty merely that one thought of, one must remember the quivering thing, the living thing (...), and work it into the picture; or if one thought of her simply as a woman, one must endow her with some freak of idiosyncrasy; or suppose some latent desire to doff her royalty of form as if her beauty bored her and all that men say of beauty, and she wanted only to be like other people, insignificant. He did not know. He did not know. He must go to his work (32).

The passage presents the stream of thought of William Bankes, a botanist, about Mrs. Ramsay– ‘What is Mrs. Ramsay?’ His intellectual-analytical mind of a botanist is at work here when he tries to analyze Mrs. Ramsay in terms of her beauty, a woman and an ordinary woman and the merits and demerits of different viewpoints. The use of pronominal one emphasizes his impersonal and detached attitude towards her. The phrases ‘the quivering thing’, ‘the living thing’ belong to the botanical register personalizing his impressions about her. The crux of the thought process occurs when the FIT repeats ‘He did not know’ twice and abandons his efforts to understand Mrs. Ramsay. Woolf subtly suggests that the scientific, analytical mind of William Bankes cannot understand a person
like Mrs. Ramsay on the basis of her beauty, womanhood and simplicity— that is, the external aspects of a person who symbolizes the inner life principle. Indirectly, Woolf suggests that insight and intuition are required to understand her and her significance. This example, though it purports to present the viewpoint of a character, exposes the narrowness of that viewpoint, and reveals the authorial point of view and her strong affiliations towards the character of Mrs. Ramsay.

2 ‘The Lighthouse! The Lighthouse! What’s that got to do with it?’ he thought impatiently (1). Instantly, with the force of some primeval gust (for really he could not restrain himself any longer), there issued from him such a groan that any other woman in the whole world would have done something, said something— all except myself, thought Lily, girding at herself bitterly, who am not a woman but a peevish, ill-tempered, dried up old maid presumably (2) (142).

In this brief passage, the point of view changes five times. It changes four times in the middle of sentence (2). Sentence (1) presents Mr. Ramsay’s point of view and the initial part of sentence (2) presents the comment of the omniscient narrator in the middle of which it switches to the point of view of Lily Briscoe with ‘any other woman … all except myself, …’, and again it switches to omni-narration in ‘girding at herself bitterly’ and then again to Lily (‘who am not a woman …’) presenting her self-reproach at not giving sympathy to Mr. Ramsay. One suspects that authorial view oftentimes merges with the character’s point of view in order to orient the reader in favour of certain characters, in this case, Lily Briscoe.

3.2.2.3 Paragraph Structure:

Woolf was an ideologically driven novelist who wanted to break down all forms of authoritarian structures including the imposing structure of traditional paragraph with its logic, linearity and compactness in her novels. In TL, she makes use of eccentric paragraph structures, though in a modest way. Some examples are:

1. Never did anybody look so sad. … Never did anybody look so sad (31).
   (Repetition of the same sentence at the beginning and the end of the paragraph— an example of circularity)

2. i) … R is then– what is R?
   ii) … On to R, once more, R–
   iii) … R–
   iv) … On, then, on to R.
   v) … He would never reach R. (36-37).
3.2.3 Linguistic Style:

3.2.3.1 Lexical Analysis:

Woolf’s idea of words as presented in the text is given below:

Little words that broke up the thought and dismembered it said nothing. ‘About life, about death; about Mrs. Ramsay’– no, she thought, one could say nothing to nobody. … Words fluttered sideways and struck the object inches too low. Then one gave it up; then the idea sunk back again; … . For how could one express in words these emotions of the body? Express that emptiness there? (165)

The ‘word’, the lowest common denominator of meaning, has always been problematic for Woolf and her suspicion of words and their distortions of meaning in the process of communication points towards her frustration with their traditional associations and hence, her experimentation with words by placing them in diverse and unexpected contexts. This proves her ‘split husk’ theory of Septimus Warren Smith of MD (3.1.3.1). The lexis of the text of TL is drawn from a range of experiential fields– from spiritual to the scientific, from mundane to the sublime, from nature to that of art– which provide a rich texture of meaning to the text.

3.2.3.1.1 Lexical Patterns/Sets:

In the text of TL, the following lexical patterns scattered throughout the text can be discerned, which inform the underlying thematic patterns and together create a meaningful whole out of the text:

1. Nature Set:

   sea, waves, rooks, birds, trees, sea-birds, sun, storm, sea weed, rainbow, beetles, flowers, rock, beach, dunes, sand hills, pear tree, shell, reeds, crabs, sunlight, crayfish, sea anemones, sharks, whales, clouds, wind, air, light, stars, moonlight, day, night, cliffs, gulls, spring, summer, winter, autumn, swallows, puppies, thistle, island, foam, etc.
2. Domestic Set:
summer house, dresses, tobacco, stocking, lamp, wife, husband, son, daughter, attic, garden, lawn, flannels, straw hats, ink-pots, skulls of small birds, green shawl, dining-room, parasol, bag, terrace, maps, campbeds, chairs, jewels, soup, wine, beef, window, doors, bedrooms, washing tables, kitchen table, dinner, candles, marriage, domesticity, coffee, parcels, boots, etc.

3. Decay and Disintegration Set:
shabby, death, desolation, darkness, nothingness, holocaust (75), rusty hinges, furniture confounded (117), swollen sea, moistened woodwork (117), empty house, torn letters, doors locked, bare boards, faded skirts (120), shrouded jugs, sheeted chairs (121), rats in attics (127), saucepan rusted, mat decayed (128), floor was strewn with straw, plaster fell in shovelfuls, rafters laid bare, lawn waved with long grass (128), ruined room (129), silence, chaos, tumult, empty, ruin, unreality, loneliness, complete annihilation (144), etc.

4. Art Set:
paint-pot, canvas, easel, colours, relations of masses, lights and shadows, vision, line, vacancy, foreground, object, unity, brush, paint, etc.

5. Mental Process Set:
solitude, aloofness, remoteness, darkness, silence, peace, rest, eternity, stability, sadness, ecstasy, happiness, indignation, stillness, bliss, sensation, joys, sorrows, pity, exultation, pride, passion, terror, tears, perception, composure, brooding, lamentation, love, ominous, indifference, complacence, quiescence, sympathy, pathos, pain, anguish, anger, etc.

[Note: Since the lexical items listed above are recurrent features, page numbers are not mentioned.]

These five lexical sets weave a broad web of meaning that reveals Woolf’s concerns at the heart of the novel: time and change, flux and eternity, life and death, art and reality, chaos and order and inadequacy of human relationships. The ‘Nature Set’ is all the more important, as it contextualizes the narrative in the text, unlike that of MD, where the ‘Urban Set’ contextualizes the narrative. The ‘Nature Set’ is not merely the setting of the narrative; but it is an active and dynamic force, an omnipotent presence, the symbol of eternity against which the smallness, transience, the decay and disintegration of human life and civilization are measured. The history, philosophy, botany, lectureship, dissertations, fame and glory, love and marriage which the human characters crave for are no longer relevant and enduring against the forces of nature— unless the humans understand the cosmic perspective provided by the sea and the waves and live like the Lighthouse in their midst. The only character who intuitively knows this truth is Mrs. Ramsay:
She looked up over her knitting and met the third stroke and it seemed to her like her own eyes meeting her own eyes. She praised herself in praising the light, without vanity, she thought how if one was alone, one leant to things, inanimate things; trees, streams, flowers; felt they expressed one; felt they became one; felt they knew one, in a sense were one; felt an irrational tenderness thus (she looked at that long steady light) as for oneself.

There rose, … from the lake of one’s being, a mist, a bride to meet her lover’ (61-62).

The bride image is perfectly suited for the union of Mrs. Ramsay’s being with that of the cosmic forces.

The ‘Domestic Set’ is superimposed upon the ‘Nature Set’ and is important for two reasons: firstly, it is important as an emblem of civilization, a microcosm of life– a group of characters holidaying on an island with all their intellect, achievements, culture and manners and their ‘inadequate human relationships’ and secondly, it is the elements in the domestic set– people and objects which are subjected to the onslaught of time and change and prove vulnerable to them. The ‘Decay and Disintegration Set’ reveals the onslaught of time and change on the characters (death of Mrs. Ramsay, Andrew and Prue, collapse of the marriage of Paul and Minta, and conversion of the atheist Charles Tansley into a preacher, etc.) and on the summer house and the objects connected with it. In Part II the natural elements are shown to be invading the human habitat with the impending vision of an apocalypse: ‘So with the house empty and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room … so loveliness reigned and stillness, … a form from which life had parted; … and the soft nose of the clammy sea airs, … reiterating their questions– ‘Will you fade? Will you perish?’ … as if the question they asked scarcely needed that they should answer: we remain’ (120-21).

Against the forces of destruction and passage of time, the ‘Art Set’ demonstrates that art is the one thing which can confer permanence and eternity on human life. It is an embodiment of what Mrs. Ramsay says, ‘Life stand still there’ (151) upholding the principle of unity, perfection and sensibility. The ‘Mental Process Set’ presents a range of feelings and emotions of the characters, particularly the feelings of solitude, aloofness, remoteness, silence, sadness, brooding, lamentation, anger, pain and anguish.

Thus, we notice that the selection of lexical items is governed by their semantic value, which effectively brings out the vision of the novel.
3.2.3.1.2 Collocation and Sets:

The meaning of a lexical item depends on other lexical items used in its linguistic neighbourhood. MacFarlenehas (qtd. in Nowottny, 1962:39) has rightly pointed out that the separate words in a text are ‘themselves equally contexts for each other, modifying each other and combining with each other to evoke a coherent response’. Halliday (1981) sees this as linguistic cohesion which gives the quality of the text. The power of a lexical item to suggest or evoke more than one context is a source of another lexical phenomenon called connotation. It depends on the contiguous or associative relationship between the lexical elements belonging to different registers which evoke new contexts and project new meanings.

The text of TL exhibits these processes of meaning-creation which unsettle the traditional association of words and invest them with new significance. Woolf ‘splits the husks’ of words to enable them to pour out rich meanings to give a new perspective to her texts. Here, a few lexical items which recur throughout the text and which carry the thematic motifs and their collocational meanings are illustrated. They are: see, light and give.

1. See:

1 She would not have considered it honest to tamper with the bright violet and the staring white, since she saw them like that, … to see everything pale, elegant, transparent. Then beneath the colour there was the shape. She could see it all so clearly, so commandingly, when she looked: it was when she took her brush in hand that the whole thing changed (22).

2 R is then– what is R?

A shutter, like the leathern eyelid of a lizard, flickered over the intensity of his gaze and obscured the letter R. In that flash of darkness he heard people saying– he was a failure– that R was beyond him (36).

3 … she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and robbed of colour, she saw things truly. The room was very shabby. There was no beauty anywhere. Nothing seemed to have merged. They all sat separate (79).

4 But the stillness and the brightness of the day were as strange as the chaos and tumult of night, … looking before them, looking up, yet beholding nothing, eyeless, and thus terrible (125-26).

5 If she wanted to be serious about him she had to help herself to Mrs. Ramsay’s sayings, to look at him through her eyes. … One wanted fifty pairs of eyes to see with, she reflected. Fifty pairs of eyes were not enough to get round that one woman with, she thought (182).
These examples demonstrate how Woolf invests common words with uncommon meanings. Seeing is not only the function of eyes but also a function of the mind—of perception and conceptualization. It is related to the perspective, the angle of vision with which one sees the things with new emphasis and significance. Example (1) demonstrates how Lily Briscoe *sees* with the mind’s eye a shape, a pattern clearly and tries to realize that personal vision in her painting, into a work of art, which evades her. This meaning accrues due to the linguistic environment in which it is placed, viz. the colours, the brush and the shape. Example (2) presents the inability of Mr. Ramsay to *see*, despite ‘the intensity of his gaze’, the letter R—symbol of higher achievement and eternity of fame, which he cannot gain. With his *gaze*, he sees his own failure in a ‘flash of darkness’. The light evades him. Example (3) reveals that contrary to the blindness of her husband, Mrs. Ramsay ‘*sees* things truly’. The word *sees* suggests her foresight and intuitive knowledge of the present moment—shabbiness, isolation and ugliness— which suggest further disintegration which she tries to arrest by bringing people together. Example (4) portrays the terrible disintegration of the summerhouse which is *seen* not by human eyes, but by ‘the eyeless’ ‘stillness and brightness of the day’ ‘looking before’ and ‘up’ yet ‘beholding nothing’. The spectre of annihilation, of apocalypse is suggested through the lexis. Example (5) provides a perspective on Mrs. Ramsay’s profound ability to understand her husband and the world and, by contrast, Lily Briscoe’s admission of her own narrow approach towards others.

2. *Light*:

Related to the verb *see*, the word *light* gives the central thematic motif of the text. The following are a few examples:

1. He stopped to *light* his pipe, looked once at his wife and son in the window, … (35).

2. What, indeed, if you look from a mountain-top down the long wastes of ages? The very stone one kicks with one’s boot will outlast Shakespeare. His own *little light* would shine, not very brightly, for a year or two, and would then be merged in some *bigger light*, and that in a bigger still (37).

3. Mrs. Ramsay, who had been sitting loosely, folding her son in her arm, braced herself, and half turning, seemed to raise herself with an effort, and at once to pour erect into the air a *rain of energy*, a column of spray, … as if all her energies were fused into force, *burning* and *illuminating* (…), and … (38).

4. She bore about with her, she could not help knowing it, the *torch of her beauty*; … She had been admired. She had been loved. … Tears had flown in her presence. Men, and women too, … had allowed themselves with her the relief of simplicity (42).
5 Turning, she looked across the bay, and there, sure enough, coming regularly across the waves first two quick strokes and then one long steady stroke, was the light of the Lighthouse. It had been lit. … Often she found herself sitting and looking, … until she became the thing she looked at— that light, for example (61).

6 As they came out on the hill and saw the lights of the town beneath them, the lights coming out suddenly one by one seemed like things were going to happen to him— his marriage, his children, his house (74).

7 Suddenly, as suddenly as a star slides in the sky, a reddish light seemed to burn in her mind, covering Paul Rayley, issuing from him. It rose like a fire sent in token of some … (163).

The word light means different things in different contexts to different people. In example (1) the word light is used as verb in its literal sense. In example (2) light stands for worldly glory which Mr. Ramsay craves for and which eludes him. Example (3) portrays Mrs. Ramsay as an incarnation of light, ‘burning and illuminating’ the world around, and example (4), again, portrays her as bearing the torch of beauty with which she commands love, admiration and, most importantly, by her inner beauty, evokes deep sympathy for human misery. Example (5), once again, identifies Mrs. Ramsay with the light of the Lighthouse making her the human lighthouse guiding seafarers in the vast ocean of life. In example (6), the lights of the town collocate with marriage, children and house in the case of Paul Rayley which stand for materialistic aspects of life, whereas the light of the Lighthouse stands for inner, spiritual force which brings ‘peace, rest and stability’ to human life. In example (7), the ‘reddish light’ stands for the anger, the ‘fire’ in Lily Briscoe’s mind caused by the failure of Paul and Minta’s marriage.

3. **Give:**

Like the words see and light, the word give is also used metaphorically and provides yet another important thematic motif which defines the novel. The following are a few examples from the text:

1 If she finished it tonight, if they did go to the Lighthouse after all, it was to be given to the Lighthouse keeper for his little boy, … (10).

2 Every throb of this pulse seemed, as he walked away, to enclose her and her husband, and to give to each that solace which two different notes, one high, one low, struck together, seem to give each other as they combine (40).

3 Universities and people wanting him, lectures and books and their being of the highest importance—all that she did not doubt for a moment; … they must know that of the two he was infinitely the
4 That man, she thought, her anger rising in her, never gave— that man took. She, on the other hand, would be forced to give. Mrs. Ramsay had given. Giving, giving, giving, she had died— and had left all this (40).

5 Whatever she had wanted to give him, when he left her that morning, she had given him at last (191).

Example (1) presents the term give as a gesture of Mrs. Ramsay’s love and sympathy for the Lighthouse keeper’s boy and example (2) defines the relationship between Mr. and Mrs. Ramsay, as two different notes striking together harmoniously each giving the other the solace as they combine. Examples (3) and (4) present, with feminist undertones, what the man, Mr. Ramsay and the woman, Mrs. Ramsay give to each other. According to Mrs. Ramsay, Mr. Ramsay’s contribution (giving) is immense with his intellectual enterprises whereas hers is nothing in comparison. But it is Lily Briscoe who recognizes Mrs. Ramsay’s giving to Mr. Ramsay: ‘He wanted sympathy’, ‘his barrenness made fertile’ ‘warmed and soothed’, ‘his senses restored to him’ ‘all the rooms of the house made full of life’ ‘assured of his genius’ (39) until her death. Example (5) brings Mrs. Ramsay and Lily Briscoe together in spirit in giving to Mr. Ramsay what he wanted, i.e. sympathy.

We may notice how Woolf weaves a rich texture of meaning out of common day-to-day words. The collocational ranges of such words are stretched beyond the imagination and this process could be called ‘lexical compression’ whereby the same lexical item is pressed to yield new meanings in different contexts. They provide new perspective to the meaning of the text and function, as recurrent features, as cohesive force.

3.2.3.1.3 Word Structure:

Woolf makes use of, as in VO and MD, complex and formal vocabulary— nouns, adjectives, verbs and adverbs— which confers the quality of studied intellectuality. The Latinate polysyllabic words used both in the omniscient narration and streams of consciousness of the characters elevate the level of discourse from humdrum reality and intellectualize the experiences and thoughts of the characters. Since most of the characters are educated, urban elites and since the novel deals with the philosophical problems of life, death, time and eternity, the formal and abstract vocabulary perfectly suits the reflective mood of the novel and the sophistication of the characters. The following examples
illustrate the formal qualities of her style:

1 But his son hated him … for the *exaltation* and *sublimity* of his gestures; for the *magnificence* of his head; for his *exactingness* and *egotism* … (38).

A) Nouns:

amplification (27), gesticulation (34), exaggerations (41), revivification (146), lubrication (149), annihilation (107), etc.
unworldliness (28), unworthiness (41), tiresomeness (41), deceptiveness (50), tininess (72),
callousness (144)
blanishments (15), engulfment (20), concealments (45), etc.
incivility (11), domesticities (26), eccentricities (26), irrationality (34), superfluities (44),
impetuosity (72), jocundity (124), infirmities (144), impertinences (147), irrelevancies (147), etc.
The morphological structure of the nouns may be shown as:
re-vivifi-cation, un-worldli-ness, ir-relevan-ci-es

B) Adjectives:

disagreeable (11), reverential (11), indescribable (15), egotistical (28), tumultuous (28),
unrebuked (40), inconsiderate (75), unornamented (146), ignominious (166), incongruous (168), etc.
The morphological structure of these is:
dis-agree-able, in-describ-able, un-ornament-ed

C) Adverbs:

impeccably (9), compassionately (19), consolingly (20), remorselessly (20), nonchalantly (25),
scrupulously (27), sheepishly (34), melodiously (35), miraculously (36), obsequiously (45),
punctiliously (83), courteously (84), aimlessly (124), intently (190), tolerantly (191), etc.
The morphological structure of these adverbs is:
compassion-ate-ly, consol-ing-ly, sheep-ish-ly

D) Verbs of Perception and Cognition:

sighed, ruminated, gazed, murmured, obscured, concealed, transfixed, felt, remembered,
worondered, exaggerated, supposed, animated, subdued, coerced, permeated, tormented, warmed, etc.
(Note: since these verbs recur throughout the text, page numbers are not given.)

As compared to *MD*, the pattern of verbs in *TL* can be gauged from the examples given below:
1. But his son hated him. He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them; (38).

2. But he did not speak; he looked; he nodded; he approved; he went on (43).

The nominalization seen in polysyllabic nouns and use of stative verbs contribute to the portrayal of the world of the novel in a state of stasis, an abstracted entity held up for observation, contemplation and evaluation and not for action. And also the inner view is presented by these class-of-state predicates called *verba sentiendi*, (Fowler, 1977), ‘words of feeling’, expressions denoting mental states, emotions, and acts of thought.

One of the recurrent verbs used in the novel is the speculative verb, seemed, which reveals the point of view of the omniscient narrator as well as of the character/s who use it. The preponderance of the verb seemed emphasizes the way the characters perceive the world around them without dogmatically upholding their truths or convictions. These emphasize interpretation rather than factual report and make comprehensible a hidden inner state such as tentativeness or indefiniteness. A few examples are:

1. He glared at them without seeming to see them (22).

2. It seemed to be elongated, stretched out; he seemed to become more and more remote. He and his children seemed to be swallowed up in that blue, that distance; … (177).

Words like these in the discourse contexts are called *words of estrangement*. ‘Expressions of this type occur in the texts often; the narrator takes an external point of view in describing some internal state (thoughts, feelings, conscious motives for anarchy) that he cannot be sure about’ (Boris Uspensky, qtd. in Fowler, 1977:92).

E) Compound Words:

Compounding is another verbal process Woolf relies on to provide a compact verbal texture to the text. In *TL*, the compound words are used judiciously and as part of NPs, they contribute to the nominalization process and also to lexical compression, as two different words or morphemes are brought together to form a word-complex. A few examples are:

foot-fall (21), silver-bossed (26), swift-flying (28), boat-loads (45), parrot-like (53), phrase-making (66), high-stepping (72), tree-top (77), sea-moistened (117), sun-lanced (124), long-sighted (190), bare-headed (190), etc.

As in *MD*, in this novel too, the colour-compounds abound providing an impressionistic and visual perspective on the things perceived. A few examples are:
blue-eyed (32), reddish-brown (32), rosy-flowered (39), red-hot (64), silver-green (37),
grey-green (138), black-winged (170), ashen-coloured (124), red-headed (130), etc.

The compounds with half- as the first particle characterize the state of
consciousness of the characters experiencing the world suggestive of tentativeness and an
element of numbness and ennui suggested in them. A few examples are:

half-grudging (14), half-said (20), half-chanted (20), half-roused (21), half way (28), half
laughing, half complaining (67), half-hidden (95), half heard (131), half dazed, half
desperate (137), half closing (168), half transparent (169), half plaintive, half resentful
(184), half aloud (190), etc.

F) Lexical Experimentation:

Woolf is known for breaking ‘rules’ of word-formation and usage for rhetorical and
ironic effects and her chief forte is the three chief processes of word-formation as given by
Quirk and Greenbaum (1987)– affixation, conversion and compounding, particularly
conversion in TL. It may be noted that experimentation is moderate and controlled in this
novel as compared to MD. The following are a few examples:

1. Conversion:
   prose (v) (27), reverenced (v) (34), paling (v) (36), adventured (v) (37), silvered (v) (63),
   waterily (adv) (91), unscrupulousity (n) (95), stupidest (95), bluffly (adv) (99), nosed (v)
   (118), ghostly (adv) (118), nosing (v) (118), glassiness (125), wantoning (v) (130), holly
   (adv) (132), maidish (adj) (139), amazedly (adv) (143), uncurled (v) (152), wordlessly (adv)
   (166), purple (168), quicknesses (183), glooms (183), prides and airs (184), etc.

2. Compounds:
   greyer-eyed (177), ship shap (183), wolfhound (184), etc.

3. Odd Formations:
   bluer (23), unrebuked (34), spit of land (45) (on the analogy of ‘patch of land’), grubler
   (46), etc.

3.2.3.1.4 Grammatical Words as Style Markers:

The lexical patterning in the text is not limited to content words, but it is extended
to grammatical words also, which gives unique quality to the texts of Woolf. In the text of
TL, they do not constitute subsidiary layers of meaning, but embody the central thematic
motifs of the novel, viz. Time, personality and impersonality, mystical union of self with
universal self, the mysterious, intractable aspect of life, time and the world– which are
expressed with the help of indefinite pronoun one, reflexives and something, thing, etc.,
respectively. Both in terms of their density in the text and the thematic load, the functional words are deliberate discourse strategies exploited by Woolf to present complex ideas in deceptively simple terms. This strategy again proves the ‘split husk’ theory of Woolf as far as lexical experimentation is concerned.

A) Indefinite One:

The use of one in TL emphasizes the universality of human experiences and evokes profound universal truths when the characters meditate about existential problems and reveal their perceptions of the world. The use of one is taken to its logical conclusion in TL by bringing it into the very heart of meaning and ideological concerns of the novel. In the context of TL the use of the all inclusive one emphasizes unity or oneness of mankind when the characters are made to speak like representatives of or the voice of the entire mankind. Even the Lighthouse is seen in terms of the viewpoint of mankind as can be seen in example (3). The essence of the meaning of one in the text is expressed in the examples given below:

1 And that was what now she often felt the need of—to think; well not even to think. To be silent; to be alone. All the being and doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others. … Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always always some exclamation of triumph over life when things came together in this peace, this rest, this eternity, … for watching them in this mood … one could not help attaching oneself to one thing especially of the things one saw; and this thing, the long steady stroke, was her stroke (60-61).

2 It was in this sort of state that one asked oneself, what does one live for? Why, one asked oneself, does one take all these pains for the human race to go on? Is it so very desirable? Are we attractive as a species? Not so very, he thought … Is human life this? Is human life that? One never had time to think about (84).

3 Indeed they were very close to the Lighthouse now. There it loomed up, stark and straight … and one could see the waves breaking in white splinters like smashed glass upon the rocks. One could see lines and creases in the rocks, one could see the windows clearly; … and a little tuft of green on the rock (187).

Example (1) sums up the unity of being—between the personal and the universal selves and also between the conscious self and the deeper self, which guarantees ‘this peace, this rest, this eternity’. The spiritual experience of Mrs. Ramsay is presented in which she sheds her individuality and its attendant issues ‘the hurry, the fret, the stir’. Losing personality, she consciously reaches out to the spirit of the universe embodied in
the ‘the long steady stroke’ and thus, achieves oneness with her deeper self as well. In this reverie, she ceases to be Mrs. Ramsay or the ‘she’– ‘all the being and doing … evaporated’ and becomes one and any of mankind. In this example, the indefinite pronoun one stands for shedding of the ego which differentiates and causes disunity in the self and in the universe. Example (2) presents William Banke’s intense sarcasm towards the human race and the use of one generalizes his personal feelings. Example (3), too, generalizes the viewpoint of a few– ‘they’– Mr. Ramsay, Cam and James as they reach the Lighthouse and look at it. The use of one validates the assertions made by them and in the context of co-textual features like lexis and imagery, it signals clarity of vision and shedding of illusions which are the necessary condition for mankind to see the truth behind the surface reality. Thus, the use of one signals breakdown of the constricting social code that makes individual existence false and unauthentic. It is a resistance against the identity that society confers on the infinitely complex human beings and the incessantly mobile and fluid unconscious. The use of One is, therefore, profound and radical questioning of the symbolic order of social hierarchy and it reveals the very stuff that makes us what we are and who we are in the universe.

B) Reflexives:

Reflexives are an integral part of the Stream of Consciousness novels when the characters express themselves in their reveries and monologues. In TL the reflexives are, as in the use of one, taken to logical conclusion by making them expressive of the deeper self of the characters and are connected with the central theme, viz. the union of unitary self and the collective self, the personal self and the impersonal self, as key to ‘peace, rest and stability’ (97) in the chaotic universe. Woolf, in TL, is concerned with portraying personality in its flow– as fluid entity and feels the necessity of penetrating into the thick curtain of the superficial self and presenting it in contact with the deeper, universal self. Woolf presents the fundamental self which endures, which is comparatively ignored by the traditional novelists in favour of the conventional ego which is a mere conglomeration of perceptions, memories and emotions. Woolf, as a modernist, is concerned with the deeper self liberated from the constricting social consciousness. The following example illustrates this:

For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of … To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-
shaped core of darkness, … Although she continued to knit, and sat upright, it was thus that she felt herself; and this self having shed its attachments was free for the strangest adventures. When life sank down for a moment, the range of experience seemed limitless. … Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by … There was freedom, there was peace, there was, … a summoning together, a resting on a platform of stability. Not as oneself did one find rest ever … but as a wedge of darkness (60-61).

The transition from she, to be herself, by herself, to being oneself in the context of wedge-shaped core of darkness and to plain this self, having shed its attachments clearly indicates the ‘semi-mystic’ Mrs. Ramsay’s moment of being in which she achieves union with her deeper self which includes we, us and you, one and oneself—suggesting Woolf’s discourse strategy of investing immense meaning and significance in the grammatical words—reflexives.

The reflexives, in their common sense, are also used in the text and they perform various functions. As it is a Stream of Consciousness novel, the characters talk to themselves in their reveries. A few such examples are:

1. How many men in a thousand million, he asked himself, reach Z after all? (29).
2. She is a stock, she is a stone, he said to himself (142).

A larger number of reflexives indicate the tendency of the characters to turn their eyes inwards upon themselves with a view to self-criticism and self-evaluation and thus allow for self-characterization in the discourse of the text, having direct impact on the multiple angle of vision used in the text. Linguistically, these reflexives occupy object position and substitute an NP within the VP or PP. Some examples are:

1. (… Lily reminded herself, I am thinking of her relations with women, and I am much younger, an insignificant person, living off Brompton Road) (49).
2. He had found the house and so seeing it, he had also seen himself there; he had seen himself walking on the terrace, alone … and he seemed to himself very old, and bowed (155).

The reflexives are also used for emphatic purpose and function as rhetorical devices. In this respect, they appear as add-ons and not essential parts of the syntax. A few examples are:

1. He himself had paved his own way since he was fifteen (16).
2. The steamer itself had vanished (175).
C) Substitutive Indefinite Pronouns:

Substitutive pronouns are another category of pronouns which are used as vehicles for central theme/s of the novel and their suggestion of something mysterious and vague, obliquity and multiplicity of meanings create a rich texture of meaning in the text and the reader, like the sailor, has to navigate through the maze of meanings. In fact, the very vision of the novel is expressed through the substitutives. Thus, Woolf’s texts, and particularly _TL_ which deals with the inner and spiritual essence, intensely involve the readers imaginatively to make sense of the text. The substitutive pronouns like _something_, _everything_, _thing_ also provide exophoric reference (Halliday and Hasan, 1976), pointing to something beyond the text. A few examples are:

1. There it was, all round them. It partook, she felt, carefully helping Mr. Bankes to a specially tender piece, of eternity; … there is a coherence in _things_, a stability; _something_, she meant, is immune from change, and shines out (…) … Of such moments, she thought, _the thing_ is made that remains for ever after. This would remain (97).

2. She felt rather inclined just for a moment to stand still after all that chatter, and pick out _one particular thing_; _the thing_ that mattered; to detach it; separate it off; clean it of all the emotions and _odds and ends of things_, and so hold it before her, and bring it to the tribunal where, ranged about in conclave, sat the judges she had set up to decide _these things_ … and as will _all things_ done, become solemn. Now … struck everything into stability (104).

Example (2) presents the thoughts of Mrs. Ramsay soon after the dinner, which she hosts to bring people together and form a unity. She analyses what she had done during the occasion— not just ladling out the soup, but achieving ‘_the thing_ that mattered’. In the context of the spiritual lexical items, such as ‘the tribunal’, ‘the judges’ and ‘solemn’, the generic word _thing_ acquires spiritual connotations. The _thing_, after ‘detaching’, ‘separating’ and ‘cleaning’ it of ‘odds and ends’, becomes the pure, wholesome essence that flows, binding all into a spiritual unity. The _thing_ thus achieved by love and compassion, confers ‘stability’ on human life which had become full of soul-destroying strife and divisions.

3.2.3.2 Syntactic Analysis:

Since _TL_ is a Stream of Consciousness novel and presents fluid states of consciousness, Woolf makes use of fluid syntax flexible enough to accommodate ‘the atoms as they fall’. As Bergson (qtd. in Shiv Kumar, 1962:32) observes about the ‘living thought’ as the basis of psychological fiction, ‘The harmony he seeks is a certain
correspondence between the comings and goings of his mind and the phrasing of his speech, a correspondence so perfect that *the waves of his thought, borne by the sentence*, stir us sympathetically, … The rhythm of speech has here, then, no other object than that of reproducing the rhythm of the thought; … ’ (italics supplied). The syntax of *TL* exhibits all kinds of variations and distortions of the normal syntax from repetition to fragmentation to emulate the flow of consciousness of the characters. This also is a discourse strategy as Woolf seeks to give an illusion of directness by miming the associative flux of pre-verbal act. A few examples of the abnormal syntax are illustrated in the following sections.

### 3.2.3.2.1 Nominal Groups (NGs):

The syntax of *TL* exhibits a dense and elaborate texture with pre- and post-modified NGs (2.2.3.2.1) within multiple clauses embedded in the sentences. The elaborate NGs not only add to the complexity of structure, but also reveal, by constant modification and amplification, the complexity of the minds of characters. The following table shows the complexity and variety of NGs used in the text:

<table>
<thead>
<tr>
<th>S. No.</th>
<th>P. No.</th>
<th>M</th>
<th>H</th>
<th>Q</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>10</td>
<td>some little</td>
<td>twist</td>
<td>of the reddish-brown stocking she was knitting</td>
</tr>
<tr>
<td>2</td>
<td>13</td>
<td>the long frilled</td>
<td>strips</td>
<td>of sea weed pinned to the wall</td>
</tr>
<tr>
<td>3</td>
<td>14</td>
<td>the</td>
<td>things</td>
<td>she saw with her own eyes</td>
</tr>
<tr>
<td>4</td>
<td>14</td>
<td>the</td>
<td>load</td>
<td>of her accumulated impressions of him</td>
</tr>
<tr>
<td>5</td>
<td>29</td>
<td>the Lighthouse keeper’s little</td>
<td>boy</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>98</td>
<td>this admirable</td>
<td>fabric</td>
<td>of the masculine intelligence</td>
</tr>
<tr>
<td>7</td>
<td>124</td>
<td>the most sublime</td>
<td>reflections</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>148</td>
<td>her first quick decisive</td>
<td>stroke</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>184</td>
<td>the very</td>
<td>figure</td>
<td>of a famished wolfhound</td>
</tr>
</tbody>
</table>

[Note: M– Modifier, H– Headword, Q– Qualifier]

These examples point at the elaborate structure of NGs by qualification which add to the complexity of syntax. Both clauses and NGs are recursive inside each other and a great deal of rank shift and delicacy (Halliday, 1994) can be observed in them. The structure of NGs may be explained as below:

1. the things she saw with her own eyes
   
   H : N
   
   M : determiner
   
   Q : [finite clause (S+V+A (PP (preposition+pronoun+epithet+N)))]

The example shows the clauses and phrases rank-shifted to qualifier positions lending greater depth and compactness to the syntax. And again, as the constituents of
NGs, they are reduced clauses (‘her first quick decisive stroke’ (It was hers, it was first, it was quick, it was decisive)) which make for the processes of extreme lexical compression and nominalization. Nominalization is particularly suitable for the description of the world at stasis and contemplation.

3.2.3.2.2 Clause Structures:

Woolf, as in _MD_, continues the use of open-ended and flexible syntax in _TL_ to portray the inward reality of the characters and also to avoid the ‘railway line sentence’ of Bennett and Galsworthy. Moreover, as Woolf herself notes (_WD_, 1969:85) about _TL_, ‘What fruit hangs in my soul is to be reached there. Now— _fertility_ and _fluency_ are the things …’ (italics supplied). The syntax of the text does not appear to be as taut and oppressive as the syntax of _MD_. She appears to prefer naturalness, spontaneity and smooth, rhythmic flow of utterances as the characters sit or watch and contemplate on the nature and meaning of life. In _TL_, she uses a variety of sentence structures— from simple to complex, declarative to exclamatory and from deviant to fragmented ones— which avoid monotony and tedium in the presentation of thoughts. However, as in _MD_, Woolf prefers paratactic superordinate structures with co-ordinate and subordinate clause embeddings which create the illusion of natural occurrence of stream of thought.

One sentence is analyzed below to demonstrate Woolf’s characteristic use of syntax used in the text:

The gruff murmur, irregularly broken by the taking out of pipes and the putting in of pipes which had kept on assuring her, though she could not hear what was said (as she sat in the window), that the men were happily talking (a₁); this sound, which had lasted now half an hour and had taken its place soothingly in the scale of sounds pressing on top of her, such as the top of balls upon bats, the sharp, sudden bark now and then, ‘How’s that? How’s that?’ of the children playing cricket, had ceased (a₂); so that the monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, ‘I am guarding you— I am your support’, but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning, but like a ghostly roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow (a₃)— this sound which had been obscured and concealed under the other sounds suddenly thundered hollow in her
years and made her look up with an impulse of terror (a₄) (19-20).

[Note: Clauses are indexed as a₁, a₂, a₃, a₄ for ease of reference.]

It is an inordinately long sentence with heavy embeddings which make for compactness and density of meaning. The syntactic structure of the sentence may be diagrammatically presented as below:

A (Superordinate Clause)

\[
\begin{array}{cccccccccccc}
& a₁ & & a₂ & & a₃ & & a₄ & \\
& b₁ & b₂ & b₃ & b₄ & b₅ & a₁ & a₂ & a₃ & a₄ & b & a & b & b & b & b
\end{array}
\]

[Where A is paratactical super-ordinate clause; a are embedded paratactical clauses and b are hypotactic clauses]

a₁ – exhibits SAA (verbless clause) structure where S is the graff murmur;
a₂ – exhibits SAV structure where S is this sound;
a₃ – exhibits SAVA structure where S is the monotonous fall of the waves;
a₄ – exhibits SAVA structure where S is this sound

The subjects of each clause point to the movement of thought from the external sounds, i.e. auditory sense impressions, to the internal explosion of this sound ... thundered hollow in the ears ... with an impulse of terror in the mind of Mrs. Ramsay. The sentence presents the fluid thought evoked by common place sounds leading to a profound realization of inner truth– it was all ephemeral as a rainbow. It is an artistically structured thought presentation. Two simultaneous movements– one on the physical plane and the other on the psychological plane– are presented. On the surface level, the concrete sounds created by men talking, cricket bat, dog’s bark, children’s shout and the breaking waves– from the human, animal, inanimate and natural worlds– lead to the impressionistic sounds of ghostly roll of drums and thundered hollow. On the psychological level, Mrs. Ramsay’s mind, from a secure feeling of soothing, consolingly moves to the impulse of terror– of destruction of the island by the sea– from a sense of security to insecurity and the sudden realization of the harsh truth. This apocalyptic vision is created as much by lexis as by arrangement of lexical elements in a particular way.
Within the superordinate A clause are embedded coordinate clauses with multiple embeddings within them, which point to constant expansion and modification of sentence elements, particularly of S element in them, in order to reveal how the sounds climactically impact the perceiver’s mind. The embedded clauses are presented below:

\[ a_1 \] – the main clause is *The gruff murmur …* (verbless clause)
\[ b_1 \] – irregularly broken by … (nonfinite v-ed clause)
\[ b \] – *taking out of pipes …* (non-finite v-ing clause)
\[ a \] – *and the putting in of pipes* (non-finite v-ing clause)
\[ b_2 \] – *which had kept …* (finite clause)
\[ b_3 \] – *though she could not hear* (finite clause)
\[ b_4 \] – *(as she sat in the window)* (finite clause)
\[ b_5 \] – *that the men were happily …* (finite clause)

\[ a_2 \] – the main clause is *this sound …*
\[ b_1 \] – *which had lasted …* (finite clause)
\[ a \] – *and had taken …* (finite clause)
\[ b \] – *pressing on top of her* (reduced clause)

(This embedded clause contains a series of complex NGs– *the tap of balls upon bats; the sharp, sudden bark; ‘How’s that? How’s that’ of the children playing cricket.*

\[ a_3 \] – the main clause *So that the monotonous fall of the waves* (unusual use of *so that*, after semi-colon, beginning the clause)
\[ b_1 \] – *which for the most part …* (finite clause)
\[ a \] – *and seemed consolingly …* (finite clause)
\[ b_2 \] – *as she sat …* (finite clause)
\[ b \] – *murmured by nature* (finite clause)
\[ b \] – *‘I am guarding you– I am your support’* (finite clauses)
\[ a \] – *but at other times …* (finite clause)
\[ b \] – *when her mind raised itself* (finite clause)
\[ a \] – *but like a ghostly …* (finite clause)
\[ a \] – *and warned her …* (finite clause)
\[ b \] – *whose day had …* (finite clause)
\[ b \] – *that it was all* (finite clause)

\[ a_4 \] – the main clause– *this sound* (introduced in parenthesis)
\[ b \] – *which had been …* (finite clause)
The elaborate and complex structuring of the sentence successfully presents the evolution of Mrs. Ramsay’s thought by packing necessary information and evoking the mood and the atmosphere of the scene in the clausal embeddings. The syntax presents a mighty complex patterning of thought from a casual observation by Mrs. Ramsay of the sounds, sitting at the window,– concretely mimicking the sounds in NGs ‘the gruff murmur’, ‘tap of balls’, ‘soothing tattoo to her thoughts’. ‘murmured by nature’, ‘ghostly roll of drums’ and ‘thundered hollow’ recreate auditory effects on the minds of readers as well. The sentence is symmetrically divided into two divisions with a₁ and a₂ clauses presenting the human, inanimate and animal sounds and a³ and a₄ clauses presenting the sound of the waves which remind Mrs. Ramsay ‘of some old cradle song, murmured by nature. ‘I am guarding you …’ and at times ‘a ghostly roll of drums’ reminding her of the destruction by the sea, leading to realization of the nature of life– ‘it was all ephemeral as a rainbow’. Even the lexis of both parts of the syntax is opposite to each other– in a₁ and a₂ concrete words and in a³ and a₄ abstract words such as meaning, destruction, ephemeral and obscured are used.

The preponderance of finite clauses embedded in the sentence appropriately communicate the slow progression of thought at the initial stage ‘which had lasted now half an hour’ and Mrs. Ramsay’s settled and secure feelings until ‘suddenly and unexpectedly’ the realization dawns. The finite clauses create the build-up to the final realization by delaying and postponement of the climactic clause. For instance, ‘whose day had slipped past in one quick doing after another’ (a₃) delays the final recognition ‘that it was all ephemeral as a rainbow’. The simple past and the past perfectives emphasize the finality of meaning. The arbitrary punctuation, parentheses and direct speech constructions give the impression of natural, unedited flow of thought.

This passage aptly illustrates Woolf’s ‘luminous halo, the semi-transparent envelope’ theory of capturing impressions as they come in and create meaning-patterns in the mind/s of the character/s concerned. Woolf’s technique of association– one trifle thing leading to a profound insight– is illustrated in this example. And again, this example presents the central theme of the novel– the ephemerality of human life as realized by Mrs. Ramsay. It is this realization which leads Mrs. Ramsay to try to transfix the moments partaking eternity. ‘She thought, looking at them all eating there, … (…) holding them safe
together, … . There it was, all round them. It partook, she felt, … of eternity; … there is a coherence in things; a stability; something, she meant, is immune from change, and shines out …’ (97). It is in the context of the above passage that Mrs. Ramsay’s heart-cry ‘Life stand still there’ (151) assumes importance.

3.2.3.2.3 Non-finite Present Participle Clauses:

Woolf generally prefers non-finite present participle clauses in subordinate clauses as they are best suited to the portrayal of fluid states of mind. They provide gliding effect to the narration as participles pop out, one after another, suggesting spontaneity, simultaneity and continuity of impressions. Woolf tends to use them as spatial deixis while the characters think, and also to dramatize thoughts– to highlight the mental action. A few examples of the first kind are:

1. There he stood, demanding sympathy (38).
2. ‘The children are disgraceful’, she said, sighing (87).
3. And what had happened to him, she wondered, idly stirring the plantains with her brush (181).

The examples which reveal the action of the mind are:

1. … that all those scattered about, in attics, in bedrooms, on little perches on their own, reading, writing, putting the last smooth to their hair, or fastening dresses, must leave all that, and … (78).
2. Almost one might imagine them, as they entered the drawing-room, questioning and wondering, toying with the flap of hanging wall-paper, asking, would it hang much longer, when could it fall? (118)

3.2.3.2.4 Polysyndeton Paratactic Clauses:

Woolf makes use of polysyndetic parataxis in TL, though in a moderate way. They make for infinite extension of syntax by adding more and more information and by virtue of their density create rhetorical effect. One example is given below:

1. Brooding, she changed the pool into the sea, and made the minnows into sharks and whales, and cast vast clouds over this tiny world by holding her hand against the sun, and so brought darkness and desolation, like God himself, to millions of ignorant and innocent creatures, and then took her hand away and let the sun stream down (72).

3.2.3.2.5 Use of for and its Implications:

As in MD, in TL density of the causative for is remarkable at the level of syntax– as sentence connector or as clause connector. But for is not used as paragraph link in the text.
A few examples are:

1. *For* our penitence deserves a glimpse only; our toil respite only (119).

2. *For* she felt a sudden emptiness; a frustration (145).

3. *For* she knew that this was what James had been wanting, and she knew that now he had got it he was so pleased … (189).

As in MD, in TL also there is complete absence of casual conjunctions like *because, therefore,* and *due to,* etc. except the ‘half-logical’ *for* at the level of syntax. This is in consonance with the central thematic concerns of the novel– philosophical inquiry into the existentialist problems of mankind: the ceaseless flux of time and death, for instance, which are beyond human control or interference. Woolf, in *TL,* gives up the attempt to locate causes for the decay and destruction of the world or blame the modern materialistic culture for the mess it has created. Instead, she tries, through Mrs. Ramsay and Lily Briscoe, to find ways to circumvent or arrest the decay of civilization by restoring human solidarity on the one hand and to confer permanence on it through art, on the other respectively.

### 3.2.3.2.6 Repetitive/Parallelistic Structures:

Repetition of two kinds– verbal repetition and grammatical repetition, i.e. parallelism, are the preferred syntactic modes in the presentation of states of consciousness. It contributes in creating a peculiar atmosphere in the text, provide the character perspective and provide naturalness like that of spoken discourse, and more importantly, contribute to the rhythmic flow of syntax.

#### 3.2.3.2.6.1 Verbal Repetition:

Repetitive structures appear to be the hallmark of the style of Woolf in her novels. They could be associated with the multiple point of view in the novels, with repetition as an emphatic device that conveys a strong emotion and also serves as a linguistic prop evocative of character perspective. Both varieties of free repetition– immediate repetition and intermittent repetition– are used in the text and they provide the quality of iconicity to the utterance in the stream of consciousness mode. A few examples are:

1. She could have wept. *It was bad, it was bad, it was infinitely bad!* (48)

2. It was *too much* for one woman, *too much, too much* (127).
Get that and start afresh; get that and start afresh; she said desperately, pitching herself firmly again before her easel (178).

3.2.3.2.6.2 Verbal Parallelism:

The syntax of TL is further organized and foregrounded by parallelism. The partial repetition of words and structures— in pairs, triples or larger units— form a frame within which new items are introduced. This is one of the pervading features of syntax and the second or subsequent items are related to the first ones semantically or they are synonymous expressions. Hence, no contrastive or startling item follows the first one. These interlocking foregrounded patterns are contrived not only for artistic effect or for rhetorical emphasis, but as part of the flow of thought.

A) Morphological Level:

Parallelistic patterns at the morphological level in quick succession reveal the conscious artistry and dramatization of the thoughts of characters and also reveal flashy breathless observation and recording of innumerable impressions. While the invariable morphemes create sound-effects, the variable ones constantly modify and shape the impressions as they occur. A few examples are:

1. But something moved, flashed, turned a silver wing in the air (23).
2. And the whole of the effort of merging and flowing and creating rested on her (79).
3. She never talked of it— she went, punctually, directly (181).

B) Group Level:

Parallelistic structures at the group level contribute to the iconicity as well as emphasis of the utterances.

1. Oh, no— the most sincere of men, the truest (here he was), the best; … (47).
2. She was aloof from him now in her beauty, in her sadness (63).
3. She was just beginning, just moving, just descending (101).

C) Clause/Sentence Level:

At the clausal level too, these structures acquire immense value by virtue of their density in the text.

1. It was absurd, it was impossible (23).
2. Nothing need be said; nothing could be said (97).
...257...

3  ... all was blowing, all was growing; ... (171).

D) Parallelistic Synonymous Expressions:

Just like free lexical repetition, synonymous expressions are a kind of semantic repetition in different syntactic forms used particularly for emphasis and naturalness. Woolf uses them to recreate the rhythm of thought until the thought presented is smoothed out or ironed out. A few examples are:

1  He quivered; he shivered (33).

2  Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; ... (150).

3  It was so calm; it was so quiet (174).

E) Reinforcement by Noun Phrase Tags:

This is another technique of repetition which gives the impression of spoken discourse with a pause, a qualifying phrase which specifies and completes the sentence as in the examples given below:

1  That was a good bit of work on the whole– his eight children (66).

2  Now she had brought this off– Paul and Minta, one might suppose, were engaged (94).

3  There it was– her picture (180).

3.2.3.2.7 Elliptical Structures:

Elliptical structures are common in TL and they have anaphoric reference and the omitted elements could be retrieved from the context. They give the impression of spontaneity and immediacy of impact by focusing on new information. If otherwise, the following examples are read along with the bracketed elements, the effect will be one of monotony and laboriousness. The omitted elements are supplied within square brackets:

1  She leant on them; [she leant] on cubes and square roots; that was what they were talking about now; [she leant] on Voltaire and Madame de Stael; [she leant] on the character of Napoleon; [she leant] on the French system of land tenure; [she leant] on Lord Rosebery; [she leant] on Creevey’s Memoirs: she let it uphold her and sustain her, ... (98).

2  Some ran this way, others [ran] that [way] (182).

3.2.3.2.8 Punctuation and Clause Structures:

Punctuation, in Woolf’s novels, has been used for a variety of purposes: to mark
clause boundaries, as substitute for ‘and’, and above all, with elliptical clauses, it contributes to rhythm and fluidity of thought presentation. In Woolf’s novels, the non-linguistic features like punctuation are also part of discourse. A few examples are:

1. He heard her quick step above; heard her voice cheerful, then low; looked at the mats, tea-caddies, glass shades; waited quite impatiently; looked forward eagerly to the walk home, determined to carry her bag; then heard her come out, shut a door; say they must keep the windows open and the doors shut, ask at the house for anything they wanted (she must be talking to a child), when suddenly, in she came, stood a moment silent (as if …) … (18).

2. He is petty, selfish, vain egotistical; he is spoilt; he is tyrant; he wears Mrs. Ramsay to death; he has what you (she addressed Mr. Bankes) have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children (28).

3. But he did not speak; he looked; he nodded; he approved; he went on (43).

4. For one had settings for these scenes; trees that grew there; flowers; a certain light; a few figures (171).

In example (1), the impressions of Charles Tansley on an errand with Mrs. Ramsay are presented in quick succession of elliptical clauses joined by semi-colons which helps Woolf avoid conventional description of the scene. This makes for the extreme compression of meaning and the compactness of syntax. Example (2) presents quick enumeration of Mr. Ramsay’s qualities like the stroke of a painter’s brush and example (3) is an illustration of either an expansion of a single sentence or compression of many sentences into a single one which contribute to mechanical rhythm. Example (4) is an extremely elliptical sentence apparently comprising of phrases which give the quality of iconicity to the thought.

Woolf makes use of exclamatory and interrogative marks and colons for expressive purposes also. They express the characters’ feelings and attitudes. A few examples are:

1. No! no! no! she would not! She clenched her fist. She stamped (25).

2. How incongruous it seemed to be telephoning to a woman like that (32).

3. She was off like a bird, bullet, or arrow impelled by what desire, shot by whom, at what directed, who could say? What, what? Mrs. Ramsay pondered, watching her (53).

4. That dream, then, of sharing, completing, finding in solitude on the beach an answer, was but a reflection in a mirror, and the mirror itself was but the surface glassiness which forms in quiescence when the nobler powers sleep beneath? (125).

5. It seemed as if the solution had come to her: she knew now what she wanted to do (139).
In example (1), the exclamatory marks express intense emotionality of the character concerned, whereas in example (2), they are expressive, by the non-use of exclamatory marks, of quiet assertiveness. In other words, exclamatory sentences are used as declaratives and a declarative sentence is converted into an interrogative as in example (4). Example (3) is iconic in presenting the natural thought process in a moment of excitement. Example (5) is eccentric in the use of colon marks which make for extendibility and synonymity of expression.

3.2.3.2.9 Parenthetical Structures:

Woolf uses parenthetical structures to achieve a variety of purposes, as the following examples demonstrate:

1 … stood quite motionless for a moment against a picture of Queen Victoria wearing the blue ribbon of the Garter; and all at once realized that it was this: it was this:– she was the most beautiful person he had ever seen (18).

2 With stars in her eyes and veils in her hair, with cyclamen and wild violets– what nonsense was he thinking? She was fifty at least; she had eight children (18).

3 (he was old enough to be her father too, a botanist, a widower, smelling of soap, very scrupulous and clean) (22).

4 Scolding and demonstrating (how to make a bed, how to open a window, with hands that shut and spread like a French woman’s) all had folded itself quietly about her (30).

5 Raising her eyebrows at the discrepancy– that was what she was thinking, this was what she was doing– ladling out soup– she felt, more and more strongly, outside that eddy; … (79).

6 [Mr. Ramsay stumbling along a passage stretched out his arms out one dark morning, but Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty] (120).

7 [Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy, people said, …] (123).

8 [A shell exploded, twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous] (124).

9 Lily stepped back to get her canvas– so– into perspective (160).

10 [Macalister’s boy took one of the fish and cut square out of its side to bait his hook with. The mutilated body (it was alive still) was thrown back into the sea] (167).

Example (1) presents the climactic thought in the parenthesis for the purpose of emphasis; example (2) presents broken thought in parenthesis; example (3) enumerates
details about a character; example (4) elaborates and illustrates within parenthesis; example (5) presents an example of double parenthesis in close vicinity, the one for emotional intensity and the other for factual information; example (9) presents an eccentric one word in parenthesis which allows for enormous amount of ellipsis and focus; example (10) in double parenthesis succinctly and objectively presents human cruelty and the parenthesis, paradoxically, serves to highlight this aspect.

But the most expressive use of square parentheticals in Part II, ‘Time Passes’, where the narrator while describing the decay and disintegration of the Ramsays’ house in the heightened poetic style, presents the deaths of Mrs. Ramsay, Andrew and Prue in parentheticals and also in subordinate clauses indicating human insignificance and nature’s insensitivity towards human loss. But the parenthetical material produces the contrary effect of highlighting the deaths in the flux of time. Thus, Woolf consciously makes use of parentheses. The technique of presenting important factual information in parentheses is part of Woolf’s novelistic theory in general and ‘theory of sentence’ in particular as opposed to the ‘railway line sentence’ of the past.

3.2.3.2.10 Theme, Focus and Emphasis:

Literature is said to be an exploration of experience and literary writers use the medium of language for effective communication of it. They exploit the meaning potential of language by manipulating the fixed word order for creative presentation of experience. Woolf does so throughout the text in order to achieve the intended effects, by focusing sometimes on the end and sometimes on the beginning of the sentence. Usually Woolf uses end-focus to present a climactic thought of a character and fronting for thematic prominence of a non-subject element in the sentence.

A) End-focus:

A few examples are:

1. That was the view, she said, stopping, growing greyer eyed, *that her husband loved* (17).

2. For easily though she might have said at some moment of intimacy when stories of great passion, of love foiled, of ambition thwarted came her way how she too had known or felt or been through it herself. *She never spoke* (31).

3. Yes, she thought, laying down her brush in extreme fatigue, *I have had my vision* (192).
B) **Thematic Fronting or Inversion:**

1. Wishing to dominate, wishing to interfere, making people do what she wished— that was the charge against her, and she thought it most unjust (56).

2. A woman, she had provoked this horror; a woman, she should have known how to deal with it (143).

C) **Cleft Sentences:**

In *TL*, Woolf has not used cleft or pseudo-cleft sentences so visibly as the characters have the tendency to reflect more and pose questions about existence and have less convictions to persuade others to believe in. A few of these sentences, when they occur, focalize the key word. Some examples are:

1. It was sympathy he wanted, to be assured of his genius (38).

2. That was what they all thought him (82).

3. … that was what they were talking about now; (98).

### 3.2.3.2.11 Modality and Tenses:

*TL* being a Stream of Consciousness novel, Woolf naturally abandons the narrative past tense in favour of modality evoked by progressives, perfectives, passives and modal verbs. The repetitive occurrence of these in close vicinity gives rise to parallelistic structures and evokes the characters’ point of view. A few examples are:

A) **Progressives:**

1. Her father was dying there, Mrs. Ramsay knew. He was leaving them fatherless (30).

2. For she was wearing a green shawl, and they were standing together watching Prue and Jasper throwing catches (69).

3. She had gone one day into a Hall and heard him speaking during the War. He was denouncing something: he was condemning somebody. He was preaching brotherly love (181).

B) **Perfectives:**

1. He had put on his spectacles. He had stepped back. He had raised his hand (51).

2. When she had sat there last ten years ago there had been a little sprig or leaf pattern on the table cloth, which she had looked at in a moment of revelation. There had been a problem about a foreground of a picture. Move the tree to the middle, she had said. She had never finished that picture (139).
C) Passives:

1. She had been admired. She had been loved (41).
2. Not only was furniture confounded; there was scarcely anything left of body or mind by which one could say ‘This is he’ or ‘This is she’ (117).
3. In the midst of chaos there was shape; this external passing and flowing (…) was stuck into stability (151).

D) Modals:

1. And rose would grow up; and Rose would suffer, she supposed, with these deep feelings, and … (81).
2. Suppose the house were sold (…) it would want seeing to– it would (126).
3. They must come; they must follow. They must walk behind him carrying brown paper parcels (152).

The progressives contribute to emotional intensity and immediacy of impact; the perfectives reveal the past in the present moment; the passives point at the lack of agency behind the actions; and the modals accurately express feelings of the characters and hence, contribute to the character-perspective of the events.

3.2.3.3 Phonological Analysis:

In Woolf’s aesthetics, sound patterns are an integral part of her language as the lexis, syntax and sounds form a harmonious whole in the act of communication. She writes with a sense of audible patterns which echo the sense of the text and context in which they are used. A few examples analyzed below provide a glimpse into her creative use of the phonetic potential of the words.

3.2.3.3.1 Segmental Features:

The sound patterns are semantically or thematically motivated as they reinforce the meaning of the text in which they are used. As compared to the sound patterns of MD, they are more intricate and controlled in TL. The examples below illustrate the functional value of the sounds:

A) Free Repetition of Sounds:

1. For the great plateful of blue water was before her; the hoary Lighthouse, distant, austere, in the midst; and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always seemed to be running away into some moon country, uninhabited of men (17).
The passage presents the scene of Mrs. Ramsay gazing intently at the Lighthouse. The use of large number of diphthongs and long vowels—ē, œ… l, æ, å… i, u… recreates the effect of the long and steady gaze of the gazer as she soaks in the significance of the Lighthouse in the moment of reverie.

When darkness fell, the stroke of the Lighthouse, which had laid itself with such authority upon the carpet in the darkness, tracing its pattern, came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. But in the very full of this loving caress, as the long stroke leant upon the bed, the rock was rent as under; … (123-24)

The passage describes the darkness of the night and lightness of the touch of the light of the Lighthouse. The repetition of the gliding liquid l in the passage enacts the soft feel of ‘gliding gently’ and the ‘loving caress’ of the light of the Lighthouse metaphorically presenting the Lighthouse in the compassionate human shape as against the insensitivity of Nature.

B) Parallelistic Sound Patterns (Alliteration):

Alliterations are foregrounded features in their contexts of use and they strengthen the semantic tie between the words thus connected. However, unlike in MD where alliterative patterns in both free as well as grammatically parallel positions exaggerate and dramatize the meaning, in the TL they are few and far between and provide subtle aesthetic effect to the utterances. A few examples are:

1 But for her own part she would never for a single second regret her decision, evade difficulties, or slur over duties (12).

2 There she sat, simple, serious (50).

3 … he said, ‘five pence an ounce’, parading his poverty (145).

C) Onomatopoeia and Sound Symbolism:

As Woolf tries to mimic the inward reality through deviant syntax, she ‘mimics’ the sounds or objects through the use of onomatopoeia and sound symbolism. This gives rise to what Pope calls the ‘style of sound’ (qtd. in Nowottny, 1962:3). These give the impression of spontaneity and naturalness of characters’ thought and speech, and above all, present the narrator’s point of view. A few examples are:

1 … through the gap in the high hedge straight into Mr. Ramsay, who boomed tragically at them, ‘Someone had blundered!’ (28)
...264...

2 ...he liked these girls, these golden-reddish girls, ... something a little wild and harum-scarum about them, who didn’t ‘scrape their hair off’ (92).

3 He would whizz his plate through the window (183).

The following examples reveal the emotional drama of the characters concerned along with their attitudes towards the objects through phonaesthetic technique:

1 His hands clasped themselves over his capacious paunch, his eyes blinked ... (15).

2 ...like a ghostly roll of drums remorselessly beat the measure of life ... (20).

3 Taking out a penknife Mr. Bankes tapped the canvas with the bone handle (51).

3.2.3.3.2 Suprasegmental Features:

As in MD, rhythm (2.2.3.3.2.1) is the structuring principle in the linguistic organization of the text. It is innate and natural in Woolf’s novelistic art. Her aesthetic of rhythm gets revealed in the text of TL as in the instance below: ‘And she waited a little, knitting, wondering, and slowly those words they had said at dinner, ... began washing from side to side of her mind rhythmically, and as they washed, words, like little shaded lights, one red, one blue, one yellow, lit up the dark of her mind, and seemed leaving their perches up there to fly across and across, or to cry out and to be echoed; ... (109).

Words, in Woolf’s aesthetic, are construed as living organisms with movement, with visual and auditory capabilities comparable to the rhythmic waves, the light and the echo of birds. Woolf’s emphasis on rhythmic structuring of language is part of her overall politics against conventional unidirectional linearity of language and in TL it relates to the world-view projected in the novel, viz. rhythmic flux of time, life and universe.

3.2.3.3.2.1 Rhythm:

A) Free Rhythmic Structures:

1 'All of this 'dancéd 'up an'd 'down; 'like 'a 'company 'of 'gnats, 'each 'separâte, 'but 'all 'mar'velouslý 'con'trollèd 'in 'â'n 'in'visible 'è'lastic 'net-- 'dancéd 'up an'd 'down 'in 'Lilý's 'mind, 'in 'a 'n'd 'à'bout 'the 'branches 'of 'the 'pear 'tree, 'where 'still 'hung i'n 'éffigy 'the 'scrubbed 'kitchen 'table, 'symbôl 'ôf 'hér 'pro'found 'rèspèct 'for 'Mr. 'Ramsây's 'mind, 'ô'n 'til hér 'thought 'which 'had 'spûn 'quickèr ân'd 'quickèr 'èx'plodèd 'ôf 'hér 'own 'in'tensitý ... (28).

2 She 'made hér 'fïrst 's'troke. 'The 'brush â's 'cendèd. 'It 'flickèrèd 'brown 'over 'the 'white 'canvâs; 'ït 'ï'ft 'à 'rûn'ning 'mark. 'A 'sècônd 'tïmê 's'hè 'dïd 'ï' â 'thïrd 'tïmê. 'Añd 'sô 'pau'sîng 'ànd 'flickèrîng, 's'hè 'å'tainèd 'à 'dâncîng 'rhythmîcal 'mûvêmêt, âs 'ïf 'the 'pãû'sè 'wèrè 'ônè 'pârt 'ôf 'the 'rhythm 'àñ'd 'ôf
Both the passages relate to Lily Briscoe—the one describing the rhythmic dance of her thoughts and the other presenting ‘a dancing rhythmical movement’ of her painting,—both precisely rendering an artist’s inner being as innately rhythmical in essence. These examples are a measure of insight Woolf displays in the portrayal of her characters.

In both the passages, we come across a dramatic variety of rhythm which is closely associated with lexical repetition and structural parallelism (danced up and down, danced up and down, in and about, quicker and quicker (1); first stroke, second time, a third time, pausing and flickering, lightly and swiftly, pausing, striking, higher and higher, etc. (2), with recurring IIX stress pattern.) The regular rhythmic pattern which Leech (1969:111) calls ‘rhythmic parallelism’, superimposed on the natural irregular rhythmic pattern, creates the impression of patterned rhythm enacting the quick movements of a dancer. Example (1) dramatizes and mimics the intensely agitated emotions of Lily Briscoe on the verge of explosion through foregrounding IIX stress pattern intermittently against the irregular stress patterns (IX, XI, XI etc.). Example (2) construes painting as a rhythmical art, particularly like that of dancing with pauses in between. Woolf captures the rhythm of painting in the rhythmic movement of words giving an insight into Lily’s art. Pausing and flickering, the pause enacted by the parenthesis followed by a third time which Halliday (1994) would call ‘rhythmic silence’. The example reveals interrelatedness of all arts—painting, dance, music and literature. These examples, through the patterned rhythmic structures, reveal the conscious artistry of the novelist in manipulating rhythmic patterns to create iconic effects. Woolf’s aesthetic proves Northrop Frye’s (1986:428) observation, ‘Some arts move in time, like music; others are presented in space, like painting. In both cases the organizing principle is recurrence, which is called rhythm when it is temporal and pattern when it is spatial. … Literature seems to be intermediate between music and painting: its words form rhythms which approach a musical sequence of sounds at one of its boundaries, and form patterns which approach the hieroglyphic or pictorial image at the other.’
B) Parallelistically/Grammatically Controlled Rhythmic Structures:

As Woolf’s syntax in the text is characterized by parallelism at all levels–morphological, group and clausal level, it naturally creates an alternation between natural and regular rhythm in both within and across clause boundaries. It reinforces the meaning and enhances the emotional impact of the utterance. A few examples are:

1. She was aloof from him now in her beauty, in her sadness (63).
2. Nothing now withstood them; nothing said no to them (128).
3. What was it he sought, so fixedly, so intently, so silently? (190).

3.2.3.3.2.2 Intonation Patterns:

Even an amateur reader may notice and feel the rhythmic and intonational patterns (2.2.3.3.2.2) in the text marked, as it were, by syntax and punctuation. The characteristic use of falling tone in TL, as in MD, with appropriate variations has the rhetorical effect of enhancing the reflective and brooding mood of the text. A few examples are:

1. Flashing her needles, confident, upright, she created the drawing-room and kitchen, set them all aglow; bade him take his ease there, go in and out, enjoy himself (34).
2. The sigh of all the seas breaking in measure round the isles soothed them; the night wrapped them; nothing broke their sleep, until, the birds beginning and the dawn weaving their thin voices into its darkness, a cart grinding, a dog somewhere barking, the sun lifted the curtains, broke the veil on their eyes … (132-33).

These examples are single sentences within which the large number of tone-groups with the prominent falling tone slows down the pace of the sentences in loud reading. Most importantly, the falling tone gives a sense of certainty of the assertions and serves as an emphatic device. In example (1), the utterance begins with three consecutive rising tones which create a sense of anticipation and climax. They are immediately followed by parallelistic structures with the falling tone invariably falling on the verbs–created, set, bade, go, and enjoy. The verbs as nuclei of the tone groups carry the thematic force and the recurrent falling tone on them gives the effect of hammering home what Mrs. Ramsay has done to her intellectual husband, Mr. Ramsay. It is an example of intonational parallelism.

In example (2), which occurs in Part II, ‘Time Passes’, the falling tone serves the purpose of emphasis as well as contrast. The two contrastive units of meaning (The sigh of all seas … and and the dawn …) are signalled by long NGs followed by the nuclei and
both NGs immediately followed by smaller tone-groups, the falls in tone emphasize the cycle of night and day, sleep and waking described in poetic imagery.

3.2.3.4 Semantic Analysis:

3.2.3.4.1 Unusual Collocations:

Use of collocations by syntactic colligation of lexical items has been Woolf’s forte as we have seen in MD. Such a technique helps her to conceptualize the subjective and fluid experiences of the characters and communicate them, with the characters’ individual flavour, to the readers. The examples given below, analyzed with the help of componential analysis, reveal Woolf’s constant endeavour to establish unity amongst the opposites: the abstract and the concrete, the animate and the inanimate, the formal and the colloquial, etc.

<table>
<thead>
<tr>
<th></th>
<th>the wheel of sensation (9)</th>
<th></th>
<th>a vast and benevolent lethargy of well-wishing (15)</th>
<th></th>
<th>these heavy draperies of grief (143)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>the wheel</td>
<td>sensation</td>
<td></td>
<td>vast</td>
<td>benevolent</td>
</tr>
<tr>
<td></td>
<td>+ concrete</td>
<td>- concrete</td>
<td></td>
<td>- human</td>
<td>+ human</td>
</tr>
<tr>
<td></td>
<td>+ positive</td>
<td>- positive</td>
<td></td>
<td>+ human</td>
<td>+ positive</td>
</tr>
</tbody>
</table>

To elaborate an example, example (1) illustrates the significance and value of the unusual colligation of the two lexical items: *wheel* and *sensation*. The conjugation directly evokes Woolf’s theory of sense impressions– ‘atoms as they fall upon the mind’, ‘luminous halo, the semitransparent envelope’ in the context of James, the six year old son of the Ramsays: ‘… even in earliest childhood any turn in the wheel of sensation, has the power to crystallize and transfix the moment …’ (9).

The semes of the two words crystallize as follows:

<table>
<thead>
<tr>
<th>wheel</th>
<th>sensation</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ concrete</td>
<td>- concrete</td>
</tr>
<tr>
<td>+ movement</td>
<td>+ movement</td>
</tr>
<tr>
<td>- human</td>
<td>+ human</td>
</tr>
<tr>
<td>+ mechanical circularity</td>
<td>- mechanical circularity, etc.</td>
</tr>
</tbody>
</table>

The binary oppositions, when mapped on to each other, create a fusion of meanings and confer new values on the target element, in this case, *the sensation*. The cycle or wheel of
sensation evoked in the mind of James form a chain of associations, first, by his mother’s assurance, and later, by father’s denial of the trip to the Lighthouse: ‘To her son these words conveyed an extraordinary joy, …’ (9); ‘Had there been an axe handy, … would have gashed a hole in his father’s breast and jailed him …’ (9).

3.2.3.4.2 Semantically Deviant Sentences:

Semantically deviant sentences are the result of violation of selection restriction rules (Chomsky, 1965) and are labelled ‘ungrammatical’ or ‘unacceptable’ sentences in common parlance. Since such constructions are deliberately and prominently used by Woolf in TL, they are highly motivated and acceptable in the context of their use and they have a bearing on the thematic concerns of the novel, viz. human insignificance in the context of eternity of Time and Nature. The following examples reveal that human agency is diminished to such an extent that non-human objects acquire human agency (3.2.4.4).

1 (the jingle mated itself in her head) (33).

2 The light in the garden told her that; and … something grey in the leaves conspired together to rouse in her a feeling of anxiety (59).

3 Her eyes had been going in and out among the curves and shadows of the fruit, among the rich purples of the low-land grapes … (100).

The following table illustrates the point more clearly:

<table>
<thead>
<tr>
<th>Ex.</th>
<th>Non-human and body parts</th>
<th>Human</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>jingle</td>
<td>mated</td>
</tr>
<tr>
<td>2</td>
<td>light leaves</td>
<td>told</td>
</tr>
<tr>
<td></td>
<td></td>
<td>conspired</td>
</tr>
<tr>
<td>3</td>
<td>eyes</td>
<td>going in and out</td>
</tr>
</tbody>
</table>

3.2.3.4.3 Lexis as a Device of Deautomization:

Woolf’s characteristic way of expressing her disgust at human nature in general, and at certain characters in particular, is to depersonalize and dehumanize them by ascribing non-human attributes to them. In TL, William Bankes, like Septimus Warren Smith in MD, asks several fundamental questions as to the human nature, which reveal the author’s satirical attitude towards human species in general: ‘What does one live for? Why … take all these pains for the human race to go on? Is it so very desirable? Are we attractive as a species? Not so very, he thought …’ (84). This satirical attitude is part of the world-view Woolf presents in the novel. A few examples are:
1 … standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son … (10).

2 … as they passed the tennis lawn, to ask Mr. Carmichael, who was basking with his yellow cat’s eyes ajar, so that like a cat’s they seemed to reflect the branches moving … (14-15).

3 As she lurched (for she rolled like a ship at sea) and leered (for her eyes fell on nothing directly…) as she clutched the banisters and hauled herself upstairs and rolled from room to room (121).

4 He lay on his chair with his hands clasped above his paunch not reading, or sleeping, but basking like a creature gorged with existence (165).

The following table illustrates the point more clearly:

<table>
<thead>
<tr>
<th>Humans</th>
<th>Animals/Objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>he</td>
<td>lean as a knife, narrow as a blade</td>
</tr>
<tr>
<td>Carmichael</td>
<td>yellow cat’s eyes</td>
</tr>
<tr>
<td>she</td>
<td>hauled like a ship</td>
</tr>
<tr>
<td>he</td>
<td>a creature gorged with existence</td>
</tr>
</tbody>
</table>

3.2.3.4.4 Periphrasis or Circumlocution:

Instead of naming the thing or the feeling by a straightforward lexical item, Woolf chooses the elaborate way of describing them with the characteristic *semes* they are composed of. This technique enables Woolf to ascribe the mood, attitude and values of the character or narrator onto those objects or ideas. These also embody the differential attributes of the characters and lend the quality of realism in their portrayal. A few examples are:

1 … as if he had seen him divest himself of all those glories of isolation and austerity which crowned him in youth to cumber himself definitely with fluttering wings and clucking domesticities (26). [= advantages of bachelorhood]

2 … nor did she let herself put into words her dissatisfaction … (40). [= say/express]

3 … when, looking at the picture, she was surprised to find that she could not see it. Her eyes were full of a hot liquid which, without disturbing the firmness of her lips, … (166). [= tears]

3.2.3.4.5 Ambiguous Expressions

Multi-dimensionality of Reference/Intertextuality:

Many critics have criticized Woolf for the increasing abstraction and rarified atmosphere in her novels. But Woolf’s texts are embedded in rich intellectual and cultural
contexts. Manifold literary allusions, anthropology, Jungian psychology, archetypal imagery, so on and so forth, add new dimensions of meaning and significance to the text, making *TL* a modern classic. Whereas Joyce indulges in mythical imagination, Woolf indulges in contemporary intellectual ideas and concepts. In fact, intellectual ideas form the main foci of her art. As Roland Barthes (1977:159) said, ‘the very word ‘text’ is a tissue, a woven fabric’, Woolf weaves the meaning-patterns of her texts by an interplay of textual meaning with the extra-linguistic context, establishing a network of textual relations with the text. Thus, the text becomes the intertext. A few examples are:

1. ‘Stormed at with shot and shell’
   ‘Someone had blundered’ (21, 22, 28, 32, 35, etc.)

   These lines are borrowed from Tennyson’s poem ‘Charge of the Light Brigade’ and are used in connection with Mr. Ramsay’s character who repeats these lines more frequently than anything else in the novel. These lines characterize Mr. Ramsay as a man who perceives life as a battlefield and himself as a soldier on a doomed expedition which reveal his pessimism, loneliness and sense of failure.

2. ‘Come out and climb the garden path,
   Luriana Lurilee.
   ‘The China rose is all abloom and buzzing with the yellow bee …
   And all the lives we ever lived and all the lives to be
   Are full of trees and changing leaves (102, 109, etc.).

   These lines, which are taken from Charles Elton’s poem, provide a striking contrast to the lines mentioned above in example (1) and are naturally attributed to Mrs. Ramsay’s character. These lines sum up Mrs. Ramsay’s character, her philosophy of life which is full of dynamism, joy and positivism—China rose all abloom, buzzing bee, trees and leaves; and also these lines sum up Woolf’s vision of life presented in the novel about the present and the future of mankind. ‘And all the lives we ever lived and all the lives to be’—proclaims Woolf’s faith in the continuity and eternity of mankind. Moreover, these lines by a poet who is regarded as the prophet of mankind, and speaks in impersonal, universal voice and who represents the collective unconsciousness and wisdom of mankind, have particular appeal to Mrs. Ramsay who appears to experience the collective voice of mankind. The narrator observes: ‘She did not know what they meant, but, like music, the words seemed to be spoken by her own voice, outside her self, saying quite easily and
naturally what had been in her mind the whole evening while she said different things’ (103).

3 The autumn trees, ravaged as they are, take on the flash of tattered flags kindling in the gloom of cool cathedral caves where gold letters on marble pages describe death in battle… The autumn trees gleam in the yellow moonlight, in the light of the harvest moons, the light which mellows the energy of labour, … (119).

Night, however, succeeds to night. The winter holds a pack of them in store and deals them equally, evenly, with indefatigable fingers. They lengthen, they darken… (119).

The spring without a leaf to toss, bare and bright, like a virgin fierce in her chastity, scornful in her purity, was laid out on fields wide-eyed and watchful … (122-23).

As summer neared, as the evenings lengthened, there came to the wakeful, the hopeful, walking the beach, stirring the pool, imaginations of the strangest kind– of flesh turned to atoms, … (123).

These passages, in which the cycle of seasons is presented, appear in Part II, ‘Time Passes’ and they suggest the cyclical nature of the flux of time and change and the eternity and beauty of those seasons. Woolf personifies and humanizes these natural elements attributing agency to them to effect change in the universe. As observed elsewhere, Woolf’s art revolves around repetitive, rhythmic principles derived from natural cycles and her attempts to escape from the eternal cycle. She finds the medium of art to rise above the tedium of the flux of time and achieve immortality. It is not a co-incidence that W. B. Yeats also wrote the poem ‘Sailing to Byzantium’ in 1927 in which he also tries to escape from the cycle of seasons, of human life and to escape into the immortal Byzantium art.

4 What power could now prevent the fertility, the insensibility of nature? (128)

If a feather had fallen … the whole house would have plunged to the depths to lie upon the sands of oblivion. But there was a force working: something not highly conscious; something that leer ed, something that lurched; something not inspired to go about its work with dignified ritual or solemn chanting. Mrs. MacNab groaned; Mrs. Bast creaked. … Slowly and painfully with broom and pail, mopping, scouring, Mrs. MacNab, Mrs. Bast stayed the corruption and the rot; rescued from the pool of Time that was fast closing over them. … Attended with the creaking of hinges and the screeching of bolts, … some rusty laborious birth seemed to be taking place… (129-130)

In this passage, Woolf presents the ritualistic cleansing and restoration of the deserted house, which was on the verge of destruction, reminiscent of the fertility rituals of the primitive past. The rhythmical syntax and the rhythmical mopping, scouring by the ancient looking Mrs. MacNab and Mrs. Bast (who remind us of the old beggar woman in MD) accompanied by the rhythmic onomatopoeic words– creaking, screeching to reveal
synchronization of human energies with natural energies to rescue the house from the pool of Time, to give it ‘laborious birth’. Woolf evokes the belief in the cycle of life-death-birth and the principle of ‘eternal renewal’ by the forces of Nature. Northrop Frye (1986:428) observes about the ritualistic behavior of human beings: ‘But in human life a ritual seems to be something of a voluntary effort (…) to recapture the lost rapport with the natural cycle… It is the deliberate expression of a will to synchronize human and natural energies… that we call rituals, … a ritual being a temporal sequence of acts in which the conscious meaning or significance is latent.’

Thus, in TL, contemporary intellectual ideas shape the narrative and provide it with the depth of meaning and significance.

3.2.3.5 Cohesion:

The text of TL exhibits all features of textual cohesion as laid down by Halliday and Hasan (1976): reference, substitution, ellipsis, conjunction and lexical cohesion. Cohesion is a semantic relation between linguistic elements which is critical for the creation of texture in which one element is interpreted by reference to another. In this sense, the text of TL has textuality and fulfills Halliday’s (1981) textual function by possessing coherence and the interpersonal function by making the text intelligible to the readers.

There are differences and similarities in the use of cohesive devices between MD and TL. In the latter, the conjunctive and and the causative for are rarely used as paragraph links and as sentence links. However, sometimes so, but, and, for are used as paragraph connectors. For example:

1. But it was not that they minded, the children said (13).
2. For they were making the great expedition, she said, laughing (15).
3. So Mr. Tansley supposed she meant him to see that (18).

Sometimes, lexical repetition in close proximity provide link between paragraphs. One example is given below:

‘Think of a kitchen table then’, he told her, …

So she always saw, when she thought of Mr. Ramsay’s work, a scrubbed kitchen table (26).

Hence, it could be said that the text of TL does not exhibit features of a highly wrought texture. Instead, it gives the impression of natural flow of the text as the streams of
consciousness of various characters follow one after another apparently in an arbitrary fashion.

But the most important cohesive relations at the macro level are established by repetition of certain expressions like ‘going to the Lighthouse’ (9, 10, 30, 34, 106, 138, etc.). ‘All alone, we perish’ (138, 155, 189, etc.), ‘someone had blundered’ (21, 22, 28, 32, 35, etc.) and ‘women can’t write, women can’t paint’ (81, 85, 149, 181, etc.). They weave the text not only through automatic recurrence but also with the thematic motifs provided by them. Hence, cohesion in TL depends as much on semantic relations as on grammatical cohesion. The text functions as one cohesive unit despite surface level structural disunities among the three parts.

At the intra-sentence level, parallelistic syntax, pronoun references, definite articles, ellipsis and lexical repetition bind the text together. Here one passage is analyzed according to the model provided by Halliday and Hasan (1976):

'It is a French recipe of my grandmother’s,’ said Mrs. Ramsay, speaking with a ring of great pleasure in her voice (1). Of course, it was French (2). What passes for cookery in England is an abomination (3) (they agreed) (4). It is putting cabbages in water (5). It is roasting meat till it is like leather (6). It is cutting off the delicious skins of vegetables (7). ‘In which’, said Mr. Bankes, ‘all the virtue of the vegetable is contained’ (8). And the waste, said Mrs. Ramsay (9) (93-94).

(Note: The sentences are indexed with numbers for ease of reference.)

<table>
<thead>
<tr>
<th>Sentence No.</th>
<th>No. of ties</th>
<th>Cohesive Item</th>
<th>Type</th>
<th>Distance</th>
<th>Presupposed Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>It</td>
<td>R.13</td>
<td>M[n]</td>
<td>Beuf en daub, French recipe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>it</td>
<td>R.13</td>
<td>O</td>
<td>French recipe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>French</td>
<td>L.1</td>
<td>O</td>
<td>French recipe</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>cookery</td>
<td>L.5</td>
<td>O</td>
<td>French recipe</td>
</tr>
<tr>
<td></td>
<td></td>
<td>they</td>
<td>R.14</td>
<td>M[n]</td>
<td>the people at the dinner party</td>
</tr>
<tr>
<td>5</td>
<td>2</td>
<td>it</td>
<td>R.13</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>putting cabbages in water</td>
<td>L.5</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td>6</td>
<td>2</td>
<td>it</td>
<td>R.13</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>roasting meat</td>
<td>L.5</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td>it</td>
<td>R.13</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td></td>
<td></td>
<td>cutting off the delicious skins of vegetables</td>
<td>L.5</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td>8</td>
<td>1</td>
<td>vegetable</td>
<td>L.1</td>
<td>O</td>
<td>cookery</td>
</tr>
<tr>
<td>9</td>
<td>1</td>
<td>And the waste</td>
<td>E.33.3</td>
<td>O</td>
<td>of vegetables</td>
</tr>
</tbody>
</table>
[where M[n] stands for mediated reference; O for zero distance]
The passage reveals the thickly woven texture of the text. It acquires its tight texture due to lexico-semantic cohesion as well as grammatical cohesion ‘as we see Rs and Ls—pronoun references and lexical repetitions at ‘O’ distance.

3.2.4 Literary Style:

3.2.4.1 Imagery:

Imagery (2.2.4.1) in TL is yet another proof of Woolf’s impulsive flights of creative brilliance. An attempt to trace the imagery and determine its use in a work so strewn with images is by itself the basis for a full-length study. However, an attempt is made here to highlight some aspects of her use of imagery which have not only the aesthetic appeal, but also, by forming the associative chains in the context of the novel, they express the meaning of the novel as a whole. The reader is forced to work through the labyrinth of figurative language at every turn to arrive at the meaning they purport to communicate. For example:

James, as he stood stiff between her knees, felt her rise in a rosy-coloured fruit tree laid with leaves and dancing boughs into which the beak of brass, the arid scimitar of his father, the egotistical man, plunged and smote, demanding sympathy (39).

Here, the six year old James’ feelings towards his mother and father are presented mainly through imagery. His oedipal love for the former and dislike for the latter are not described in a conventional way, but rendered through concrete, visual imagery. Hence, imagery in TL is not just a bunch of rhetorical features, but an integral part of the vision of the text. It gives an insight into the characters’ minds. It is also part of the Stream of Consciousness technique, as Woolf seeks to present the abstract thoughts and feelings of characters through concrete images. Ralph Freedman (1963:228) remarks, ‘Although sometimes Virginia Woolf achieves her effect through a straight exposition of the Stream of Consciousness her significant manner is to translate the substance of inner speech into formal imagery’.

An image is a picture made out of words. In TL, Woolf makes use of sharply chiselled images like the one given above. They reveal the influence of the Imagist poet, Ezra Pound, on Woolf’s art as the images are the major vehicles not only of the emotions and feelings of the characters, but also of the abstract and intellectual ideas in the novel. For example:
All the being and the doing, expansive, glittering, vocal evaporated; and one shrunk, with a sense of solemnity, to being oneself, a *wedge-shaped core of darkness*, something invisible to others (60). The mystical, deeper sense of the soul is presented with the help of an ‘objective correlative’, to use Eliot’s term. For Ezra Pound (1986:59), ‘The image is that which presents an intellectual and emotional complex in an instant of time. It is the presentation of such a ‘complex’ instantaneously which gives that sense of sudden liberation, that sense of freedom from time limits, that sense of sudden growth’. The novel, *TL*, reads like an imagist text when at every turn an image confronts the readers, which interprets the situation for them. Woolf uses the Imagist technique to circumvent the traditional modes of representationalism. In the text, looking at Lily Briscoe’s painting, William Bankes observes: ‘What did she wish to indicate by the triangular purple shape?’ asked William Bankes. ‘It was Mrs. Ramsay reading to James, she said: … Mr. Bankes was interested. … *Mother and child*– objects of universal veneration– might be reduced, he pondered, to a *purple shadow* without irreverence’ (52). In fact, the entire Part II, ‘Time Passes’, depicts the passage of time through images, transforming it finally into a larger image of time itself.

Linguistically, the imagery of the text and collocations can be studied in terms of transference of meaning, semantic deviation and lexical sets and collocations as advocated by Leech (1969), Cummings and Simmons (1983), Katz and Foder (1964), Chomsky (1965) *et al*.

### 3.2.4.1.1 Metaphors and Similes:

The metaphors and the similes, from the selected examples below, are analyzed in accordance with Leech’s (1969) analytical framework– tenor, vehicle and ground.

1. *Every throb of this pulse* seemed, as he walked away, to enclose her and her husband, and to give to each that solace which *two different notes, one high one low*, struck together, seemed to give each other as they combine (40).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>her, her husband + human</td>
<td>1. pulse + animate</td>
<td>rhythmic, harmonious beating of pulse or high and low notes</td>
</tr>
<tr>
<td></td>
<td>2. notes - animate</td>
<td></td>
</tr>
</tbody>
</table>
(Such concentric images—images within images—abound in the text, and carry double emphasis on the ground of comparison.)

2 She was like a bird for speed, an arrow for directness (49).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>she + human</td>
<td>1. human - human</td>
<td>Speed</td>
</tr>
<tr>
<td></td>
<td>2. arrow - human  + inanimate</td>
<td>directness</td>
</tr>
</tbody>
</table>

(Multiple and parallel imagery highlights multiple qualities of the character)

3 … she imagined how in the chambers of the mind and heart of the woman who was, physically, touching here, were stood, like the treasures in the tombs of kings, tablets bearing sacred inscriptions, which if one could spell them out would teach one everything … (50).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>she + human mind and heart + animate</td>
<td>1. chambers - human</td>
<td>place of treasure, precious, worth preserving and sacred</td>
</tr>
<tr>
<td></td>
<td>2. treasurers in the tombs of kings - human</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. tablets bearing sacred inscriptions - human</td>
<td></td>
</tr>
</tbody>
</table>

The example reveals Lily’s thoughts about Mrs. Ramsay, sitting with ‘her arms round Mrs. Ramsay’s knees, as close as she could get …’ (50). The table illustrates through the tenor-vehicle mode Lily’s adoration of Mrs. Ramsay for the qualities inherent in her, which she projects on to the vehicles, of ‘the treasures in the tombs of kings’ and ‘tablets bearing sacred inscriptions’. These comparisons bear testimony to the fact that Mrs. Ramsay possessed something unique, sacred, and therefore, she is worth preserving and of great value to mankind as her values ‘teach one everything’. The example reveals the significance of imagery in the subtle expression of profound meaning, which no amount of description would be able to achieve and also in the revelation of the point of view of the character, and, by implication, of the author.

3.2.4.1.2 Modern Imagery:

Though conventional imagery is dominant in the text, modern imagery—illogical, puzzling, perverse—is used for subtle effects. The non-congruence of the imagery in their context of use and the limited use of them in the text reveal Woolf’s disdain for modern, scientific and technological advancement as the backbone of modern civilization. The following examples illustrate Woolf’s characteristic use of the modern imagery:
1. … for if she did not do it nobody would do it, and so, giving herself the little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking– one, two, three, one two three (79).

2. Lily Briscoe knew all that … Sitting opposite him could she not see, as in an X-ray photograph, the ribs and thighs of the young man’s desire to impress himself lying dark in the mist of his flesh– …? (85)

3. It was as if she had antennae trembling out from her, which, intercepting certain sentences, forced them upon her attention (91).

Unlike the conventional imagery, modern imagery has localized effect.

3.2.4.1.3 Extended Metaphors and Similes:

The extended metaphors, in terms of multiple imagery used in close proximity over a long stretch of text abound in the text of TL. They create a maze of intricate patterns of meaning which the reader has to navigate carefully to reach their significance. Their function appears to be, in addition to clarification, to help conceptualize the situation. A few examples are:

1. It could not last she knew, but at the moment her eyes were so clear that they seemed to go round the table unveiling each of these people, and their thoughts and their feelings, without effort like a light stealing under water so that its ripples and the reeds in it and the minnows balancing themselves, and the sudden silent trout are all lit up hanging, trembling. She saw them; she heard them; … as if what they said was like the movement of a trout when, at the same time, one can see the ripple and the gravel, something to the right, something to the left; and the whole is held together; … (98-99).

The passage describes Mrs. Ramsay sitting at the dinner table and intuitively knowing the secrets of others sitting around. It is part of the vision of the novel that Mrs. Ramsay is identified with natural elements. Hence, befittingly, nature imagery is used to highlight her intuitive powers. The passage could be analyzed in terms of lexical sets:

<table>
<thead>
<tr>
<th></th>
<th>Human Set</th>
<th>Nature Set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surface</td>
<td>she (Mrs. Ramsay)</td>
<td>light, water</td>
</tr>
<tr>
<td></td>
<td>her eyes</td>
<td>ripples</td>
</tr>
<tr>
<td></td>
<td>people</td>
<td>reeds, minnows,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>trout, gravels</td>
</tr>
<tr>
<td>Depth</td>
<td>thoughts, feelings</td>
<td></td>
</tr>
</tbody>
</table>

The passage juxtaposes the two layers– surface and depth– of human mind suggested by the imagery of water and ripples which conceal the reeds, minnows, knotted
trouts, gravels which represent the hard secrets of human mind and are concealed from the ordinary eye. But Mrs. Ramsay’s intuitive eyes, like the light, penetrate deep into human soul, unearthing its secrets in order to sift truth from falsehood and create an integrated whole of being. It is significant that Mrs. Ramsay is likened to the light and thus metaphorically the light of the Lighthouse which she has identified herself with (61). Mrs. Ramsay, in the novel, is indeed the human Lighthouse, who strives not only to bring a few people together at the dinner table and thus create superficial harmony, but to create the wholesome, harmonious individual selves at peace with themselves in their inner core.

Nothing it seemed could break that image, corrupt that innocence, or disturb the swaying mantle of silence which, week after week, in the empty room, wove into itself the falling cries of birds, ships hooting, the drone and hum of the fields, a dog’s bark, a man’s shout, and folded them round the house in silence (121).

This short passage is from Part II, ‘Time Passes’, where the empty house is described as succumbing to time’s assault and the encroachment of the elements. Clearly, there are syntactic parallels that bring certain elements into semantic relationship:

- break… that image…
- corrupt… that innocence…
- disturb… the swaying mantle of silence…

The verbs are closely connected by meaning and the related images—innocence and swaying mantle of silence, which reflect the novel’s central themes and associative connections: time and change, life and death, decay and rejuvenation. Into the silence are woven the sounds: cries, hooting, drone, hum, bark, shout. The actors are, indifferently, animal, inanimate, vegetable, human, and seem to have been chosen for their heterogeneity. The sounds of all these various outside disturbances are blended into their opposite—silence. The metaphor of mantle—‘the swaying mantle of silence which … wove (the sounds) … and folded them’ round the house ‘in silence’ is of great significance here. Since the sounds themselves form the mantle of silence, since it is woven of them, and it is they that are folded round the house in silence, the opposites are assimilated completely into one predominant ‘image’, or ‘innocence’, that of the peculiar silence of a deserted house. This passage shows skillful control of meaning in terms of an underlying metaphor and the submerged syntactical-lexical relationships.
3.2.4.1.4 Conceptual Metaphors:

In cognitive stylistics, the Cognitive Metaphor Theory (1.1.6.8) as developed by Lakoff and Johnson (1980), Turner (1987), Semino et al (2002), etc. refers to the pervasiveness of a conceptual framework underlying the narrative. It consists of mapping the concepts from the source domain to target domain. In TL, the conceptual metaphors which underlie the narrative are:

Life as a battle.
Man (woman) as a soldier.
Death as defeat in the battle.

In these three metaphors, the source domain is battle (soldier, defeat) and the target domain is life (man, death). As a conceptual framework, Woolf’s use of the refrain ‘Someone had blundered’ from Tennyson’s ‘The Charge of the Light Brigade’ makes sense which evokes a vision of human life as something difficult and hostile, with which man must brace for a battle to succeed. A few examples are:

i) … least of all his own children, … should be aware from childhood that life is difficult; … where our brightest hopes are extinguished, … one that needs, above all, courage, truth and the power to endure (10).

ii) … she felt this thing that she called life terrible, hostile, quick to pounce on you if you gave it a chance. There were the eternal problems: suffering, death; the poor … And then she said to herself, brandishing her sword at life, nonsense (58).

iii) All his vanity, all his satisfaction in his own splendor, riding fell as a thunderbolt, fierce as a hawk at the head of his men through the valley of death, had been shattered, destroyed. Stormed at by shot and shell, boldly we rode and well … (33).

iv) Feelings that would not have disgraced a leader who, now that …, knows that he must lay himself down and die before morning comes, stole upon him, … Yet he would not die lying down; he would find some crag by rock, and there, … trying to the end to pierce the darkness, he would die standing (36-37).

v) How many men in a thousand million, he asked himself, reach Z after all? Surely the leader of a forlorn hope, … and answer, without treachery to the expedition behind him, ‘One perhaps’. … It is permissible even for a dying hero to think before he dies how men will speak of him here after … so that when the search party comes they will find him dead at his post, the fine figure of a soldier? … Finally, who shall blame the leader of the doomed expedition … used his strength wholly to the last ounce… (37).
vi) He had all the appearance of a leader making ready for an expedition. Then, wheeling about, he led the way with his firm military tread, in those wonderful boots, … They looked, she thought, as if fate had devoted them to some stern enterprise, and they went to it, … (145).

vii) For what could be more formidable than that space? Here she was again, … into the presence of this formidable ancient enemy of hers– this other thing, this truth, this reality, which suddenly laid hands on her, …; but this form, … roused one to perpetual combat, challenged one to fight in which one was bound to be worsted (148).

viii) Can’t paint, can’t write, she murmured monotonously, anxiously considering what her plan of attack should be (149).

In all these instances, the central metaphor ‘Life is a battle’ is common to Mr. Ramsay, Mrs. Ramsay and Lily Briscoe who fight their respective enemies. For Mr. Ramsay, the fight begins from the general– ‘life is difficult’ (example (i)) to the personal failure in intellectual pursuit and fame, failing to make it to Z– a dying hero, doomed expedition (example (v)). For Mrs. Ramsay, life is a battle against suffering, death and poverty (example (ii)) and for Lily Briscoe, the battle is against reality, perfection and conventional attitude (examples (vi), (vii)). Interestingly, Mr. Ramsay alone was called the dying hero, the leader, a soldier, and his expedition was characterized as doomed expedition (example (v)). And also it was Mr. Ramsay who would not die lying down and would die standing (example (iv)), fighting till the end. The satirical tinge in the phrase die standing appears to make fun of Mr. Ramsay who advocates courage, truth and the power to endure (example (i)) and actually dies a spiritual death failing to overcome the grief and sense of loss caused by Mrs. Ramsay’s death. His successful sailing to the Lighthouse in memory of his dead wife is what he attempts to die standing, dying honourably.

3.2.4.1.5 Post-Impressionistic Imagery:

*TL* is a post-Impressionistic novel. Lily Briscoe, the painter, stands at her easel as surrogate author, her question being ‘one of the relations of masses, of lights and shadows… how to connect this mass on the right hand with that on the left’ (52). The narrator observes, ‘she would not have considered it honest to tamper with the bright violet and the staring white, since she saw them like that … . Then, beneath the colour there was shape’ (23). The colours in the painting, melting into one another, can also be identified with the flux of perceptions in the novel which are presented by using colour, shape, sound and movement not only to render psychic reality of characters iconically but also to present them in a style of aesthetic charge and as a new style of experimentation.
Lily Briscoe reflects, ‘For how could one express in words these emotions of the body? Express that emptiness there? It was one’s body feeling, not one’s mind’ (165). In Woolf’s aesthetic, the human body is the receptacle which absorbs the sense impressions through sense-organs, and hence, it explains her reliance on sensory impressions as vehicles of expression. Woolf was aware of how much is gained in vividness, immediacy and emotional force from rendering psychic material in concrete sensuous terms. They facilitate swift and easy communication. Sigmund Freud (1938:160) also supports transformation of thoughts into perceptual forms as they evoke dream work obeying a regressive impulse: ‘… our thoughts originated in such perceptual forms; their earliest material and the first stages in their development consisted of sense-impressions, or more accurately, of memory-pictures of these. It was later that words were attached to these pictures and then connected so as to form thoughts.’ For him, fiction casts things in concrete, sensory terms by bringing us as close as possible to the way in which experience originally registered upon our mind. Freud calls this process ‘primary-process thinking’. But Woolf’s sensory language does not hinge upon its resemblance to Freud’s notion of primary-process thinking, the original language of our minds. However, it could be a worthwhile subject matter for a full length research to study the imagery of the novel in terms of Freudian theory of ‘regression’ and ‘wish fulfillment’. But she recreates such thought–processes by using words largely to create sense impressions– images or pictures which stir any of the senses. In TL, the images succeed one another with such an extraordinary speed that the readers are forced to apprehend them quickly, elliptically and intuitively.

A few examples of different post-Impressionistic imagery are provided below:

1. Visual Imagery:
   i) And when he came to the sea the water was quite purple and dark blue, and grey and thick, and no longer so green and yellow, but it was still quiet (43).
   ii) The white earth seemed to declare … (123).
   iii) It was a way things had sometimes, she thought, … and looking at the long glittering windows and the plume of blue smoke: they became unreal (177).

2. Auditory Imagery:
   i) Stormed at with shot and shell (21).
   ii) … the empty rooms seemed to murmur with the echoes of the fields and the hum of flies, … (124).
iii) For in the rough and tumble of daily life, with all those children about, … and so setting up an echo which chimed in the air and made it full of vibrations (183).

3. Tactile/Olfactory Imagery:
   i) … this delicious emotion … (28).
   ii) … and into this delicious fecundity (38).
   iii) the soft nose of the clammy sea airs (121).

4. Kinetic Imagery:
   i) Similarly, for an admirable idea had flashed upon her this very second– (29).
   ii) Cam shot off (55).
   iii) That done, his mind flew back again and he plunged into his reading (176).

5. Synaesthetic Imagery:
   i) … glistening reds and blues, beautifully smooth, until half the wall… (16). (visual+tactile)
   ii) Voices, harsh, hollow, sweet … (157). (auditory+visual+tactile)
   iii) It rose like a fire sent up in token of some celebration of savages on a distant beach. She heard the roar and the crackle. The whole sea for miles round ran red and gold. Some winy smell mixed with it and intoxicated her (163). (visual+auditory+tactile+kinetic)

3.2.4.2 Symbols:

Woolf had realized the deficiency of words to express intended meanings and evoke proper feelings. Woolf, in her essay on Montaigne, (qtd. in Leaska, 1970:116) notes, ‘Face, voice, and accent eke out our words and impress their feebleness with character in speech. But the pen is a rigid instrument; it can say very little…’. Hence, Woolf’s reliance on symbols to suggest something unstated, going beyond reference and limits of discourse. With the help of symbols, Woolf was able to provide the text of TL rich, multiple layers of meaning and evoke multiple contexts– realistic, metaphorical, philosophic and socio-cultural. In TL, the symbols are an integral part of the formal design, of the central vision and narrative structure of the novel.

As in MD, in TL also the characters, actions and objects stand for ideas and principles. Mr. Ramsay and Mrs. Ramsay are seen as symbols of masculine and feminine principles respectively. Mrs. Ramsay and Mr. Ramsay stand watching their children when suddenly a meaning descends on them, ‘making them representative– made them in the dusk standing, looking, the symbols of marriage, husband and wife’ (69). Lily Briscoe, as
an artist, stands for impersonality and artistic integrity. Similarly, as Thakur, N.C. (1965:72) suggests, Woolf uses literary allusions symbolically to suggest the moods and emotional reactions of her characters. Mr. Ramsay’s recital of ‘Someone had blundered’ and ‘We perished, all alone’ symbolizes his pessimistic and defeatist attitude, his loneliness, and his sense of failure as an intellectual.

Trees and birds, too, attain symbolic value in the text. The long-lived pear tree becomes a symbol of vigour which Lily associates with William Bankes. The same pear tree reminds her of Mr. Ramsay’s splendid mind. Bird imagery is frequent. The omniscient narrator observes, ‘Her singleness of mind made her drop plumb like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth … (31).

In Part II, ‘Time Passes’, Woolf suggests the passage of time by describing the empty house. In this section, instead of character and allusion, she employs atmosphere and nature as symbols:

So with the lamps put out, the moon sunk, and a thin rain drumming on the roof a downpouring of immense darkness began. Nothing, it seemed, could survive the flood, the profusion of darkness … (117)

But the central symbol of the novel, envisioned in the title itself, is the Lighthouse and its related symbols are the sea and waves.

Linguistically, the symbol is a recurrent image which evokes multiple contexts and multiple semantic patterns. In fact, symbols can be analyzed in terms of lexico-semantic relations between the lexical sets and their collocations.

1. Sea and Waves:

i) For how would you like to be shut up for a whole month at a time, and … to see the same dreary waves breaking week after week, and then a dreadful storm coming … (10).

ii) They came there regularly every evening drawn by some need. It was as if the water floated off and set sailing thoughts which had grown stagnant on dry land … . First, the pulse of colour flooded the bay with blue, and the heart expanded with it and the body swam, … Then … almost every evening spurted irregularly … a fountain of white water; and then … (23-24).

iii) Directly one looked up and saw them, what she called ‘being in love’ flooded them. They became part of that unreal but penetrating and exciting universe…. She felt, too, … how life, far from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up with it and threw one down with it, there, with a dash on the beach (47).
iv) When life sank down for a moment, the range of experience seemed limitless. ... Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by (60).

v) The sea was more important now than the shore. Waves were all round them, tossing and sinking, with a log wallowing down one wave; ... she thought ... a ship had sunk, and she murmured, dreamily, half asleep, how we perished, each alone (176).

The sea and waves acquire their rich symbolic value in their different contexts of use. In examples (i) and (v), the sea is presented as an embodiment of the Law of Nature—as a destructive force engulfing the world evoking the Biblical myth of flood ('like God himself') and there is progression from restlessness to turbulence in the imagery. The same waves are used as a symbol of creativity in example (ii) for Lily rejuvenating and informing her art. Example (iii) projects a world flooded with love which makes life whole like a wave, the wave as a symbol of wholeness. Example (iv) presents the sea as a symbol of 'self' which is unfathomably deep. Thus, Woolf’s symbols are never stable; they embody different meanings and significance.

2. The Lighthouse:

i) For the great plateful of water was before her; the hoary Lighthouse, distant austere in the midst; ... (17).

ii) Mrs. Ramsay, who had been sitting loosely, ... seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and ... burning and illuminating (...), ... this fountain and spray of life ... (38).

iii) ... she were, to Lily’s eyes, an august shape; the shape of a dome (51).

iv) and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke (61).

v) Only the Lighthouse beam entered the rooms for a moment, sent its sudden stare over bed and wall in the darkness of winter, looked with equanimity at ... (128).

vi) The Lighthouse was then a silvery, misty-looking tower with a yellow eye that opened suddenly and softly in the evening. Now--James ... could see the white washed rocks; the tower, stark and straight... (172).

vii) Indeed they were very close to the Lighthouse now. There it looked up, stark and straight, glaring white and black ... (187).

The symbol of Lighthouse is presented as an embodiment of a complex of feelings and thoughts and is open-ended. For one, the Lighthouse is a beacon of light in the midst
of the chaos of the sea and waves, something that *endures*. (‘How long would they *endure?’”) (118). Example (i) presents it as such. Example (v) presents the Lighthouse as a regenerative force, as its light touches the deserted summer house of the Ramsays restoring life to it. This could be understood against the destructive forces of the sea and the waves. Examples (vi) and (vii) contrast the perception of the Lighthouse as an illusion (*a silvery, misty-looking tower with a yellow eye*) with the hard reality of it (*stark and straight, glaring white and black*) invoking rational sense of mankind to see the truth of the universe– the chaos, flux, transience of human life and the need to strive for unity, order and permanence in human life. Examples (ii), (iii) and (iv) clearly establish Mrs. Ramsay as the human Lighthouse, the regenerative, illuminating, wholesome power that brings order and peace in the chaos of life. However, in her letter to Roger Fry, Woolf (*Letters*, 1977:385) noted: ‘I meant nothing by the Lighthouse. One has to have a central line down the middle of the book to hold the design together. I saw that all sorts of feelings would accrue to this, but I refused to think them out, and trusted that people would make it the deposit for their emotions– which they have done, one thinking it means this another. I can’t manage symbolism except *in this vague, generalized way*’ (italics supplied).

Many critics have interpreted the image in different ways. For Reuben A. Brower (1970:240), the Lighthouse stands for ‘trance-like states: (1) of extra-ordinary stability in the flux of experience, (2) of seeing and transforming power of art, and (3) of losing personality in withdrawal or in an act of love and sympathy.’ Sharon Kaehalie and Howard German (1983:194) observe, ‘A discussion of the androgynous nature of the Lighthouse symbol does not reveal its full meaning, for it is also associated with ideas about time, flux, death and egoism.’ Ralph Freedman (1963:234) believes that the Lighthouse symbolizes the male principle and the window symbolizes the female principle. Surely, symbolism, which is *vague, generalized*, involves the rich imaginative participation of the readers and forever defies interpretative onslaughts by the critics.

However, the symbol of Lighthouse has been a structural and thematic necessity, as it offers the novel its unity. Woolf, in ‘Vision and Design’ (qtd. in Sue Roe and Susan Sellers, 2000:161), observes, ‘One chief aspect of order in a work of art is unity … in a picture this unity is due to a balancing of the attractions of the eye– about the central line of the picture.’ The Lighthouse achieves this function in the novel– the central line that holds the three disparate parts of the novel together.
3.2.4.3 Poetic Style:

*TL* advances beyond *MD* in its poetic refinement and poetic method. This shows the continuing growth of a novelist and her convictions about the novelistic art. Many critics have described the novel as ‘poetic novel’ or ‘lyrical novel’ for its composition and poetic rendering of life. That Woolf regarded her talent as in some sense, ‘poetic’ is implied in her question and answer about the aptness of the term ‘novel’ for *TL*: ‘A new … by Virginia Woolf. But what? Elegy?’ (*WD*, 1969:80). But she had no well-thought-out theory of the novel as poem. In her essay, ‘On Re-Reading Novels’ (*CE*, II, 1966:129), Woolf observed about the modern novel: ‘We may expect the novel to change and develop as it is explored by the most vigorous minds of a very complex age… when we speak of form we mean that certain emotions have been placed in the right relations to each other; then the novelist bends to his purpose, models anew, or even invents for himself.’ In her essay, ‘A Letter to a Young Poet’ (1932) (*CE*, II, 1966:191), she talks about poetic method: ‘… to find the relation between things that seem incompatible yet have a mysterious affinity, *to absorb every experience* that comes your way fearlessly and *saturate it completely* so that your poem is a whole, not a fragment; to re-think human life into poetry and so give us tragedy again and comedy by means of characters not spun out at length in the novelist’s way, *but condensed and synthesized in the poet’s way*’ (italics supplied). Woolf’s characterization of poetic art—*condensed and synthesized*—she appropriates for her novel *TL*. The poetic quality in the novel goes hand in hand with a greater emphasis ‘on the impersonal vision and the adequate design’ (Ralph Freedman, 1963:226), on the translation of ordinary methods of fiction such as character and action into a symbolic framework.

That Woolf was more concerned about the formal design and symbolic expression of life in the novel is clear when Lily Briscoe, a spinster with ‘puckered face’, is made the artist who is engaged with aesthetic problems and their resolution. Lily Briscoe appears to be Woolf’s mask for her own aesthetic problems in her endeavour to surpass and purify the traditional novelistic art. Lily’s vision, combining symbolic motifs and aesthetic relations of colours and shapes, provides a poetic method of presenting life in its universal significance.

The novel operates on the plane of poetry at the level of style also. The language of *TL* is heightened by poetic devices which inform the novel’s intensity and integrity as a
work of art. Bergson (qtd. in Shiv Kumar, 1962:18) characterizes poetic style as below, which suits the style of TL: ‘Poetic style that is rich in suggestive imagery, appropriate similes and metaphors, and a rhythmic flow of words, a flexibility of verbal resources that follows the thought without wrinkle, as elastic silk underclothing follows the movements of one’s body.’ In TL, Woolf has bridged the gap between prose and poetry.

Linguistically, poetic style consists in deviation and foregrounding language to focus on the message for its own sake which becomes, for Jakobson (1960), the poetic function of language. In TL, the following poetic features contribute to the poetic style of the novel:

A) Deviation and Parallelism:

The text fulfils Sklovsky’s assertion, ‘Poetic language differs from prosaic by the perceptible character of its construction’ (qtd. in Alexandru Niculescu, 1971:369). A few examples of syntactic irregularity are:

1. What was there behind it—her beauty, her splendor? (31) (dislocation)
2. And yet not cleanly, not rightly (42). (parallelism and fragmentation)
3. She saw her canvas as if it had floated up and placed itself white and uncompromising directly before her (147). (elaboration)

B) Figurative Language:

Poetic style is defined by its unlimited metaphoric process which resists logical explanation and interpretation by the infinite associations which remain forever open and only incompletely decodable. TL is rich in imagery and symbolism not as ornamentation, but as an integral part of the text. A few examples are given below:

1. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallize and transfix the moment upon its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss (9).

The passage presents James, a six year old boy, with a private symbolism of feeling. The ebb and flow of paired words that keep step with the increasing vividness of the images— from the more abstract ‘this feeling’ and ‘that’ to the more concrete ‘joys and sorrows’ through ‘cloud’ to ‘the wheel of sensation’, to the brilliant contrasts of ‘crystallize
and transfix’, ‘gloom or radiance’—present the transforming eye of the boy settled on the picture of a refrigerator. The ‘saturation’, to use Woolf’s term, of images and rhythmic pulsations—‘turn in the wheel of sensation’ upon which ‘its gloom or radiance rests—bring the passage closer to the norms of poetry. In the larger perspective, the ‘gloom and radiance’ vaguely suggest the alternating light and dark of the Lighthouse beacon.

This example amply illustrates the level of metaphorical process which marks the narrative of the text, indicating the highly imaginative and creative hand of the writer.

### 3.2.4.4 Mind Style:

Woolf’s ‘mind style’ (2.2.4.4) as projected in TL, like that of MD, is a marked one. The novel presents both a continuation of the same mind style— the fragmented modern world represented by attributing agency and animacy to human body parts and also attributing independent agency and animacy to inanimate objects, ideas, and most importantly, to natural elements. The whole of Part II, ‘Time Passes’, exhibits features of personification as an extended metaphorical device converting the natural elements such as air, light, summer, winter, etc. into realistic actors or agents. Hence, the mind style of TL probes fragmentation of the modern world, more explicitly and the lethal disjoint between human and natural world and expresses, with exceptional urgency, the need for wholeness and harmony for survival. Woolf’s concern about the fragmented world is expressed in Charles Tansley’s words: ‘It would shape itself something like that, but now, at this moment, sitting stuck there with an empty seat beside him nothing had shaped itself at all. It was all in scraps and fragments’ (85). This concern is expressed, linguistically, through anthropomorphic personification, through fragmented human body parts as agents or recipients of action or experience thus highlighting the brutalization and dehumanization of the human being in the modern world.

A few examples in which fragmented human body parts are attributed agency and animacy are:

1. What art was there, known to love or cunning, by which one pressed through into those secret chambers? … Could the body achieve it, or the mind subtly mingling in the intricate passages of the brain? or the heart? (50)

2. To praise his boots when he asked her to solace his soul; when he had shown his bleeding hands, his lacerated heart, and asked her to pity them, then to say, clearly … (144).
For no one attracted her more; his hands were beautiful to her and his feet, and his voice, and his words, and his haste, and his temper, and his oddity, and his passion, and his saying straight out before everyone, we perish, each alone and his remoteness (158).

In MD, the character of Mrs. Dalloway tries to achieve wholeness of her own being and bring human solidarity in human life. In TL, Mrs. Ramsay tries to achieve the same in the face of chaos and transience of human life. Mrs. Ramsay thinks, ‘There was freedom, there was peace, there was, most welcome of all, a summoning together, …’. Losing personality, one lost the fret, the hurry, the stir; and there rose to her lips always some exclamation of triumph over life when things came together in this peace, this rest, this eternity; … (61). Further, she observes, ‘Raising her eyebrows, … she saw things truly. … Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her’ (79). Lily Briscoe, under the influence of now dead Mrs. Ramsay, thinks, … ‘Mrs. Ramsay saying ‘Life stand still there; Mrs. Ramsay making of the moment something permanent (…). In the midst of chaos there was shape; this external passing and flowing (…) was stuck into stability’ (150-151).

Woolf’s concern for human integrity is not just part of her aesthetic of unity. Her novels are not depersonalized narratives. They exhibit her deep concern for the existential dilemmas of mankind. The text of TL creates the spectre of extinction of mankind symbolically mainly through Nature’s onslaught on the deserted house of the Ramsays and also by animating objects and ideas. A few examples are given below:

1. And again she felt alone in the presence of her old antagonist, life (75).
2. Now eight candles were stood down the table, and after the first stoop the flames stood upright and drew with them into visibility the long table entire, … Now all the candles were lit, and the faces on both sides of the table were brought nearer by the candlelight, and composed, … into a party round a table, … (90).
3. The winter holds a pack of them in store and deals them equally, evenly, with indefatigable fingers (119).
4. Loveliness and stillness clasped hands in the bedroom, and … even the prying of the wind, and the soft nose of the clammy sea airs, rubbing, snuffling, iterating, and reiterating, their questions … (120-21).
5. And now in the heat of summer, the wind sent its spies about the house again. Flies wove a web in the sunny rooms; weeds … in the night tapped methodically at the window pane (123).
Agency and animacy are fundamental aspects of linguistic structure which are highly significant determinants of ‘mind style’. In the text of TL, they are fundamental aspects of linguistic organization, which thrust themselves as features of discourse. They metaphorically ascribe agency to non-human things and thus, enhance their role in the overall world-view of the text. They underline the need for struggle to maintain strong human values in a non-human universe. The dehumanizing of human characters (3.2.3.4.3) and humanizing of non-human elements amount to semantic deviation or oddity or even literal absurdity. But such kind of transference of meaning in the contexts of their use leads one to comprehend the meaning on a figurative plane. In the text of TL, these apparent absurdities are perfectly in consonance with Woolf’s purpose of highlighting the human insignificance and transience in the face of eternal aspects of Nature. Hence, bracketing the deaths of Mrs. Ramsay, Andrew and Prue (120, 123, 124) as insignificant asides in the eternal saga of Time and Nature, they provide cosmic perspective on human life.

‘Fiction is an impression’, said Henry James elsewhere. It mediates between perceptual moments. Fiction does not choose surfaces and fragments over depths and wholes, but makes surfaces show depths and makes fragments suggest wholes. Language objectifies our problems. Woolf, as a modernist, was concerned about the totality, (and historically) about romantic unities and modernist fragmentation.

3.2.4.5 Feminist Stylistics: The Female Sentence

Woolf was a pioneer feminist who contributed immensely by her intellectual insights into patriarchy as well as through her writings. One of the key concepts she footed to challenge the male bastion– literature– was ‘the female sentence’ or ‘the sentence of the feminine gender’ (2.2.4.5) through which she wanted to overthrow the authoritarian sentence structure and make it more flexible and open-ended in order to incorporate the inner lives of women. Linguistically, it means subverting the logical, linear sentence structure by manipulating it in a number of ways to suit her purpose. In TL, the syntactic deviations are prominent discourse features, by means of which Woolf asserts her independence. A few sentence types are given below:

1. Evasion of order and coherence and accumulation of unconnected, diverse and fragmentary details in a sentence:
i) Going to the Lighthouse. But what does one send to the Lighthouse? Perished. Alone. The grey green light on the wall opposite. The empty places. Such were some of the parts, but how bring them together? She asked (138).

2. Coordination or parataxis as preferred sentence structure:
   i) Now they would sail on for hours like this, and Mr. Ramsay would ask old Macalister a question …— and old Macalister would answer it, and they would puff their pipes together, and Macalister would take a tarry rope in his fingers, tying and untlying some knot, and the boy would fish, and never say a word to anyone (153).

3. Subjectless/Verbless Sentences:
   i) Not with the barometer falling and the wind due west (34).
   ii) Fiery, like all red-haired women (127).
   iii) Something violent (160).

4. Accumulation of synonymous expressions to give the quality of iconicity to the presentation of thought:
   i) What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word … (10).
   ii) That he would kill, that he would strike to the heart (170).

5. Postponement or deferment of completion of sentence:
   i) That was the view, she said, stopping, growing greyer-eyed, that her husband loved (17).
   ii) He was really, Lily Briscoe thought, in spite of his eyes, but then look at his nose, look at his hands, the most uncharming human being she had ever met (99).

6. Incomplete sentences and abrupt endings:
   i) One must, she said, one must (51).
   ii) She looked (52).
   iii) Tell me now … he said. So they argued about politics, and Lily … (88).

7. Interrupted sentences which indicate author-interference in the middle of the sentence, which are suggestive of the style of Lawrence Sterne in Tristram Shandy:
   i) There it was before her— life. Life: she thought but she did not finish her thought (58).
   ii) It sometimes seemed to him that in a little house out there, alone— he broke off sighing (66).
   iii) One of his uncles kept the light on some rock or other off the Scottish Coast, he said. He had been there with him in a storm. This was said loudly in a pause (86).
The stylistic analysis of *TL* reveals Woolf’s mastery over the handling of linguistic organization of the text. The artistic integrity she achieves by perfect blending of the linguistic features and the abstract, philosophical themes is a remarkable achievement. The style, which is neither passionate as in *MD*, nor low key as in *VO*, resonates with the spiritual atmosphere surrounding the Lighthouse, in human terms Mrs. Ramsay.

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