4.1 Stylistic Analysis of *The Waves* (1931)

4.1.1 Introduction:

*The Waves* (1931) is another Stream of Consciousness novel and Woolf’s most daring departure from the traditional novel. It is a unique novel with no precedent in the tradition of European prose fiction. Woolf herself acknowledged this: ‘What a long toil to reach this beginning— if *The Waves* is my first work *in my own style!* To be noted as *curiosities of my literary history*’ (WD, 1696:176) (italics supplied). *The Waves* (hereafter *Ws*) represents the quintessential genius of Woolf in matters of technique, point of view and style. It not only continues the creative effort of *To the Lighthouse* (‘I have netted that fin in the waste of water which appeared to me— when I was coming to the end of *To the Lighthouse*’ (WD, 1696:169)), but, in many ways, the culmination of her vision of life and art. Woolf herself acknowledged it as ‘The most complex and difficult of all my books’ (WD, 1696:156). As to the dismantling of the conventional novel and the novelty of the form of *Ws*, Woolf (WD, 1696:133) observes, ‘Nor have I any notion of what it is to be like— a completely new attempt I think; - *The Moths* [later to become *Ws*], that was to be *an abstract mystical eyeless book: a play poem*’ (italics supplied). Further she (ibid:108) says, ‘The play-poem idea; the idea of *some continuing stream*, not solely of human thought, but of the ship, the night, etc. *all flowing together*’ (italics supplied). In *Ws*, Woolf has turned out an entirely new species of the novel form based on her individualistic vision which remains unparalleled in the history of European fiction. Woolf (WD, 1696:176) was right when she said, ‘I have gone on along this very lonely path’.

As always, Woolf is concerned with the decay of the modern civilization in *Ws*: ‘Let me denounce this piffling, trifling, self-satisfied world; … I could shriek aloud at the smug self-satisfaction, at the mediocrity of this world … (*Ws*:52, All references to the text of *Ws* are from 1992 edition.); ‘Now we draw near the centre of the civilized world. … I will sit still one moment before I emerge into that chaos, that tumult’ (53); ‘Disorder, sordidity and corruption surround us’ (225). And again, her consistent emphasis on the eternal flux and chaos of the universe and the sense of human insignificance and transience
acquire climactic aspect in the novel with flux and chaos becoming triumphant at the end: ‘I reflect now that the earth is only a pebble flicked off accidentally from the face of the sun and that there is no life anywhere in the abysses of space’ (172); ‘this illimitable chaos’, ‘this formless imbecility’ (173).

However, the presentation of these central themes is in stark contrast to the presentation of the same in earlier novels. In MD and TL, the central characters try to arrest the eternal flux in the benign moments and impose unity and order on the chaotic world by their presence, postulating the possibility of mystical unity between man and man and man and nature: ‘… that since our apparitions, the part of us which appears, are …, the unseen part of us which spreads wide, the unseen might survive, be recovered somehow’ (MD, 1974:144); ‘there is peace, rest, eternity’ (TL, 1989:60). In Ws, this sense of mystical unity or transcendence or immortality are considered as an illusion and a vision of the world–chaotic which is beyond human endurance splitting the nerve fibres is presented. The reign of chaos is more potent and destructive in Ws than in the earlier novels.

In Ws, there is no opposition to, or opposition between chaos and order, subjective reality and objective fact, death and life. The scale is decidedly in favour of the first element in these binary oppositions which establish the meaninglessness, absurdity or futility of human efforts as facts of human life. The central thesis of the novel appears to be that life’s mechanicalness is antithetical to any meaning and hence the contingency of human existence which defies man’s search for meaning, order, truth and permanence: ‘Now we are fallen through the tree-tops to the earth’ (11); ‘I feel myself carried round like an insect on top of the earth and could swear that, sitting here, I feel its hardness, its turning movement. I have no desire to go the opposite way from the earth’ (142).

Ws presents the spectre of the impossibility of man to become a complete human being: ‘We saw for a moment laid out among us the body of the complete human being whom we have failed to be’ (213) with a unitary self, and signals the ‘dissolution of soul’ (156): ‘Let me cast and throw away this veil of being, this cloud that changes with the least breath, night and day, and all night and all day’ (226); ‘Little bits of ourselves are crumbling. There! Something very important fell then. I cannot keep myself together. … We are only bodies jogging along side by side’ (180), and absurdity of human existence: ‘Who are you? Who am I?– that quivers again … and all the insanity of personal existence
...being again’ (178); ‘Also I like to find the pageant of existence roaring, in a theatre for instance’ (208).

And again, Woolf’s belief in the eternity of ‘moments of being’ so strongly felt and advocated by Mrs. Dalloway and Mrs. Ramsay dissolves in Ws. In the novel, the moment, which brings all the characters together, ceases to confer meaning and eternity to human life or hold them together. In Ws, none of the characters crave for the mystical quest for oneness or the search for identity. The moments of unity for the six characters are fragile and attempts at communion extremely limited: ‘… nothing persists. One moment does not lead to another.– I cannot make one moment merge into the next. To me they are all violent, all separate’ (98); ‘But here and now we are together, said Bernard’, … drawn into this communion by some deep, some common emotion. Shall we call it, … ‘love’? … No, this is too small, too particular a name. We cannot attach the width and spread of our feelings to so small a mark. We have come together … to make one thing, not enduring– for what endures? …’ (95). Thus, Woolf interrogates and challenges her own assumptions about her art and vision. The possibility of cosmic identification of Mrs. Ramsay and crucial attainment of vision by Lily Briscoe are negated.

Further, Ws attains further depth in the portrayal of alienation and suffering not only as the product of modern civilization, though it is held guilty for accelerating it, but as part of the existence and being: ‘Loneliness and silence often surrounding him’ (114); ‘How solitary, how shrunk, how aged!’ … (148); ‘For ever alone, alone, alone, - hear silence fall and sweep its rings to the farthest edges’ (172).

The possibility of conferring permanence to human life in the eternal flux of time through art has been rejected in Ws. The informed awareness of the limitations of art to cover the chaos under the consolations of art is reflected in Bernard’s, a novelist-character, abdication of his narrative art: ‘Once Neville threw a poem at my head. Feeling a sudden conviction of immortality, I said, ‘I too know what Shakespeare knew. But that has gone’ (174); ‘… he directed me to that which is beyond and outside our own predicament; to that which is symbolic, and thus perhaps permanent, if there is any permanence in our sleeping, eating, breathing, so animal, so spiritual and tumultuous lives’ (191). Thus, Woolf strips the world of Ws of all the illusions long cherished by mankind and also her own characters in the earlier novels.
In *Ws*, the novelist-character, Bernard, is none but surrogate author for Woolf, not only for this novel but also for her novelistic art as a whole. It is another instance of Woolf’s self-criticism or interrogation of her own artistic values and techniques of her novels. At the beginning of the novel, Bernard perceives himself as ‘called upon to provide, … a meaning for all my observations– a summing up that completes’ (86); an observer of life, ‘I do not cling to life. … My philosophy, always accumulating, welling up moment by moment, runs like quicksilver a dozen ways at once’ (163); the author who is ‘eternally engaged in finding some perfect phrase that fits this very moment exactly’ (51); having a mind like a cauldron in which ‘Images breed instantly. I am embarrassed by my own fertility’ (88). These statements obliquely portray Woolf herself as a novelist born to her calling, ‘I was called upon to act my part’ (201). The Bernard of later phases of the novel sounds alarmingly pessimistic: ‘Life is not susceptible perhaps to the treatment we give it when we try to tell it’ (205); ‘But what are stories? … And sometimes I begin to doubt if there are stories’ (108); ‘But which is the true story? I do not know’ (167); ‘What is the phrase for the moon? And the phrase for love? … I do not know. … I have done with phrases’ (227); ‘It lies deep, tideless, immune, now that he is dead, the man I called ‘Bernard’ (224); ‘My book, stuffed with phrases, has dropped to the floor … to be swept by the char-woman …’ (227); ‘Let me sit here forever with bare things this coffee-cup, this knife, this fork, things in themselves, myself being myself’ (227). Thus, the death of the author is complete. All illusions are torn apart. Reality is no longer concealed in the ‘veil of words’ (99, etc.). The novel, therefore, has not just an elegiac undertone as in *TL*, but a brooding, tragic, ‘doom-encircled’ (85) vision of life inscribed on every page of it.

Thus, the novel, *Ws*, records a further dip into abstraction and contemplation so dear to the modernists. It breaks a new ground– turning away from the area of overt personal relations in *TL* to the life in solitude–, for the nature of the themes dealt in the novel requires solitude for the characters to experience and absorb the impact of the chaos and flux on their lives and minds. In Woolf’s first novel, *VO* (1915), Terence Hewet, a novelist-character, wishes ‘to write a novel about silence … the things people don’t say’ (204) and *Ws* is that novel of silence– the silence which is beyond words, ‘the feeling of the singing of the real world, as one is driven by loneliness and silence from the habitual world …’ (*WD*, 1969:148).
The language and style of Ws, then, must differ from its predecessors. The conventional sign system with its well-marked qualities of normality and order and her own language used in earlier novels has been abandoned and a new language—intense, highly patterned, symbolic and complex—has been used. The stylistic change is visible at all levels of linguistic organization—lexical, syntactic, semantic (including imagery)—of the text. For the stylistician, it requires a different approach to study the language of Ws.

The novel presents six characters—Bernard, Neville, Louis, Rhoda, Susan and Jinny. Bernard is the novelist; Neville, a poet; Louis, a businessman; Susan, a housewife; Rhoda, a drifter; and Jinny, a sensualist. The lives of these characters are traced from their shared childhood to adulthood when they drift apart, and their old age through the character of Bernard in the last section of the book.

4.1.2.1 Structure:

The six characters revolve around an absent centre.

The absent centre is Percival, a character who is first silent, then absent, and then dead. His death makes him centrally important. Metaphorically speaking, the lives of six characters are woven around ‘death’ embodied in Percival’s death—the absent centre—which gives meaning or meaninglessness to the lives of the six characters. Bernard says, ‘About him my feeling was: he sat there in the centre. Now I see to that spot no longer. The place is empty’ (116); ‘What does the central shadow hold? Something? Nothing? I do not know’ (224). Percival is the central shadow, an embodiment of ‘complete man’ cast in the shape of ‘some medieval commander’ (26), the heroic man of the Empire who goes to India (92) and he is like the lighthouse/the centre guiding the lives of others. But his centrality is negated by his death, by the arbitrary stroke of a mysterious force, the pitiless fatality, and thus the absent centre. In Woolf’s vision of life, the whole, the centre is the pivot of the universe which connects the parts/fragments together (see sections 3.1.4.4 and 3.2.4.4). Here, the very centre is empty and death occupies the central place. Around death, life is
woven and in relation to death, life and its processes are analyzed and judged by the
characters. Thus, the structure of Ws is built on the symbolic pattern of life and death.
Bernard Blackstone (1956:10) rightly observes, ‘Life and death form the inexhaustible
counterpoint of her work. Not death coming as the ending to a completed story, but death
inexplicable, torturing, making life meaningless; yet also mysterious, fascinating, giving
depth to life.’

It is Percival/death/shadow which could be considered as the principle of unity
holding the six characters together– Percival being an integral part of their consciousness.
For them he is an ideal, symbol of order, ‘complete man’. Bernard sounds as much when
he says, ‘The flower, … the red carnation that stood in the vase on the table of the
restaurant when we dined together with Percival, is become a six-sided flower; made of six
lives’ (95). It is an extremely complex kind of integration Woolf achieves in Ws.

The narrative of Ws is presented in nine cycles of the lives of the characters in nine
sections. Each section is an episode, nay, a scene or a moment in which their lives are
presented from childhood to old age in the form of soliloquies. They are not events, the
materials of a story, but their journey of life through school, university, profession, town
life, country life, marriage or celibacy, and ageing woven as the general texture of life,
immersed in the sea of life and time, and their struggle against change and separation. Each
of the nine sections are arranged on cyclical analogy of the waves: in them the characters,
like the waves, either come together (sections 1, 4, 5, 8 and 9) or break apart (sections 2, 3,
6 and 7). Woolf (qtd. in Susan Dick, 1989:62) notes, ‘the rhythmic design should dominate
the facts in Ws’. Woolf (WD, 1969:163) further notes, ‘What it wants is presumably unity;
… suppose I could run all the scenes together more?– by rhythms chiefly … so as to make
the blood run like a torrent from end to end– I don’t want the waste that breaks give; … a
saturated unchopped completeness; changes of scene, of mind, of person, done without
spilling a drop’ (italics supplied).

As a counterpoint to the lives of the six characters, each of the nine sections are
prefaced by what Woolf calls the ‘interludes’ (Diary;:285): ‘The interludes are very
difficult, but I think essential; so as to bridge and also as a background– the sea–
insensitive nature’. The bridge is set up by chronicling the progress of a day from pre-dawn
to total darkness. These interludes are presented in italics and separated from the main
narrative. They appear to provide an imaginary skyline, the breaking of the waves, the
changing sun—a pristine cosmic setting—against which the chaotic and miserable lives of the human characters are presented. In style and content, they are distinguished from the rest of the text by exquisite poetic style and impersonal omniscient narration. The macrocosm of the universe and the microcosm of the individual lives are thus clearly interwoven. The changes depicted in the interludes are mirrored in corresponding changes in the characters’ lives. Dawn coincides with their early childhood, late morning with their adolescence, evening with the closing years of their lives. The most persistent images in the interludes are the images of the sun and the waves. The changing phases of the sun mirror the life-cycle of the human beings, and the waves, constantly in motion, symbolize the rhythmic flow of life. Hence, the significance of the title—The Waves.

The cyclical structure symbolizes:

a) the cycle of day and night;
b) the cycle of light and darkness;
c) the cycle of life and death; and
d) the cycle of joy and sorrow.

Though (a) and (b) are realized in the interlude sections and (c) and (d) are realized in the main sections, there are innumerable points of intersections between them. One important thing to be noticed is that the movement is from the first element to the second element with only a bare suggestion of the return to the first element, thus moving from Creation to dissolution. The following examples illustrate this feature:

1. It seems as if the whole world were flowing and curving—on the earth the trees, in the sky the clouds. I look up, through the trees, into the sky. The match seems to be played up there (27).

2. Illusion returns as they approach the avenue. Rippling and questioning begin, … (178).

3. The woods had vanished; the earth was a waste of a shadow. No sound broke… No cock crowed; no smoke rose; … A man without a self, I said. A dead man (219).

4. With dispassionate despair, with entire disillusionment, I surveyed the dust-dance; … . How can I proceed now, I said, without a self, weightless and visionless, through a world weightless, without illusion? (219).

In examples (1) and (2), the earth is presented as alive with significance and meaning and examples (3) and (4) present a world without illusions—an absurd chaotic universe.

Life is projected in the image of sea or stream from which Woolf has picked up the six characters. Bernard says, ‘Whatever sentence I extract whole and entire from this
cauldron is only a string of six little fish that let themselves be caught while a million others leap and sizzle ...’ (197). This explains the representative character of the six human beings who inhabit the vast universe of the novel. Woolf (WD, 1969:157) notes, ‘and keep the elements of characters; and that there should be many characters and not only one; and also an infinity, a background behind—well, I admit I was biting off too much’. The six characters are six essences and not well-cut characters who share similar memories and consciousness along with their individualistic traits inscribed on them. Each character is similar, yet a variation on the other, like the individual waves rising from the sea and submerging once again. Bernard, the archetypal character, reveals their relationship to one another as embodying in his own person: ‘I am not one and simple, but complex and many’ (56); ‘For I am more selves than Neville thinks’ (66); ‘... here at this table, what I call 'my life’, it is not one life...; I am not one person; I am many people; I do not altogether know who I am--Jinny, Susan, Neville, Rhoda, or Louis; or how to distinguish my life from theirs’ (212); ‘For this is not one life; nor do I always know if I am man or woman, Bernard or Neville …’ (216). Bernard makes Woolf’s ultimate statement on the unity of mankind. Woolf appears to have subscribed to Sigmund Freud’s (1986:40) view, ‘The psychological novel in general no doubt owes its special nature to the inclination of the modern writer to split up his ego, by self-observation, into many part-egos, and, in consequence, to personify the conflicting currents of his own mental life in several heroes.’ Woolf splits up the egos in an attempt to present not one, single personality but a combination of several personalities, which exist at different circumstances and at different psychological moments. This concept of a character having multiple selves is another challenge to traditional characterization with a unitary self with the will to effect changes in the world. It is this phenomenon of archetypal essence pervading all the six characters, along with shared life and experiences that explains the unchanging discourse in which the characters express themselves in their soliloquies.

**Spatio-Temporal Scheme:**

Woolf annihilates the spatio-temporal scheme in the novel. She does not fix the characters in a familiar chronological context at all. The concrete Isle of Skye and a particular evening and a morning of TL which set boundaries to the narrative have disappeared. Neville says, ‘They want a plot, … They want a reason? It is not enough for them, this ordinary scene. … to see the sentence lay its dab of clay precisely on the right
place, making character; to perceive suddenly, *some group in outline against the sky*’ (151). It means that the characters are set against infinity and this is a measure of abstraction and universality Woolf achieves by obliterating time and place as clutches to the narrative. Time too is obliterated and a few hints as to the ages of the characters are dropped as if by accident, that too, when the character is emotionally connected with the information. For instance, ‘You see me, … a rather heavy, elderly man, grey at the temples’ (183). Locations of the boarding school, the sea shore, house, garden, the public school, the university are not named. These exist only in relation to the consciousness of the characters. However, the city of London is mentioned with its streets and landmarks, and even the sounds of the city are evoked, making London function as a verifiable realistic setting for a fictional world. However, Bernard observes, ‘Nor do I know exactly where we are. What city does that stretch of sky look down upon? Is it Paris, is it London where we sit, or some southern city of pink-washed houses lying under cypresses?’ (221). Woolf questions the material reality of time and place and the whole concept of historical determinism in order to enquire into the aspects of human nature which lie beyond the specificity of time and place. From *MD, TL* to *Ws*, we see Woolf distancing herself more and more from the ‘appalling narrative business of the realist: getting on from lunch to dinner’ (*Diary*:203).

W.B. Yeats (as cited in William Tindall, 1956:190) felt the paradoxes of form and formlessness in *Ulysses* and *Ws*, which seemed to him ‘deluges of experiences breaking over us and within us, melting limits whether of line or tint’, and their people swim or ‘the waves themselves’.

### 4.1.2.2 Stream of Consciousness Technique:

Indeed the term ‘Stream of Consciousness’ is called into question and radically modified in *Ws*. Instead of the rapidly shifting consciousness of characters as in earlier novels, in *Ws* Woolf presents neatly designed set monologues in which each of the six characters speaks by turn. Woolf (*WD*, 1969:15) notes, ‘*Ws* I think is resolving itself into a series of dramatic soliloquies. The thing is to keep them running homogeneously in and out, *in the rhythm of the waves*’ (italics supplied). The term ‘dramatic soliloquies’ implies stage soliloquy which is spoken in isolation and is represented with the assumption of a formal and immediate audience. Robert Humphrey (1954:38) observes, ‘The use of soliloquy in stream-of-consciousness has a special significance. The novel using soliloquy
represents a successful combination of interior stream of consciousness with external action. In other words both internal and external character is depicted in them.’ However, in *Ws*, there is neither any audience nor external action in the presentation of soliloquies. Since Woolf’s purpose is to render the chaos, the rhythmic flow of life and time in the form of cyclical structure, she retains some of the features of stream of consciousness: the interiority of the characters and their states of mind in a state of flux, the intermingling of memory and present moment and the psychological time, *la duree*. However, once the characters are introduced through the parenthetical clauses, ‘Bernard said’ etc., the characters are left to soliloquize, i.e. to speak out in silence their life in solitude. Each of the characters exists in solitude, though they are in the company of others or not. Woolf denies them immediate audience, though an implied auditor exists outside the book. Woolf’s use of the terms ‘play-poem’ and ‘dramatic soliloquies’ appear misleading or she has reworked the concept of soliloquy to suit her purpose. The six characters, mainly Bernard, respond to the chaos and the flux of their lives in fragments, as Woolf (*WD*, 1969:154) characterized the soliloquies as ‘a litter of fragments so far’, in which they express the trauma of their alienated souls. It is in itself a comment on the oppressive nature of the modern social world. The following passages reveal why Woolf called the streams of consciousness of the characters soliloquies and the social compulsions that enforce the life of solitude upon them:

1. ‘Run!’ said Bernard. ‘Run! The gardener with the black-beard has seen us! We shall be shot! … *We are in a hostile country*. We must escape to the beach wood (11).

2. ‘How fair, how strange’, said Bernard, ‘glittering, many-pointed … London lies before me. … *All cries, all clamour, are softly enveloped in silence*. … ‘We are about to explode in the flanks of the city. … *Nothing we can do will avail* … (83).

3. ‘Drop upon drop’, said Bernard, ‘silence falls. … For ever alone, alone, *hear silence* fall and sweep its rings to the farthest edges (172).

4. The wind, the rush of wheels became *the roar of time*, and we rushed … We were extinguished for a moment, … and *the blackness roared* (213).

Hence, *Ws* is a narrative of suppression by the societal norms and compulsions impinging on the lives and consciousness of the characters. The means whereby this suppression is accomplished is the novel’s most distinctive feature: a system of formal soliloquies. All speech, internal as well as external, is displaced by these ‘silent’ monologues which present the sounds and actions of life by implication. Bernard *hears*
silence and the roar of time and all else is silence. Ws is a novel about silence. Silence is the narrative discourse stance, the subversive ideology used to challenge the modern materialistic civilization—silence which is both existence and void.

Unlike in the earlier novels, where Free Association technique is used in rendering the streams of consciousness of the characters, in Ws the soliloquies present the ‘shower of impressions’ or ‘arrows of sensations’ (18-19), some of which shared and some different, presented sequentially one after another by design, in carefully crafted and meticulously organized sets. The underlying design could be seen in the following examples:

1. ‘Look at the house’, said Jinny, ‘with all its windows white with blinds’.
   Cold water begins to run from the scullery tap’, said Rhoda, ‘over the mackerel in the bowl.’
   ‘The walls are cracked with gold cracks’, said Bernard, … ‘When the smoke rises, sleep curls off the roof like a mist’, said Louis (6).

2. ‘In this silence’, said Susan, ‘it seems as if no leaf would ever fall, or bird fly’ (172).
   ‘As if the miracle had happened’, said Jinny, ‘and life were stayed here and now’ (173).
   ‘And’, said Rhoda, ‘we had no more to live’ (173).
   ‘But listen’, said Louis, ‘to the world moving through the abysses of infinite space … we are gone; … we are extinct …’ (173).

In example (1), different reactions of different characters to the common object, the house, are presented and in example (2), similar responses to the same object—chaos of life—are presented. The subjective impressions are carefully selected and systematically arranged to follow one after another. However, on the level of the meaning patterns, the common content of the monologues gives the impression of circularity and repetitiveness evoking the rhythmic rise and fall of the waves of feelings. Throughout the text, the similar or different reactions to their common experiences—school, university, London city, and death, etc. are presented.

Another principle of the stream of consciousness of the characters adhered to in Ws is the moment, but with a difference (4.1.1). Unlike in the earlier novels, the moment does not constitute the climactic point in the thought processes of the characters. It appears in the soliloquies which are self-narrations, but usually the moment dissipates leaving the characters in the lurch. Moreover, the moment no longer comes spontaneously or involuntarily as in MD or TL. In Ws, it is a voluntary effort and it no longer consists in an intuitive sense of mystical unity with the cosmic reality. There is no trace of the vision of
Septimus Warren Smith for whom Nature’s meaning was ‘Fear no more the heat of the sun’ and of Lily Briscoe (‘I have had my vision’). Against the progressive disillusionment stands the saving reality of the human communion enjoyed at the two dinner parties. In his summing up, Bernard recalls, how ‘we saw for a moment laid out among us the body of the complete human being whom we have failed to be, but at the same time cannot forget’ (213). As the dinner progressed, ‘I saw blaze bright Neville, Jinny, Rhoda, Louis, Susan, and myself, our life, our identity– we six, out of many millions, for one moment out of what measureless abundance of past time and time to come, burnt their triumphant. The moment was all; the moment was enough’ (213-14). The following are a few examples where the moment is dissolved into nothingness:

1 The clouds lose tufts of whiteness as the breeze dishevels them. If that blue could stay forever; if that hole could remain forever; if this moment could stay for ever … (27).

2 … nothing persists. One moment does not lead to another. The door opens and the tiger leaps. … I cannot make one moment merge in the next. To me they are all violent, all separate; and if I fall under the shock of the leap of the moment you will be on me, tearing me to pieces (97-98).

Another principle of organization of the stream of consciousness of the characters is– the memory. Unlike in the earlier novels, memory is indistinguishable, as the sky and the sea are indistinguishable, at dawn and dusk, from the beings of the characters. The personalities and the lives of the six characters are constitutive of the memories of their childhood, which co-exist with the present moment when the characters grow up and lead separate adult lives. To use an image, the past memories and present moments are like intertwined threads, the nerve fibres which constitute the meaning and the treasure of their existence. In fact, it is memory which is all pervasive in the text, illuminating and making sense of the flickering moments of the present. Bernard sums up his life and his friends’ lives in the light of his shared memories of the past. A few examples which illustrate the characters’ habitual reversion to reminiscence, whether together or apart, by conscious recollection are given below:

1 Let me recollect. … I put into concrete form many things that we had dimly observed about our common friends (59).

2 Let us turn over the pages, and I will add, … a comment in the margin (184).

3 Then comes the terrible pounce of memory, not to be foretold, not to be warded off– that I did not go with him to Hampton Court (203).
One of the striking aspects of the past and memory relates to the incorporation of the Collective Unconscious of mankind in the minds of Louis and Bernard whose span of memory goes beyond their lives and embraces the whole of mankind—horizontally as well as vertically on the scale of time, justifying Woolf’s description of the book as ‘the mystical eyeless book’. In the following examples, Louis and Bernard see their present lives as a temporary phase in the continuity of human history, which define them as simultaneously archetypal and individual. The direction of the novel undoubtedly is to go beyond the mundane and ordinary towards the sense of life as archetypal and universal. A few examples are:

1. My root goes down to the depths of the world, through earth dry with brick, and damp earth, … and the weight of the earth is pressed to my ribs … . Down there my eyes are the lidless eyes of a stone figure in a desert by the Nile. I see women passing with red pitchers to the river; I see camels swaying and men in turbans (7).

2. Which of these people am I? … When I say to myself, ‘Bernard’ who comes? … A man of no particular age or calling. Myself, merely (60).

4.1.2.2.1 Direct Thought Presentation:

Ws marks another prominent departure in the mode of thought-presentation. In the book, two distinct techniques are used to distinguish interludes and the main narrative. In the interludes NRTA (Narrative Report of Thought Act) is used and DT (Direct Thought) (2.2.2.2.1) is used in the nine sections. The distinctive features of the DT are: introductory or parenthetical clauses, first person pronouns, present tense, proximal deictics and inverted commas. Since the mode of narration is soliloquy, the use of DT appears suitable artistically and logically. Once the omniscient narrator introduces the characters with the parenthetical clause like ‘Bernard said’, etc., the rest of the soliloquy is presented in the idiom and phraseology of the characters concerned and these may last from one sentence to one paragraph or to a few pages at a stretch. A few examples are:

1. ‘Now we have received’, said Louis, ‘for this is the last day of the last term— …— whatever our masters have had to give us (42).

2. ‘Curse you then. However beat and done with it all I am, I must haul myself up, and find the particular coat that belongs to me; must push my arm into the sleeves; … and be off … (227).

The italicized words exemplify the use of DT with present tense markers, personal pronouns and proximal deictics which create the immediacy of effect and present the emotional saga of the characters in the eternal present. One of the outstanding feats Woolf...
achieves by this technique is that the reader perceives, with his sense impressions, ‘the arrows of sensations’ of the characters as if occurring spontaneously while he is witnessing them instantaneously. Such kind of transparency achieved through linguistic devices is unprecedented in the history of fiction. The ‘shock of the moment’, the numbness, the thrill, experienced by the characters invoke the sensibility of the readers as well. For instance, when Bernard says:

‘I am yawning. I am glutted with sensations. I am exhausted with the strain and the long, long time … that I have held myself alone outside the machine. I grow numb; I grow stiff’ (119).

The total absence of FDT, FIT, IT and NRTA in the main narrative makes for uniformity and provides a level-playing field for all the six characters. On the contrary, it also means, the characters are deliberately confined to the narrow limits of their worlds in the group, highlighting the shrinking existence of human beings and the characters appear to be making the last ditch effort to be heard of their misery and wretchedness before the light of their life extinguishes permanently. The DT enhances the poignancy, pathos and tragic atmosphere of the human condition in the modern materialistic world.

However, many critics were highly critical of the uniformity and standardization of the soliloquies as creating monotony and tedium and also objected to the unreality and falsity of the whole technique. David Daiches (1942:104-05) observes: ‘In The Waves, she bases the whole work on the carefully organized impression of a limited number of characters, each of whom is made to present those impressions in a series of stylized monologues. The result is a curiously artificial piece of work … they reveal the characters with self-awareness and an objective perfection of phrase that preclude any illusion of realism, and establishes a species of formalistic fiction …’ (italics supplied).

4.1.2.2.2 Point of View and Direct Interior Monologue:

With the shift in the narrative orientation through the internalized soliloquies presented through DT, the point of view of the novel is firmly restricted to the points of view of the six characters. The objective narrative voice of the omniscient narrator, which hitherto had guided the readers through the maze of meanings in earlier novels, has disappeared. The omniscient narrator is reduced to the mechanical repetition of ‘X said’ and the entire narrative space is left to the characters. There is no mixing or merging of the objective voice of the omniscient narrator with the subjective experiences of the characters.
The characters are given free rein to occupy the centre stage, paradoxically, to express their constricted universe, forced silence and alienation— to bare their souls with no one to hear them. The flight of the narrator positions the characters directly in front of the readers, unmediated by the omniscience of the narrator. A few examples are:

1. I am left alone to find an answer. The figures mean nothing now. Meaning has gone. ... Look, the loop of the figure is beginning to fill with time; it holds the world in it (15).

2. Thus when I come to shape here at this table between my hands the story of my life and set it before you as a complete thing, ... shadows of people one might have been; unborn selves. ... That man, the hairy, the ape-like, has contributed his part to my life. ... he has held his torch with its red flames, ... Oh, he has tossed his torch high! He has led me wild dances! (222-23).

Woolf’s experimentation with the point of view culminates in the abdication of narrative authority and erosion of the authorial point of view which had guided and controlled the narrative in the earlier novels. However, Woolf’s art and technique are complex and enigmatic. On the eve of writing *Ws*, Woolf (*WD*, 1969:146) asks, ‘Who thinks it? And *am I outside the thinker?’ And again, she (ibid:146) noted, ‘But there must be more unity between each scene than I can find at present. *Autobiography it might be called.* ...I can tell stories. But that is not it’ (italics supplied). The six voices of the characters, now it becomes clear, are the voices of the author herself, and by extension and implication, voices of mankind. What do we call it? The traditional categories of points of view—personal, impersonal are not suitable to describe the point of view expressed in *Ws*. Woolf’s voice is present, invisible, God-like, to use Joyce’s term, in the text. *Ws* is one of the most personal of her works. ‘Writing one’s mind’, she termed it retrospectively (*Letters*, I, 1975:422).

The authorial voice is present in the interludes which describe the phases of the sun. Here Woolf speaks in the voice of Nature or cosmos delineating the power, the dynamism, the freedom and omnipresence of natural elements which sharply contrast with the suffering of the imprisoned human selves caught in the wheel of time, separated from the womb of the Mother Earth.

4.1.2.3 Paragraph Structure:

Woolf’s attempts at demolishing the conventional structures may be seen in *Ws* also at the level of paragraph structure. The logic and coherence, linearity and clarity are replaced by circularity, fragmentation, repetitiveness and vagueness. They also indicate
abrupt break in the thought processes of the characters amounting to something incommunicable and profound essence in them. Some of the examples are:

1. ... if this moment could stay for ever ... (27).
   (Fragmented, incomplete paragraph ending)

2. I will gather my flowers and present them-- Oh! To whom? (42)
   Oh! To whom? (42).
   (Repetition at consecutive paragraph endings)

3. ...-- how strange.
   How strange to feel the line that is spun from us lengthening its fine filament (66).
   (Fragmentation and also continuation of the thought into the next paragraph like enjambment)

4. We float, we float ... (198)
   (Broken, incomplete paragraph ending)

4.1.3 Linguistic Style:

Words and words and words, how they gallop-- how they lash their long manes and tails, but for some fault in me I cannot give myself to their back; I cannot fly with them (61).

Woolf’s language, particularly in *Ws*, expresses the abundance and the spontaneity of her linguistic creativity at all levels– phonological, lexical, syntactic and semantic. As we experience the deluge of experiences of the characters, we also experience the deluge of words and words, by paradox, in drops of essences. In the novel, we find a different level of style. Sapir (1949:224) remarks, ‘The artist’s intuition is immediately fashioned out of a generalized human experience of which his own individual experience is a highly personalized selection.’ He defines ‘style of tension’ and the forces involved in the creation of tension etc.– message, medium, tradition and personality. An individual’s style is, in fact, generated by this tension. Sapir (1949:223) further says, ‘Literature moves in language as a medium, but that medium comprises two layers, the latent content of language– our intuitive record of experience– and the particular confirmation of a given language– the specific how of our record of experience.’ Style is the structure of choices of linguistic elements and in this process of structuring, the language used in a literary text becomes ‘hyper semanticized’ (Weinreich, 1963:147). The linguistic structures create a universe of meaning– a network of mutually defining and interlocking meanings to
mediate in a highly complex way. In *Ws*, highly motivated patterning of language suggests ‘style as tension’ to render ‘the complex idea’ in a proper ‘form’. Woolf’s artistic integrity could be seen in Bernard’s unabashed confession of ‘creating’ phrases, ‘the veil of words’ (88), ‘I am wrapped round with phrases’ (160), ‘I keep my phrases hung like clothes in a cupboard’ (117), ‘… words curling like rings of smoke’ (99), and problematizes the relationship between literature and reality– reality, like chameleon, eluding the writer.

4.1.3.1 Lexical Analysis:

4.1.3.1.1 Lexical Patterns/Sets:

Lexical patterning in *Ws* reaches a new level of tenacity as each word appears to carry the load of profound experience ‘as I draw the veil off things with words’ (62). Most of them provide thematic motifs and the text appears to be a network of interrelated motif-patterning. The following lexical sets are discerned in the text:

I. Nature Set:

sun, sea, waves, light, fire, garden, flower, horizon, birds, grass, beast, swallow, earth, butterflies, hedge, gravel, vegetation, jungle, swamp, forests, islands, reeds, mountain, sunset, sunrise, night, day, fields, moonlight, doves, sheep, snail, leaf, bees, caterpillar, wild roses, moon, breeze, clouds, moths, dragonfly, boughs, blackberries, eagles, vultures, cobra, lions, tiger, cat, ponies, farmyard, mistletoe, turnips, cornfields, lark, whales, rat, maggots, wood pigeons, goose-berry bushes, summer foliage, eclipse, storms, stars, darkness, etc.

yew trees, beech trees, oak trees, apple tree, cherry tree, willow tree, elm trees, lime trees, wild thorn tree, cedar tree, pear tree, fir trees, birch trees, etc.

II. Urban Set:

candles, candelabra, harmonium, nursery, looking-glass, glazed marbles, ceremonies, school, booking-office, handbags, form-rooms, laboratories, libraries, public garden, dormitories, parcels, hubbub, clamour, titter, gossip, prayers, concerts, missionaries, galleries, pictures, tennis, cricket, inscriptions, music, piano, waltz, cathedrals, domes, memorial brasses, poems, stories, mob, gilt chairs, villas, lamp-lit room, newspapers, asphalt paths, songs, actuaries, universities, soldiers, ambassadors, postcards, swimming baths, gymnasiums, hospital, theatres, music halls, etc.

clocks, cab, station, engine, train, bridge, trucks, typewriters, railway, telegraph wires, tunnels, Tube station, signal-boxes, telegraph poles, junction, gasometres, watch-chairs, gramophone, oleographs, appliances, motor-cars, motor omnibuses, vans, factories, lifts, electric rails, megaphone, cranes, lorries, asphalt paths, telephone, trams, steamers, etc.
hats, head dresses, looking-glass, handbags, serge frock, serge coat, bright dresses, precious stones, skirts, pink frock, waistcoat, needlework, embroidered, brown serge, silken cloak, scent, flowers, satin, ties, cloaks, powder, lipstick, necklace, nightgowns, pyjamas, aprons, silver bags, blue bags, brocaded curtain, green silk, amethyst rings, stockings, shop-windows, shop-girls, etc.
sandwiches, bread, butter, marmalade, toast, buns, ham sandwiches, beef, mutton, sausages, mash, sauce, eating-shops, tea-urn, waitresses, trays, plates of green, apricots, custard, wine, roast-duck food, grapes, cool-wine, snacks, lunch bar, the mottled peelpings of pears, champagne, crumbs, pudding, rum, tea, coffee, salad, sweet bread, veal cutlets, breakfast, onions, currants, diners, peelpings of pears, sea-bird’s egg, salt-cellars, etc.

III. Mental Process Set:
love, hate, rage, pain, agitation, joy, happiness, tortures, despair, suffering, nothingness, spite, tremble, silence, disgust, pretence, vulgarity, repulsion, bitterness, indifference, terror, oblivion, solitude, misery, tears, emptiness, coarse, greedy, anguish, loneliness, despondency, covetousness, rancor, confusion, fury, remorseless

IV. Decay and Disintegration Set:
gloom, death, doomed, sink, darkness, devastations, choke, dissolution, nothingness, disorder, flux, annihilation, oblivion, blankness, hostility, tumult, chaos, severance, corruption, unreal existence, blank voids, apparition, ghost, non-entity, emptiness, decay, down-falling, shadow, illusion, fractures, monstrosities, defilements, deformity, depravity of the world, vacuity, heavy body, dust dance, phantoms, visionless, weightless, ghost, etc.

The ‘Nature Set’ is foregrounded in the text, which contextualizes the narrative against which the lives of the six modern representatives of mankind are presented. The nine interludes wholly describe the natural phenomenon. In fact, the natural elements are the true protagonists in the novel, particularly the sun (light) and the waves/sea, who provide the cosmic framework in which the ‘six little fish’ enact the drama of their lives. Natural elements are an integral part of the consciousness of the characters. For instance, ‘Islands of light are swimming on the grass’ (3); ‘After the capricious fires, …’ said Neville, ‘the light falls upon real objects now. Here are the knives and forks. The world is displayed’ (95); ‘All is over. The lights of the world have gone out …’ (114). All the characters identify themselves with natural elements– Louis with roots, Susan with earth, Jinny with fire, Rhoda with water and desert. Rhoda derives consolation from the sea: ‘Behind it roars the sea. It is beyond our reach. Yet there I venture. There I go to replenish my emptiness, to stretch my nights and fill them fuller and fuller with dreams’ (104).
But the attempts of human characters to achieve cosmic unity is negated— unlike in *MD* and *TL* where the possibility is suggested— by separating the interludes from the main body of the text. *Ws* presents the culminating expression of Woolf’s vision— from *VO* to *Ws*— in which she sets man in relation to the elemental facts of nature in an attempt to reveal the existentialist hostility of the relationship between nature and man’s world. Nature, in her novels, represents the insensitive non-human phenomenon and man’s peculiarly human aspirations reveal the utter incompatibility of his natural orientation, love for cosmic unity and his chosen condition. In *Ws* the discrepancy between these two perennial facts of man’s consciousness— the existentialist disunity and the desirable essentialist unity— takes pre-eminence over all other matters. Inversely, it is a critique of the oppressive, institutionalized way of life and systems of the society which sever man from the umbilical cord of the universe: ‘Now, too, the time is coming when we shall leave school and wear long skirts’ (40); ‘… for this is the last day of the last term … we depart. … Life will divide us. Above all we have inherited traditions. … Blessings be on all traditions, on all safeguards and circumscriptions! … but I hear always the sullen thud of the waves; the chained beast stamps on the beach …’ (42-43); ‘So I detach the summer term. … sudden as the springs of a tiger, life emerges heaving its dark crest from the sea. It is to this we are attached; … we are bound, …’ (47); ‘They will drive me in October to take refuge in one of the universities, where I shall become a don; … and lecture on the ruins of the Parthenon. … That, however, will be my fate. I shall suffer’ (52). Woolf presents the profound existential dilemma of the disunity between the natural and the human world, and thus, suppressing the spiritual cravings of mankind for cosmic unity. *Ws* presents this tragedy of modern man in the barest terms.

The ‘Urban Set’ presents the microcosm of modern civilization— the city of London— the material progress, technological advance, the social life of the restaurants, private visits, parties, dinners, education, universities, business and Empire— a broad sweep of socio-cultural stream of life in which the six characters are flung into and made to experience and judge. Woolf casts the modern world in the image of ‘a machine’ and *wheels* and recreates its sounds, the din, the crowd, and the deafening silence of people: ‘I hear tramplings, tremblings, stirrings round me’ (7); ‘the distracted street’, ‘the swarming people; (75); ‘The growl of traffic may be any uproar … I think also that our bodies are in truth naked. We are only lightly covered with buttoned cloth; and beneath these pavements are shells, bones and silence’ (85); ‘The machine then works; … but as a thing in which I
have no part’ (115); ‘I admit … the soundless flight of upright bodies down the moving stairs like … the descent of some army of the dead downwards and the churning of the great engines …’ (140), recalling the Dantean Inferno.

The sub-set of emblems of modern technological advancement, as usual, is criticized for creating a false aura of progress and complacency: ‘But it is a mistake, this extreme precision, this orderly and military progress; a convenience, a lie. There is always a deep below it, …’ (196); ‘The roar of London’, said Louis, ‘is round us. Motor-cars, vans, omnibuses pass and repass continuously. All are merged in one turning wheel of single sound. … At that shores slip away, … the ship makes for the open sea’ (105). The sub-set of food and clothing and other cultural emblems is indicative of modern culture, material comforts– feeding tubes of the body– which bring unproductive leisure, lassitude, boredom and alienation instead of joy, contentment and peace. Woolf, undoubtedly, is critical of the cultural fetishism of modern people who indulge in feeding the body and starving the soul: ‘Look how they show off clothes here even underground in a perpetual radiance. They will not let the earth even lie wormy and sodden’ (149); ‘These delicious mouthfuls of roast duck, fitly piled with vegetables, following each other in exquisite rotation of warmth, weight, sweet and bitter, past my palate, down my gullet, into my stomach, have stabilized my body’ (103).

Many critics (like David Daiches, 1942, Hermione Lee, 1977, for example) have criticized the novel for its rarified atmosphere. But the ‘urban set’, though the lexical items occur in the consciousness of the characters, refers directly to the physical world outside their minds and it is in relation to the material world that the characters discover their existential dilemma, their helpless acquiescence and power of endurance. Woolf (WD, 1969:141) notes: ‘Now is life very solid or very shifting? I am haunted by the two contradictions …’. The text of Ws alternates between the solid and the fluid worlds from which the nature and the meaning of human existence and the universe are extracted.

The ‘mental process set’ represents a range of emotions and feelings of the six characters from joy to sorrow, love to disgust, ecstasy to anguish and community to loneliness. But the foregrounded feeling in the text is that of silence and solitude– enforced by the world in which they live in silence and hear silence: ‘Silence will close behind us. If I look back, … I can see silence already closing and the shadows of clouds chasing each other over the empty moor; (48); ‘For ever alone, alone, alone, hear silence fall and sweep
its rings to the farthest edges. … As silence falls I am dissolved utterly and become
featureless and scarcely to be distinguished from another’ (172). In fact, one finds
ambiguous relationship between silence and speech when the silence of the human soul is
forced to be communicated through words. Hence, the significance of the character of
Bernard as a novelist, a phrase-maker in whose mind images bubble up and who interprets
the inner silence for the world. Bernard salutes solitude and says, ‘Let me now raise my
song of glory. Heaven be praised for solitude. Let me be alone. Let me cast and throw
away this veil of being, this cloud …’ (226).

The ‘Decay and Disintegration Set’ provides the central motif of the novel– the
eternal flux and chaos which is beyond human interference and control. The novel is a
culmination of Woolf’s tragic vision of life as divisive of soul and body, man and man, and
man and nature. Phrases such as ‘the darkness of solitude’ (93), ‘unreal existence’ (94),
‘blank voids’ (94), ‘fractures, monstrosities’ (128), ‘the horror of deformity’ (137),
‘unspeakable anguish’ (138), ‘depravity of the world’ (138), ‘violence of death’ (177),
‘tumult of our lives’ (199), ‘dust dance’ (219) etc. aptly capture the mood of spiritual
vacuity and atmosphere of the novel. In addition, the following statements in Bernard’s
summing up at the end of the novel illustrate Woolf’s disintegrating vision of life in Ws:
‘No fin breaks the waste of this immeasurable sea. Life has destroyed me. No echo comes
when I speak, no varied words. This is more truly death than the death of friends …’ (218);
‘A man without a self, I said. A heavy body leaning on a gate. A dead man.’ (219); ‘How
then does light return to the world after the eclipse of the sun? … In thin stripes. … The
earth absorbs colour like a sponge … It puts on weight, rounds itself; hangs pendent;
settles and swings beneath our feet (220); ‘I begin now to forget; I begin to doubt the fixity
of tables, the reality of here and now, … (221); ‘All this little affair of being is over’ (221).

4.1.3.1.2 Collocations and Sets:

‘Words crowd and cluster and push forth one on top of another. It does not matter which.
They jostle and mount on each other’s shoulders. The single and solitary mate, tumble and
become many. It does not matter what I say’ (77).

‘Who is there to say what meaning there is in anything? Who is to foretell the flight of a
word? It is a balloon that sails over tree tops’ (88).

It is clear that Woolf exploits the collocative and the connotative aspects of lexis to the
fullest. According to Septimus Warren Smith’s ‘split husk theory’, she peels and pares the
skins of the words to make them yield full meaning and significance. As in the earlier novels, in *Ws* too, we find enormous amount of contextualization and recontextualization of single lexical items to create a rich pattern of meanings. Following Leech (1983), the two lexical items which provide thematic motifs in the novel are analyzed below with reference to their collocational meanings. They are: *ring* and *door*.

1) Ring/Circle/Globe:

1 We are parting; some to tea; some to the nets; … This will endure. … Here on *this ring of grass* we have sat together, bound by the tremendous power of some inner compulsion.

   Now grass and trees, … and *our ring here*, sitting, with our arms binding our knees, hint at some other order, and better, which makes a reason everlastingly. This I see for a second, and shall try tonight to fix in words, to forge in *a ring of steel*, though Percival destroys it, … (28).

2 A *smoke ring* issues from my lips (about crops) and *circles* him, bringing him into contact. The human voice has a disarming quality– (we are not single, we are one) (50).

3 The *circle* is unbroken; the harmony complete. Here is the central rhythm; here the common mainspring. I watch it expand, contract; and then expand again. Yet I am not included. … I, who desire above all things to be taken to the arms with love, am alien, external (70).

4 That is, I am fiercer and stronger than you are. Yet the apparition that appears above ground after ages of non-entity …, in efforts to make *a steel ring* as clear poetry that shall connect the gulls and the women with bad teeth, the church spire and the bobbing billycock hats as I see them when I take my luncheon and prop my poet– is it Lucretius– against … a bill of dare’ (96).

5 Everything is now set; everything is fixed. Bernard is engaged. Something irrevocable has happened. A *circle* has been cast on the waters; a chain is imposed. We shall never flow freely again (107).

6 ‘Now once more’, said Louis, ‘as we are about to part, … the *circle* in our blood; broken so often, … for we are so different, closes in *a ring*. Something is made. … holding in our hands this common feeling, ‘Do not move, do not let the swing door cut to pieces this thing we have made, that *globes* itself here … hold it forever (109).

7 Something always has to be done next. Tuesday follows Monday; Wednesday Tuesday. Each spreads the ripple of well-being, repeats the same curve of rhythm; … so the being grows *rings*; identity becomes robust (201).

The lexical item *ring* in the examples above embodies the vision of the novel by its collocation with the adjacent words and also with its slightly distant linguistic neighbourhood and elevates the level of discourse from concrete, visual image to a vision of life– the vision of collective, unified universe without discord or hatred. In example (1),
the ring of grass formed by the six characters sitting on grass by some inner compulsion changes into a ring of steel which will endure. Example (2) presents a smoke ring of words which encircles and unifies all. Example (3) presents the circle as the unbroken central rhythm of life. But Louis finds himself outside the circle causing disunity and alienation due to his Australian origin and business class to which he belongs. The society has imposed its barrier in the circle of friends (by extension of meaning, in the society). Example (4) also presents alienation of Louis and his craving for a steel ring of love and unity just as in poetry, echoing T. S. Eliot’s methods of fusing disparate elements—Lucretius-against-a bill of fare—into a unity. Example (5) presents the circle as a barrier cast among the six friends by Bernard’s engagement, which suggests that the circle or unity is broken. Example (6) presents the unity of human race, the circle in our blood, as the most desirable value in the decaying world. Example (7) presents the passage of time and the maturing process of human beings which grows rings around each individual and makes them separate beings, thus breaking the harmony of the circle.

As all characters in the novel use the word ring in their soliloquies, it suggests a level of cosmic or unconscious communication between the six characters justifying Woolf’s characterization of Ws as ‘an abstract mystical eyeless book’. All the characters postulate the need for human communion– a form of universal human unity, as all the six representatives of mankind share a common past, an overlapping fund of memories, impressions and experiences. Bernard, in his childhood, already recognizes the inherent unity among them– ‘We melt into each other with phrases. We are edged with mist. We make an unsubstantial territory’ (10). The strange unity among the six characters is displayed by the unconscious sharing of this lexical item used as a concrete image. The encompassing ring can grow outward from the individual so that from each human there can be a ‘circle cast’ to surround others as in examples (2, 3, 4, 5) or can vertically encompass the human race from the beginning to the present times as in examples (1 and 6). The phrases some inner compulsion and the circle in our blood sufficiently indicate a level of unconscious, primitive unity that binds the entire human race together. This idea bears a striking affinity to Jung’s concept of the Collective Unconscious which is defined by Jung as ‘not individual but universal’, the aspect of the mind which is ‘identical in all men and thus constitutes a common psychic substrata of a suprapersonal nature which is present in every one of us’ (1959:3-4). And even the image of the ring used by Woolf evokes the Jungian context of an abstract pattern– ‘a double cross contained in a
circle’ which recurs in every religion and culture across eras. Jung says, ‘It is rather a symbol that stands for a psychic happening; it covers an experience of the inner world’ (1986:182). The use of the word ring in multiple contexts thus suggests the depth and the level of intellectual quality that Woolf has brought to bear on the book, WS.

2) Door:

1 Meanwhile the hats bob up and down; the door perpetually shuts and opens. I am conscious of flux, of disorder; of annihilation and despair (69-70).

2 The door opens. The door goes on opening. Now I think, next time it opens the whole of my life will be changed. Who comes? I am a native of this world. Here is my risk, here is my adventure. The door opens. O come, I say to this one, rippling gold from head to heels. ‘Come’, and he comes towards me’ (78).

3 The door opens; the tiger leaps. The door opens, terror rushes in; terror upon terror, pursuing me. … Throwing faint smiles to mask their cruelty, their indifference, they seize me (78).

4 The door will not open; he will not come (162).

5 Muscles, nerves, intestines, blood-vessels, all that makes the coil and spring of our being, the unconscious hum of the engine, … functioned superbly. Opening, shutting; shutting, opening; eating, drinking; sometimes speaking– the whole mechanism seemed to expand, to contract, like the main spring of the clock (200).

6 It lies deep, tideless, immune, now that he is dead, the man I called ‘Bernard’, the man who keeps in his pocket in which he made notes … under D, ways of naming death. But now let the door open the glass door that is for ever turning on its hinges (224).

The lexical item door is another recurrent word used as a picture-image which embodies the central vision of the novel: the cyclical movement of life and nature. Example (1) presents the door as perpetually shutting and opening, indicating the impersonal flux of time and life. In example (2), the door perpetually opens for a lover for Jinny who leads a sensuous, glittering life of pleasure. Her life is open to any man who cares to come to her door (body). In example (3), the door perpetually opens and terror of life enters Rhoda’s mind. Cruelty, indifference wear a human mask and seize her being. For Rhoda, it is the door into her mind and being. Example (4) presents the door metaphorically for life. The door of life will never open for Percival who is dead. In example (5), the human body is cast in the mould of an apparatus which shuts and opens like a door, indicative of rhythmic and unconscious functioning of human body. Example (6) presents Bernard’s desire to open the door of death and embrace it, as he is already spiritually dead. Hence, the door
opening into body and mind, into life and death, recurrently and perpetually symbolizes the rhythmic flux of time and life and death.

4.1.3.1.3 Word Structure:

‘I detect a certain effort, an extravagance in his phrase, …’ (27).

‘Now that I have reviled you [life] … I will record in *words of one syllable* how also under your gaze … (226).

What is the phrase for the moon? And the phrase for love? By what name are we to call death? I do not know. I need a *little language* such as lovers use, *words of one syllable* such as children speak … none of those resonances and lovely echoes that break and chime … false phrases. I have done with phrases’ (227).

Bernard, the coiner of words, turning to ‘words of one syllable’ is in itself the critique of fetishism of phrases, ‘the smoke words’ (49, 50, 100), ‘the veil of words’ (88), the conventional phraseology which deliberately cultivated literariness in prose fiction and also her own practice of using Latinate polysyllabic words in her fiction. It is in *Ws* that Woolf gives a clear perspective, retrospectively, of her stylistic practice of using long, complex, heavy and impressive polysyllabic words which give the quality of formality and cultivated intellectuality to her books. However, by hindsight, it appears that Woolf was playing an elaborate linguistic game in her texts to confuse and disorient the readers in order to suggest the impossibility of describing reality through the medium of language. Hence, it can be inferred that Woolf’s language misleads and destabilizes the text through the play of language.

In the text of *Ws*, the preponderance of the Latinate polysyllabic words are Woolf’s self-criticism as well as criticism of the language of the Victorian novelistic tradition (Woolf refers to them in *ROO*, 1976). Woolf’s cry for ‘words of one syllable’ rings true, as her own practice of investing monosyllabic words with enormous meaning/s reveals her preference for monosyllabic words. Some examples of sentences with polysyllabic words which ironically give the quality of formality and intellectuality to her style are:

1 There we talked; sat talking; - the turf is *trodden* bare by our *incessant unmethodical pacing … swelling, perpetually augmented*, there is a vast *accumulation of unrecorded* matter in my head’ (209).
Woolf’s preferred word-structure in *W*5, as illustrated below, signifies how much she enjoyed playing with words, of course with the sole purpose of making them more meaningful.

**A) Nouns:**

apprehension (18), admiration (29), distinctions (35), emulation (37), amalgamation (38), circumscriptions (42), exultation (64), transformation (89), isolation (93), revelations (93), exultation (107), congregations (110), accretions (152), regeneration (152), temptations (107), abandonment (27), humiliations (187), unaccomplishment (217), etc.

effectuate (22), misdemeanors (25), indifference (25), perplexities (35), completeness (37), sublimities (38), ignominies (38), witticisms (38), discrepancies (38), guardianship (42), cowardice (49), aimlessness (70), effulgence (79), severance (93), discrepancies (154), incoherences (154), meannesses (187), treacheries (188), etc.

superiority (36), sovereignty (44), susceptibility (57), profundity (58), hesitancy (61), tranquility (64), impetuosity (64), continuity (70), uniformity (83), unanimity (83), uncertainty (85), hostility (89), benignity (91), familiarity (91), servility (156), equanimity (187), nebulosity (213), pugnacity (213), floridity (216), etc.

The morphological structure of these nouns may be shown as:

Tempt-at-ion-s, mis-demeanor-s, sublime-it-ies, in-coherence-s

**B) Adjectives:**

meretricious (23), unfriended (24), inexpressive (25), unwarmed (25), unshaven (26), unenviable (38), inscrutable (44), intolerable (44), unassimilated (49), deleterious (54), unburied (56), uninviting (71), unembarrassed (79), unmoored (85), unwholesome (88), unconsolidated (91), unmanly (93), unstained (94), indistinguishable (103), unapprehended (187), undifferentiated (192), unmethodical (209), unheralded (220), unyielding (228), etc.

The morphological structure of the adjectives may be shown as:

un-assimilate-d, un-invit-ing, in-distinguish-able, un-different-iate-d

The lengthy nouns and adjectives are nominals and contribute to the contemplation of the nature of the world and human existence. The adjectives with *un-* prefix suggest foregrounded features which affect the text in two ways: contributing to the sense of nihilism experienced by the characters and, more importantly, contributing to the intra-word-rhythm by inviting secondary stress on the prefix. This demonstrates the depth of rhythmic structure Woolf achieves in the linguistic structure of the text.
C) Adverbs:

perpetually (3), ignominiously (24), everlastingly (28), forbiddenly (29), scholastically (44),
impertinently (47), good-humouredly (61), inexpressibly (63), persuasively (83), mistily
(91), unscrupulously (99), dispassionately (150), furiously (166), pugnaciously (173),
optimistically (187), sedulously (189), soundlessly (214), etc.

The morphological structure of the adverbs may be shown as:

un-scrupulous-ly, dis-passion-ate-ly, furi-ous-ly, optimisti-cal-ly

D) Verbs of Perception and Cognition:

signed, paused, quivers, spreads, hangs, twisted, stamps, draw, burn, cover, fall, rise, sing,
scrape, shiver, rotted, looked, danced, see, passed, heave, die, melt, hate, love, pass, imitate,
crawl, curl up, sweep, pray, sing, sleep, surges, smoulder, opens, shuts, meet, shared,
disregard, assumes, sit, eat, depart, divide, etc.

[Note: As the verbs are recurrent features, page numbers are not given.]

Since *Ws* is a Stream of Consciousness novel, verbs of Perception and Cognition dominate
in the text. They express the feelings and emotions of the characters rather than the actions
and since most of them are stative verbs, they suitably describe the world of the novel in a
state of stasis. The following are a few examples, which illustrate the verb patterns in the
text of *Ws*:

1. We have proved, *sitting eating, sitting talking*, that we can add to … (109).
2. *Meeting* and *parting*, *we assemble* different forms, make different patterns (129).
3. Life *passes*, people *pass* (129).
4. And you see behind me the door *opening* and people *passing* (185).

These verbs provide thematic motifs also.

E) Compound Words:

The density of compound words in the text of *Ws* is remarkable and stylistically
motivated, as they contribute to nominalization which is suitable for the description of
static but chaotic universe and the linguistic virtuosity Woolf flays in the text itself. The
unusual, odd combinations of different particles in a compound point to the deliberate
word-play which creates ironical effect with respect to the characters who use the colourful
compounds despite their chronic sense of despondency and alienation. For instance,
Jinny’s utterance contains a number of compound words which reveal her attitude towards the world:

‘And Miss Lambart, Miss Cutting and Miss Bard’, said Jinny, ‘monumental ladies, white-ruffled, stone-coloured, enigmatic … dim glow-worms over the pages of French, … and there were maps, green-maize boards, … (94).

The following list of compounds amounts to enormous lexical compression as clauses or phrases are knitted in the form of compounds. For example, the compound, *fish-scales*, is an elaborate clause– ‘the scales which fish reaches’ compressed into one word. They also reveal the complexity and creativity of the characters who use them. A few examples are:

fish-scales (6), eye-beam (8), tree-tops (11), fit-cone (13), carriage-drive (15), wool-gatherer (16), spring-healed (19), moon-faced (21), bandy-legs (21), knuckle-bones (22), drum-like (22), wind-bitten (23), stiff-legged (27), boot-boy (27), tea-urn (37), pine-needles (39), tight-folded (42), candle-ends (43), pitch-pine (46), sugar-tongs (50), eel-like (60), combed-out (63), moth-like (64), smooth-polished (76), snail-shell (92), gravy-splashed (96), musk-scented (104), latch-key (143), life-skins (144), mud-stained (152), sharp-pointed (155), soot-stained (155), mule-back (157), flat-footed (163), fan-flights (166), four-poster (167), shot-tower (200), tree-fig (200), half-idiot (223), half-articulate (222), ape-like (223), etc.

grey-shelled (5), yellow-faced (13), snail-green (18), snow-white (24), poppy-red (48), fire-red (68), pale-yellow (71), pearl-grey (76), white-ruffed (94), silver-tinted (95), purple-shaded (95), coal-black (103), yellow-glazed (106), red-eyed (121), sea-green (123), slate-coloured (145), gold-headed (155), blue-black (157), moonlight-coloured (158), dun-coloured (163), pink-washed (211), etc.

The colour-compounds, in addition to providing post-Impressionistic perspective on things observed, are notable for unusual combinations of colours with objects as in *snail-green, poppy-red, fire-red, pearl-grey, coal-black, slate-coloured*, etc., where the first particle further specifies the shade of the colour indicated. This reflects the ultra-sensitivity of the six characters who observe the world and experience it with their synaesthetic sensibility.

**F) Lexical Experimentation:**

Woolf’s disdain for conventional form of words is visible in the text of *Ws* also. She changes or modifies them at will by morphing or conversion or addition of affixes, as may be seen below:
1. Conversion:

disintended (v) (19), forbiddenly (adv) (29), mooning (adj) (30), hollowly (adv) (45), adventuring (v) (44), gingerly (adv) (47), stertorously (adv) (47), breasting (v) (51), immemorially (adv) (61), gouty (adj) (69), rheumaticky (adj) (68), scupturesque (adj) (87), wall (v) (99), sugared (adj) (104), globes (v) (109), pillow (v) (120), uprush (v) (130), lows (v) (133), broadleaved (adj) (146), regardant (adj) (188), grudged (v) (213), frailly (adv) (221)

2. Additions:

grasses, tenner (69), fuller and fuller (104), evergreens (n) (133), transparencies (185), meanness (187), coherency (219)

3. Morphing:

prehensile (adj) (69), dissectedly (adv) (71), dropsical (adj) (87), busyness (219)

4. Unusual/Odd Formations:

Furbelows ((n) (187) below the fur), unbury (v) (95), down falling (n) (105), unvisual ((adj) (118) used on the analogy of unusual), bloodhounds (((n) (120) on the analogy of wild hounds), conglobulated ((187) (con-globe-lated)), unmurmuring (215), wintriness (220)

4.1.3.1.4 Grammatical Words as Style Markers:

Grammatical/functional words also are invested with immense meaning-potential in the text of Ws, which express the world-view expressed in the novel. Here, two grammatical words are discussed: one, the indefinite pronoun and the place and time adverbials, here and now as a single word-complex.

A) Indefinite Pronoun One:

Ws is the culmination of the philosophy and the underlying world-view of Woolf as expressed in one. It is presented as all-inclusive, universalizing pronoun including I, you, we, he, she, it and they– all linked and connected in the scheme of the universe. The generic sense of one is strongly asserted in the text when Bernard defines self not as an individualistic unitary self, but multiple and many-sided. Bernard says, ‘With their addition, I am Bernard; I am Byron; I am this, that and the other’ (66); ‘For I am more selves than Neville thinks. … We are not simple … Now they have returned, my inmates, my familiars. … I am almost whole now; and see how jubilant I am, … (66); ‘We are not single; we are one’ (50); ‘What am I? I ask. This? No, I am that, … it becomes clear that I am not one and simple, but complex and many’ (56); ‘We are drawn into this communion
by some deep, some common emotion’ (95); ‘It is not one life that I look back upon; I am
not one person, I am many people; I do not altogether know who I am– Jinny, Susan,
Neville, Rhoda, or Louis: or how to distinguish my life from theirs’ (212).

Woolf, ala Bernard, highlights the transcendental unity, human solidarity and
integrity (‘We saw for a moment laid out among us the body of the complete human being
whom we have failed to be’ (213)) of mankind, of human race from time immemorial. The
so-called civilization has divided and fossilized the oneness, echoing Jung, the common
undercurrent that flows beneath the self and perhaps, this is the irrevocable tragedy of
mankind for Woolf. A few examples are:

1 Yes, for when he talks, … a lightness comes over one. One floats, too, as if one were that bubble;
one is freed; I have escaped, one feels (27).

2 One wants to say something, to feel something, absolutely appropriate to the occasion. One’s mind
is primed; one’s lips are pursed (43).

3 I was like one admitted behind the scenes: like one shown how the effects are produced (204).

The use of one represents the self-transcending impulse that matches the universal
impulse towards Being. Bernard cries out, ‘I, I, I, tired as I am, spent as I am, and almost
worn out …’ (227). Further, he says, ‘Let me cast and throw away this veil of being …’
(226). ‘Let me sit here for ever with bare things, this coffee-cup, this knife, … things in
themselves, myself being myself’ (227). The ego-limits of the ‘I’ dissolve in an oceanic
feeling of oneness with other selves. Perhaps, no one has propagated the unconscious and
essentialist unity of mankind as vigorously as Woolf in her novels.

B) Here and Now:

Ws is a complex novel charged with multiplicity of meanings. It stresses the
eternity, the continuity and also the discontinuity, the transitory, the conflict between Time
and duration and evokes the cosmic forces that submerge in the frail voices of the six
characters who find themselves trapped in the insensitive universe. In the backdrop of the
infinite space and time, the characters feel their lives ‘here and now’ and try to find their
is also here and now’ which entitles us to read a valuable hint into this aspect and the large
number of references in the text (as below) to these words emboldens us to believe that
here and now provide one of the central thematic motifs to the novel. Against the infinity,
the ‘for ever’, the ‘here and now’ is the suffocating present moment, the prison of this life,
this world which drowns the human beings’ voice and identity and reduces them to non-entities. An equivalent of here and now is the moment, the moment of being, which has been Woolf’s fundamental preoccupation against the mechanical flow of life. The separate consciousnesses around which the book organizes itself are merged in the moments of communion, for instance, and the synthesis created holds all human beings, all spaces, fields and seasons, the future still to be born, justifying Bernard’s phrase ‘The moment was all; the moment was enough’ (214). Each character, according to his or her individual tendencies, moves from one moment to the next, experiencing the here and now, which amounts to a miracle, and has also become the silence and solitude and alienation– both prison and freedom for them. The following examples aptly demonstrate the genuinity and earnestness of the characters experiencing the here and now as against the forever:

1. I recover my continuity, as he reads. I become a figure in the procession, a spoke in the huge wheel that turning, at last erects me, here and now (25).

2. ‘But here and now we are together’, said Bernard. ‘We have come together, at a particular time, to this particular spot. We are drawn into this communion by some deep, some common emotion (95).

3. ‘As if the miracle had happened’, said Jinny, ‘and life were stayed here and now’ (173).

4. I begin now to forget; I begin to doubt the fixity of tables, the reality of here and now, to tap my knuckles smartly upon the edges of apparently solid objects and say, ‘Are you hard?’ (221-22)

4.1.3.2 Syntactic Analysis:

Woolf’s devastation of the traditional ‘railway-line sentence’ reaches its climax in Ws, which, for many critics, appeared eccentric, whimsical and illogical, since all the characters in their soliloquies speak a uniform standardized language– whether they express feelings or ideas or profound truths of life. For the researcher, this is a rejection of the traditional discursive style of the novel which Woolf terms as ‘biographic style’. She prefers rhythmic syntax based on recurrence of lexis and syntax, circularity rather than linearity. This is a disorienting, defamiliarizing technique which calls attention to itself and is the unique feature of the text of Ws. Woolf herself characterized the language of Ws as ‘pure-bred prose’ (Letters4, 1978:381). The hallmark of the syntax of Ws is simple sentence and present tense, which ostensibly is used to describe life as experienced by the six characters ‘here and now’– in the real present.

Woolf’s disdain for the conventional novelistic syntax is foregrounded when Bernard says as below:
Once I had a biographer, dead long since. … he would say, ‘About this time Bernard married and bought a house. … The birth of children made it highly desirable that he should augment his income.’ That is the biographic style, and it does to tack together torn bits of stuff, … . After all, … one cannot despise these phrases laid like Roman roads across the tumult of our lives, since they compel us to talk in step like civilized people with the slow and measured tread of policemen … (199).

The dictatorial yet ‘civilized’ style prescribed for prose fiction is challenged thoroughly at the level of sentence structure in Ws, by abandoning the stuffy factual sentence—long, heavy complex sentence—and the characteristic narrative past tense—the traditional discursive syntax.

The six characters are the narrators, except the ‘Interludes’ where the omniscient narrator in poetic language describes the changing phases of the sun in past tense. The difficulty for the characters is not just an artistic difficulty of groping for the right phrase or a communicative difficulty with the right expression. It runs in the depths of their very beings. For them, the dominant sign system is not only inadequate, but also constraining and repressive. Their conscious experiences and unconscious desires and bodily impulses constantly exceed the boundaries of the sign system. They are in a constant flight from the well-marked territories of language, convention and normality as, for instance, Jinny expresses her sensuality as ‘I open my body, I shut my body at my will’ (46-47). The following utterances in the text may be considered in this regard:

Bernard– It is the speed, the hot, molten effect, the laval flow of sentence into sentence that I need. Who am I thinking of? Byron of course. I am, in some ways, like Byron (56).

Neville– That would be a glorious life, to addict oneself to perfection; to follow the curve of the sentence wherever it might lead, into the deserts, under drifts of sand, regardless of lures, of seductions; to be poor always and unkempt; (65).

In Ws, the characters are not only representatives but are also, in some ways, parts of one whole, of one potentially complete human being (213); and this is revealed through shared syntax, lexis and imagery. As normal channels of communication are extremely limited for the characters, as they speak in soliloquies, an alternative, in the form of cosmic, transcendental communication, is provided among the closely related characters, who are fragments of a potential whole. This is in consonance with the universalizing effects of the novel’s lack of explicit settings, physical descriptions, and external details, the staple of conventional narrative. The characters experience their growing-up, fading
youth, end of love, death of a friend and separation—here and now, undergo typical experiences and thus, act as representatives of the ‘omnipresent general life’ (84) of Man. Bernard who defines himself as ‘a man of no particular age or calling’ (60) underscores the archetypal level of their Being. The characters through their identical style of narration, define themselves as simultaneously archetypal and individual.

The form and the language of the soliloquies of all the six characters, therefore, are similar. The sentence length and structure vary not from individual to individual, but from one time period to another. As children, the six characters speak in simple language—simple sentences with simple verb tenses and there is basic similarity of content. As they start growing-up, the sentences become increasingly complex. However, the diction and the imagery, partly shared and partly different, remain the same. Bernard says, ‘… we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory’ (10). Hence, the negative criticism as to her ‘standardized, formal, uniform style’ stands nullified as the syntax expresses the essential unity among the characters as representatives of mankind. In addition to participating in this form of universal human unity, the six characters share a common personal past, an overlapping fund of memories, impressions and experiences and achieve an unusual level of linguistic communication that transcends the barriers of individuality, ego and separation. The syntactic style, thus, becomes transcendental by being transparent through the shared common language of the characters.

4.1.3.2.1 Nominal Groups (NGs):

The NGs provide a rich and complex texture to the text and express the different shades of meanings. Woolf is known to infuse a sense of personal significance in the language of the characters and thus, she achieves different effects, as this example reveals:

I was in Rome travelling …; and the trembling figure of Christ’s mother was borne noddling along the streets (25).

The italicized NG realizing S element in the clause conveys Neville’s feelings and attitude towards the revered Mother Mary and his cynicism and satire towards Christianity in the NG in which words are woven with pre- and post-modifiers into a compact NG.

A notable feature of the syntax is that the density of NGs is found in paratactic and hypotactic sentences which reveal the complexity of the mind and thoughts of the characters. The following Table presents a few examples of NGs:
4.1.3.2.2 Clause Structures:

Woolf radically alters the syntactic structure of the text of Ws by using simple clause structures and present tense to represent instantaneously occurring thoughts and impressions of the characters. Unlike the tight and compact syntax of the earlier novels, the preponderance of simple sentences creates the diffuse effect and cultivates incoherence in the presentation of thought process– ‘the reign of chaos’ (92). For example:

‘Now we are safe. Now we can stand upright again. Now we can stretch our arms in this high canopy, in this vast wood. I hear nothing. That is the only murmur of the waves in the air. That is a wood-pigeon breaking cover in the tops of the beech trees. The pigeon beats the air; the pigeon beats the air with wooden wings’ (12).

I leant over the gate looking down over fields rolling in waves of colour beneath me made no answer. He threw up no opposition. He attempted no phrase. His fist did not form. I waited. I listened. Nothing came, nothing. I cried then with sudden conviction of complete desertion, now there is nothing (218).

In the two passages, the majority of the clauses are simple clause structures and the syntax of the text is patterned on these lines: the simple, child’s language provides it its unique syntactic structure. The repetition of constituents of the syntax, parallelistic structures, the use of verbs of perception and cognition and the use of basic SV, SVC, SVA, SVC, SVO structures are characteristic features of the syntax of Ws.

<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>5</td>
<td>the enormous flanks of some hill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>27</td>
<td>the stiff-legged figures of the padded batsmen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>35</td>
<td>his incorrigible moodness --</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>43</td>
<td>my terribly awkward breakfasts --</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>63</td>
<td>these furtive glimpses of some vague and vanishing figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>78</td>
<td>the drawn swords of an honourable antagonism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>103</td>
<td>these delicious mouthfuls of roast dusk</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>142</td>
<td>all the composure of a mechanical figure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>194</td>
<td>some diamond of indissoluble veracity</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>203</td>
<td>our moment of uninterrupted community</td>
<td></td>
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</tr>
</tbody>
</table>
The syntactic style of the text, though creating a diffuse effect, gives the impression of a tense, insistent and impeded speech, straining to express the inexpressible. The contents of these structures are not statements, though they are assertive sentences. The sentences appear like sentences that accept inherent chaos, a sense of randomness and contingency in human life. The statement-like sentences do not assert, but state their mental condition or passive physical activity. They express their absurd and odd emotional conditions. The present tense contributes to the immediacy of impact and raw experience untouched by the intellectual seasoning.

Otherwise, the Woolfian paratactic superordinate structures with dense embeddings are used in the text, as in the following complex sentence:

1 We who have been separated by our youth (the oldest is not yet twenty-five), who have sung like eager birds each his own song and tapped with the remorseless and savage egotism of the young our own snail-shell till it cracked (I am engaged), or perched solitary outside some bedroom window and sung of love, of fame and other single experiences so dear to the callow bird with a yellow tuft on its beak, now come nearer [a₁] and shuffling closer on air perch in this restaurant where everybody’s interests are at variance, and the incessant passage of traffic chafes us with distractions, and the door opening perpetually its glass cage solicits us with myriad temptations and offers insults and wounds to our confidence [a₂] sitting together here we love each other and believe in our own endurance’ [a₃]. (92)

[Note: The clauses are indexed as a₁, a₂ etc. for ease of reference.]

The passage describes the feelings of Bernard at the restaurant when all the six friends have gathered at the farewell dinner party in honour of Percival who is going to India. The passage expresses feelings of separation in the modern world of ‘the incessant passage of traffic’, ‘with distractions’, ‘myriad temptations’ ‘insults and wounds’ and their union which brings ‘love’ and belief in ‘our endurance’. The union of six friends is presented in three paratactical clauses with heavy embeddings.

The syntactic structure of the sentence could be diagrammatically presented as below:
The passage presents Bernard’s thoughts in contemplative mood and as a writer his rich imaginative mind contemplating on their growth as young people and their relationship with the world. He uses ‘bird’ imagery to express their condition suggestively. The $a_1$, $a_2$ and $a_3$ clauses are systematically divided thematically and presented in the ascending order culminating in a climax. $a_1$ presents the changes the youth has brought about in each one of them— their egotism which basically caused their separation; and $a_2$ presents the impact of the world on them; and $a_3$— what they feel after being united. The sentence presents the passage of the mood from separation to union and their resolve to endure.

The multiple embeddings within each clause provide information and contribute to the elaborate, complex structure of the sentence. The use of present tense gives the impression of instantaneous occurrence of thought processes and the use of finite clauses and non-finite present participle clauses varies the pace of the thought until the simple present used in ‘we love each other and believe in our endurance’ expresses their resolve. The use of common ‘we’ as subject for all the three paratactic clauses indicates that Bernard’s voice speaks for all of them and thus, he is an archetypal person, the voice of omniscience and his words carry weight and significance, with the ring of truth about them. The ‘bird’ imagery is highly suggestive of their unstable, insecure feelings about passage of time and youth and marriage and future.
4.1.3.2.3 Non-finite Present Participle Clauses:

Woolf’s preference for the non-finite present participle clause is evident in the text of *Ws* too. As usual, they contribute to the smooth flow of thoughts. Woolf uses them for dual purposes— for dramatization and as spatial deictics. However, these also contribute to the rhythmic syntax of which Woolf has taken particular care in this novel to organize layers of linguistic material in a rhythmic structure. The following examples which reveal the action of the mind, amply illustrate this:

1. I should be transient as the shadow on the meadow, soon fading, soon darkening and dying there where it meets the wood, … (48).
2. *Meeting and parting*, we assemble different forms, make different patterns (129).
3. But then like the lost and wailing dove, I find myself failing, fluttering, descending and perching upon some curious gargoyle, some battered nose or absurd tombstone (217).

The examples of participle clauses which function as deictics are:

1. The real novelist, the perfectly simple human being, could go on, indefinitely, imagining (59).
2. He says, looking at the people passing, he will shepherd us if we will follow (121).
3. … and I, resenting compromise and right and wrong on human lips, trust only in solitude … (177).

4.1.3.2.4 Polysyndeton Paratactical Clauses:

The clauses add to the fluidity and the flexibility of syntactic structure and avoid monotony of simple clause structures by bringing in variation and packing in information in the additive syntax. A few examples are:

1. Our bodies, his hard, mine flowing, are pressed together within its body; it holds us together; and then lengthening out, in smooth, … rolls us between it, on and on (77).
2. I do not trouble to finish my sentences, and my actions, … acquire a mechanical precision (141).
3. We have renounced our station and lie now flat, withered and how soon forgotten! (215).

4.1.3.2.5 Use of *for* and Its Implications:

In fact, *for* as sentence connector or paragraph link is rarely used in *Ws*. Since the novel presents meaningless flux of time and the universe without reason or logic, the use of causative *for* is abandoned. Nevertheless, we come across a few examples, such as:

1. *For* he is always the first to detect insincerity; and is brutal to the extreme (28)
2. *For* they cannot be imparted. Hence our loneliness. (118)
For I changed and changed; was Hamlet, was Shelley, was the hero. (192)

The absence of causative conjunctions suggests Woolf’s total disillusionment with the meaningless machine-like movement of the world which can neither be arrested by human efforts nor be rendered permanent through art or literature. Chaos, tumult, imbecility, dissolution, and death are the inevitable destiny of mankind. Thus, Ws emerges as the culmination of the cataclysmic/apocalyptic vision presented in her earlier novels. The faint declaration of ‘renewal and rebirth’ by Bernard at the end fails to convince the readers as to the regeneration of the anti-human universe by the human spirit.

4.1.3.2.6 Repetitive/Parallelistic Structures:

Woolf has developed her own aesthetic of syntax in which parallelism, from text to text, has acquired greater significance and meaning. In the text of Ws, it reaches the culminating point when the syntax of the text, whether in simple clause structures or complex structures, is organized around the principle of recurrence. This is done with a view to creating a sense of rhythm persistently, since the very aesthetic of Ws is founded on rhythm. Woolf (WD, 1969:159) notes, ‘The thing is to keep them running homogeneously in and out, in the rhythm of the waves’. Since the whole text is organized on rhythmic structure, Woolf realizes it through syntax as well– through repetitive/parallelistic structures.

4.1.3.2.6.1 Verbal Repetition:

Repetition of both kinds– immediate and intermittent– is used in the text of Ws for emphasis and expression of emotional intensity, hopeless boredom caused by the mechanical flux of life and the helplessness and the impatience of the characters. They provide the double benefit– for the readers to understand the characters and for the characters to express their points of view on their condition. A few examples are:

1 … and the chained beast stamps on the beach. It stamps and stamps (43).
2 I like the passing of face and face and face, deformed, indifferent (121).
3 Knock, knock, knock. Must, must, must. Must go, must sleep, must wake, must get up– sober merciful world which we pretend to revile (180).

4.1.3.2.6.2 Verbal Parallelism:

As noticed earlier, the parallelistic structures are foregrounded features and these define the syntax of the text of Ws. The rhythmic design is realized, sentence by sentence,
by parallelistic structures at the morphological, group and clause levels in the text. A few examples are:

A. Morphological Level:

1. Humming vaguely, skimming widely, it is settled now on the carnation. (43)
2. We have no ceremonies, only private dirges and no conclusions, only violent sensations, each separate. (118)
3. … these greetings, recognitions, pluckings of the finger and searchings of the eyes. (178)

B. Group Level:

1. Hence my pursed lips, my sickly pallor, my distasteful and uninviting aspect … (71).
2. We have no ceremonies, only private dirges and no conclusions, only violent sensations, each separate (118).
3. With fleeces, with vestments, I have tried to cover the blue-black blade (157).

C. Clause/Sentence Level:

1. They ask question, they interrupt, they throw it down (41).
3. That almost unknown person has gone, to catch some train, to take some cab, to go to some place or person whom I do not know (226).

D. Parallelistic Synonymous Expressions:

1. That is the mean; that is the average (69).
2. All quivers, all kindles, all burns clear (105).
3. What is startling, what is unexpected, what we cannot account for, what turns symmetry to nonsense— that comes suddenly to my mind, thinking of him (187).

E. Reinforcement by Noun Phrase Tags:

Another form of repetition of substance is noun phrase tags, basically explanatory in nature, but expressive of emotions and emphasis as well. Linguistically, they are realized in qualifying phrases, usually at the end of the sentence. Some examples are:

1. Up they bubble— images (27).
2. It is not solid; it gives me no satisfaction— this Empress dream (41).
3. Into this crashed death— Percival’s (202).
4.1.3.2.7 Elliptical Structures:

Elliptical structures are common and they add to the brevity and succinctness of the utterance. In addition to being cohesive functionally with anaphoric reference, they create rhetorical effect by omitting repetitive elements and focusing on the important information in the sentence. They contribute to emphasis and the rhythmical effect. Here are a few examples; the omitted elements are supplied within square brackets:

1. Here we are masters of tranquility and order; [here we are] inheritors of proud tradition (64).
2. Time seems endless, ambition [seems] in vain (102).
3. They must go, [they] must put up the shutters, [they] must fold the table-cloths, and [they must] give one brush with a wet mop under the tables (227).

4.1.3.2.8 Punctuation and Clause Structures:

Punctuation marks are part of the rhetoric of the text of Ws. They perform multiple tasks such as markers of clause boundaries, substitutes for conjunctions, elliptical function in the clauses, and thus, contribute to the smooth, unhindered flow of thoughts and packing in of information. Moreover, they contribute to the rhythmic structure of the sentences. A few examples are:

1. The bird flies; the flower dances; but I hear always the sullen thud of the waves; and the chained beast stamps (43).
2. I knead; I stretch; I pull, plunging my hands in the warm inwards of the dough (74).
3. Then the blow; the world crashed; he breathed heavily (114).
4. About him my feeling was: he sat there in the centre (116).
5. There I open the usual little book; there I watch the rain glisten on the tiles they shine like a policeman’s waterproof; there I see the broken windows in poor people’s windows; the lean cats; some slattern squinting in a cracked looking-glass as she arranges her face for the street corner; there Rhoda sometimes comes (129).
6. No cock crowed; no smoke rose; no train moved (219).

Example (1) presents, in parallelistic structures, the audio-visual impressions of Louis in quick succession; example (2) enumerates the silly activities of Susan; example (3) presents the events sequentially divided by semi-colons; example (4) presents the colon for elaboration; example (5) presents the drops of impressions as they fall upon the mind of Louis as he surveys the scene around; example (6) presents, in parallelistic structures, the incoherent observations of the characters.
Woolf also makes use of exclamatory and interrogative marks for the expression of emotional intensity and emphasis. These enact the points of view of the characters concerned. The following are a few examples:

1. O friendship, I too will press flowers between the pages of Shakespeare’s sonnets! O friendship, how piercing are your darts—there, there, again there (66).

2. How strange to oar one’s way through crowds seeing life through hollow eyes, burning eyes (116).

3. What have you made of life, we ask, and I? You, Bernard; you, Susan; you, Jinny; and Rhoda and Louis? (162)

4. Our friends—how distant, how mute, how seldom visited and little known (211).

Examples (1) and (3) express the agonizing experiences of the characters in which, alongside exclamatory particles and repetitions, the punctuation marks play a major role. Examples (2) and (4) convert assertive sentences into exclamatory ones and vice versa, mixing different degrees of emotionality into an utterance.

4.1.3.2.9 Parenthetical Structures:

Parenthesis is part of the syntax of the text of *Ws*. It is used for a number of rhetorical purposes, as illustrated below:

1. I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join—so—and seal up, and make entire (14-15).

2. They have made all the days of June—this is the twenty-fifth—shiny and orderly, with gongs, with lessons … (29).

3. (I despise dabblers in imagery— I resent the power of Percival intensely) (28).

4. I will tell you the story of the doctor.

‘When Dr. Crane lurches … Let us imagine him in his private room over the tables undressing. … (let us be trivial, let us be intimate). Then with a characteristic gesture (it is difficult to avoid these ready-made phrases, and they are, in his case, somehow appropriate) he takes the silver, … with both arms stretched on the arms of his chair he reflects (this is his private moment; it is here we must try to catch him) … (36).

5. But I must seem to her (this is very important) to be passing from thing to thing with the greatest ease in the world. I shall pass from the service for the man who has drowned (I have a phrase for that) to Mrs. Moffat and her sayings (I have a note of them), and so to some reflections apparently casual but full of profundity (profound criticism is often written casually) about some book I have been reading (58).
6 (I have lived my life, I must tell you, all these years, and I am now past thirty, perilously, like a mountain goat leaping from crag to crag; I do not settle long anywhere; I do not attach myself to one person in particular; but you will find that if I raise my arm, some figure at once breaks off and will come) (133).

7 A wind ruffles the topmost leaves of primeval trees. (Yet here we sit at Hampton Court). Parrots shrieking break the intense stillness of the jungle. (Here the trans start). The swallow dips her wings in midnight pools. (Here we talk.) This is the circumference that I try to grasp as we sit together (171).

Example (1) presents the habitual Woolfian eccentric one-word-in parenthesis, which forms break in thought; example (2) presents information about time in parenthesis, again a usual feature of her syntax; example (3) presents double parenthesis; example (4) makes use of Shandean style in presenting private thoughts in parenthesis in a narration, deliberately breaking the narrative flow expressive of Bernard’s disdain for narration; example (5) presents Bernard’s juxtaposition of two layers of thoughts simultaneously while writing a letter to his beloved; example (6) briefly presents Jinny’s life of several years and her personality traits within parenthesis; and example (7) is unusual in the sense that parenthesis is used to provide sharp contrast simultaneously between natural events and events in the human world. Thus, Woolf exploits parenthesis for rhetorical purposes.

4.1.3.2.10 Theme, Focus and Emphasis:

Woolf is known to manipulate the sentence structure to present the flow of thought with a view to creating the intended effect on the readers. Unlike in MD and TL, where she changes the word order frequently for emphasis and focus such as end-focus, thematic fronting/inversion or cleft/pseudo-cleft sentences, in Ws Woolf appears to present the experience, through winding ways, in a linear way with end-focus prominently with a view to imitating the flow of the waves towards the shore. As the waves dash against the shore with a thud and then retreat, similarly the sentence emerges out of some experience and gathering other information as it moves forward, ends with the climactic point in the experience of the characters. Such sentence-perspective appears to be the technique used in Ws.

A) End Focus:

A few examples which aptly illustrate Woolf’s typical syntax are given here:

1 Though my mother still knits white socks for me and hems pinafores and I am a child, I love and I hate (10).
2 And as I buttoned on my coat to go home I said more dramatically, ‘I have lost my youth’ (141).

3 There is the old brute, too, the savage, the hairy man who dabbles his fingers in ropes of entrails; and gobbles and belches; whose speech is guttural, visceral—well, he is here (222).

B) Thematic Fronting/Inversion:

Rarely, Woolf uses thematic fronting or inversion and hence, though a few examples are given below, these cannot be said to be stylistically motivated.

1 Out the day will spring, as I open the carriage door and see my father in his old hat and gaiters (31).

2 Rippling black, I say to that one, ‘No’ (76).

3 No lullaby has ever occurred to me capable of singing him to rest (187).

4.1.3.2.11 Modality and Tenses:

Choices of words and sentence-types evoke conventional associations and Woolf continually tries to resist linguistic stereotypification imposed by literary tradition. Woolf achieves another milestone in this by using *simple present tense* as the major mode of modality in the text of *Ws*—a feat rarely achieved by anyone else. Linguistically, simple clause structures with present tense existential verbs (*is, am, are*) are propositional statements in deep structure with little modifications in the surface structure. In the earlier novels, an immense amount of transformation of deep structures could be seen. In *Ws* also, in paratactic and hypotactic structures, such a transformation could be seen. Since the simple sentence with present tense is the norm in the text of *Ws*, the present tense justifiably acquires modality—the writer or the narrator’s attitude to, or commitment to the value of the propositional or cognitive content of an utterance. Following Fowler (1977:13), simple present tense structures constitute modality in the text of *Ws*. A few examples are:

A) Simple Present Tense:

1 My hair is made of leaves (8).

2 The sun is hot. I see the river (60).

3 This is our dwelling-place. The structure is now visible (175).

4 Life is pleasant. Life is good. The mere process of life is satisfactory (201).

The concentration of measured and generic present tense throughout the text provides the context by suggesting the modality of timelessness of the impersonal flux of life and time and the eternal subjection of mankind to the forces of nature. Moreover, the
novel searches for the fundamental things in human existence: the nature of existence, of human love and death, the indifference of nature and the urge to tell the story. The book is a sustained meditation on such aspects in which the element of time—through present tense—is strangely suspended. James Naremore (qtd. in Julia Briggs, 2000:75) observes, their voices ‘seem to inhabit a kind of spiritual realm from which, in a sad, rather world-weary tone, they comment on their time-bound selves below.’ The ‘here and now’, the oft-repeated adverbial complex, of the characters arises out of their relation to their selves, with others, with things and with life as a whole occasioned by their encounter with the objects of immediate experience. Such moments are communicated instantaneous, raw and fresh to the readers.

4.1.3.3 Phonological Analysis:

Woolf’s aesthetic of language which consists in making it ‘alive’ by infusing visual and auditory effects reaches a culminating point in Ws. She makes phonological aspect of the language of the text to convey the central theme—silence, and its opposite sound. Characters see and hear silence and enact the deafening sounds of the city that cause the silence. The language of the text is designed, as in an orchestra, to be read aloud to feel the rich sound texture and experience its incantatory force.

4.1.3.3.1 Segmental Features:

A) Free Repetition of Sounds:

1. Let me pull myself out of these waters. But they heap themselves on me; they sweep me between their great shoulders; I am turned; I am tumbled; I am stretched, among these long lights; these long waves, these endless paths, with people pursuing, pursuing’ (19).

The passage presents the intense feelings of Rhoda about her fear of the world and its alleged pursuit of her by the prominent use of long vowels and diphthongs italicized above: [i:], [ɔ:], [ei], [əu], [ɔː], [ɔ], [aɪ], [ɑː], [uː]—expressing the heaviness of her heart and soul. Among these, the density of [i:], the close frontal long vowel recreates the strained—‘I am stretched’—and oppressive feeling and in conjunction with the passives and images—waters, lights, waves and paths, expresses obstacle in communication.

2. A man without a self, I said. A heavy body leaning on a gate. A dead man. With dispassionate despair, with entire disillusionment, I surveyed the dust dance; my life, my friends’ lives, and those fabulous presences, men with brooms, women writing, the willow tree by the river—clouds and
phantoms made of dust too, of dust that changed as clouds lose and gain and take gold or red and lose their summits and billow (219).

The passage illustrates the despondency and the sense of aged, soulless, heavy body in the mind of Bernard by the recurrence of voiced plosives |b|, |d| and |g| in stressed positions. They express the sheer materiality of existence ‘without a self’, meaning or utility. The powerful expressions such as ‘dead man’, ‘dust dance’ and repetition of ‘dust’ conjure up the image of an elderly man leaning on a gate surveying his life— a dance of dust echoing the Biblical note— ‘Thou art dust, to dust thou returneth’.

B) Parallelistic Sound Patterns (Alliteration):

In Ws, alliterations are used in a subtle and artistic way in order to draw attention to the recurrent sounds which contribute to the meaning patterns by direct enactment of the sounds. The examples below illustrate through alliteration which echo the emptiness of the utterance, of the actions and feelings of the characters experiencing the world. The conscious artistry and the deliberate exaggeration act as counterpoint to the silence and emptiness of the characters. For example:

1. ‘The back of my hand burns’, said Jinny, ‘But the palm is clammy and damp with dew’ (6).
2. But I want to linger; to lean from the window; to listen (67).
3. Reckless and random the cars race and roar and hunt us to death like bloodhounds (120).
4. Then, there was the garden and the canopy of the currant leaves which seemed to enclose everything (184).

C) Onomatopoeia and Sound Symbolism:

1. Onomatopoeia:

The excessive use of onomatopoeia and sound symbolism in the text of Ws is concomitant with the central theme— silence and sound. Woolf recreates the sounds the characters hear and respond to in an attempt to present the din, the crowd, the rattle of the wheel and the machine that rack the nerves and create chaos in their sensitive minds. A few examples are:

i) A drop oozes from the hole at the mouth and slowly, thickly, grows larger and larger (8).

ii) Cheep, cheep, creaks the fire, like the cheep of insects in the middle of forests. Cheep, cheep, it clicks while out there the branches thrash the air, and now … (153).
 iii) ‘Silence falls; …’, said Bernard. ‘But now listen; tick, tick; hoot, hoot; the world has hailed us back to it (173).

2. Sound Symbolism:

 i) I think of Jinny; of Rhoda; and hear the rattle of wheels on the pavement …; I hear traffic roaring in the evening wind (75).

 ii) The street is hard and burnished with the churning of innumerable wheels (110).

 iii) Sleep, sleep, I croon, whether it is summer or winter, May or November (130).

4.1.3.3.2 Suprasegmental Features:

Woolf (Letters 4, 1978:204) herself admitted, ‘And thus the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction’. The natural, spontaneous rhythmic genius of Woolf has expressed itself fully in the text of Ws: in its cyclical structure, in the cyclical presentation of soliloquies of the characters, the rhythmic flux of their consciousness and experience and the rhythmic movement of the sun and the waves. All this is realized in the linguistic structuring of the text. Neville, the poet-character, says:

Now begins to rise in me the familiar rhythm; words that have lain dormant now lift, now toss their crests, and fall and rise, and fall and rise again. (61)

It is this rigid fall and rise, the austere rhythmic pattern which is used in the linguistic organization of the text. Hence, unlike in MD and TL, where natural speech rhythm forms the basis of phonological patterning, and the regular rhythmic patterns are superimposed upon it, Ws is conceived entirely on the ‘regular’ or what Leech (1969:111) calls ‘rhythmic parallelism’. The level of regularity of rhythm could be noticed from the intra-word level (im'mitigable (93), un'friended (24), uns'tained (94), un'differentiated (192), etc.) to the clausal level, extending to the level of an entire paragraph and thus the whole text. The examples below imitate the rise and the fall of the waves. Any random selection of a passage illustrates the rhythm inherent in the language of the text:

4.1.3.3.2.1 Rhythm:

1 There is nothing 'staid, nothing 'settled, in this 'universe. 'All is 'rippling, 'all is 'dancing; 'all is 'quickness and 'triumph (33).

2 'Night 'opens; 'night 'trav'ersèd by 'wand'ériŋg 'moths; 'night 'hidiŋg 'lov'ers 'roam'ing 'to 'adv'éntûre. I 'smell 'roses; I 'smell 'viol'ets; I sèe 'red 'and 'blue 'just 'hidden. 'Now 'gravel 'is 'und'ér 'my 'shoes; 'now
Parallelism of rhythm is the norm, the foregrounded feature evoking the sense of the title—*The Waves*. The recurrence of $|x_1|$ or $|1x|$ or $|11|$ structures with little variation are achieved by rigid parallelistic syntax indicating the enormous control and tenacity exercised in the manipulation of the flow of language of the text. The regularity of rhythm superimposed on the natural flow of life is a telling comment upon the modern civilization and its severance from naturalness and whatever is human.

4.1.3.3.2.2 Intonation Patterns:

The shape of any passage of the text of *Ws*, needless to emphasize, is derived from its implicit intonational structure, and draws its significance from the nature of its *discourse*, i.e. Woolf’s rhetorical posture achieved by intonational parallelism since the parallelistic syntax is the prominent feature of the text and it is the syntax which controls the intonation patterns. The pitch contours are definitely based on the rhetorically emphasized lexical items—the nuclei—which occur in quick succession so that the pitch-prominent syllables which follow one another give the effect of insistence, of persuasion and emphatic style. The characteristic tone of the text is falling tone, with little variation. A few examples are:

1. The introduction has been ‘made; | the world ‘presented.| ‘They ‘stay.| we de’part| (42).

2. Now I will re’linquish;| now I will let ‘loose.| Now I will at last free the ‘checked,| the jerked-back desire to be ‘spent, to be ‘consumed (124).

4.1.3.3.2.3 Music:

*Ws* is a unique novel with respect to its musicality as well. Short sentences and phrases of similar structure are repeated in succession in large numbers and thus, the musical structure of the text becomes foregrounded to the extent that meaning is minimized. Such a spectacular and deliberate subordination of meaning to music is noticeable in *Ws*. Bernard stresses the relationship between music, literature and life when he says:

‘The crystal, the globe of life as one calls it, … touch, has walls of thinnest air. If I press them, all will burst. … Faces recur, faces and faces— …— Neville, Susan, Louis, Jinny, Rhoda and a thousand others. How impossible to order them rightly; to detach one separately, or to give the effect of the whole—again like music. What a symphony with its concord and its discord, and its tunes on top and its complicated bass beneath, then grew up!
Each played his own tune, fiddle, flute, trumpet, drum or whatever the instrument might be.

With Neville, ‘Let’s discuss Hamlet’, with Louis, science, with Jinny, love …’ (197).

As life is conceived as musical flow, the music of life is achieved in the rhythmic ordering of the language of the text, as seen above. The spectacular achievement of this effect can be seen in the early pages where the six children echo one another’s syntactic patterning and sentence-length which sound like melodic sequences. For example:

‘I see a ring’, said Bernard, ‘hanging above me. It quivers and hangs in a loop of light.’

‘I see a slab of pale yellow’, said Susan, ‘spreading away until it meets a purple stripe.’

‘I hear a sound’, said Rhoda, ‘cheep, chirp, cheep, chirp; going up and down.’

‘I see a globe’, said Neville, ‘hanging down in a drop against the enormous flanks of some hill.’

‘I see a crimson tassel’, said Jinny, ‘twisted with gold threads.’

‘I hear something stamping’, said Louis. ‘A great beast’s foot is chained. It stamps, and stamps, and stamps’ (5).

The syntax of all the six utterances of the six characters follow a similar pattern of a parenthetical clause inserted between two clauses, which introduces the narrator followed by ‘I + Verb + Noun Phrase’ (I see a ring; etc.), and the second clause either present-participle clause or an independent sentence. These sequences, with variations, obviously create musical, incantatory effect.

The whole text of the novel follows similar model—similar syntactic structures and lexical patterns with variations despite six characters speaking alternately—and shows how Woolf consciously cultivated musicality in the text— with point and counterpoint—balancing each other as in a Waltz. The music of the text of Ws is yet another achievement of success in transcending the barrier of the flat rendering of real life in the traditional novels.

4.1.3.4 Semantic Analysis:

Woolf’s creative influx of the waves of meaning in the text of Ws is another achievement through exploitation of the meaning-potential of the linguistic elements by collocative and connotative associations of words with their linguistic neighbourhood. Woolf invests words with new significance and her method to break the ‘code’ of language, to stretch it beyond permissible limits to make it yield the intended results.
Woolf, in the text of *Ws*, constantly engages readers’ attention, puzzling and disorienting them with word-play, unpredictable conjugation of lexical elements, deviations and cultivated ambiguity and intertextuality of expressions.

### 4.1.3.4.1 Unusual Collocations:

Unusual collocations by syntactic colligations of lexical items are the common lingo of the six characters and characterize the nature and quality of their consciousness. The collocational meanings of words have already been discussed in earlier section (4.1.3.1.2). Since the novel presents unusual experiences of the world as experienced by the characters with their ‘infinite sensibility’ (223)– the chaos, flux, death and eternity of Time vis-à-vis the transience and insignificance of human life the unusual collocations capture the essence of meaning conveyed by the characters. A notable difference between the use of these in *Ws* and the earlier texts is that here, the important ones are recurrent. A few examples are:

1. **islands of light** (5)
   - a loop of light (5)
   - drops of white light (5)
   - a crack of light (17)
   - an amorous light (23)
   - the circle of bright light (87)
   - this prickly light (89)
   - a ring of light (96)
   - a dancing light (141)

   ![Collocation Table](image)

2. **bright arrows of sensation** (18)
   - new tides of sensation (90)
   - arrows of sensation (119, 134, 184)
   - those black arrows of shivering sensation (193)

   ![Collocation Table](image)

3. **the roof of the soul** (59, 141)
   - the roof of my being (66)
   - the roof of mouth (104)
   - the roof of my mind (141)

   ![Collocation Table](image)

In example (2), the immaculate sensibility, ‘luminous halo’, of the six characters experiencing the world is expressed through the NPs of which the Head words are thematically important: *arrows* and *tides*. The ‘wheel of sensations’ of *TL* become the piercing ‘arrows’ or flooding ‘tides’ which cause deluge in the life of the characters. The implicature of the phrases is the victimization/targeting of the six characters by the
‘arrows’, ‘black arrows’ or tides of the world, who are at the receiving end in the scheme of the world.

4.1.3.4.2 Semantically Deviant Sentences:

Semantically deviant sentences are highly motivated and purposeful utterances which reveal the points of view of the characters through what they say. They throw light on the unusual sensibilities, rich imagination and abstract thinking of the characters. Linguistically, they indicate violation of the selection restriction rules, (Chomsky, 1964) and are recurrent features in the text of Ws. A few examples are:

2. I dash and sprinkle myself with the bright waters of childhood (49).
3. Gold runs in our blood (102).
4. Let us decorate our Christmas tree with facts and again with facts (132).
5. Everything must be done to rebuke the horror of deformity (137).

The semantically deviant expressions could be stated, for more clarity, in the tabular form as below:

<table>
<thead>
<tr>
<th>Exs.</th>
<th>Abstract</th>
<th>Concrete</th>
<th>Human</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>London</td>
<td></td>
<td>heaves</td>
</tr>
<tr>
<td>3</td>
<td>childhood</td>
<td>bright waters</td>
<td>I, sprinkle</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>gold</td>
<td>runs, blood</td>
</tr>
<tr>
<td>6</td>
<td>horror of deformity</td>
<td></td>
<td>rebuke</td>
</tr>
</tbody>
</table>

4.1.3.4.3 Lexis as a Device of Deautomization:

Woolf’s scathing attack on human nature continues unabated in the text of Ws also, albeit more strongly. Like Septimus in MD and William Bankes in TL, Bernard too questions the continuity of human race in the world:

Is it that I may have children, may cast a fling of seed wider, beyond this generation, this doom-encircled population, shuffling each other in endless competition along the street? (85).

She characterizes human characters with non-human attributes, and in Ws, she ridicules the sacred figures of Mother Mary and Jesus Christ as well, as in example (2) below. This dehumanization justifies Woolf’s view of the world as ‘the horror of deformity’ (137). Thus, she punctures the bubble of glory surrounding Man since ancient times as angelic
and possessing divine essence. In the Woolfian scale of values, the earth is a lump of matter: ‘I reflect now that the earth is only a pebble flicked off accidentally from the face of the sun and that there is no life anywhere in the abysses of space …’ (172) and therefore, like the decay and destruction of the body after death, Woolf postulates ‘dissolution of the soul’ (156), thus destroying the myth of the immortality of soul. There is constant reference to dust as in ‘a pinch of dust’ (156), ‘dust dance’ (219) ‘thin as a ghost … I walked alone’, echoing Biblical interpretation of human life. Thus, in Ws not only the human beings, but also human habitation itself is subjected to deautomization, projecting a Nietzschean concept of Godless universe where man is made to confront fundamental problems of life– time, death and meaning in life. A nihilistic note is sounded throughout; chaos is made to triumph over order and civilization. For example:

1 ‘At last’, said Bernard, ‘the growl ceases. The sermon ends (25-26).

2 I was in Rome travelling with my father at Easter; and the trembling figure of Christ’s mother was borne middle-nodding along the streets; there went by also the stricken figure of Christ in a glass case (25).

3 We who yelped like jackals biting at each other’s heels now assume the sober and confident air of soldiers in the presence of their captain (92).

4 I am like a little dog that trots down the road after the regimental band, but stops to snuff a tree-trunk to sniff some brown stain, and suddenly careers across the street after some mongrel cur and then holds one paw up while it sniffs an entrancing whiff of meat from the butcher’s shop (169).

5 We grew; we changed; for, of course, we are animals (189).

<table>
<thead>
<tr>
<th>Human/Divine</th>
<th>Non-human</th>
</tr>
</thead>
<tbody>
<tr>
<td>sermon</td>
<td>growl</td>
</tr>
<tr>
<td>Christ’s mother,</td>
<td>trembling,</td>
</tr>
<tr>
<td>Christ</td>
<td>stricken figure</td>
</tr>
<tr>
<td>we</td>
<td>jackals</td>
</tr>
<tr>
<td>I</td>
<td>dog, sniff, sniff</td>
</tr>
<tr>
<td>we</td>
<td>animals</td>
</tr>
</tbody>
</table>

4.1.3.4.4 Periphrasis or Circumlocution:

There are a very few instances of round-about way of saying things. These examples, however, express the intense emotionality of the characters concerned. For example:

1 Now I spread my body on this frail mattress and hang suspended (19). (= sleep)
2 There is the very powerful, *bottle-green engine without a neck, all back and thighs, breathing steam* (21). (= railway engine)

3 We are in that passive and exhausted frame of mind when we only wish *to rejoin the body of our mother* from whom we have been severed (178). (= death)

4.1.3.4.5 Ambiguous Expressions:

Multi-dimensionality of Reference/Intertextuality/

Inaccessibility of Context for Lexical Items:

The text of *Ws* is rich in allusions– from the contemporary even to the primitive myths. The text not only gets a plurality of meaning, but it is woven out of numerous discourses– from poetry to autobiography. This makes Woolf’s novels in general, and *Ws* in particular, polyphonic novels, presenting to us a world which is literally dialogic. As Bakhtin (1984a:184) states: ‘Dialogic relationships can permeate inside the utterance, even inside the individual word, as long as two voices collide within it dialogically’. This is what Bakhtin means by *double-voiced discourse*, which demonstrates the dependence of one discourse on other person’s utterances.

*Ws* is scattered with innumerable references and cultural contexts outside the text. Some of the allusions are woven into the very texture of the discourse and unless the reader is aware of them, they make little sense. Some examples are given here which are borrowed from Shelley, Byron, Shakespeare, T. S. Eliot, from primitive myths, and Woolf’s own essays and autobiographical writings.

1 They are not like poets– scapegoats; they are not *chained to the rock* (118).

Reference to Shelley’s ‘Prometheus Unbound’

2 It is better to look at a rose, or to read Shakespeare … Here’s the fool, here’s the villain, here in a car comes *Cleopatra, burning on her barge* (150-51).

Reference to Shakespeare’s Antony and Cleopatra: ‘The barge she sat in, like a burnished throne …’.

3 *Jug, jug, jug*, I sing like the nightingale whose melody is crowded in the too narrow passage of her throat (135).

This sentence is borrowed from T. S. Eliot’s The Wasteland.

4 Also, in the middle, cadaverous, awful, lay the grey puddle in the courtyard, when holding an envelope in the hand, I carried a message. *I came to the puddle, I could not cross it*. Identity failed me. We are nothing, I said, and fell.
This passage refers to Woolf’s record of her experience in ‘A Sketch of the Past’. Woolf wrote of her childhood in the 1890s: ‘there was the moment of the puddle in the path; when for no reason could discover, everything suddenly became unreal; I was suspended; I could not step across the puddle; I tried to touch something … the whole world became unreal’ (qtd. in Annotations to the text of Ws, 1992:231)

5 … and I feel come over me the sense of the earth under me, and my roots going down and down till they wrap themselves round some hardness at the centre I recover my continuity, … a spoke in the huge wheel that turning, at last erects me, here and now (24-25).

This is the first day of a new life, another spoke of the rising wheel. But my body passes vagrant as a bird’s shadow. I should be transient as the shadow on the meadow …; I force myself to state, … this moment; … in the long, long history that began in Egypt, in the time of Pharoahs, when woman carried red pitchers to the Nile. I seem already to have lived many thousand years. But if I … fail to realize the meeting-place of past and present, … human history is defrauded of a moment’s vision (48).

The passage evokes Jungian Collective Unconscious with its racial memory as experienced by Louis— connecting his present moment to the primitive past— to Egypt where civilization began. The evocation of the image of ‘the huge wheel’ of Time also reminds one of the Jungian thesis that the wheel is not a mechanical device, but ‘a symbol that stands for a psychic happening; it covers an experience of the inner world’ (Jung, 1986:182). Unlike Joyce, who evokes primitive myths in his characters, Woolf evokes primitive memory which continuously flows through human race.

6 I shall never have anything but natural happiness. It will almost content me. … I shall lie like a field bearing crops in rotation; in the summer heat will dance over me; in the winter I shall be cracked with the cold. … My children will carry me on, their teething, their crying, their going to school and coming back will be like the waves of the sea under me. No day will be without its movement. I shall be lifted higher than any of you on the backs of the seasons (98-99).

Whether it is summer, whether it is winter, I no longer know by the moor grass and the heath flower; … So life fills my veins, so life pours through my limbs. So I am driven forward, till I could cry, as I move from dawn to dusk opening and shutting, no more. I am glutted with natural happiness (131).

My body has been used daily, rightly, like a tool by a good workman, all over. The blade is clean, sharp, worn in the centre. …; a dwelling-place made from time immemorial after an hereditary pattern (165).

Unlike in TL where the cycle of seasons is described in impersonal tone as a natural occurrence, in Ws the cycle of seasons is embodied in a human character, Susan– merging
the natural cycle with the human cycle. The dynamics of being one with Mother Earth is expressed in one phrase: *natural happiness*, obliquely suggesting the remedy for the ills of alienation and sufferings of modern man. However, the lack of taking this motif to its logical conclusion and dropping Susan mid-way in the novel leaving Bernard do the summing-up suggests the improbability of such a happy union between the human and the natural impulses.

7 But I still return,... come back to my office,... and resume in solitude ... I open a little book. I read one poem ...  

O western wind ...  

O western wind, you are at enmity with my mahogany table and spats, and also, alas, with the vulgarity of my mistress, the little a cress, ... .  

O western wind, when wilt thou blow,  
That the small rain down can rain?  
Christ, that my love were in my arms,  
And I in my bed again!  
I return now to my book; I return now to my attempt (153-156).  

The extract is from an anonymous early sixteenth-century lyric. In ‘How Should One Read a Book’ (*CE*, Vol. II, 1966:6), Woolf quotes the same quatrain and comments: ‘The impact of poetry is so hard and direct that for the moment there is no other sensation except that of the poem itself. What profound depths. We visit then ... The illusion of fiction is gradual; its effects are prepared; but who then– stops to ask who wrote them, ...? The poet is always our contemporary.’  

However, Woolf punctuates extracts from the poem with the life and feelings of Louis, the businessman, thus mixing the sublime poetry with the profane modern life, the impersonal and the personal, poetry and prose, the universal and the transient.

8 That man, the hairy, the ape-like, has contributed his part to my life. He has given a greener glow to green things, has held his torch with its red flames; its thick and smarting smoke, behind every leaf. ... Oh, he has tossed his torch high! He has led me wild dances! (223).  

I have lost in the process of eating and drinking and rubbing my eyes along surfaces that thin, hard shell which cases the soul, which in youth, shuts one in-- hence the fierceness, and ... of the remorseless beaks of the young. And now I ask, ‘Who am I?’ (222).  

The heavi ness of my despondency thrust open the gate I leant on and pushed me, an elderly man, a heavy man with grey hair, ... but to walk always unshadowed, making no impress upon the dead earth. ... the hollowed hand that beats back sounds (219-20).
A man without a self, I said. A heavy body leaning on a gate. A dead man (219).

But now let the door open, the glass door that is forever turning on its hinges (224).

The sky is dark as polished whalebone. But there is kindling in the sky whether of lamplight or of dawn. ... I will not call it dawn. ... Dawn is some sort of whitening in the sky; some sort of renewal.

Another day; another Friday; ... Yes, this is the eternal renewal, the incessant rise and fall and rise again (228).

In Bernard, Woolf presents the human cycle of birth-growth-death-rebirth in the passages above, as references to youth, old age, spiritual death and physical death occur in the passages. The theme of the eternal renewal is only suggested, whereas Bernard is made to face the spectre of physical death at the end.

Thus, the Ws is a ‘collective moment of being’ in human history in which the essence of time, flux and chaos are caught in the microcosm of the life of six characters.

4.1.3.5 Cohesion :

Cohesion in Ws is distinguished from that in the earlier novels by virtue of its cultivated incoherence in the soliloquies of the characters brought about by a cluster of unrelated images in close vicinity as the examples analyzed below reveal. However, in the expository passages in which characters like Bernard consciously analyse and interpret their experiences, the features of cohesion— reference, substitution, ellipsis, conjunction and lexical— can be noticed. Cohesion is a concept which accounts for relations in a literary text or any discourse achieved through relations in meaning— the semantic resources— which create the text or textuality. Since the text of Ws constitutes the patterns of images, sometimes comprehensible or incomprehensible, the cohesion of Ws can be said to be tenuously achieved. It requires repeated reading of the text to make sense of the diverse and disperate contents— lexis and imagery— of the text. Thus, the text of Ws problematizes Halliday’s (1981) interpersonal, ideational and textual functions of the text.

The use of for and and as paragraph links and sentence links are mostly absent in Ws, let alone other causal connectors. The lack of explicit cohesive links and logical relations create the effect of diffusiveness and loose structure— the virtual creation of chaos and disunity in the very fabric of the text. Thus, the looseness or diffuseness is intentional and purposive and its semi-textuality contributes to the artistic integrity between ‘form’ and ‘meaning’. 
At the macro-level, cohesion is achieved through unusual features. The nine interludes are interlinked with recurring images of the sun and the waves. The nine sections of the main narrative are made cohesive by the periodical presentation of the soliloquies of the six characters who express similar experiences towards the common objects. The use of common imagery in the interludes and the main narrative connects them together, though their worlds are apart—the former natural and the latter, human world.

At the macro-level, thus, cohesion is achieved by recurrent lexis, syntax and imagery. For instance, lexical items like waves, light, fire, moths, birds, trees, globe, ring, drops, veil, wheels, etc.; phrases such as ‘islands of light’, ‘roof of my being’, ‘arrows of sensations’ and ‘here and now’; and clauses ‘I see women carrying red pitchers’ (7, 48, 71, 127, 155, 218, etc.), ‘Here is Rhoda rocking petals … in her brown basis’ (12, 30, 79, 90, 104, 172, 184, etc.), ‘The gardeners sweep the lawn with great brooms’ (11, 60, 93, 99, etc.), ‘Door shuts and opens … (68, 72, 75, 78, 80, … 152, 162, 183, 194, 224, etc.)’ bind the text together, though loosely because of the remoteness of their occurrence. However, all these provide the thematic force binding the text tightly at the conceptual level. The reader needs to be thoroughly involved in the fluid world of Ws to discern patterns of semantic relations between apparently different elements of the text. In addition to these, at the macro-level, parallelistic syntax and incessant rhythmic prose contribute to coherence, consistency and relevance of the text as a whole.

At the micro-level, the text acquires textuality mainly by lexical cohesion, though grammatical cohesion also contributes its part.

Following Halliday and Hasan (1976), a few examples are analyzed below:

1. The sun is hot (1). I see the river (2). I see trees specked and burnt in the autumn sunlight (3). Boats float past, through the red, through the green (4). Far away a bell tolls, but not for death (5) (60).

<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>
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<td>3</td>
<td>3</td>
<td>1 see sunlight</td>
<td>L-1</td>
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<td>L-1</td>
<td>O</td>
<td>see</td>
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<td></td>
<td>L-5</td>
<td>M(n)</td>
<td>sun</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
<td>boats the red the greed</td>
<td>L-5</td>
<td>M(n)</td>
<td>river</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L-9</td>
<td>N(n)</td>
<td>red</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>L-9</td>
<td>N(n)</td>
<td>green</td>
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<tr>
<td>5</td>
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</tr>
</tbody>
</table>
Out of the five sentences, three sentences display no cohesive unit and just one lexical item expresses O distance. All other lexical cohesive units exhibit mediated (m(n)) distance, whereas others display remote and unrelated N(n) distance. It signifies that the utterance exhibits features of cultivated incoherence in the thought process of the character and enacts the theory of ‘shower of atoms’ as they fall upon the mind instantaneously. There is no grammatical cohesion in the passage.

2  ‘A weight has dropped into the night’, said Rhoda, ‘dragging it down’ (1). Every tree is big with a shadow that is not the shadow of the tree behind it (2). We hear a drumming on the roofs of a fasting city when the Turks are hungry and uncertain tempered (3) (177).

<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>
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<tr>
<td>3</td>
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</tr>
</tbody>
</table>

The passage contains unrelated content and hence, the passage has no lexical or grammatical cohesion.

On the contrary, the text exhibits rigid lexical cohesion for emphasis and to express the emotional intensity of the characters. One example of such cohesion is:

1  Everybody seems to be doing things for this moment only; and never again (1). Never again (2). The urgency of it all is fearful (3). Everybody knows I am going to school, going to school for the first time (4). ‘That boy is going to school, going to school for the first time’, says the housemaid, cleaning the steps (5).

<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>2</td>
<td>1</td>
<td>never again</td>
<td>L-1</td>
<td>O</td>
<td>never again</td>
</tr>
<tr>
<td>3</td>
<td>1</td>
<td>it</td>
<td>R-13</td>
<td>M(n)</td>
<td>doing things</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>everybody</td>
<td>L-1</td>
<td>M(n)</td>
<td>everybody</td>
</tr>
<tr>
<td>5</td>
<td>4</td>
<td>that boy</td>
<td>L-4</td>
<td>O</td>
<td>I going to school</td>
</tr>
<tr>
<td></td>
<td></td>
<td>going to school</td>
<td>L-1</td>
<td>O</td>
<td>going to school</td>
</tr>
</tbody>
</table>

This passage exhibits just one unit of grammatical cohesion and the rest are lexical cohesive units at O distance. Here also, the conjunctive cohesive units are missing.
4.1.4 Literary Style:

4.1.4.1 Imagery:

*Ws* is wholly absorbed into imagery. Life, experiences, feelings and ideas of the characters are translated into contiguous images. It is a mode of self-expression, a true creative urge in which continuous revelation of the essence of experiences and circumstances of the characters are distilled through concrete imagery. All action, all emotion, all change become a series of pictures. This rhythmic flow of imagery in broad sweeps is described by Edwin Muir (1975:294) as ‘a sort of inspired shorthand’.

Another distinctive feature of imagery used in the text is their rigid and purposeful selection and patterning. The images are selected to be the contents of the consciousness of the characters which reveal their submerged personalities, as if floating in the deep waters of their minds. Each character reveals a pattern of images, a distinct cluster which serves to define the individual human qualities in them and to identify each character to the reader and to his/her friends and partly to distinguish his/her soliloquies from those of other characters. For instance, consider the following examples in the table:

<table>
<thead>
<tr>
<th>Character</th>
<th>Image/s characteristic of the character</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Louis</td>
<td>A great beast’s foot is chained. It stamps, and stamps, and stamps (5).</td>
</tr>
<tr>
<td>2. Susan</td>
<td>Now I will wrap my agony inside my pocket-handkerchief (8).</td>
</tr>
<tr>
<td>3. Bernard</td>
<td>The gardeners sweep the lawn with giant brooms (11).</td>
</tr>
<tr>
<td>4. Rhoda</td>
<td>But here I am nobody, I have no faces (23).</td>
</tr>
<tr>
<td>5. Jinny</td>
<td>I leap like one of those flames that run between the cracks of the earth; ... (30).</td>
</tr>
<tr>
<td>6. Neville</td>
<td>I am like a hound on the scent. I hunt from dawn to dusk (97).</td>
</tr>
</tbody>
</table>

These recurrent images carry forward the narrative of the characters from childhood to old age and thus, contribute to the formal design of the text.

Since the six characters form a collective whole with shared life and experiences, certain images are patterned with a view to emphasizing their unity and oneness. For instance, the image of the ring, the door (4.1.3.1.2), fire, light, drops, etc. are common to all the characters. Hence, it is the pattern of imagery, more than anything else, that creates a distinctive style of its own in *Ws*. The characters appear to be six imagist poets, i.e. Woolf herself, who create an imagist text of the highest order– a very far cry from the ‘biographic style’ which Woolf flays. Since the six characters are soliloquists, the ordinary
means of communication, of social interaction are forbidden to them and they speak in the
voice of their inner self. The abstract contents of their soul are made to surface through
concrete imagery. Woolf (WD, 1969:169) notes: ‘What interests me … was the freedom
and boldness with which my imagination picked up, used and tossed aside all the images,
symbols which I had prepared. I am sure that this is the right way of using them– not in set
pieces, coherently, but simply as images, never making them workout; only suggest. Thus,
I hope to have kept the sound of the sea and the birds, dawn and garden subconsciously
present, doing their work underground’.

Woolf’s propensity for images, ala Bernard, is expressed as below:

The bubbles are rising like the silver bubbles from the floor of a saucepan; image on top of
image. … I must open the little trap-door and let out these linked phrases in which I run
together whatever happens, so that instead of incoherence there is perceived a wandering
thread, lightly joining one thing to another (36).

For Woolf, images symbolize the principle of the grand synthesis of subject and object,
mind and matter, fact and vision, flux and fixity, chaos and order. The mechanized world
of city life, the solitude of human beings and the rhythms of nature are all fused in the flow
of imagery in the text.

4.1.4.1.1 Metaphors and Similes:

Here, metaphors and similies are analyzed according to the model provided by
Leech (1969)– by using the concepts of tenor, vehicle and ground.

1 They have been crippled days, like moths with shriveled wings unable to fly (38-39).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>crippled days</td>
<td>moths with shriveled wings</td>
<td>wasteful, unproductive, useless</td>
</tr>
</tbody>
</table>

2 My body goes before me, like a lantern down a dark lane (98).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>my body</td>
<td>lantern</td>
<td>lights up the darkness around</td>
</tr>
</tbody>
</table>

3 But if you hold a blunt edge to a grindstone lone enough, something spurts– a jagged edge of fire (207).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>something spurts</td>
<td>holding blunt edge to a grindstone a jagged edge of fire</td>
<td>contact with its opposite, creates something energetic, dynamic and active</td>
</tr>
</tbody>
</table>
4.1.4.1.2 Modern Imagery:

Images suggestive of modernity in life are abundant in the text of *Ws*. As in poetry, these images weave two disparate elements or ideas together creating a tickling effect on the reader. A few examples are cited below:

1. The skirts of Miss Hudson and Miss Curry sweep by like *candle extinguishers* (15).
2. A good phrase, however, seems to me to have an independent existence. … They require *some final refrigeration* which I cannot give them … (50).
3. I jumped up and ran after the words that trailed like the *dangling string, from an air ball*, up and up, from branch to branch escaping (147).
4. … so concentrated a passion shot out others *like foreign matter from a still, sparkling fluid* (210).

4.1.4.1.3 Extended Metaphors and Similes:

Since the text of *Ws* is constructed out of sequences of imagery, the extended metaphors and similes which illuminate a situation or the emotional world of a character are common. Here are a few examples:


The passage reveals Woolf’s technique of revealing the significance of the moment of experience with the help of elaborate imagery. Jinny is placed underground in the centre of London. And the readers are given an awareness of her relationship with herself, with others and other things, finally with life as a whole. In a busy London underground station, for a moment the hub of her experience, Jinny meets herself. We witness her self-encounter in the mirror– at the midpoint between upper and lower worlds– and share her awareness of aging and the impending death with a person dedicated to the physical life.

From the use of extended imagery, Jinny’s inner speech is inferred. The passage opens with Jinny standing in an actual station of an actual city: the hub of life as she knows it. A vivid picture is created by descriptive words like ‘rushing wheels’ and ‘pressing feet’. Soon these images become generalized; the heart of London turns into the heart of life and the different underground lines, into avenues of civilization. Each term that follows–
wheels, procession or descent— is forced to be taken figuratively as well as literally. The motif of procession— which Jinny longs to join— is connected with the motif of death. In the mirror she meets herself, while, above her, life goes on and below her, wheels ‘urge inexorably’. The procession of men and women from the street into the station and down the escalators toward the trains becomes a movement from the world above of life to the underworld of death. As Jinny, standing between both levels, contemplates her aging image, the wheels above and below become wheels of life and time. The death of millions, and the death of Percival, become Jinny’s preoccupation with herself. ‘But who will come if I signal?’— sums up her awareness of both life and death in a single moment of consciousness.

2 a) ‘How strange’, said Susan, ‘the little heaps of sugar …. Also the mottled pealings of pears, … Everything is now set; everything is fixed. Bernard is engaged. Something irrevocable has happened. A circle has been cast on the waters; a chain is imposed. We shall never flow freely again’ (107).

b) ‘But now the circle breaks. Now the current flows. Now we rush faster than before. Now passions that lay in wait down there in the dark weeds which grow at the bottom rise and pound us with their waves (107).

c) ‘They are immune’, said Rhoda, ‘from picking fingers and searching eyes. … Their hair shines lustrous. Their eyes burn like the eyes of animals brushing through the leaves on the scent of the prey. The circle is destroyed. We are thrown as under (107).

At one of their unions, the three from among the six characters— Susan, Louis and Rhoda respectively— express their responses to Bernard’s engagement, by a single, unifying image with different signification— the circle. In (a) Susan’s reaction moves from her familiar preoccupation with food and fruit to the motif identifying the limits drawn by social commitments: ‘a chain is imposed. We shall never flow freely again’. The circle of their hitherto limitless lives is now closed. Louis and Rhoda, by contrast, take up the same motif with an opposite meaning. Louis sees action jealously, passion, released by Bernard’s revelation. The subsidiary images of the dark weeds and waves pictorially create the rise and the fall of the passions. In (c), the image of the circle is expanded by an allusion to their dispersed group: ‘We are thrown as under’. In this way, different personal reactions are depicted through an interplay of images. The motifs of the chain and the circle convey the reactions of Susan, Louis and Rhoda: a check placed upon their infinite lives in the first instance, and the destruction of the checks on passion and disunity in (b).
and (c). As characters continue to respond to the announcement, these images vary to render a narrative event without the use of plot, dialogue, or direct statement.

4.1.4.1.4 Conceptual Metaphors:

The Cognitive Stylistic theory postulates the prevalence of a broader conceptual framework of ideas underlying literary texts. The Conceptual Metaphor theory (1.1.6.8) posits the prevalence of an overarching metaphor running through the text and making sense of the world which is depicted in the novel. In Ws, the conceptual metaphors which are central in the conceptual system of the novel are:

Life is a battle.

Chaos and death are the enemies of mankind.

Fighting the enemy, despite failure, is all that matters.

In these interlinked metaphors, the source domain is battle (chaos, death and fighting) and the target domain is life. The following examples espouse the worth of mankind in fighting ‘the illimitable chaos’, ‘this formless imbecility’ and death fearlessly, though the march of Time and death will be unstoppable. Woolf (WD, 1969:162) notes, ‘… This is also to show that the theme effort, effort dominates: not the ‘waves’; and personality; and defiance: but I am not sure of the effect artistically’. A few examples are:

1  We must oppose the waste and deformity of the world, its crowds eddying round and round disgorged and trampling (137).

2  … we are landed; we are on shore; we are sitting, six of us, at a table. It is the memory of my nose that recalls me. I rise; ‘Fight’, I cry, ‘fight!’ remembering the shape of my nose, and strike with this spoon upon this table pugnaciously’ (173).

3  ‘Oppose ourselves to this illimitable chaos’, said Neville, ‘this formless imbecility’ (173).

4  ‘Sitting down on a bank to wait for my train, I thought then how we surrender, how we submit to the stupidity of nature … I jumped up, I said, ‘Fight! Fight!’ I repeated. It is the effort and the struggle, it is the perpetual warfare, it is the shattering and piecing together– this is the daily battle, defeat or victory, the absorbing pursuit (206-07).

5  Was this, then, this streaming away mixed with Susan, Jinny, Neville, Rhoda, Louis a sort of death? ‘Must I forever’, I said, ‘beat my spoon on the table cloth? Shall I not, too, consent?’ (214-15).

6  I spoke to that self who has been with me in many tremendous adventures; … ‘I will not consent’. This self now as I leant over the gate … made no answer. He threw up no opposition. He attempted no phrase. His fist did not form. Nothing came, nothing (218).
7  Lord, how unutterably disgusting life is! What dirty tricks it plays us ... Here we are among the bread-crumbs and the stained napkins again. It is with these greasy crumbs, slobbered over napkins, ... that we have to build. Always it begins again; always there is the enemy; eyes meet ours; fingers twitching ours; the effort waiting ... Now I ... find that the wave has tumbled me over, ... leaving me to collect, to assemble, to heap together, summon my forces rise and confront the enemy (225).

8  But there is a kindling in the sky whether of lamplight or dawn. I will not call it dawn. ... Dawn is some sort of whitening of the sky; some sort of renewal. ... Yes, this is the eternal renewal, the incessant rise and fall and fall and rise again.

   ‘And in me too the wave rises. ... I am aware once more of a new desire, something rising beneath me ... What enemy do we now perceive advancing against us, you whom I ride now, ...? It is death. Death is the enemy. It is death against whom I ride with my spear couched and my hair flying back like a young man’s, like Percival’s, when he galloped to India. I strike spurs into my horse. Against you I will fling myself, unvanquished and unyielding, O Death!’

   The waves broke on the shore (228).

   The conceptual metaphors in the passages above, present the mortal Man in search of immortality on the spiritual level and through the novel, we get a sense of man’s limitations in doing so and taking solace in the belief of eternal renewal. Hence, none of the characters makes a heroic attempt to contain the chaos and death, except Bernard, who asserts his sense of self and prepares to meet death heroically. There is a sense of pathos, irony and satire about the inability of mankind to do so. The waves is the tragedy of the individual wave breaking on the shore, that of Bernard’s.

   Bernard recalls Percival who is envisioned in the novel as ‘His magnificence is that of some medieval commander. A wake of light seems to lie on the grass behind him ... for he will certainly attempt some forlorn enterprise and die in battle’ (26). Thus, the absent centre, Percival, is significantly connected with the central thematic motif of the novel: Percival rises again through Bernard echoing the principle of eternal renewal.

4.1.4.1.5 Post-Impressionistic Imagery:

   Woolf’s adoption of Roger Fry’s post-Impressionistic technique in her works is reflected in Ws also in its systematic and, more importantly, patterned use of synaesthetic experiences distinguishing as well as bringing together all of the six characters. As noticed in TL, for Woolf, human body is the receptacle, the medium of experience primarily in the form of sensory experiences which needed to be expressed in their raw and fresh forms. This technique is also subversive as it is opposed to the prescribed forms of
representations, of direct reference and in her incorporation of primitive or, primary perceptual forms that defy logic or generalization. Richard H. Fogle (1949:3) observes, ‘Imagery is the expression of sense-experience channeled through sight, hearing, smell, touch and taste– to recall as vividly and faithfully as possible the original sensations …’. The tragic doom-encircled world of Ws is lit up and enlivened by the colour, shape, and sound of the imagery. These are used to characterize the human characters as Louis hears the thud of waves, stamping of the beast; Bernard hears the growl and roar of London; Jinny is daubed with yellow and golden colours, Susan with earthly green and Rhoda with deathly grey.

The following examples demonstrate Woolf’s post-Impressionistic technique in the use of imagery.

1. Visual Imagery:
   i) The light is like the yellow light under an awning (45).
   ii) You do not fog yourself with rosy clouds, or yellow (63).
   iii) I see the gleaming tea-urn; the glass cases full of pale-yellow sandwiches; (71).
   iv) The thin, skimmed milk of early morning turns opal, blue, rose (163).

2. Auditory Imagery:
   i) Blundering, but fervid, I see myself buzzing round flowers, humming down scarlet cups, making blue funnels resound with my prodigious booming (63).
   ii) The early train from the north is hurled at her like a missile. … Blank expectant faces stare at us as we rattle and flash through stations. … But we roar on (83).
   iii) Sleep I sing … I, who am unmelodious and hear no music save rustic music when a dog barks a bell tinkles, or wheels crunch upon the gravel (130).

3. Kinetic Imagery:
   i) Their heads bob up and down all at about the same height (45).
   ii) … outside the cabs swerve and sweep (111).
   iii) I will fling myself fearlessly into trams and into omnibuses (124).

4. Tactile/Olfactory Imagery:
   i) The day is stark and stiff as a linen shroud. But it will soften; it will warm (72).
   ii) Instinctively my palate now requires and anticipates sweetness and lightness, something sugared and evanescent; cool wine, fitting glovelike … (104).
iii) A shell forms upon the *soft soul*, nacreous, shiny, upon which sensations tap their beaks in vain (196).

6. Synaesthetic Imagery:

i) We *buffet*, we *tussle*, we *spring up and down* on the *hard, white* beds (18). (kinetic + tactile + visual)

ii) The *stiffness* has gone from the day; it is shaded with *grey, green and umber* (74). (tactile + visual)

iii) Bees *boomed* down the *purple tunnels* of flowers; bees embedded themselves on the *golden shields* of sunflowers (206). (auditory + visual)

4.1.4.2 Symbols:

That Woolf had a symbolic turn of mind is clear, once again, in *Ws* which is a symbolic novel. *Ws* represents a culmination of Woolf’s vision and art which transposes the narrative art onto a timeless, symbolic form of the waves. The journey of the waves from *VO* culminates in *Ws* not only as an all-encompassing, engulfing symbol of the waves but also as an embodiment of the prophetic vision of future. Life is conceived in the form of sea or stream in the novel (‘… I extract whole and entire from this cauldron is only a *string of six little fish …*’ (197)). In every sentence of the text, objects turn into general images symbolizing experience and into motifs weaving the meaning-patterns in the novel. The title, *The Waves*, provides the richly suggestive central symbol for the novel. The six characters are caught in their symbolic essences as representatives of mankind. They are symbolic vehicles whose life reveals, symbolically, the flux of life and time and change and chaos affecting them.

As proof of Woolfian technique of converting expanding metaphors and similes, which, as the narrative progresses, acquire the status of symbols, a few symbols are mentioned here. Bird and beast imagery are common. For instance, ‘Jinny rides like *a gull* on the wave, dealing her looks adroitly …’ (79); ‘The breath of the wind was like *a tiger* panting’ (93). Fire imagery is also common: ‘I leap like one of those *flames* that run between the cracks of the earth’ (30). Flower imagery is significantly used as a symbol of unity: ‘There is a red carnation in that vase. A *singular flower* as we sat here waiting, but now a *seven-sided flower*, many-petalled, red, …— *a whole flower* to which every eye brings its own contribution’ (95). Trees are used as symbols. For instance, the willow tree is used to define the solidity or flux of reality of life: ‘I was saying there was *a willow tree*. Its shower of falling branches, its creased and crooked bark had the effect of what remains outside our illusions yet cannot stay them, is changed by them for the moment, yet shows
through stable, still, and with a sternness that our lives lack. Hence the comment it makes; the standard it supplies, and the reason why, ... it seems to measure’. The wheel is another significant symbol espousing the flux of time and life. For instance, ‘The street is hard and burnished with the churning of innumerable wheels’ (110).

Another unique feature of Ws is that the nine ‘Interludes’, which present the passing of a day from dawn to dusk, are symbolic texts in which the expanding image of the sun brings about changes in the universe– on the waves, the garden, the house and the village. The interludes are themselves images of the passage of Time.

From a linguistic point of view, the symbols are considered as lexical items which acquire multiple meanings through their use in multiple contexts. Generally, they are analyzed in terms of lexical sets and their collocations. A few central symbols are– the Sun and the sea/waves. These symbols recur and are more subtly altered by their changing contexts. Their repetition and variation contribute to the ‘rhythm of the whole’, the expanding and contracting impulses of ‘the central rhythm’.

1. Sun:

   i) *The sun* had not yet risen. ... Behind it, too, the sky cleared ... as if the arm of a woman couched beneath the horizon had raised a lamp and ... Then she raised her lamp higher and the air seemed to become fibrous ... Slowly the arm that held the lamp raised it higher and then higher until a broad flame became visible; an arc of fire burnt on the rim of the horizon, and all round it the sea blazed gold.

   *The light* struck upon the trees in the garden, ... One bird chirped high up; ... *The sun* sharpened the walls of the house, ... (3).

   ii) *The sun* rose higher. ... The rocks which had been misty and soft hardened and were marked with red clefts. ... *The sun* laid broader blades upon the house. *The light* touched something green in the window corner and made it a lump of emerald ... (20).

   iii) *The sun rose*. ... *Light* almost pierced the thin swift waves as they raced fan-shaped over the beach ... (54).

   iv) *The sun*, risen, bared its face and looked straight over the waves ... *The sun* fell on cornfields and woods ... (81).

   v) *The sun* had risen to its full height. ... Now *the sun* burnt uncompromising, undeniable. It struck upon the hard sand, and the rock became furnaces of red heat (111).

   ... *The sun* struck straight upon the house, making the white walls glare between the dark windows (112).
vi) *The sun* no longer stood in the middle of the sky. Its light slanted, falling slightly. Here it caught on the edge of a cloud and burnt it into a slice of light …

The top most leaves of the tree were crisped in the sun …

*Light* driving darkness before it split itself profusely upon the corners and bosses; and yet heaped up darkness in mounds of unmoulded shape (125).

vii) *The sun* had now sunk lower in the sky. The islands of cloud had gained in density and drew themselves across the sun so that the rocks went suddenly black …

*The afternoon sun* warmed the fields, poured blue into the shadows and reddened the corn (139).

viii) *The sun* was sinking. The hard stone of the day was cracked and light poured through its splinters (159).

… *The evening sun*, whose heat had gone out of it and whose burning spot of intensity had been diffused, …

Meanwhile the shadows lengthened on the beach; the blackness deepened (160).

ix) Now *the sun* had sunk. Sky and sea were indistinguishable. … As if there were waves of darkness in the air, darkness moved on, covering houses … Darkness washed down streets, eddying round single figures, engulfing them; … (181).

x) The scene beneath me withered. It was like *the eclipse* when *the sun went out* and left the earth, flourishing in full summer foliage, withered, brittle, false (218).

xi) The sky is dark as polished whalebone. But there is a kindling in the sky whether of lamp-light or of *dawn*. … *Dawn* is some sort of whitening of the sky; some sort of renewal. … Yes, this is the eternal renewal, the incessant rise and fall and fall and rise again (228).

The design of *Ws* as a whole is shaped by the macrocosm. From the passages in the ‘Interludes’ (i to ix), it becomes evident that the sun and his activities govern the movement of the universe. The rise of the sun embodies the motif of Creation out of chaos and darkness, which coincides with the childhood and the awakening of the six characters and the later phases of the sun go parallel with the growth of the characters until the sun sinks and darkness and death engulf the human characters. Example (i) presents the sun as the Creator, bringer of light and life to the universe engulfed in darkness; example (ii) transforms green things into emeralds, emphasizing the power of the sun; examples (iii), (iv) and (v) present the growing aspects of the sun and his gifts to the universe; examples (vi), (vii) and (viii) describe the dwindling sun and his powers; example (ix) describes the world engulfed in darkness and the onset of chaos once again. In poetic language with gilded phrases and imagery, the movement of the sun has been described.
Examples (x) and (xi) are from the main narrative. Example (x) presents the eclipse of the sun and the withering of the earth suggestive of total annihilation; and example (xi) suggests the prospect of renewal and dawn in the universe. These two examples express the feelings of Bernard, the archetypal character, who speaks as the voice of mankind, whereas examples (i) to (ix) are presented by the omniscient narrator in the interludes.

2. Sea/Waves:

These examples are from the Interludes:

i) The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. … The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. … The surface of the sea slowly becomes transparent and lays rippling and sparkling until the dark stripes were almost rubbed out (3).

ii) Blue waves, green waves swept a quick fan over the beach, circling the spike of sea-holly and leaving shallow pools of light here and there on the sand. … Meanwhile the concussion of the waves breaking fell with muffled thuds, like logs falling, on the shore (20).

iii) The waves drummed on the shore, like turbaned warriors, like turbaned men with poisoned assegais who, … advance upon the feeding flocks … (55).

iv) The sun, … bared its face and looked straight over the waves. They fell with a regular thud. They fell with the concussion of horses’ hooves on the turf. … They drew in and out with the energy, the muscularity, of an engine which sweeps its force out and in again (81).

v) The waves broke and spread their waters swiftly over the shore. One after another they massed themselves and fell; … The waves fell; withdrew and fell again, like the thud of a great beast stamping (112-13).

vi) The waves massed themselves, curved their backs and crashed up spurted stones and shingles … (125).

vii) The sun had now sunk lower in the sky … and the trembling sea holly lost its blue and turned silver, and shadows were blown … over the sea. The waves no longer visited the further pools or reached the dotted black line … (139).

viii) Red and gold shot through the waves, in rapid running arrows, feathered with darkness. … But the waves, as they neared the shore, were robbed of light, and fell in one long concussion, like a wall falling, … unpierced by any chink of light (159).

ix) Sky and sea were indistinguishable. The waves breaking spread their white fans far out over the shore, sent white shadows into the recesses caves and then rolled back sighing over the shingle. … As if there were waves of darkness in the air, darkness moved on, covering houses, hills, trees, as waves of water wash round the sides of some sunken ship (181).

x) The waves broke on the shore (228).
The description of real waves in poetic language acts as background score to the metaphorical waves which recur in the thoughts and consciousness of the characters as motifs in the novel. The expanding wave image, in conjunction with the Sun, is presented as having the force, aggression and destructive ability. In example (i), the wave has been seen as a single unit and likened to a sleeping person; but soon the blue waves and green waves fall with concussion and thud of the ‘the muscularity of an engine’. The waves are likened to warriors, riders on horseback and a great beast stamping and the image of a sunken ship. The onomatopoeic verbs crashed, fell, broke evoke a vision of unsympathetic waves. And the change of colour of the waves from transparent, rippling and sparkling, blue and green waves to red and gold and ultimately waves of darkness contributes to the fierce and pitiless aspect of the waves.

The images of the sun and the waves connect the ‘Interludes’ with one another, and they also establish links with the monologues of the characters. Certain phrases in the ‘Interludes’ such as the chirping birds (22), loops of light, darkness, chaos, riding horses (47, 228), beast stamping (49), etc. become part of the language of the characters. And also the image of waves is part of firmament of the consciousness of all characters as we can see below which connect the timeless aspects of the universe– the sun and the waves– to the ‘doom-encircled’ representatives of mankind. In manifold ways, the waves relate to the lives and the feelings of the characters. The sound of the waves and the change of colour from blue and green to darkness are reflective of the tragic ending of the novel. After Bernard’s acknowledgement of his spiritual death, his physical death is suggested by the last sentence of the novel– The waves broke on the shore. The contiguity between the two interlaced parts of the novel extends from the general periods of life, day and season to the individual motifs and particular characters, relating all participants to the timeless images of the sun and the wave.

From the text of the main narrative, the following selected images of waves hint at the points of intersection between the Interludes and the main narrative:

1. It seems as if the whole world were flowing and curving– on the earth the trees, in the sky the clouds …; if this moment could stay for ever– (27).

2. Now the tide sinks. Now the trees come to earth; the brisk waves that slap my ribs rock more gently, and my heart rides at anchor, like a sailing boat whose sails slide slowly down on to the white deck (33).
With intermittent shocks, sudden as the springs of a tiger, life emerges heaving its dark crest from the sea. It is to this we are attached; it is to this we are bound, as bodies to wild horses (47).

The train slows and lengthens, as we approach London, the centre, and my heart draws out too, in fear, in exultation. I will sit still one moment before I emerge into that chaos, that tumult. ... The huge uproar is in my ears. It sounds and resounds under this glassroof like the surge of a sea. We are cast down on the platform with our handbags. We are whirled asunder. My sense of self almost perishes; ... I become drawn in, tossed down, thrown sky-high (53).

All mists curl off the roof of my being. ... Like a long wave, like a roll of heavy waters, he went over me, his devastating presence—dragging me open, laying bare the pebbles on the shore of my soul (66).

Having dropped off satisfied like a child from the breast, I am at liberty now to sink down, deep, into what passes, this omnipresent, general life (...). ... The individuality asserts itself. ... I will let myself be carried on by the general impulse. The surface of my mind slips along like a pale-grey stream reflecting what passes (84).

Then a siren hoots. At that shores slip away, chimneys flatten themselves, the ship makes for the open sea (101).

But now the circle breaks. Now the current flows. ... Now passions that lay in wait down there in the dark weeds which grow at the bottom rise and pound us with their waves. Pain and jealousy, envy and desire, and something deeper than they are ... (107).

The world is beginning to move past me like the banks of a hedge when the train starts, like the waves of the sea when a steamer moves. I am moving too, am becoming involved in the general sequence when one thing follows another ... (144).

Should this be the end of the story? a kind of sigh? a last ripple of the wave? A trickle of water to some gutter where, burbling, it dies away? ... Sitting alone, it seems we are spent; ... we cannot reach that further pebble so as to wet it (205).

Once more, I who had thought myself immune, who had said, 'Now I am rid of all that', find that the wave has tumbled me over, head over heels, scattering my possessions, leaving me to collect, to assemble, to heap together, summon my forces, rise and confront the enemy (225).

Dawn is some sort of whitening of the sky; some sort of renewal. ... the bars deepen themselves between the waves. ... A bird chirps. ... Yes, this is the eternal renewal, the incessant rise and fall and rise again.

And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me ... What enemy do we now perceive advancing against us, ... It is death. Against you I will fling myself, unvanquished and unyielding, O Death!' The waves broke on the shore (228).
The all encompassing symbol– the wave– stands for multiple ideas. Example (1) presents the world as flowing and curving incessantly and conferring evanescence; example (2) presents sensual desire of Jinny beating in her heart in the shape of waves; example (3) presents life in the form of the sea and man’s bondage to life; example (4) presents the chaos and tumult of modern civilization and loss of identity and self in the form of the sea; example (5) presents the devastation of Bernard’s soul after Percival’s death; examples (6) and (9) liken the general life of mankind to the stream and Bernard’s immersion of his ego/self in the process of acquisition of impersonality needed in a novelist; example (7) presents the flight of the sea due to polluted modern world; example (8) presents the devastating effect on the group of the six characters who will be separated after Bernard’s engagement, the passions are likened to the waves; example (10) compares the tragic meaninglessness of his life to the water in some gutter; examples (11) and (12) present, in the form of waves, man’s ability to rise again and again to confront death and triumph over it.

The examples cited above illustrate the power of the symbol which stands for both life as well as its opposite, death. John Graham (1970:35) observes, ‘The book is dominated by the rhythm of waves: in the poetic passages between sections, which I shall call lyrics, the sun slowly rises and falls in the sky, lending the shape of one enormous wave to the whole book; the thoughts of the characters eddy and swirl restlessly; the style surges and subsides with brilliant intensity’.

As the symbol of her theme, Woolf has treated the flux and the reflux, the strange purposelessness of the sea as viewed in reality as well as imaginatively. This symbol cuts across her vision in its restlessness, its incessant renewals of shape and energy. There is movement from its being a universal symbol of life to devastating energy and renewal.

4.1.4.3 Poetic Style:

Woolf’s efforts to bridge prose and poetry come to full fruition in Ws. In fact, the conventional labels– prose and poetry– fall short in the face of this text which uses ‘purebred prose’ (Letters, 1978:381), ‘... starting the very serious, mystical poetic work’ (WD, 1969:107). In terms of the novel’s fusion of the novel form with the refinements of poetry, Ws has no literary precedent. It is both a ‘photograph’ and a ‘poem’. After reading the novel, one visualizes Woolf as a great poet who never wrote poetry. The poetic prose, its rhythmic incantation, its great beauty of similes and metaphors, illustrate the poet’s
instinct for a concrete shapely phrase, the bubbles of pure aesthetic emotions and the poetic symbols of life– the changing seasons, day and night, time and space, birth, death and rebirth– treated as symbols, and above all the poetic title The Waves is rich in suggestivity and complexity–evoking the timelessness of poetry and its beauty.

Many critics have extolled the beauty of the novel. Ralph Freedman (1963:267) observes the novel as a picture of lives, things, and relationships, but within a detached vision and a design rendered as formal poetry’. G Lowes Dickinson (1975:271) observes, ‘The beauty of it is almost incredible. Such prose has never been written and … dealing also with a theme that is perpetual and universal … For there is throbbing under it the mystery which all the poets and philosophers worth mentioning have felt’. Winifred Holtby (1932:186) hails it as ‘the most delicate, complex and aesthetically pure piece of writing that she has yet produced’.

From the linguistic point of view, poetic language is characterized by features of deviation and foregrounding. The text of Ws exhibits these features to the fullest at all levels of linguistic organization, as noticed in the earlier sections. Among all her novels, Ws illustrates best Roman Jakobson’s (1960:356) poetic function of deliberate estrangement by ‘projecting the principle of equivalence from the axis of selection onto the axis of combination’. The poetic prose used in the text appears not a medium, but an end in itself– a purely non-representational convention, without reference outside itself.

Following William Baker (1967) (2.2.4.3), the poetic qualities of the text are analyzed in terms of deviant syntax and imagery.

A) Deviation and Parallelism:

1. *Its eye, that should see through me, shuts*– if I sleep now, … burying myself in the past, *in the dark*; (48) (deferment and elaboration)

2. *Rippling black*, I say to that one, ‘*No*’ (76). (inversion)

3. *Now is our festival; now we are together* (91). (parallelism)

4. *Wren’s palace*, like the quartet played to the dry and stranded people in the stalls, *makes an oblong* (175). (deferment and elaboration)
B) Figurative Language:

The text of *Ws* consists of intricate patterns of imagery. Here, a passage is analyzed to illustrate the level of poeticity incorporated into the novel:

1 Who then comes with me? Flowers only, cowbird and the moonlight-coloured May. We launch now over the precipice. Beneath us lie the lights of the herring fleet. The cliffs vanish. Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my years. The white petals will be darkened with sea water. They will float for a moment and then sink. Rolling me over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me (158).

The passage describes the funeral-destiny envisioned by Rhoda with poetic sensibility and intensity. The poetic image of the sea, along with the symbol of dissolution in the context, and Rhoda’s death by drowning is presented in a carefully contrived movement of rhythm and sound (including alliteration, assonance and rhyme). The parallelistic structures conjure up the scene of Rhoda and the flowers drowning together in the moonlight, the flowers shouldering her while she drowns and her body is dissolved under. The waves, which are constantly in motion, remain forever, whereas Rhoda is dissolved into nothingness. The duality between human mortality and immortality of nature is suggested here. The passage is an example of ‘purebred’ prose which converts death into poetry.

4.1.4.4 Mind Style:

‘Mind Style’ for both Halliday (1971) and Fowler (1977) consists in particular syntactic choices or transitivity patterns which convey the world-view of the novelist. They are foregrounded features by virtue of prominence attached to them which contributes to the writer’s total meaning. The term ‘prominence’ for Halliday (1981:340) consists in ‘some feature of the language of a text stands out in some way’. It is an ideational choice, of which the meaning resides in the representation of experience or how the world is conceptualized. As Leech and Short (1981:194) put it, the marked mind styles violate the conventional selection restrictions and force metaphorical interpretation of the linguistic data. As for *Ws*, Woolf’s choices on the level of structure, characterization and language build up a view of things, a vision of the world and these constitute the ‘style’ of the text. The mind style of *Ws* consists in its rhythmic structure at all levels of the text.
Ws could be regarded as an avant-garde text, interrogating and overthrowing the conventional assumptions about the way the language of fiction relates to its representation of the world. Woolf was consciously doing this as can be seen in the long gestation period it took for the revisions of the text—‘clearing, sharpening and making good phrases shine, ‘one wave after another’ (Diary, 1980:303) (italics supplied). Woolf was fascinated by the formal problems which she posed to herself as when she said, ‘writing a new kind of novel— if, indeed, novel was the right name for it’ (WD, 1969:133). Further Woolf (Letters, 1978:204) notes, ‘I am writing Ws to a rhythm not to a plot … though the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction and I am casting about all the time for some rope to throw to the reader’ (italics supplied). Woolf, throughout her literary career, was trying to capture the essence of reality in a suitable form. She had seen many deaths in her life and in World War I, and from the beginning, she was acutely conscious of the transitoriness of human life, the flux and the chaos which she depicts in all her novels. She questions herself whether life is ‘very solid or very shifting’ and then adds, ‘like a cloud on the waves, perhaps it may be that though we change, one flying after another so quick, … yet are somehow successive and continuous we human beings …’ (WD, 1969:141). This flux, mutability, the ever-becoming of life, Woolf has resolved skillfully in Ws by casting the entire novel in the shape of the waves. Woolf (WD, 1969:173) says, ‘I have had a shot at my vision. … It may be small and finicky in general effect’.

Woolf’s recourse to the rhythmic principle of novelistic organization is a subversive one. It poses direct formal challenge to the notion of life with a beginning and an end, ‘the neat designs of life’ (183) and the story with a plot: ‘I begin to seek some design more in accordance with those moments of humiliation and triumph’ (183). In ROO Woolf questions the masculine structure and language of the novel: ‘A book is not made up of sentences laid from end to end, but sentences built, if an image helps, into arcades or domes. And this shape too has been made by men out of their own needs for their own use’ (ROO, 1976:74). Whether it is a feminist stance or an impulse of modernist experimentation (it appears both), Woolf was continuously reworking and rejuvenating the modes of novelistic writing. Woolf has chosen the wave-like rhythmic structure— a formulation of a new order that can build itself on new language as the governing principle of her art and vision in Ws.
Since Woolf was consistently concerned about the unity of the universe as a whole (‘That is the whole’– *Moments of Being*, 1976:71) in the modern world which is ‘an age of fragments’ (*CE*, II, 1966:157) which had tragically destroyed the human spirit, it pervades the text of *Ws* too. Woolf characterized *Ws* as ‘a litter of fragments’ (*WD*, 1969:154). The fragmented universe– nature vs. man, man vs. the world, man vs. man, things vs. consciousness, the collectivity vs. the individuality, flux vs. fixity, chaos vs. order, the unitary self vs. the multiple selves, illusion vs. reality, etc.– are presented in an aesthetically-mediated narrative which evokes the sense of the harmonious whole with unprecedented urgency. The rise and the fall of the waves in the sea symbolizes the essentialist unity which is emphasized in the text through its structure, the flow of consciousness, the flow of multiple selves into one another, the recurrence of soliloquies, the cyclical nature of the day, of the seasons, of human life and above all, its rhythmic linguistic structure. Instead of the conventional formal unity of time and plot, the whole book achieves unity by its rhythm– the transparent, fluid and shifting edifice– a measure of artistic integrity which Woolf achieves in *Ws*– through the vision of life in its totality, a living pulsating life, and not a dead entity. Since all explanations of life are hollow, all logic and formulae are suspicious, Woolf prefers capturing the essence of meaningless flux in the text through rhythmic intensity. As James Naremore (1972:25-26) suggests, ‘Mrs. Woolf suggests that beneath the surface of civilization there runs a current of emotion, a general truth that unites all men who submit to it. To make oneself fully aware of this current is to subordinate reason to feeling, and to lose awareness of the self.’

The following examples illustrate Woolf’s conception of life as a rhythmic structure:

1 Now begins to rise in me the familiar rhythm. Words that have lain dormant now lift, now toss their crests, and fall and rise, and fall and rise again (61).

2 Yet I feel, too, the rhythm of the eating house. It is like a Waltz tune, eddying in and out, round and round. The waitresses, balancing trays, swing in and out, round and round, dealing plates of greens … The average men, including her rhythm in their rhythm (…) take their greens … Where then is the break in this continuity? What the fissure through which one sees disaster? The circle is unbroken; the harmony complete (69-70).

3 Then how lovely the smoke of my phrase is, rising and falling, flaunting and falling, upon red lobsters and yellow fruit, wreathing them into one beauty (100).
This is the truth. This is the fact. His horse stumbled; he was thrown. The flashing trees and white rails went up the shower. *There was a surge*; a drumming in his ears. Then the blow; the world crashed; he breathed heavily. He died where he fell (114).

So life fills my veins. So life pours through my limbs. So I am driven forward, till I could cry, as I move from *dawn to dusk opening and shutting*, no more (131).

Muscles, nerves, intestines, blood-vessels, all that makes the coil and spring of our being, the unconscious hum of the engine, ... functioned superbly. *Opening, shutting; shutting, opening; eating, drinking;* sometimes speaking— the whole mechanism seemed to expand, to contract, like the main spring of the clock (200).

The sky is dark as polished whalebone. But there is a kindling in the sky whether of lamp-light or of dawn. ... There is a sense of the break of the day. ... Yes, this is the eternal renewal, the incessant rise and fall and fall and rise again (228).

Example (2) presents the eternal flux of daily life; examples (1) and (3) enact the rhythmic flow of language in the text; example (4) presents Percival’s death in the rhythmic language; example (5) enacts the rhythmic cycle of day and night; example (6) presents the functioning of human body in a rhythmic way; and example (7) presents the rhythm of life-death-eternal renewal of human life and universe.

This is the vision of life envisioned by Woolf in all her novels and particularly in *W*—transcending the materiality, fixity, sense of deadly proportion and order and fragmentation of human lives.

### 4.1.4.5 Feminist Stylistics: The Female Sentence

Woolf is known for feminist orientation in her texts and she tries to achieve her freedom from patriarchal structures at all levels of textual organization. Woolf postulates the idea of ‘female sentence’ (2.2.4.5) as an alternative to ‘the phrases laid like Roman roads ... to walk in step like civilized people’ (199). Woolf’s syntax assumes new level of creative freedom with sharp and brisk simple structures, open-endedness and different forms of deviation. A few examples are:

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

   i) ... said Jinny, ‘monumental ladies, white-ruffled, stone-coloured, enigmatic, with amethyst rings moving like virginal tapers, dim glow-worms over the pages of French, geography and arithmetic, presided; and there were maps, green-baize boards, and rows of shoes on a shelf’ (94).
2. Co-ordination or parataxis as preferred sentence structure:
   i) And I cannot translate it to you so that its binding power ropes you in, and makes it clear to you that you are aimless; and the rhythm is cheap and worthless; (70)
   ii) The birds sang passionate songs addressed to one ear only and then stopped. Bubbling and chuckling they carried little bits of straw and twig to the dark knots in the higher branches of the trees (112).

3. Subjectless/Verbless Sentences:
   i) A faithful, sardonic man, disillusioned, but not embittered. A man of no particular age or calling. Myself, merely (60).
   ii) Our English past– one inch of light (174).
   iii) Dullness and doom (207).

4. Accumulation of synonymous expressions to attribute the quality of iconicity to the presentation of thought:
   i) I am arch, gay, languid, melancholy by turns (76).
   ii) He is acrid, suspicious, domineering, difficult (I am comparing him with Percival) (89).

5. Postponement or deferment of the completion of sentence:
   i) When I am alone I fall into lethargy, and say to myself dismally as I poke the cinders through the bards of the grate, Mrs. Moffat will come (99).
   ii) Your little excitements, your childish transports, when a kettle boils, when the soft air lifts Jinny’s spotted scarf and it flats weblike, are to me like silk streamers thrown in the eyes of the charging bull (168).

6. Incomplete sentences and abrupt endings:
   i) Now, without pausing I will begin, on the very lilt of the stroke– (58)
   ii) He said that, meaning … (136)
   iii) We float, we float … (198)

7. Interrupted sentences indicating author/narrator interference in the middle of the sentence, suggestive of the style of Lawrence Sterne in Tristram Shandy:
   i) The desire which is loaded behind my lips, cold as lead, feel as a bullet, the thing I am at shopgirls, women, the pretence, the vulgarity of life (…) shoots at you as I throw– catch it– my poem (65).
   ii) … as I see them when I take my luncheon and prop my poet– is it Lucretius– against a cruet and the gravy-splashed bill of fare (95).
iii) There are many rooms– many Bernards. There was the charming, but weak; the strong, but supercilious; the brilliant, but remorseless; the very good fellow, …; the shabby, but– go into the next room– the foppish, worldly, and too well dressed (200).

iv) I could bring my sentence to a close in a hush of complete silence (196).

4.1.4.6 Bernard as the Archetypal Character and his Speech:

Woolf has created her mouth-piece, her mask and voice in the character of Bernard, the novelist and he is made to represent not only the voice of the author and of mankind, but also of the six characters. Bernard is ‘a man of no particular age or calling’ (60); he is ‘called upon to provide, some winter’s night, a meaning for all my observations– a line that runs from one to another, a summing up that completes’ (86); he introspects, ‘I am not one person; I am many people; I do not altogether know who I am– Jinny, Susan, Neville, Rhoda or Louis … (212). Woolf gives a new dimension to the novel by incorporating experiences, images and lexis of all the characters into the speech of Bernard in the last section: the unity and oneness Bernard experiences as a writer and also as an archetypal human being. It is illustrated in the table below:

<table>
<thead>
<tr>
<th>Language of other characters</th>
<th>Bernard’s language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jinny</td>
<td>My body goes before me … into a ring of light. (96)</td>
</tr>
<tr>
<td>Louis</td>
<td>I think of crusts of bread and butter and white plates in a sunny room. (72)</td>
</tr>
<tr>
<td>Neville</td>
<td>I am like a hound on the scent. I hunt from dawn to dusk. (97)</td>
</tr>
<tr>
<td>Susan</td>
<td>I sit among you abrading your softness with my softness with my hardness, quenching the silver-grey flickering moth-wing quiver of words … (165)</td>
</tr>
<tr>
<td>Rhoda</td>
<td>Month by month things are losing their hardness; even my body now lets the light through; my spine is soft like wax near the flame of the candle. (33)</td>
</tr>
</tbody>
</table>

We may notice here similarity in lexis, syntax and imagery in the individual language of other characters and Bernard’s language.

Not only that, Woolf has designed Ws as the summing-up of her art and vision embodied in all her earlier novels. We notice parallels between the first novel VO (1915) and Ws (1931) in terms of similarity of theme/s– chaos, disunity and the silence of the characters, Terence Hewet and Rachel Vinrace of the first novel and Bernard and Rhoda of
this one in terms of their temperament and vision of life and also of linguistic structures. Ws is fashioned to be the culminating expression of Woolf’s art. A few examples of thematic/lexical connections between VO and Ws are cited here:

<table>
<thead>
<tr>
<th></th>
<th><strong>VO</strong></th>
<th><strong>Ws</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Silence</em> fell upon one, and then upon another, until they were <em>all silent</em>, their minds spilling out into the deep blue air (135).</td>
<td>‘<em>Silence falls; silence falls</em>’, said Bernard. ‘<em>But now listen; tick, tick; hoot, hoot; …</em>’ (173).</td>
</tr>
<tr>
<td>2</td>
<td>She was an inhabitant of the great world, which has <em>so few inhabitants</em>, travelling all day across an <em>empty universe</em>, with veils drawn before her and behind (24-25).</td>
<td>I reflect now that the earth is only a pebble flicked off accidentally from the face of the sun and that there is <em>no life</em> anywhere in the abysses of space (172).</td>
</tr>
<tr>
<td>3</td>
<td>Her mind, stunned to begin with, now flew to …– to escape <em>the long solitude</em> of an old maid’s life (127).</td>
<td>But I pine in solitude. Solitude is my undoing (166).</td>
</tr>
<tr>
<td>4</td>
<td>… we were soon waving up and down the water, <em>London having shrunk</em> to two lines of buildings on either side of them … (6).</td>
<td>Now what a <em>shrinkage</em> takes place! Now what a <em>shrivelling</em>, what a <em>humiliation</em>! (178).</td>
</tr>
<tr>
<td>5</td>
<td>London was a swarm of lights with a <em>pale yellow canopy</em> drooping above it (10-11).</td>
<td><em>The yellow canopy</em> of our tremendous energy hangs like a burning cloth above our heads (110).</td>
</tr>
<tr>
<td>6</td>
<td>The voyage had begun, … with the sound of <em>sirens hooting</em> in the river the night before, somehow mixing in (17).</td>
<td>‘<em>Silence falls, …</em>’, said Bernard. ‘But now listen; tick, tick; hoot, hoot; the world has hailed by back to it (173).</td>
</tr>
<tr>
<td>7</td>
<td>‘<em>Pebbles!</em>’ he concluded, viciously dropping <em>another bread pellet</em> upon the heap … (19).</td>
<td>Bernard moulds his <em>bread into pellets</em> and calls them ‘<em>people</em>’ (18).</td>
</tr>
<tr>
<td>8</td>
<td>The <em>rising and falling</em> of the ball of thistle down … (29).</td>
<td>Yes, this is the eternal renewal, the incessant <em>rise and fall and fall again</em> (228).</td>
</tr>
<tr>
<td>9</td>
<td>He seemed to come from the <em>humming oily centre of the machine</em> where the polished rods are sliding … (38).</td>
<td><em>The machine</em> then works; I note the rhythm, the throb, but as a thing in which I have no part … (115-16).</td>
</tr>
<tr>
<td>10</td>
<td>Sitting lightly upright she seemed to be dealing with the world as she chooses the enormous <em>solid globe</em> spun round this way and that way beneath her fingers (38).</td>
<td>‘The crystal, the globe of life as one calls it, far from being hard and cold to the touch, has walls of thinnest air (197).</td>
</tr>
<tr>
<td>11</td>
<td>… for if Rachael were ever to think, feel, laugh or express herself, instead of <em>dropping</em> milk from a height as though to see what kind of <em>drops</em> it made … (18).</td>
<td>‘<em>Drop upon drop</em>’, said Bernard, ‘<em>silence falls</em>. It forms on the roof of the mind and falls into the pools beneath (172).</td>
</tr>
</tbody>
</table>

Woolf’s intention of writing a novel about ‘silence’, expressed in VO, gets fulfilled in Ws. The novelist grappling with the form of novel in *The Voyage Out* emerges in *The Waves* as a visionary *craftsman* creating an altogether ‘new’ novel– lyrical but also archetypal, glorifying the creative unifying ‘solitude’.

Thus, the stylistic analysis of Ws, naturally, is complex, since the novel itself is complex. The stylistician gets the impression that Woolf deliberately chose limited number of linguistic features and reworked them into meaningful patterns at all levels of novelistic
organization. It reveals Woolf’s tenacity and command over the medium with which she integrates her vision and art. No wonder, then, *Ws* is applauded as a unique novel.

***
4.2 Stylistic Analysis of *Between the Acts* (1941)

4.2.1 Introduction:

Woolf’s last novel, *Between the Acts* (1941, hereafter BA), is yet another daring departure from the traditional novel. She achieves this through blending generic features of the narrative, the dramatic and the poetic art, thus making it a pastiche art which is a common feature of the postmodernist literature. Woolf (WD, 1969:355) wrote, ‘I think it’s *more quintessential* than the others’; ‘Finished Pointz Hall, the Pageant; the play– finally *Between the Acts* this morning’ (ibid:365) (italics supplied). At the highest peak of experimentation, Woolf produced yet another specimen of *avant garde* text in *BA*, the governing principle of which appears to be the dissolution of the novelistic art realized in structure, point of view and style. The immediate cause for the self-destructive note of nihilism was the Second World War. Woolf (WD, 1969:316), noted with trepidation, ‘Rather like a herd of sheep we are. … Whiffs of despair. Difficult to work. … Aeroplanes. One touch on the switch and we shall be at war. … palsied with writing.’ The War came as confirmation of what she had prophesied in her earlier novels– the triumph of chaos and the real danger of extinction, the decay of civilization and the dehumanization of Man in the modern materialistic age.

Woolf captures the crisis and the sense of fragmentation of human life, to which the War had exposed it, not in the form of ‘the shower of atoms as they fall upon the mind’ as she had done in her earlier novels, because ‘She [Miss La Trobe] wanted to expose them, as it were, … with *present time reality*. But something was going wrong with the experiment. ‘*Reality too strong*, she muttered.’ (BA, 1969:209, hereafter all references to the text are from this edition). Instead, she takes the route of savage satire, irony, wit and humour by blatantly breaking the boundaries between genres, poetry and prose, past and present, human and animal world, vision and fragment, and life and art. The result of this technique of dissolution of the narrative art is the most unsettling and unstable text with multiple and self-contradictory layers of meanings. In addition, Woolf appears to be on a mission to dissolve her own preferred modes of linguistic expression, which she had so assiduously cultivated and religiously maintained over the years in her novels.
BA could be seen as the culmination of nihilistic tendencies incorporated in Ws. Bernard, in Ws, says, ‘Also I like to find the pageant of existence roaring in a theatre for instance’ (Ws, 208). BA is that theatre, where the pageant of human existence from the primitive past to the present times is staged as one final attempt at anagnorisis of the truth of human existence. BA presents the pageant in which the history of England from the primitive times to the present day is enacted by the village folk at Pointz Hall. Pointz Hall is a manor house inhabited by the countryside gentry, the old Oliver Bartholomew, his widowed sister Mrs. Swithin, his son and daughter-in-law, Giles and Isa respectively. The young couple has two children, George and Caro. On the occasion of an annual village festival, the pageant is organized and Miss La Trobe has written it.

The explosive quality of the text of BA provoked instant critical response from critics. Sir David Cecil (1941) perceived the weakness of BA as ‘Woolf does not make her meaning altogether clear … confusion of convention leaves the reader confused …’. F. R. Leavis (qtd. in Ann Wilkinson, 1971:145) found in the novel only an ‘extraordinary vacancy and pointlessness’. However, in due course of time, the novel BA, attracted balanced critical reviews based on its merits.

Beneath the apparently trivial and chaotic surface narrative, Woolf reveals the profound truths about human nature, civilization, flux of time, change and history, and the germination of future.

4.2.2. Structure and Technique:

4.2.2.1 Structure:

Did the plot matter? She [Isa] shifted and looked over her right shoulder. The plot was only there to beget emotion. There were only two emotions: love; and hate. There was no need to puzzle out the plot. Perhaps Miss La Trobe meant that when she cut this knot in the center?

Don’t bother about the plot: the plot’s nothing. (109)

Woolf’s programme of dismantling the conventional plot-structure of the novel, as in the earlier novels, appears at its radical best in BA. The application of the Labovian concept of a ‘minimal narrative’ consisting of ‘two narrative clauses’ arranged in their chronological order falls flat, as may be seen below.

In a broader sense, the novel appears to have two narrative lines:
1. The framing narrative that focuses on the Oliver family. The characters—Oliver Bartholomew, Mrs. Swithin, Giles and Isa, portrayed though in outline except Isa—function as separate individuals, as relationships, as members of the family—particularly Giles and Isa, as friends, as hosts, as part of the audience, of a congregation, of a community and of a country.

2. The pageant, the three Acts of which dramatize British history, could be understood as the second narrative line.

The pageant can be read as Acts with the framing narrative, as what happens between them. This relationship can also be reversed with the events in the framing narrative functioning as the acts and the pageant as what comes between them. The narrative line blurs the boundaries between the main narrative and the secondary narrative. For the researcher, the main framing narrative is the continuation of the second narrative of the pageant representing the present time—‘Ourselves’ (206). The present time is one of the phases in the flux of Time to ensure future time.

The title, *Between the Acts*, suggests a split or fragmentation in the narrative, with the separation between the two divided parts: what happens in the Acts and between the Acts. The title, *BA*, is a literal translation of *entr’acte*, an interval or interlude (often humourous, sometimes accompanied by music and dance) between acts of a play, opera or ballet. The researcher feels that the title implies both parts or fragments as equally important and continuous with each other in order to complete the vision projected in the novel, unlike in the conventional play, where the interludes are ‘asides’ or ‘add-ons’ on the main play. Hence, the unity lies, as usual, at the conceptual level between the fragmented parts.

In the framing narrative, the strained relationship between Giles and Isa, remains the focal point with reference to which Woolf crystallizes the fundamental issues of human life and civilization. In the narrative, Isa is attracted towards Mr. Rupert Haines, the gentleman farmer, whom she sees just three times, and Giles is attracted towards Mrs. Manresa, the forty-five year old flirtatious woman, whom he meets once at the time of the pageant. The relationships may be illustrated as below:
Isa and Rupert Haines

Isa wondered, … she had met him at a Bazaar; and at a tennis party. … Now a third time, … she felt it again (9).

Inside the glass, in her eyes, for the … romantic gentleman farmer ‘In Love’, was in her eyes (19).

She looked among the passing faces for the face of the man in grey. There he was for one second; but surrounded, inaccessible. And now vanished … She must go on … (181).

Giles and Mrs. Manresa

The wild child, … looked over her coffee cup at Giles, with whom she felt in conspiracy (69).

… to make the type complete, there was something fierce, untamed, in the expression which incited her, even at forty five, to furbish up her ancient batteries (60).

‘Like to see the greenhouse?’ he said abruptly, turning to Mrs. Manresa. ‘Love to!’ she exclaimed, and rose (175).

With the suggestion of a sexual encounter between Giles and Mrs. Manresa, the husband-wife relationship would have reached breaking point as Isa feels anger and hatred for her husband: ‘the father of my children’, she muttered. ‘The flesh poured over her, the hot nerve wined, now dark as the grave physical body’ (242-43). But, frustrating the logical development, Woolf brings both of them together in ‘the heart of darkness’ (256) of the night: ‘Left alone together for the first time that day, they were silent. Alone, enmity was bared; also love. Before they slept, they must fight; after they had fought, they would embrace. From that embrace life might be born.’ (255-56) The reconciliation between husband and wife is achieved not on human level, but on natural level– under the cover of the darkness of the night. The room itself turns into a cave. And they become primitive cave dwellers– metaphorically to give birth to a new civilization. The application of the Labovian concept of ‘minimal narrative’ (2.2.2.1) is thus frustrated. Because, Woolf is apparently suggesting Darwinian theory of evolution and naturalism in the continuation of human race for a new dawn, new civilization.

The second narrative line, The Pageant, presents the history of England, enroute English literature, from the beginnings to the present times: ‘island history’ (94); ‘a child new born’ (95); ‘That’s England in the time of Chaucer …’ (98); ‘The Queen of this great land … For me Shakespeare sang’ (102-03); ‘England was she? Queen Anne was she?’ (146); ‘The Victorian Age’ (175); ‘Present time. Ourselves’, he read (206). The purpose of the pageant appears to be to record the passage of Time and its reflection in history in terms of changes both external and internal. The pageant aptly captures the changes time makes in conventions, moralities, clothes and literary styles. It also records destruction of revered institutions like the home (4.2.3.1.2) and the eternal truths as in Shelley’s
‘Ozymandias’: ‘… Babylon, Nineveh, Troy … And Ceasar’s great house … all fallen they lie … Digging and delving we pass… and the Queen and the Watch Tower fall …’ (164). But the Pageant also records a basis of permanence beneath the flux, that though there are outward signs of change, ‘O we’re all the same’ (219).

Though the pageant is progressive in movement chronologically and apparently unified, it is deliberately and constantly disrupted by the audience, by the delay caused by the actors, intervals between the scenes, the rain and the dance and song of cows and birds. Thus, Miss La Trobe’s attempt at the unity of impression is frustrated. Significantly, the attempts at creating ‘illusion’ fail reminding us of Bertold Brecht’s intentional disruptions in the very structure of his plays in order to break the ‘illusions’ of the audiences. So the pageant becomes a part of life; and life enters into the drama. Art and life– the orderly and the chaotic– become complimentary: ‘He said she meant we all act. Yes, but whose play? Ah, that’s the question?’ (253). On the whole, from the point of view of Isa and Miss La Trobe, who represent the two creative principles, one biological and the other artistic, the play is a failure: ‘It was enough. Enough. Enough’, Isa repeated. ‘All else was verbiage, repetition’ (110); ‘It was a failure, another damned failure!’ (118); ‘This is death, death, death, she noted in the margin of her mind; when illusion fails’ (210).

Critics like Melvin Friedman (1955:208) criticized the structure of BA by saying ‘a unifying principle is nowhere to be found’. However, Ann Y. Wilkinson (1971:152-153) observes, ‘The principle of unity is everywhere present: drama, or art, becomes part of the way of life, ordering it; … Drama, then, is form, statement and symbol in the novel.’ The researcher finds that the narrative structure of BA is no doubt fragmented: ‘scrap, orts and fragments’. But out of these fragments Woolf weaves the solid fabric of her vision of the novel: ‘To me at least it was indicated that we are members one of another. Each is part of the whole. … Dare we, … limit life to ourselves? May we not hold that there is a spirit that inspires, pervades … Surely, we should unite?’ (224). Woolf (WD, 1969:289) herself notes, ‘I am sketching out a new book; … : a centre: all literature discussed in connection with real little incongruous living humour: … we all life, all art, all waifs and strays– a rambling capricious but somehow unified whole–’ (italics supplied).

Spatio-temporal Scheme:

The novel, BA, has two layers of the spatio-temporal scheme: 1) the actual time the framing narrative takes; 2) the notional time from the prehistoric times to the present.
1. The linear perspective is mirrored in the framing narrative which covers twenty-four hours during which the clock time determines the pace of events:

1. It was a summer’s night and they were talking … (7).

2. Pointz Hall was seen in the light of an early summer morning to be a middle-sized house (10).

3. The church clock struck eight times (12).

4. At this early hour of a June morning the library was empty (23).

5. At this very moment, half-past three on a June day in 1939 they greeted at each other … (92).

6. … while on what seemed three minutes to the hour; which was seven (159).

7. But alas, sunset light was unsympathetic to her make-up (236).

8. There was the high ground at midnight; there the rock; and two scarcely perceptible figures (241).

9. But first they must fight, as the dog fox fights with the vixen, in the heart of darkness, in the fields of night (256).

The Pointz Hall, the scene of action of the novel, assumes symbolic and universal proportions by virtue of its being the virtual site for the enactment of the passage of Time through the Pageant. And the characters, too, acquire universality as they represent the human race/mankind passing through time: ‘For as the train took over three hours to reach this remote village in the very heart of England, no one ventured so long a journey …’ (22).

Time or clock is made to provide one of the central thematic motifs in the novel as the ticking of clock constantly reminds the characters of the ticking time-bomb (Second World War) hovering over their heads who appear unmindful of the impending doom: ‘… under a glass case there was a watch that had stopped a bullet on the field of Waterloo’ (12); ‘… time passes …’ (148); ‘He’s gone; she’s gone; and the old clock that the rascal made … ’em all to stop’ (172); ‘Time was passing. How long would time hold them together?’ (177); ‘Tick, tick, tick, the machine continued. Time was passing’ (180); ‘Time went on and on like the hands of the kitchen clock’ (202); ‘The hands of the clock had stopped at the present moment. It was now. Ourselves’ (216); ‘The cheap clock ticked; smoke obscured the pictures …’ (248); ‘This year, last year, next year, never … Isa murmured’ (251).
2. Notional Time from the Prehistoric times to the Present:

BA condenses, telescopically, vast stretches of time from the prehistoric beginnings to the present times not through the consciousness of characters or archetypal figures as in WS, but through quotes from H. G. Wells’ book Outline of History and by unmistakable traces of primitive savagery and barbarism in the behaviour of the modern people. The remarkable thing about the passage of time in BA is not the impersonal flux of Time as in the earlier novels, but rendered subtly in Darwinian framework of evolution from mammals to Man. A few quotations from the text as to the prehistoric origins are: ‘England … was then a swamp. Thick forests covered the land’ (254); ‘Prehistoric man’, she read, ‘half human, half-ape, roused himself from his semi-crouching position and raised great stones’ (255). The pageant covers almost eight hundred years of British history. As for the present times, the family at Pointz Hall and their preoccupations define the concerns of present times. A few references are cited here: ‘The county council had promised to bring water to the village, but they hadn’ t’ (7); ‘For her generation the newspaper was a book …; she took it and read:… the troopers … dragged her up to the barrack room where she was thrown upon a bed. Then one of the troopers removed part of her clothing, and she screamed … (26-27); ‘… when the whole of Europe—over there—was bristling like … He had no command of metaphor. … the word ‘hedgehog’ illustrated his vision of Europe, bristling with guns, poised with planes. At any moment, guns would rake that land into furrows, planes splinter Bolney Minster into smithereens and blast the Folly’ (66-67). The danger of Pointz Hall being destroyed by the bombs is presented as a reality.

Thus, Time and History are significant thematic elements in BA and, unlike Joyce in Ulysses, Woolf achieves the effect by extreme condensation.

4.2.2.2 Technique:

4.2.2.2.1 Speech and Thought Presentation:

Unlike in the earlier novels, in BA, both thought and speech presentation (2.2.2.2.1) assume prominent place, since the role of the omniscient narrator diminishes and dissolves into the voices of characters and the audience. In BA, Woolf uses a great deal of dialogue or reported speech, attributing it to the characters concerned. But, at times, the source of the speech is not clear, thus giving the impression that the omniscient narrator is part of the audience and physically present on the scene. For instance,
A bird chuckled outside. ‘A nightingale?’ asked Mrs. Haines. No, nightingales didn’t come so far north. It was a daylight bird … (7).

The interrogative in DS (Direct Speech) with the punctuation and inverted commas is a direct query, by Mrs. Haines to other characters sitting around her. But, it is the omniscient narrator, and not any other character, who replies: No, nightingales didn’t come so far north. The absence of inverted commas attributes the utterance to the narrator. Thus, the omniscient narrator appropriates the role of the character and breaks the rules of speech and thought presentation.

Another example, in which FIT and NRTA and DS are dissolved and synthesized, is:

Every summer, for seven summers now, Isa had heard the same words; about the hammer and the nails; the pageant and the weather (1). Every year they said, would it be wet or fine; and every year it was– one or the other (2). The same chime followed the same chime, only this year beneath the chime she heard: ‘The girl screamed and hit him about the face with a hammer’ (3) (29).

The passage describes Isa’s boredom– ‘the soul bored’ (23), ‘a tarnished, a spotted soul’ (22)– in which NRTA appears to have begun the discourse in sentence (1). In sentence (2), it is not clear whether it is NRTA or FIT of Isa since the root transformations– ‘would it be wet or fine’, ‘… it was one or the other’ appear to attribute it to Isa; but it could well be understood as NRTA. The same ambiguity continues in the first part of the sentence(s) and abruptly ends in a quotation within inverted commas from the newspaper Isa was reading about the rape of a girl. The quotation has back reference and in the passage it is an intrusion suggesting the troubled state of the mind of Isa.

It was a failure, another damned failure! As usual. Her vision escaped her (118).

In this example, the exclamatory mark and verbal repetition appear to attribute the utterance to Miss La Trobe. But the absence of the inverted commas makes it appear as NRTA blending the thoughts and emotions of the character with the omniscient narration.

He [Giles] said (without words), ‘I’m damnably unhappy.’

‘So am I’, Dodge echoed.

‘And I too’, Isa thought.

They were all caught and caged; prisoners; watching a spectacle (205).

It is an eccentric piece of conversation wherein silence (without words, echoed, thought) is presented in the form of a sequential dialogue, breaking the barrier between speech and
silence. It is followed by a strong comment by the omniscient narrator as to the predicament of each of the characters involved.

4.2.2.2 Point of View and Thought Presentation:

Since *BA* is not a Stream of Consciousness novel where the stream of impressions is recorded as they fall upon the mind sometimes in the idiom and syntax of the characters and sometimes that of the omniscient narrator as in the earlier novels, Woolf makes use of a synthetic narrative voice in which the omniscient narrator appears to be dominant through his/her ironical tone, innuendos, and sarcastic comments on the behaviour and manners of the characters, his/her role records a prominent shift from that of an external observer to the merry participant in the comedy, fun and senseless actions of the people in the novel. The conventional indicators of the omniscient narrative voice— the differentiating lexis, syntax or root transformations— do not help the readers to identify the distinctive voice of the narrator or that of the character/s, where the source is not indicated.

The following examples illustrate this:

1. Well, hadn’t she given orders? Where were the hurdles covered in leaves? Fetch them. Mr. Streatfield had said he would see to it. Where was Mr. Streatfield? No clergyman was visible. Perhaps he’s in the Barn?

The interrogatives, imperatives do not attribute the utterance to David and Iris who were operating the gramophone at the time, nor the pronoun references and past tense clearly attribute these to the omniscient narrator. The cultivated ambiguity and confusion becomes a rich source of irony, humour and satire in the passage.

2. Suddenly the tune stopped. The tune changed. A waltz, was it? Something half known, half not. The swallows danced it. Round and round, in and out they skinned. Real swallows. Retreating and advancing. And the trees, O the trees, how gravely and sedately like senators in council … (212).

The omniscient narrator himself/herself makes use of informal and fragmented language and the expressive, ‘O the trees’, also emanates from the same source. Such role reversals—that of the narrator becoming a spectator or vice versa— characterize the point of view of the text and it is one of the important discourse strategies Woolf uses to annihilate the conventional omniscient narration, the God-like figure, in whose wisdom and omniscience the conventional readers had implicit trust. It is a deliberate discourse strategy employed by Woolf to decenter the ‘center’, ‘the source’, ‘the author’ whose motives could be suspected and challenged. Thus, the deliberate indeterminacy, play of words and ideas and
attitudes, is in consonance with the mixing of genres—poetry and play—in the framework of the novel, constantly challenging, dismantling, and extending the boundaries of novelistic art.

4.2.2.3 Paragraph Structure:

Woolf’s continued devastation of paragraph structure is at its most intense in *BA*, since it contributes significantly to the central theme of fragmentation and chaos. A few examples are:

1. ‘That little girl? Now she’s gone …’ (97).
2. ‘And the papers say she met him …’ (125)
3. Surely it was time someone invented a new plot, or that the author came out from the bushes … (252).

4.2.3 Linguistic Style:

4.2.3.1 Lexical Analysis:

4.2.3.1.1 Lexical Patterns/Sets:

Lexical sets (2.2.3.1.1) and the interrelations between them create a network of meaning-patterns which underlie the central theme/s of the novel. Unlike in the earlier novels, entirely new sets of lexical items strongly evoke the theme/s of the novel: history, unity of human and natural world and modern civilization, etc.

1. **Pointz Hall Set:**

   village, family, perambulator, grey roof, meadow, the principal staircase, portraits, bed rooms, corridor, glass case, armchair, curtain, blue china, maids, the terrace, three-folded mirror, silver brush, embossed hair brush, lawn, trees, baby, son, the Barn, the greenhouse, bushes, cesspool, lily pool, hammer and nail, sugar, gossip, champagne, diamonds, cars, biscuits, shopkeepers, farmers, whisky, soda, wives, the wall, cellar, peeresses, countesses, etc.

2. **The Pageant Set:**

   play, audience, stage, actors, dressing-room, cardboard crowns, swords of silver paper, turbans, gramophone, picture paper, six penny brooches, shiny satins, soap box, packing case, dish cloths, festoons of paper roses, coronation plates, cups, bread, butter, etc.
Age of Chaucer to the Elizabethan Age:
pilgrims, prayer, priests, benediction, shrine, saint, tomb, lovers, believers, the Queen, ships, bearded man, silver, cargoes of diamonds, ducats of gold, spires, palaces, vulgar, etc.

Age of Reason:
reason, commerce, armed warrior, shield, heathen, sweat, board, robes, nymphs, pleasure, waistcoats, buckle shoe laces, brocades, glass stars, lords, ladies, virginity, gentlemen, diamonds, rubies, snuff box, concubines, the poor man, cot, child, wife, furrow, hamlet, meadow, fops, mirror, petticoat, courtier, wenches, powder box, chimney pots, old chest, inheritance, will, picture book, swearing words, taste, jack boots, cheating, thieving, man of sense, angles, Cupid’s darts, dowry, tenements, gypsies, etc.

Victorian Age:
voile dresses, flannel trousers, panama hats, whiskers, British Army, curtains, hansom, old iron, fog, handkerchiefs, play, loose women, loaves of bread, gutter, boot boy, servants, India, album, buses, cabs, traffic, clatter, Empire, black men, white men, sailors, soldiers, dominions, laws of God and Man, statute, prosperity, respectability, purity, religion, drink, dress, manners, marriage, divorced ladies, home, laboratory, conservatory, Royal orphans, etc.

‘Ourselves’, the Modern Age:
waltz, fuzzy wig, jazz, hand glasses, tin cans, scraps of scullery glass, harness room glass, silver mirrors, liars, thieves, poor, rich, rags, book learning, pianos, paint, gunslayers, bomb droppers, lipstick, blood-red nails, tyrant, vanity, upper class manor, shares, market, civilization, orts, scraps, fragments, newspaper, bungalow, etc.

3. Animal Set:
cow, hound, dog, cat, fish, horses, donkey, mice, stray bitch, puppies, snake, toad, etc.
daylight bird, nightingales, swallow, blue-bottle, blackbirds, ostrich, eagle, starlings, etc.

butterfly, spiders, beetles, insects, grass hopper, ants, beetles, etc.

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

4. Verbs Suggestive of Animal Behaviour:
gobble (7), glared (10), heaving (13), barking (13), trundling (15), grouting (16), bawled (17), cocked (17), cringed (18), sauntered (18), grumbled (18), howled (27), bit (27), sprung out (27), growled (28), trotted (28), rake (67), blast (67), burrowed (65), butted (70), darting (71), fluttering (71), circling (78), leaping (78), bounded (81), pitched (82), plunged (82), tottering (83), tripping (83), scooped (99), tossed (99), scampered (99), leering (101),
mowing (101), ambling (101), croaked (107), squirm (112), gashed (113), brewed (113), 
whirled (113), stubbed (113), gulped (127), pinched (123), bellowed (165), whisking (214), 
frisking (214), preened (217) minced (217, etc.

The remarkable aspect of the lexis of BA is the absence of ‘Nature Set’ in the sense it is used in the earlier novels– as the regenerative force of the universe with reference to which the arid materialistic world was evaluated. The sea is conspicuously absent: ‘They were so far from the sea. A hundred miles away …’ (37). This appears to have been done deliberately, since, the world, under the impact of the War, was at the brink of total annihilation and Woolf wanted to focus entirely on the human scene– of human history from the prehistoric times to the present times. This is done on two planes: on the level of well-researched and documented facts through H. G. Wells’ Outline of History, which Mrs. Swithin reads; and on the level of the imaginative reconstruction of the pageant.

The ‘Pointz Hall Set’, therefore, contextualizes the entire narrative by functioning at several levels: as a concrete setting for the action of the novel; as a rural setting, unlike in the earlier novels, where the interplay of animal instincts, savagery and the sophistication and artificiality of manners would set the degradation of human nature into sharp relief; and most importantly, as the symbolic, universal site of human civilization to be the witness of the cycle of Time and history, of its birth, growth, decay and regeneration (4.2.4.1.4). A few remarks in the text clearly establish this link: ‘For as the train took over three hours to reach this remote village in the very heart of England’ (22); ‘Mr. Oliver, … said that the site … for the cesspool was … From an aeroplane. … you could still see, … the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, … in the Napoleonic wars’ (8).

The manor house, Pointz Hall, is surrounded by the Barn, the greenhouse, the wall, the terrace, the lily pool, the trees and bushes in the hollow of the land, which apart from functioning as the site on which the pageant was performed, also function as symbolic vehicles, as for instance: ‘The Barn, … the barn that had been built over seven hundred years ago and reminded some people of a Greek temple, … was empty’ (119); ‘For by some lucky chance a wall had been built continuing the house … on the raised ground in the sun. But funds were lacking; and the wall remained, nothing but a wall’ (65); ‘… Miss La Trobe conveyed to the audience Civilization (the wall) in ruins; rebuilt (…) by human effort; …’ (212). The Barn becomes a symbol of emptiness and silence; the wall that of incomplete and imperfect civilization; the trees and bushes function as the site of vulgar
sound of the gramophone; the greenhouse that of the amorous escapade of Giles and Mrs. Manresa.

The ‘Pageant Set’ captures the essence of British history from the prehistoric times to the present times. The socio-cultural history is presented in phases of literary history of the island nation. It is interesting to note that literature is an imaginary reconstruction of life and reality and the history the pageant presents is re-reconstruction of the same in the form of Acts relating to the Age of Chaucer, the Elizabethan Age, the Age of Reason, the Victorian Age and ‘Ourselves’; thus, it is twice removed from reality. The elements of repetitions– ‘All else was verbiage, repetition’ (110), cultivated aberrations and incoherence, perversions of meaning, fragmented dialogues, chaos, vulgarity, and noise on and off the stage– give the impression of the Pageant being unartistic and utter failure. However, the Pageant, in a comic vein, presents the modes and manners, the problems and achievements characteristic of different periods of British history. The rustic folk, who act out the different parts in shabby costumes made out of cheap materials, accrue to the pageant the quality of being more a caricature and satire than any profound vision of the past ages. However, the pageant subtly captures the essence of each age: the Age of Chaucer as the age of faith; the Elizabethan Age as the age of materialism and worldly grandeur; the Age of Reason as that of trade and commerce, of growth in materialism as well as that of sense, reason and prose; the Victorian age as one of authority, of prosperity and Empire; and the modern age as ‘orts, scraps, fragments’ (219, 220, etc.), an age that doesn’t make any sense. Because of the crumbling of the old institutions: ‘O the irreverence of the generation which is only momentarily– thanks be– ‘the young’. The young, who can’t make, but only break; shiver into splinters the old vision; smash to atoms what was whole. What a cackle, what a rattle, what a yaffle– as they call, the woodpecker’ (213-14). The cultural history is also woven through the Acts in bits of scattered information about the people, their dress and manners: bearded men (Chaucer’s age), turbans, valiant men (Elizabethan age), waistcoats, buckleshoe laces, jack boots (Age of Reason), whiskers, flannel trousers, Panama hats (Victorian Age); fuzzy wig, lipstick, blood-red nails characterize the modern age. These mark changes in clothing and tastes–manifestation of outer, superficial change.
The philosophical theme of Time and history, the undercurrent of thought, which pervades the pageant is one of decay and impermanence of nations, institutions and systems in the flux of time:

‘Digging and delving (…), hedging and ditching, … we pass … summer and winter, autumn and spring return … All passes but we, all changes … but we remain forever the same … Palaces tumble down (…). Babylon, Nineveh, Troy … And Caesar’s great house … all fallen they lie … where Clytemnestra watched for her Lord … saw the beacons blaze on the hills … we see only the clod … Digging and delving we pass … and the Queen and the Watch Tower fall …’ (1964).

These utterances echo the sense of Shelly’s poem ‘Ozymandias’– the pride and glory of the great kings and emperors are temporary, whereas the common humanity which keeps to the basic duties of life, continue the human race and civilization. The recurrent expression ‘We remain the same. We act diffect parts, but we remain the same’ (164, etc.) sums up the meaning of the novel. Thus, Woolf questions compartmentalization of history into past, present and future and insists on the existentialist flow of time and life.

The ‘Animal Set’ and the ‘Verbal Set’ suggestive of ‘Animal Behaviour’ are the most important link between ‘Pointz Hall Set’ and ‘The Pageant Set’ with the thematic bearing on the central vision of the novel– the unity and oneness of all forms of life on earth. The Darwinian theory of evolution that all forms of human life have evolved from the lower orders– insects– to the higher mammals– cows and Man, is evoked in the text by making the non-human beings equal partners in the on-goings between the Acts and portraying them with human attributes; and portraying human characters with animal attributes. Woolf places the characters in a world teaming with non-human life– on both the actual and the figurative levels. Thus, she blurs the barrier and hierarchy between the human and the non-human. At the beginning of the novel, Mrs. Swithin assumes that ‘We descend’ (13) from the prehistoric monsters she has been reading about; and at the end Isa envisages Bartholomew, Giles and Mrs. Swithin as ‘the grass hopper, the ant, and the beetle rolling pebbles in a sun-baked field’ (253). The metamorphosis, particularly of the humans into animals, echoes Darwin’s theory and establishes, though satirically, the oneness and unity of all forms of living life.

The ‘Animal Behaviour Set’ concretely describes the mutually compatible behaviour patterns between the animals and the humans. A few examples linking the two are:
1 Up he [George] leapt, … and saw coming towards him a terrible peaked eyeless monster moving on legs, brandishing arms … the old man [Bartholomew] had sprung upon him from his hiding place behind a tree (17).

‘Prehistoric man’, she read, ‘half-human, half-ape, roused himself from his semi-crouching position and raised great stones’ (255).

2 Suddenly the cows stopped; lowered their heads, and began browsing. Simultaneously the audience lowered their heads and read their programmes (166).

3 Then every cow joined in. Walloping, till lashing, the reticence of nature was undone, and the barriers which should divide Man the Master from the Brute were dissolved. Then the dogs joined in. Excited by the uproar, scurrying and worrying, here they come! (215).

4.2.3.1.2 Collocations and Sets:

Since Woolf’s purpose in BA is satire and irony, she appears to prefer directness and pointedness in meaning to connotational meaning in the text, as only a few prominent lexical items appear to have been exploited in this way (4.2.4.2). Here, one lexical item and its collocations are analyzed:

1. House/Home:

   i) Pointz Hall was seen … to be a middle-sized house. It did not rank among the houses that are mentioned in guide books. It was too homely. But this whitish house with grey roof, … typing unfortunately low on the meadow with a fringe of trees on the bank above it so that smoke curled up to the nests of the rooks, was a desirable house to live in (11).

   ii) Empty, empty, empty; silent, silent, silent. The room was a shell singing of what was before time was; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence (42).

   iii) It’s time, gentlemen, … to pack up and be gone. … I see before me– (he pointed: there was Pointz Hall; the rooks cawing; the smoke rising).

     ‘Ome, sweet ’Ome

     The gramophone took up the strain: Through pleasures and palaces, … There’s no place like Home … (200).

   iv) ‘Don’t I see the fire (he pointed: one window blazed red) blazing ever higher? In kitchen; and nursery; drawing-room and library. That’s the fire of ’Ome. And see! Our Jane has brought the tea. Now children, where’s the tops? Mama your knitting, quick. For here (…) comes the bread-winner home from the city, home from the counter, home from the shop. … Be it never so humble, there’s no place like ’Ome’ (201).
v) But Mrs. Lynn Jones still saw the home. Was there, she mused, ... something– not impure ... 'unhygienic' about the home? Like a bit of meat gone sour ...? Or why had it perished? Time went on and on like the hands of the kitchen clock. ... The Home would have remained; and papa’s beard, ... would have grown; and Mama’s knitting— ... Change had come, ... or there’d have been yards and yards of Papa’s beard, of Mama’s knitting. Nowadays her son-in-law was clean shaven. ... What she meant was, change had to come, unless things were perfect; in which case ... they resisted Time. Heaven was changeless (202-03).

vi) ... they seemed to foretell what after all the Times was saying yesterday. Homes will be built. Each flat with its refrigerator, in the crannied wall. Each of us a free man; plates washed by machinery; not an aeroplane to vex up; all liberated; made whole ... (213).

vii) The great hooded chairs had become enormous. And Giles too. And Isa too against the window. The window was all sky without colour. The house had lost its shelter. It was night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks.

Then the curtain rose. They spoke (256).

The lexical item, house/home derives its significance and depth of meaning by its use in different contexts and by its association with the co-textual features. The term, through its collocations, evokes the central vision of the novel: passage of time, history and change. The setting of the novel is Pointz Hall, the manor house, which is also the symbol of home/house. With reference to this concrete embodiment, Woolf, through the Pageant and what happens between the Acts, shows the symbolic change and demise, in the modern era, of the earliest institution built by human civilization.

Example (i) presents Pointz Hall with its rural setting as a countryside mansion, with its architectural features and comforts. But the ironical use of the expression ‘It was too homely’ is quickly negated in example (ii), in which, Isa, the daughter-in-law of the house, finds herself surrounded by emptiness and silence. The expression of the room making her aware of ‘what was before time was’ in ‘the heart of the house’ connects her with prehistoric times where there would have been all emptiness, silence and darkness. Since her relationship with Giles is a strained one, which she expresses with the recurrent phrase ‘the father of my children’ instead of the straightforward ‘my husband’, because ‘It worked, that old cliché’ (60). Isa questions the relationship: ‘Do we know each other? Not here, not now. But somewhere, this cloud, this crust, this doubt, this dust— ’ (76). Her eyes, during the duration of the single day of the Pageant, constantly search for another man, Rupert Haines, the gentleman farmer otherwise referred to as ‘the man in grey’— the
romantic image of the Man, whom she never gets. So, for her the Pointz Hall is just a dwelling place, not a home with happiness in it.

Example (iii) affirms that *Home* is superior to ‘pleasures and palaces’, i.e. *it is heaven on earth*; example (iv) presents the Victorian ideal of *Home, sweet Home* which was buzzing with children, and mother and father performing their conventional roles. However, drastic change sets in and doubts about the sanctity of Home arise. Strong words, such as ‘impure’, ‘unhygienic’, ‘a bit of meat gone sour’, compel one to think about their implications for the family relationships, particularly between husband and wife as in the case of Isa and Giles. Change had to come because, the ‘home’ as an institution was found imperfect, otherwise it would have resisted Time and change as ‘Heaven was changeless’. Woolf’s attitude towards the collapse of the institution of ‘home’ is positively reconstructionist and forward-looking rather than regressive, looking back at the idyllic past. Example (vi) presents the modern, materialistic definition of a house with all amenities in it. Woolf subtly evokes the Victorian notion of family deteriorating into modern slavery to the modern technological gazettes as if they would liberate mankind from the household drudgery. Example (vii) connects the Pointz Hall and its inmates, Isa and Giles, with the future destiny of mankind– to build ‘a new home’ in place of the old one (4.2.4.1.4).

**4.2.3.1.3 Word Structure:**

The Latinate polysyllabic words are not stylistically motivated features in the text of *BA*. Instead, they are dismantled and buried in the ‘mud’. Woolf might have wanted to avoid intellectuality or artificiality of expression in *BA*. Only polysyllabic adverbs are used, that too sporadically, for purposes of modality of the statements. A voice after the pageant speaks: ‘Before we part, ladies and gentlemen, … *let’s talk in words of one syllable, without larding, stuffing or cant*. Let’s break the rhythm and forget the rhyme’ (218). Woolf actually splits polysyllabic words in the text meaningfully: ‘The gramophone gurgled Unity– Disparity. It gurgled Un…dis. And ceased.’ (235); ‘So that each of us who has enjoyed this pageant has still an opp…’. The word was cut in two. A zoom severed it. … ‘…portunity’, Mr. Streatfield continued, ‘to make a contribution’ (225-26). This attitude of Woolf, like Prospero’s in Shakespeare’s *The Tempest*, who buries his magic wand at the end, amounts to the similar effect of burying particular type of lexis that gave her texts peculiar charm and grace of cultivated intellectuality.
1. Adverbs:

fitly (45), queerly (45), furiously (59), laboriously (61), sensuously (69), rhythmically (69),
genially (69), benignly (69), unambitiously (98), nervously (100), benevolently (122),
desolately (124), firmly (132), surreptitiously (132), sardonically (140), ecstatically (166),
sheepishly (180), hastily (187), guiltily (187), gruffly (237), perfunctorily (239), etc.

2. Compound Words:

The use of compounds, though controlled as compared to the use of the same in
Ws, contributes to nominalization of the syntax and condensation of meaning in the text. A
few examples are cited here:
tea-caddy (9), elephant-bodied (13), seal-necked (13), leather-covered (13), maggot-eaten
(24), hair-thin (25), book-shy (26), gun-shy (26), tow-coloured (48), self-sown (54), wind-
dropped (54), boat-shaped (55), sun-flecked (70), gilt-clawed (84), silver-buckled (89),
skin-coloured (89), amber-coloured (89), pearl-hung (101), moon-eyed (165), sea-coal
(169), many-caped (188), temple-haunting (213), fox-trot (213), flower-chained (236), etc.

Since the presentation of sensibility of the characters is scarcely the focus of the novelist,
the colour compounds are rarely used.

3. Lexical Experimentation:

The considerable number of odd words in the text of BA contributes to the satirical
tone as well as to the creation of chaos and fragmentation with the material form of words.
A few types are cited here:

Conversion:
trousering (v) (22), prayable (adj) (32), protestingly (adv) (47), fluty (adj) (48), flurriedly
(adv) (63), disconnectedly (adv) (63), mobbed (v) (70), unambitiously (71), friable (adj)
(92), stubbed (v) (113), veined (v) (120), summed (v) (120), scud (n) (121), syllabling (v)
(142), twitcher (n) (180), tryisting (v) (193), motherly (adj) (197), seraphically (adj) (204),
skylarking (v) (253), etc.

Additions:
week-enders (23), unclosed (v) (28), immensities (31), irreverencies (31), preachments (33),
half-breeds (61), silverness (143), harvestless (181), etc.

Unusual/Odd Formations:

mind-hunger (20) droppers-in (48), in-got (60), lick-spittle (75), mind-divided (adj) (90), a-
maying (v) (113), many-tongued (143), whinnying (v) (174), ungrowing (181), unblowing
(181), one-making (204), unskinned (220), uncrossed (221), innocency (218), bird-vibrant (245), bird-blacked (245), etc.

4.2.3.1.4 Proper Nouns as Style-markers:

Grace, Haines, Giles, Warings, Elveys, Mannerings, Burnets, Mrs. Moore, Mrs. Sands, Mitchell, Waythorn, Roddom, Pyeminter, Trixie, Jessie Pook, Buster, Manresa, William Dodge, Mr. Page, Perry, Mr. Carter, Figgis, Bond, Herbert Winthrop, Mrs. Otter, Mrs. Neale, Pinsent, Lady Fribble, Sir Spaniel Lily Oliver, Lady Harpy Harraden, Etty Springett, Mr. Budge, Mr. Beach, Mr. Sibthrop, Bonthorp, Mr. Carfax, Rev. Streatfield, etc.

Woolf’s habit of using names of characters indicative of their qualities is expressed in BA also. The above list, considered as lexical elements, appears funny as names. But they clearly express Woolf’s disgust at human beings, who appear not human enough to treat them with respect. Woolf, ironically asks, ‘What need we of words to remind us? Must I be Thomas, you Jane?’ (222). Woolf’s deliberate degradation of human beings is clear in this remark: ‘There he [Rev. Streatfield, at his concluding speech] stood, their representative spokesman; their symbol; themselves; a butt, a clod, laughed at by looking-glasses; ignored by the cows, condemned by the cows which continued their majestic rearrangement of the celestial landscape; an irreverent forked stake in the flow and majesty of the summer silent world’ (222). In the Woolfian scheme of the universe, as projected in BA, the representative human being, the clergyman, appears like an odd-person-out of context to be ejected from the world.

4.2.3.2 Syntactic Style:

The syntax of BA is riotous in the face of the whimsical narrative technique and seemingly chaotic presentation of the ‘acts’ between the Acts and the Acts themselves. The speciality of the syntax of BA, unlike in the earlier novels, is that there is no single defining sentence structure, but a welter of eccentric and aberrant structures as if Woolf is playing an elaborate word-play in the text. It is part of the unsettling, and disorienting technique she employs in the text, which contributes to satire and pithy humour of the text. Woolf observes:

‘Words this afternoon ceased to lie flat in the sentence. They rose, became menacing and shook their fists at you’ (74).

This utterance gives us the clue as to the syntax of the text of BA.
4.2.3.2.1 Nominal Groups:

Woolf grounds her own preference for ‘let’s talk in words of one syllable, without larding, stuffing or cant’ (218), deliberately, by embedding words in elaborate NGs all through the text creating the opposite effect. This appears to have been done for the purposes of irony and satire through dramatic exaggeration of the ‘acts’ between the Acts. However, NGs in BA are not foregrounded features; but they exhibit purposive use in their contexts of use. A few examples are:

<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>19</td>
<td>the thick</td>
<td>tangle</td>
<td>of hair</td>
</tr>
<tr>
<td>2</td>
<td>69</td>
<td>the last</td>
<td>trace</td>
<td>of geniality</td>
</tr>
<tr>
<td>3</td>
<td>128</td>
<td>the perfect</td>
<td>marvel</td>
<td>of a woman</td>
</tr>
<tr>
<td>4</td>
<td>176</td>
<td>the voluminous</td>
<td>flounces</td>
<td>of the Victorian age</td>
</tr>
<tr>
<td>5</td>
<td>220</td>
<td>the whole</td>
<td>population</td>
<td>of the mind’s immeasurable profundity</td>
</tr>
</tbody>
</table>

These NGs make for complexity of thoughts and verbal play. For instance, following Halliday’s (1994) model of rank and delicacy grammar, the preponderance of pre- and post-modifiers amounts to verbal play:

\[
\text{1 the whole population of the mind’s immeasurable profundity}
\]

H : N
M : determiner+epithet
Q : [PP ((preposition+determiner+epithet+epithet+N)]

4.2.3.2.2 Clause Structure:

Woolf’s radical programme of destroying the ‘railway line’ sentence reaches culminating point in the text of BA as sentence after sentence— eccentric, whimsical, aberrant— succeed one another, which create chaos of meaning-patterns hitherto expressed in the well-defined syntactic structures in earlier texts. The sense of chaos and fragmentation— the central themes— are built into the very structures of sentences. Some sentences are illustrated here:

\[
\text{1 One voice, another voice, a third voice came wimpling and warbling: gruff– Bart’s voice; quavering– Lucy’s voice; middle-toned– Isa’s voice (47).}
\]

The single clause sentence exhibits features of repetition, parallelism and fragmented syntax through punctuation and parentheses curiously combined to give the orchestrated effect of the voices variously ringing in the ears as gruff, quavering and
middle-toned. The sentence is a simple one with SVA structure– ‘One voice, … came wimpling and warbling’ conjoined with an elaborate noun tag: ‘gruff … Isa’s voice’. The repetitive phrases, ‘One voice … a third voice’ join in the chorus effect with fragmented phrases, ‘gruff … Isa’s voice’.

2 And they saw a clergyman, a strapping clergyman, carrying a hurdle, a leafy hurdle (91).

It is a complex sentence and an eccentric one at that, the eccentricity lying in repetitive structures embedded within it.

The structure of the complex sentence is:

Main clause Non-finite V-ing subordinate clause

And they saw a clergyman, … carrying a hurdle …

The repetitive structures with added significance are: ‘a strapping clergyman’ and ‘a leafy hurdle’, which impact the readers as mock emphasis on the phrases to make fun of the clergyman, conventionally a spiritual luminary, carrying now, a hurdle for the Pageant.

3 Now old Bart … he was caught. Now Manresa. Here a nose … Now perhaps a face. … Ourselves? But that’s cruel. To snap us as we are, before we’ve had time to assume… And only, too, in parts … (214).

The passage presents fragmented thought not of any character, but of the omniscient narrator in fragmented syntax. The narrator is making observations about the Pageant pertaining to ‘present times’ or ‘ourselves’ and the fragmentation of the individual life in the modern world is symbolically indicated through dots and phrases ‘Now old Bart’ and ‘Now Manresa’, and lexical elements ‘nose’, ‘face’ and ‘parts’. And also it is achieved through the mixing of tenses– present and past– and proximal deictics.

4.2.3.2.3 Non-finite Present Participle Clauses:

Woolf habitually uses non-finite present participle clauses in her texts and in BA, she uses them for comic effects or as part of verbal play to make fun of them, with a view to dismantling them through overindulgence. The following examples illustrate this. As always, Woolf uses these for the purposes of dramatization of trivial actions and also as spatial deictics.

A few examples, which create dramatic effect, are:

1 Flitting, tasting, returning, they sampled the colours (78).
2 Flashing, dazzling, dancing, jumping (214).

3 Preening and peering, between backs, over shoulders, she had sought the man in grey (243).

A few examples which illustrate the deictic use are:

1 She preened, approving her adolescence (56).

2 Skimming the surface, she ignored the battle in the mud (237).

3 Turning the corner, there was Giles attached to Mrs. Manresa (243).

4.2.3.2.4 Paratactic Clauses and Use of for:

There is no dominance of paratactic clauses and also no use of for as causative conjunction, which simply means that there is no reason or explanation for the illogicality, chaos and discordance in both life and art.

4.2.3.2.5 Repetitive/Parallelistic Structures:

Woolf uses repetitive/parallelistic structures (2.2.3.2.5) in BA for the purposes of mock emphasis and as a part of word-play, which create comic and satirical effects. In Ws, the effect was rhythmical. In BA, the effect is mock rhythmical and artificial. The overabundance of these features characterizes the entire text as a pseudo-poetic or pseudo-artistic work.

4.2.3.2.5.1 Verbal Repetition:

The abundance of repetitive structures, at both immediate and intermittent distances, reveals Woolf’s deliberate indulgence in them with a view to exposing dramatically, the characters’ shabby manners and their trivial feelings. A few examples are:

1 The cook’s hands cut, cut, cut (43).

2 Empty, empty, empty; silent, silent, silent (47).

3 ‘Look’, the audience whispered, ‘O look, look, look –’ (228).

4.2.3.2.5.2 Verbal Parallelism:

The parallelistic structures (2.2.3.2.5.2), at the morphological, group and clausal levels, appear to have been used for the sake of pseudo-rhythmic purposes and grotesque exaggeration of the funny actions and emotions of the characters.
A) Morphological Level:

Woolf, true to the spirit of the text of BA, makes fun of parallelistic features in quick succession, which has been her wont to do so, when Bartholomew uses them in his speech: ‘Why tell me, are we, as a race, so incurious, irresponsive and insensitive’ – the champagne had given him a flow of unusual *three-decker words* – to that noble art …’ (67). A few examples are cited here which reveal this attitude:

1. The view laid bare by the sun was flattened, silenced, stilled (81).
2. … fantastically coloured, leaping, jerking, swinging legs and arms (112).
3. A whizz, a buzz rose from the *bird-buzzing, bird-vibrant, bird-blackened* tree (245).

B) Group Level:

1. But somewhere this cloud, this crust, this doubt, this dust – (76).
2. No– so young, so fair, so innocent (194).
3. The whole lot of them … felt embarrassed, for him, for themselves (222).

C) Clause/Sentence Level:

1. Could they talk? Could they move? (100)
2. She roused herself. She encouraged herself (183).
3. They lingered; they mingled (228).

D) Reinforcement by Noun-Tags:

The preponderance of noun-tags contributes to repetition and elaboration of meaning with eccentric sentence endings. A few examples are:

1. But what did he do with his hands, the white, the fine, the shapely? (64)
2. A match-box fell– Bartholomew’s (84).
3. Then, ignoring the conventions, a head popped up between the trembling sprays: Mrs. Swithin’s (178).

4.2.3.2.6 Elliptical Structures:

The preponderance of elliptical structures, particularly in the text of BA, makes for enormous condensation, and thus, for the economy of expression. They suit the awkwardness of characters and their utterances. A few examples are:
Books [were] open; no conclusion [was] come to; and he [was] sitting in the audience (74).

And the butterfly rose and the blue-bottle [rose] (121).

The tune changed; [the tune] snapped; [the tune] broke; [the tune] jagged (213).

4.2.3.2.7 Punctuation and Clause Structures:

Punctuation marks acquire unprecedented rhetorical effects due to their eccentric use which recreate the riotous meanings and atmosphere of the text. A few examples are:

1. Their voices … came across the hall saying: ‘The train’s late’; saying: ‘Keep it hot’; saying: ‘We won’t, no Candish, we won’t wait’ (47).

2. ‘We have our grub. We have our glasses. We ask nothing but–’ society apparently, to be with her kind (48).

3. His hair curled; far from running away, …, his was firm; the nose straight, if short; the eyes, of course, with that hair blue; and finally to make the type complete, there was something fierce, untamed, in the expression which incited her, even at forty five, to furbish up her ancient batteries (59-60).

4. The whole population of the mind’s immeasurable profundity came flocking; from the unprotected, the unskinned; and dawn rose; and azure; from chaos and cacophony measure; but not the melody of surface sound alone controlled it; but also the warring battle-plumed warriors straining as under: To part? No. Compelled from the ends of the horizon; recalled from the edge of appalling crevasses; they crashed; solved; united (220-21).

Example (1) presents chaotic, but intelligible use of punctuation with colons driving a wedge between the utterances within inverted commas comically enacting fragmented ‘voices’ coming across the hall ‘impetuously, impatiently, protestingly’. Example (2) is eccentric at its best when the direct speech is broken off half way through parenthesis and inverted commas and the rest of the sentence, apparently meaningless and out of context, is continued awkwardly. Example (3) presents the point of view of Mrs. Manresa, a flirtatious woman of forty five, about Giles, a young man and Isa’s husband in a comical vein. Along with the syntax and lexis, the semi-colons and commas are used parallelistically and expressively with a view to dramatize her attitude towards Giles. Example (4) presents the mixed tune being played by the gramophone at the end of the Pageant– Fox trot, Sweet Lavender, Home Sweet Home and Rule Britannia. And the passage, with semi-colons, mockingly connects these tunes in an attempt to demonstrate ‘unity’ or ‘harmony’– ‘To part? No’ … ‘they crashed; solved; united’. The apparent disconnect between the various tunes are indicated by the semicolons. Continuing the
passage, the narrator asks: ‘Was that voice ourselves? Scraps, orts and fragments, are we, also, that? The voice died away.’ (221).

Hence, punctuation plays a key role in the syntax of the text contributing to the meaning and the central vision of the novel.

4.2.3.2.8 Parenthetical Structures:

The overabundance of parenthetical syntax contributes to the central vision of the novel— the fragmented vision of the world. The parenthesis directly enacts the break-down in thought, narration and speech. A few examples are illustrated below:

1 … but she remembered her mother— her mother in that very room rebuking her … rebuked her in that very room— ‘but in a very different world’, as her brother would remind her (14).

2 Most consciously she felt– she had drunk sweet wine at luncheon– a desire for water (82).

3 (“What a lovely voice!” someone murmured) (107).

4 “When we wake” (some were thinking) “the day breaks up… The office” (some were thinking) “compels disparity …” (142).

5 Imps-elves-demons (214).

6 Before we part, ladies and gentlemen, before we go … (Those who had risen sat down) … let’s talk in words of one syllable. … Ourselves. Some bony. Some fat. (The glasses confirmed this.) Liars most of us. Thieves too. (The glasses made no comment on that.) (218).

7 His first words (the breeze had risen; the leaves were rustling) were lost (222).

Example (1) juxtaposes past memory with present moment in the consciousness of Mrs. Swithin through parenthesis. Example (2) presents break in the presentation of the thought of Mrs. Manresa and the sentence within parenthesis satirically provides information about her relishing sweet wine at luncheon and that now she desires water. Example (3) presents the reaction of the audience in between the presentation of the pageant, as is the case throughout the text. Example (4) presents the narrator’s reporting in the parenthesis and the snatches of speech of the audience, who speak ironically of the discordant daily routine of their lives. Example (5) is eccentric in listing elements in the parentheses, and example (6) presents mocking observations by the narrator at the time of dispersal of the audience at the end of the pageant. Example (7) presents, in the parenthesis, the mock reality of the breeze blowing, leaves rustling and the words being lost– gone with the wind, i.e. the import of the pageant lost on the audience, despite Miss La Trobe’s efforts.
4.2.3.2.9 Theme, Focus and Emphasis:

Since the syntax of the text of BA is chaotic and blatant manipulations of it are the norm, the syntax of the text resists neat classification in categories like end-focus or inversion. Since this framework for the syntactic analysis is followed throughout this study, a few examples of the end-focused and inverted sentences are given below:

A) End Focus:

1. The motorbike, the motor bus, and the movies—when Mr. Streatfield called his roll call, *he laid the blame on them* (92-93).

2. Flowing, and streaming, on the grass, on the gravel, still for one moment she held them together—the dispersing company (117).

3. The play was over, the strangers gone, and they were alone—*the family* (248).

B) Inversion:

1. *Framed*, they became a picture (18).

2. *Beneath was the garden*, bathed in the sun (85).

3. *Down it* poured like all the people in the world weeping (210).

4.2.3.2.10 Modality and Tenses:

Since the text of BA consists of a large number of progressives, perfectives, passives and modals— in fact more than in the Stream of Consciousness novels— the text of BA may be said to be mood-oriented in that Woolf indulges in a variety of moods such as irony, humour, satire, wit and hyperbole. The following tenses and aspects evoke the intended modulation of the syntax in their contexts of use, and cumulatively, they contribute to the heavy modality of the text. A few examples of each type are given:

A) Perfectives:

1. The heat *had* increased. The clouds *had* vanished (81).

2. He *had* known human nature in the East (131).

3. The hands of the clock *had* stopped at the present moment (216).

B) Progressives:

1. Miss La Trobe *was pacing* to and fro between the leaning birch trees (77).

2. The audience *was assembling*. The music *was summoning* them (141).

3. She *was standing* at the door of her car (243).
C) Passives:

1. Now benches were drawn across the floor of the Barn (34).
2. The door was kicked open (184).
3. Alone, enmity was bared; also love (255).

D) Modals:

1. It must be hidden; yet must be close enough to the audience to be heard (79).
2. Inclining her head, Mrs. Mayhew protested after all one mustn’t ask too much (184).
3. She could straighten her back. She could open her arms (244).

4.2.3.3 Phonological Analysis:

One of the major themes, which relates to both the structure and the meaning of BA, is the relationship between sound and silence. It develops on both levels—literal and metaphorical— in both the Acts of the Pageant itself and also between the Acts. Woolf’s agenda of making the sound texture (2.2.2.3.1) the most vocal of its theme/s, as in Ws, is continued in BA too, with the evocation of real, concrete sounds such as the chuckle of birds, cough of cows, sounds and whispers of speech, murmurs and mumblings—which enable the readers to regard the novel as a phoney book. As the novel progresses, more sounds are added: music and singing (both live and recorded), bird songs, church bells, the scur of cars on gravel, the zoom of aeroplanes as well as the non-sensical voices and noises of characters all contributing to the medley. The chaos or dissolution of the world is suggested through these sounds suggestive of a world gone mad and on the brink of disaster. The world as the theatre of the War is invoked by this passage: ‘… this pageant has still an opp…’. The word was cut in two. A zoom severed it. Twelve aeroplanes in perfect formation like a flight of wild duck came overhead. That was the music …’ (225). And the recurrent chuff, chuff, chuff sound of the gramophone from behind the bushes functions as a phonological metaphor for the theme of the novel.

4.2.3.3.1 Segmental Features:

A) Free Repetition of Sounds:

1. And George turned; and the nurses turned holding the furry bear; they all turned to look at Sohrab the Afghan hound bounding and bouncing among the flowers (17).
The vowel sounds used in the verbal actions |æ| and |ə| in the words turned, bounding and bouncing not only enact the actions indicated in them, but also through repetition of the same, bind the humans and animals—George, the eight year old boy, the nurse and the Afghan hound—into a grotesque unity.

2 It was an awkward moment. ... Every sound in nature was painfully audible; the swish of the trees; the gulp of a cow; even the skim of the swallows over the grass could be heard. But no one spoke (227).

The passage describes ‘the awkward moment’ at the end of the pageant as to who should be thanked for it. The sounds of nature—swish, gulp, skim eloquently applauded the pageant, and by implication, understood the meaning and thanked Miss La Trobe, the writer of the pageant. The real pinch is that ‘no one spoke’, which means, the humans neither understood nor thanked the writer. The insensitivity and ungratefulness is expressed by Bartholomew: ‘Thank the actors, not the author’, he said. ‘Or ourselves, the audience’ (238), and thereby missing the profound message of the pageant.

B) Parallelistic Sound Patterns (Alliteration):

In BA, alliteration is a foregrounded feature since it adds to the empty noise the text seeks to evoke and also to expose the artificiality and shallowness of the audience (modern people) who behave shabbily in between the Acts, mindless of the impending doom hovering over their heads (the Second World War). A few examples are:

1 The pompous popular tune brayed and blared (96).
2 ... nor furtive findings and feelings, where hand seeks hand ... (181-82).
3 They were all caught and caged; ... (205).
4 The audience gaped; the audience gazed (225).

The deliberateness and exaggeration in the use of repetition of sounds in close vicinity dramatize the sense they convey.

C) Onomatopoeia and Sound Symbolism:

Onomatopoeia and sound symbolism are foregrounded features in the text, since these directly contribute to the purposeless din and noise the highlight of which is the chuff, chuff, chuff sound from the gramophone providing background score to the meaning of the text, indicative of the chaos in human world. A few examples are:
1. Onomatopoeia:
   i) … and thus lie between them like a wire, *tingling, tangling*, vibrating– she groped … (20).
   ii) Writing this *skamble* stuff in her cottage, she had agreed to cut the play here … (113).
   iii) ‘*Ping-ping-ping*’ that’s the phone (142).
   iv) The wheels *scrurred* on the gravel. The cars drove off (235).

2. Sound Symbolism:
   i) Sensuously, rhythmically, she *stirred* the mixture *round and round* (69).
   ii) The *glare* and the *stare* and the beat of the tom-tom, he meant (117).
   iii) Coppers *rattled*. Silver *jingled* (226).

4.2.3.3.2 Suprasegmental Features:

4.2.3.3.2.1 Rhythm:

The rhythmic measure (2.2.3.3.2.1) of the text of BA is deliberately inflated and magnified in order to create artificial harmony in the flow of language and of sounds. The narrator notes: ‘Before we part; ladies and gentlemen, … let’s talk in words of one syllable, … . Let’s break the rhythm and forget the rhyme’ (218). Rhythm and rhyme stand for order and unity and ‘break’ the rhythm and ‘forget’ the rhyme indicates rejection of the same in view of the chaotic condition of the world under the shadow of the War. The rhythm, in the text of BA, is indicative of chaos underneath the smooth flow of rhythm and rhyme. The ambiguity is obvious and could be interpreted subjectively. A few examples are analyzed here:

1 On the ‘watér’-pavement s’piders ‘printhéd their ‘dèficate ’feet. A ’grain ’fell and ’spirâlèd ’down; à ’petâl ’fell, ’fîllèd ând ’sânk. At thât the ’fleet ōf ’boât-shâpèd ’bodièś ’pausèd; ’poisèd; éqwippèd; ’maîlèd; then wîth à ’wavèr ōf ōndù’lâtîon ’off thèy ’flashèd (55).

The passage describes the delicate movements of spiders in the lily pond and of ‘wind-dropped seed’ (54) and of a petal. The rhythmic movements of these are enacted through the almost regular altercation of \( |x| \) and \( |i| \) stress patterns.

The passage recreates the mock-rhythm of the mixed tune played by the gramophone pertaining to the age of 'Ourselves'. The narrator describes the rhythm of the tune as 'Fox-trot was it? Jazz? Any how the rhythm kicked, reared, snapped short' (213). The trotting, kicking— the animalistic rhythm is used to characterize the modern age. And this is realized in regular recurrence of |ix| and |xi| beats in the passage.

4.2.3.3.1 Parallelistic Rhythmic Structures:

The parallelistic rhythmic structures, as in MD, are conditioned by parallelistic lexis and syntax and contribute to the artificial rhythmic structure of the novel. A few examples are cited here:

1. But 'George s'tood |gapin. 'George s'tood |gazin (17).
2. Either he |cringèd |or he |bit (25).
3. His 'head |jerkèd; his 'hand |fell (81).
4. She was 'the |first |to 'drink, the |first |to 'bite (123).

4.2.3.3.2 Intonation Patterns:

The falling tone on the nucleus of each tone group in the text characterizes the tone of the text of BA. The falling tone adds to the ironical tone of the text with a sense of the finality of meaning, brisk pace and gives a sense of omniscient narrator as the pivot controlling the meaning and flow of the text. A few examples are cited here:

1. Dispersed are wè,| the music wàiled;| dispersed are wè.|  
2. The word was cut in "two.| A zoom severed it.| Twelve aeroplanes in perfect |formation| like a flight of wild |duck| came overhead.| That was the |music.| The audience gaped;| the audience gazed.| The zoom became drone.|  

4.2.3.3.3 Music:

The musicality of the text of BA is the result of a number of factors. Firstly, the pageant is part poetry and part prose.

_The King is in his counting house_
_Counting out his money,_
_The Queen is in her parlour_
_Eating bread and honey ..._ (146).
Time, leaning on his sickle, stands amazed. While commerce from her Cornucopia pours the mingled tribute of her different ores’ (147).

Secondly, Isa has a tendency to think in rhymes: “Where we know not, where we go not, neither know nor care”, she hummed (21). Lastly, the density of parallelistic/repetitive structures causes rhythmic flow of language:

Taking her skirts in her hand, striding with long strides, surrounded by Dukes and Princes, followed by the lovers arm in arm, with Albert the idiot playing in and out, and the corpse on its bier concluding the procession, the Elizabethan age passed from the scene (113).

However, unlike in Ws, where language flows as pure music, in BA, the musicality is artificially and dramatically created through sound devices such as repetitive sounds, onomatopoeia, sound symbolism, rhythm and intonation revealing the drama in the power of music.

This gives the impression of dramatic use of interacting prose and poetry. The ordinariness of the prose, nay, the satirical prose, surrounds and describes the characters, the audience, the setting and the village actors. In the pageant, as all through the text, the conflation of prose and poetry dissolves the barrier between the two. But there is exaltation of poetry too as in moments of solitude as in the case of Isa: ‘The words made two rings, perfect rings, that floated them, herself and Haines, like two swans downstream’ (9). There is drama in these carefully plotted interplay of ordinariness and exaltation.

4.2.3.4 Semantic Analysis:

The semantic analysis (2.2.3.4) of the text of BA reveals strong affiliation of the narrator towards the perverse, the deviant and the chaotic which is in consonance with the central vision of chaotic universe in the throes of the War. The following features reveal this.

4.2.3.4.1 Unusual Collocations:

Unusual collocations (2.2.3.4.1) are not stylistically motivated features in the text of BA, as Woolf appears to seriously limit collocational ranges and connotative associations (4.2.3.1.2), in order to focus, with incisive precision, on the ugly side of human behaviour and actions. A few examples are:
1. *an obliging thrush* (14)  

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2. *the floodgates of her childless heart* (120)  

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3. *the random ribbons of birds’ voices* (240)  

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4.2.3.4.2 Semantically Deviant Sentences:

These are foregrounded features in the text of *BA* where the human and the animal world are made to coalesce and dissolve the barrier between them (4.2.3.1.1). Linguistically, it is a kind of absurdity, which results from making a mistake of selection, which does not fit into the context of its use. These sentences unmistakably are used with satirical tinge as human and non-human spheres are blatantly intermixed and chaos of meaning is created. A few examples are cited here:

1. … and when *winter wept* its damp upon the panes, and choked the gutters … (12).
2. The *picture looked* at nobody. The *picture drew them down* the paths of silence (57).
3. But the *pen* she held thus on the little table absolutely *refused to move* (76).
4. Always some *cold eye crawled* over the surface like a winter blue-bottle! (205-06).

4.2.3.4.3 Lexis as a Device of Deautomization:

Woolf’s tirade against human nature continues unabated in *BA* also, albeit grows more furious and completely devastating of the human essence left in the human being as she characterizes human characters with animalistic and inanimate features. In the text of *BA*, it is possible to get a montage of dehumanized ‘selves’ inhabiting the modern world, thus giving a picture of the dehumanized world– a world braying for human blood in the War. A few examples are:

1. Mrs. Haines, the wife of the gentleman farmer, *a goose faced woman* with eyes protruding as if they *saw something to gobble in the gutter*, … (7).
2. She became, all of a sudden, *solemn as an owl* (56).
3. … she looked desolately round her– ‘*of China faces, glazed and hard*’ (123-24).
4. She jingles like *a she-ass* at a fair! (153).
4.2.3.4.4 Ambiguous Expressions:

Multi-dimensionality of Reference/Intertextuality:

In terms of intertextuality (2.2.3.4.5), the text of BA exhibits a dense texture of polyphony of voices, other texts, historical, socio-cultural facts, literature, music, painting and so on– making it a postmodernist pastiche art. In fact, the text of BA appears to have been woven out of manifold allusions to the world outside the text– from primitive times to contemporary times– thus providing the extra context for BA to give it unprecedented depth and economy of meaning. In BA, Woolf makes allusions integral to the character (Isa), point of view, structure (the pageant), themes and imagery.

1. Contemporary/Topical References:

Factual reality appears most strongly in the topical allusions which Woolf incorporates into this novel. Quotations from the media– newspapers and magazines, etc.: ‘Had he not read, in the morning paper; in the train, that sixteen men had been shot, others prisoner, just over there, across the gulf, in the flat land which divided them from the continent?’ (58); from the experiences of characters: ‘Cobbet in his corner saw through her little game: He had known human nature in the East. It was the same in the West’ (131); from the radio: ‘And what about the Jews? The refugees … People like ourselves, beginning life again …’ (145); reference to the League of Nations (212); and frequent but oblique references to the Second World War characterize the text of BA as a period piece.

2. Historical Reference:

In fact, Woolf captures the flux of Time through books of history, particularly, H.G. Wells’ Outline of History from which Mrs. Swithin frequently quotes: ‘Before there was a channel, when the earth, upon which the Winds or chair was planted, was a riot of rhododendrons and humming birds quivered at the mouths of scarlet trumpets …’ (130). References to the Bible, Christianity and Greek religion, mythology and loss of faith in modern times are alluded to in the text: ‘So she got down to morning tea, … or rather shabby but gallant old age, which included in her case a cross gleaming gold in her breast’ (15); ‘… Then those voices from the bushes … Oracles? You’re referring to the Greeks? Were the oracles, if I’m not being irrelevant, a foretaste of our own religion? … But I was saying. Can the Christian faith adapt itself? In times like these … At Larting no one goes to Church’ (231-32).
3. Literary Allusions:

The density of literary allusions effectively adds the entire English literary canon as a third dimension of the text of *BA*. Woolf uses allusion to all the genres—narrative, poem, reality, comedy, nursery rhyme, music, songs, etc.—fragments of familiar quotations so embedded in English tradition. The significance of this is not so much authenticity of the allusions but as the loaded literary atmosphere of the pageant as presented before an unsophisticated audience. A few examples are cited here:

i)  

Fade far away and quite forget what thou amongst the leaves has never known … (68)

These lines attributed to Isa’s flow of consciousness, allude to Keats’s ‘Ode to Nightingale’: ‘Fade far away, dissolve, and quite forget …’.

ii)  

To be or not to be, that is the question. Whether ’tis nobler … (68).

The allusion to Shakespeare’s *Hamlet*, III; refers to Mrs. Manresa’s thought process.

iii)  

Empty, empty, empty … silent, silent, silent (47).

A key passage containing multi-layered allusions: ‘Thou, silent form, dost tease us out of thought / As doth eternity’ (Keats, ‘Ode on a Grecian Urn’); ‘Words, after speech, reach / Into silence. Only by the form, the pattern, /can words or music reach / The stillness … Moves perpetually in its stillness’ (Eliot’s ‘Burnt Norton’).

iv)  

‘Scraps, orts and fragments’ (143, etc.)

The phrase alludes to *Troilus and Cressida*, V, ii. Troilus says of Cressida: ‘The bonds of Heaven are slipped, dissolved, and loosed, / And with another knot, five-finger tied, / The fractions of her faith, orts of her love, / The fragments, scraps, the bits and greasy relics /.

v)  

*This isle* (95)

An allusion to John of Gaunt’s famous encomium on England: ‘This sceptred isle, / This earth of majesty, this seat of Mars, / This other Eden, … (Shakespeare’s *Richard II*, II, i).

vi)  

Swallow, my sister, O sister swallow (137, 138, etc.).
The oft-quoted line refers to Algernon Swinburne’s *Itylus* based on the Greek legend of Philomela and her sister Procne: ‘Swallow, my sister, O sister swallow, / How can thy heart be full of the spring? / A thousand summers are over and dead’.

Woolf herself (WD, 1969:305) observes, ‘Lots of little poems to go into *Pointz Hall*: as they may come handy; … quotations? comments? ranging all through English literature as I’ve read it and noted it during the past twenty years.’

**4.2.3.5 Cohesion:**

Since the very essence of *BA* is dissolution at all levels of novelistic organization, naturally one expects incoherence and chaos rather than cohesion and order in the text. But, surprisingly, Woolf adheres to cohesive norms and textual relations between parts of the text, at the macro and micro levels, making it intelligible to the readers, fulfilling Halliday’s (1981) *interpersonal* and *textual* functions. She follows all forms of textual cohesion (2.2.3.5): *reference, substitution, ellipsis, conjunction* and *lexical repetition* (Halliday and Hasan, 1976) to cohere in the text.

However, Woolf deliberately injects ruptures within the consciousness and description of characters, their actions (4.2.4.4) and in the presentation of the pageant, which is the ‘centre’ of the novel. For instance, in the following extract, the non-sensical expressions and juxtaposition of the play with omniscient narration in parentheses deflate, echoing Bertold Brecht, the very illusion the performance purports to create in the minds of readers.

>`Happy, jiggety, Albert resumed,  
*In at the window, out at the door,*  
*What does the little bird hear?* (he whistled on his fingers)  
*And see! There’s a mouse …*  
*(he made as if chasing it through the grass)*  
*Now the clock strikes!*  
*(he stood erect, …)*  
*One, two, three, four …* (105)

The theme of fragmentation is made to echo, orthographically, in the following passage in fragmented syntax:

>`Out they leapt, jerked, skipped. Flashing, dazzling, dancing, jumping. Now old Bart … he was caught. Now Manresa. Here a nose … There a skirt … Then trousers only … Now perhaps a face. … Ourselves? But that’s cruel. To snap us as we are, before we’ve had time`
to assume ... And only, too, in parts ... That’s what’s so distorting and unsettling and utterly unfair (214).

The passage presents the modern age, ‘Ourselves’—the fragmented selves in the fragmented sentences, holding a mirror to their reality. The whole text of BA is full of fragmented snatches of utterances pieced together and stitched together to make a meaningful whole to the readers, and, importantly, not to the audience within the text: ‘What message’, it seemed he was asking, ‘was our pageant meant to convey?’ ... ‘Speaking merely as one of the audience, I confess I was puzzled’ (223). Hence, the cultivated incoherence by various means functions as expressive device in the text of the novel.

The textuality of BA owes its existence, at the macro-level, to lexical ties. Though they are remote, their recurrence binds the text together by sheer thematic force and structural necessity and also as aspects of characterization. The constant reference to Pointz Hall and the pageant all through the text, and Isa’s utterance, ‘the father of my children’ (19, 66, ..., 242, 243, 252) and her search for ‘the man in grey’ (9, 98, 99, 124, 243) have direct bearing on the structural coherence of the text. Reference to Mrs. Manresa as ‘the wild child of nature’ (56, 69, 123, etc.) succinctly characterizes her as an ‘over-sexed, over-dressed’ (51) person—a symbol of moral decay in the modern world. The constant hammering of the sound ‘chuff, chuff, chuff from the bushes’ created by the gramophone (79, 93, 95, 96, ..., 180, 202, 207, 227) and the tune ‘Dispersed are we’ (115, 116, 117, 123, 229, 230, 231) played at the time of the pageant, the repetition of the phrase ‘scraps, orts and fragments’ (50, 143, 145, 219, 220, 221, 225), in addition to being cohesive devices, function as thematic echoes in the text. References to the hovering aeroplanes (21, 231, 232, 234) constantly evoke a sense of the present predicament, the Second World War.

At the micro-level, though the causal connectors including for are conspicuous by their absence, the text is interwoven with pronoun references, ellipsis, substitution and lexical repetition. One example is analyzed below (following the model provided by Halliday and Hasan (1976)) to illustrate this:

Mrs. Sands fetched bread; Mrs. Swithin fetched ham (1). One cut the bread; the other the ham (2). It was soothing, it was consolidating, this handwork together (3). The cook’s hands cut, cut, cut (4). Whereas Lucy, holding the loaf, held the knife up (5) (43).
The $O$ distance, lexical repetitions and ellipsis are the hallmark of the cohesion in the passage.

4.2.4 Literary Style:

4.2.4.1 Imagery:

Unlike in the earlier novels, the use and function of imagery (2.2.4.1) in $BA$ is ambivalent. It functions on both levels— the literal and the metaphorical. For instance, the references to birds like swallows throughout the text evoke, simultaneously, the realistic context of real swallows hovering over the Pointz Hall and the classical myth of the Nightingale raped by her brother-in-law– as symbol of moral corruption. Similarly, the rich polyvalency of the Pointz Hall as a symbol of decay and regeneration; but as the curtain between Isa and Giles rises at midnight at the end of the novel, it becomes a symbol of the relic of the past on the site of which the birth of a new and glorious civilization would take place. Woolf, in making use of such images, appears to indulge in the polyvalency and the instability of meanings as the corner-stone of the text of $BA$ which contribute to the quality of the text which defies unequivocal interpretation.

4.2.4.1.1 Metaphors and Similes:

A few metaphors and similes are analyzed according to the model provided by Leech (1969), by using the concepts of tenor, vehicle and ground. As may be noticed, the imagery serves, by and large, the purpose of irony, among other things:
The words made two rings, ... that floated them, *herself* and *Haines*, like *two swans downstream* (9).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>herself</td>
<td>swans,</td>
<td>togetherness, freedom, escape from boredom,</td>
</tr>
<tr>
<td>and Haines</td>
<td>floated downstream</td>
<td>constriction of life</td>
</tr>
</tbody>
</table>

She touched her bony forehead upon which *a blue vein* wriggled like *a blue worm* (89-90).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>a blue vein</td>
<td>a blue worm</td>
<td>ugly, painful</td>
</tr>
</tbody>
</table>

‘What delicious tea!’ each exclaimed, *disgusting* though it was, *like rust boiled in water*, and *the cake fly-blown* (123).

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Vehicle</th>
<th>Ground</th>
</tr>
</thead>
<tbody>
<tr>
<td>tea,</td>
<td>1. rust boiled in water</td>
<td>distasteful, bitter, colourless</td>
</tr>
<tr>
<td>disgusting</td>
<td>2. the cake fly-blown</td>
<td>distasteful, bitter, colourless</td>
</tr>
</tbody>
</table>

The multiple comparisons inflate the meaning of the utterance creating an ironical undertone.

4.2.4.1.2 Modern Imagery:

Incongruent, out-of-context comparisons pervade the text of *BA* too. These also add to the ironical undertone of the text. A few examples of this type of modern imagery are cited here:

1 ‘Oh’, she sighed, pegged down on a chair arm, *like a captive balloon*, by a myriad of hair-thin ties into domesticity (25).

2 And when she said ‘Pop’ she made a noise *like a cork being drawn from a ginger-beer bottle* (167).

3 ... so all your fine words were *tinsel wrapped round a Christmas cracker*! (172).

4.2.4.1.3 Extended Metaphors and Similes:

The cluster of images, with cumulative effect, functions as imagery illuminating the context of their use, as in the following example, to illustrate the character of Mrs. Manresa.

1 There was Mrs. Manresa, with Giles at her side, heading the procession. ... she looked, ... goddess-like, buoyant, abundant, her cornucopia running over. Bartholomew, following, blessed the power of the human body to make the earth fruitful. Giles would keep his orbit so long as she weighted him to the earth. She stirred the stagnant pool of his old heart even-- where bones lay buried, but the dragon
flies shot and the grass trembled as Mrs. Manresa advanced across the lawn to the strains of the gramophone (141-42).

The passage evokes, in mock-heroic vein, Mrs. Manresa’s sexuality and her earthiness by comparing her with Mother Earth. In the typical Shandean way, Woolf juxtaposes the profane and the sublime, the banal and the angelic with a view to underlining the impact and appeal of the first elements in the binary oppositions on the vulnerable members of the opposite sex— in this case, Giles, the son, and Bartholomew, the father, simultaneously.

The following lexical sets make the elaborate comparison clear:

<table>
<thead>
<tr>
<th>Lexical set with ‘Mrs. Manresa’ as the nodal item</th>
<th>Lexical set with ‘the Earth’ as the nodal item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrs. Manresa, heading the procession, her cornucopia running over</td>
<td>goddess-like, buoyant, abundant</td>
</tr>
<tr>
<td>the power of the human body</td>
<td>to make the earth fruitful</td>
</tr>
<tr>
<td>weighted down Giles (son)</td>
<td>confined to the orbit of the earth, as a satellite</td>
</tr>
<tr>
<td>stirred the old heart (father)</td>
<td>stagnant pool where bones lay buried</td>
</tr>
</tbody>
</table>

The interrelations between the lexical sets clearly suggest that Mrs. Manresa is indeed ‘the wild child of nature’ (56, 69, 123, etc.) spreading her bounty around without discrimination of age or the individual. The comic-ironical undertone also exposes the weakness of the flesh– in both man and woman– and thus, the moral decay in the modern world. The narrator observes, ‘For had she [Mrs. Manresa] not complete faith in flesh and blood? and how silly to make bones of trifles when we’re all flesh and blood under the skin– men and women too!’ (49).

4.2.4.1.4 Conceptual Metaphors:

In accordance with the model provided by the Cognitive Stylistic theory (1.1.6.8),—the conceptual metaphor, which underlies the textual meaning/s, is analyzed here by using the terms— target domain and source domain.

Past is a burden.

Human beings, like the donkey, must bear it.

In this conceptual metaphor, the target domains are the past and human beings and the source domains are burden and the beast of burden, donkey. Ideas from the latter are mapped on to the former. A few passages suggesting this are:
1 She [Isa] had come into the stable yard where the dogs were chained; … The tree whose roots went beneath the flags, was weighted with hard green pears. Fingering one of them she murmured: ‘How am I burdened with what they drew from the earth; memories; possessions. *This is the burden that the past laid on me*, last little donkey in the long caravanserai crossing the desert. ‘Kneel down’, said the past. ‘Fill your pannier from our tree. Rise up, donkey. Go your way till your heels blister and your hoofs crack.’’ (182).

2 The pear was hard as stone. She looked down at the cracked flags beneath which the roots spread. ‘*That was the burden*, she mused, ‘*laid on me in the cradle; murmured by waves; breathed by restless elm trees; crooned by singing women; what we must remember; what we would forget.*’ (182).

3 People passed the stable yard, talking.
 ‘It’s a good day, some say, the day we are stripped naked. Others, it’s the end of the day. But none speaks with a single voice. None with a voice free from the old vibrations. Always I hear corrupt murmurs; the chink of gold and metal. Mad music … ’ (183).

4 She roused herself. She encouraged herself. ‘*On little donkey, patiently stumble*. Hear not the frantic cries of the leaders who … desert us. Nor the chatter of China faces glazed and hard. Hear rather the shepherd, coughing by the farmyard wall; the withered tree that sighs when the Rider gallops; …’ (183).

5 They [the audience of the Pageant] were all caught and caged; prisoners; watching a spectacle … ‘*On little donkey*, Isa murmured, ‘*crossing the desert … bearing your burden …*’ (205).

6 ‘*O that my life could here have ending*, Isa murmured (…). Readily would she endow this voice [tune of gramophone] with all her treasure if so be tears could be ended. … *On the altar of the rain-soaked earth she laid down her sacrifice …*’ (211).

7 Then something rose to the surface. ‘I should group them’, she [Miss La Trobe] murmured, ‘here.’ *It would be midnight; there would be two figures, half concealed by a rock. The curtain would rise.* What would the first words be? The words escaped her … (246).

8 Left alone together for the first time that day, they [Giles and Isa] were silent. … Before they slept, they must fight; after they had fought, they would embrace. From that embrace *another life might be born* …
 … It was the night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks.
 *Then the curtain rose. They spoke* (255-56).

In fact, it is the conceptual metaphor which reveals the meaning of the Pageant and the novel as a whole— the continuity of the past in the present and into the future. To checkmate chaos and death in the universe, for the first time, Woolf appears to have hit upon a fitting formula, unlike the despair and disillusionment projected in *Ws*– the
continuity of human race as the only way of hope for mankind. This undercurrent of fundamental meaning is made to resonate, significantly, in the minds of Isa, the mother and Miss La Trobe, the artist—both symbolizing the creative principle of the universe in their respective spheres. In this conceptual metaphor, both the target domain and source domain are made apparently clear in examples (1), (2), (3) and (5). Within this conceptual metaphor, Woolf embeds the metaphor of the Tree of Life and Mother Earth (examples 1, 2 and 6), establishing correlation with the fact that Nature too follows the same principle in its battle against extinction. The past of mankind, thus, has relevance to the present from which future will arise. The pageant in the text, thus, assumes the place of central significance. The audience in their ignorance give trivial reactions (What’s it all about? ‘D’you get her meaning?’ (97); ‘D’you get her meaning?’ (204)). Miss La Trobe, the creator of the pageant, therefore, curses the audience: ‘Curse ’em!’, she felt, ‘… Audiences were the devil. O to write a play without an audience— the play’ (209-10). And hence, the significance of the title Between the Acts. And again, it is Miss La Trobe, who envisioned two figures at midnight and the curtain between them would rise (example, 7) giving birth to a new vision in her mind. Example (8) presents the climax of the meaning of the text when Isa and Giles would come together in order to give birth to a new life, a new civilization. And, the primitive people, ‘that dwellers in caves’, would watch it from among rocks. However, it is not the revival of the past systems, institutions and values but a genuinely new Creation out of the creative forces of Nature, of which human mind is also a part. Thus, the conceptual metaphor sums up the meaning of the novel.

4.2.4.2 Symbols:

Woolf’s skill in using the symbols (2.2.4.2) to integrate the narrative into a single whole is evident once again in BA. Since, in BA, Woolf presents a telescopic vision of mankind, from the prehistoric times to the present times, Woolf, unlike Joyce in Ulysses, uses the technique of condensation rather than expansion, through a few select symbols. In BA, surprisingly, Woolf avoids the symbol of the sea/waves, which, meaningfully, withdraws to the background (‘They were so far from the sea. A hundred miles away …’ (37); ‘She [Miss La Trobe] took her voyage away from the shore, and raising her hand, fumbled for the latch of the iron entrance gate’ (246)) in order to let the narrative focus entirely on the human scene across the ages. Hence, the new symbols in the text: the Pointz Hall and the Pageant.
In addition, birds, trees, the bush, flowers and characters and the gramophone function as symbols. Among the birds, the swallow symbolizes the ravished womanhood as in ‘Swallow, my sister, O sister swallow’, he muttered … (131, 137, 138); flower symbolizes unfulfilled desires of Isa as in, ‘Now may I pluck, … my single flower. The white or pink? And press it so, twixt thumb and finger …’ (181); the bushes function as the site of undesirable deeds and voice of the audience as in, ‘Over the tops of the bushes came stray voices, voices without bodies, symbolical voices they seemed to her, half hearing, seeing nothing, but still, over the bushes, feeling invisible threads connecting the bodiless voices’ (177); the tree as the site of conflict between reality and illusion as in ‘Then suddenly the starlings attacked the tree behind which she [Miss La Trobe] had hidden. … The whole tree hummed … The tree became a rhapsody, a quivering cacophony, a whizz and vibrant rapture, branches, leaves, birds syllabing discordantly life, life, life, without measure …’ (244-45); the buzzing of the gramophone ‘chuff, chuff, chuff sounded from the bushes’ (93, etc.) providing the corrupt and degrading undertone to the pageant of human history.

Thakur, N. C. (1965) observes that even human characters function as symbols. For instance, Mrs. Swithin is a symbol of faith, as in, ‘She gazed at the water. Perfunctorily she caressed her cross. … Faith required hours of kneeling in the early morning’ (239); on the contrary, Mr. Bartholomew, her brother, symbolizes reason, as in, ‘He would carry the torch of reason till it went out in the darkness of the cave’ (240); Mrs. Manresa as the symbol of sensuality, Giles as symbol of manliness, and Miss La Trobe as a symbol of creative impulse like Terence Hewet in VO, Lily Brisco in TL and Bernard in Ws.

The two central symbols are analyzed below with reference to the lexical sets and their collocations:

1. **Pointz Hall:**

   i) It was time to read … *Outline of History*. … She turned the pages looking at pictures—mammoths, mastodons, prehistoric birds. … ‘England’, she was reading, ‘was then a swamp. Thick forests covered the land. On the top of their matted branches, birds sang …’ (254).

   ii) It was a pity that the man who had built Pointz Hall had pitched *the house in a hollow, … under the shade of the trees* (15-16).

   iii) *Water for hundreds of years*, had silted down into *the hollow*, and lay there four or five feet deep over a black cushion of mud (54).

v) He [Bartholomew] looked leafless, spectral, and his chair monumental. As a dog shudders its skin, he shuddered. He rose, shook himself, glared at nothing, and stalked from the room (255).

vi) ‘A man– I forget his name– …, a man who goes about giving advice, gratis, to descendants like ourselves, degenerate descendants, said …’ (62).

vii) … the site of the cesspool was, … on the Roman road. From the aeroplanes, he said, you could still see … the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic Wars (7).

viii) … old fogies who sat and looked at views over coffee and cream when the whole of Europe– over there– … Only the ineffective word ‘hedge hog’ illustrated his vision of Europe, bristling with guns, poised with planes. At any moment, guns would rake that land into furrows; planes splinter Minister into smithereens and blast the Folly (66).

ix) The great hooded chairs had become enormous. And Giles too. And Isa too against the window. The window was all sky without colour. The house had lost its shelter. It was the night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks.

Then the curtain rose. They spoke (256).

These passages link Pointz Hall and its members to the entire history of mankind and its civilization from the primitive beginnings to the present times. In example (i), England was a swamp and forests covered the land; and in example (ii), the Pointz Hall is built in ‘a hollow’, a dip symbolic of deterioration of human civilization. Just nearby the house, the cesspool contains stagnant water as in a swamp in example (iii); in example (iv) the primitive man is described and in example (v), the primitive man is linked to old Bartholomew, the master of Pointz Hall. In example (vi), there is reference to ‘degenerate descendants’ of the Pointz Hall and in example (vii), the decay of human civilization is recorded. Example (viii) records the imminent threat to the very existence of Pointz Hall, and by implication, to human civilization, which is bristling with guns, poised with planes’. Example (ix) presents the optimistic possibility of the birth of a new life, by implication, a new civilization, by the union of Giles and Isa, the inheritors of the Pointz Hall.

The Pointz Hall, therefore, does not merely function as the geographical locale for the action of the novel; but it is made to carry the enormous burden of history, civilization
and Time, and also, the burden of regeneration of the paralyzed civilization for the sake of the future.

2. The Pageant:

i) England am I …

… … … … … …

A child new born,
Sprung from the sea … (94-95).


iii) The Queen of this great land …

Mistress of ships and bearded men …

For me Shakespeare sang … (102-03).

iv) Who was she? … She carried a sceptre and a little round orb. England was she? Queen Anne was she? (146).

v) ‘The Victorian Age’ … Not quite themselves, they felt. Or was it simply that they felt clothes conscious? … (175).


vii) All you see of yourselves is scraps, ords and fragments? (220).

viii) To me at least it was indicated that we are members one of another. Each is part of the whole. … We act different parts; but are the same (224).

The Pageant, the central action of the novel, suggests the passage of time and its continual change– from the birth of England as a nation, through different ages until the historical moment of national crisis– the turning point in the history of mankind– the Second World War. The Pageant, being a comic presentation of the social and literary history of England, makes a critical assessment of England’s history and questions the very myth of England as a successful nation and an Empire (Rule Britannia, (199)). Woolf also questions the very survival of England which was under the shadow of the War.

The Pageant, even though drawn from the history of the British Isles, becomes symbolic of the evolution of the whole human race. Woolf achieves this by subtle suggestions of other nations and continents: ‘Now issued black man in fuzzy wig; coffee coloured ditto in silver turban; they signify presumably the League of …’ (212); ‘… the jagged leaf at the corner suggested, by its contours, Europe. There were other leaves. She fluttered her eye over the surface, naming leaves India, Africa, America. Islands of
4.2.4.3 Poetic Style:

In *Ws* (4.1.4.3), Woolf successfully blends poetry with narrative prose whose beauty remains unparalleled in the history of European fiction. For Woolf, words ‘poetry’ and ‘poetic’ signify the ‘intense’ and the ‘lyrical’ which she uses, with great skill, to render the inner states of the mind of the characters. In *BA*, however, prose and poetry are conflated, and wantonly blur the distinction between them by using prose in poetic form and vice versa as the examples (in D below) reveal. Since *BA* is a satirical novel, poetic devices are used in mock-heroic vein, to expose the superficiality, mannerisms and soullessness of the modern people. Hence, the poetic qualities of the text have the opposite effect—of a kind of poetic monstrosity, irony, wit and humour as in the eighteenth century poetry of Pope and Dryden. Following William Baker (1967) (2.2.4.3), the unique features of ‘poetic’ language in the text are analyzed as below:

A) Deviation and Parallelism:

i) Yellow, white, carnation red– he placed them (45). (inversion/displacement)

ii) Cutting the roads … up to the hill top … we climbed. Down in the valley … Sow, wild boar, hog, rhinoceros, reindeer … Ground roots between stones … Ground corn … till we too … lay under g-r-o-u-n-d (96). (fragmentation and word-play)

iii) The voice had seen; the voice had heard (163). (parallelism)

iv) So did they all– hand glasses, tin cans, scraps of scullery glass, harness room glass, and heavily embossed silver mirrors– all stopped (216). (postponement/deferment)

B) Figurative Language:

i) There had always been lilies there, self-sown from wind-dropped seed, floating red and white on the green plates of their leaves (54).

ii) The lilies were shutting; the red lily, the white lily, each on its plate of leaf. Above the air rushed; beneath was water. She stood between two fluidities, caressing her cross (239).

The striking similarity between the two examples in terms of the central imagery—the lilies—, attributes these to Mrs. Lucy Swithin, the aged widow and sister of Bartholomew. They reveal her habit of coming to the lily pool near Pointz Hall in order to meditate on the nature of religious faith and its decay in the modern world. She believes in
‘Fish and faith …’ (240). Mrs. Swithin’s fertile imagination is apparent in example (1) when she sees red and white lilies on green plates of their leaves in full blossom. They are ‘self-sown’ from ‘wind-dropped’ seed, whereas, in example (2), ‘the lilies were shutting’, symbol of loss of faith, and she, alone, stood between the two fluidities– air and water– ‘caressing her cross’. The intense metaphorical process and the suggestivity of the passages reveal genuine poetry underlying the prose.

C) Intra-rhymes as ‘defamiliarising’ (Jakobson, 1960) techniques:

i) For a moment she stood there, eminent, dominant, on the soap box (101).

ii) Armed and valiant, bold and blatant, firm electant– the popular march tune rang in his head (132).

iii) What an intolerable constriction, contraction, and reduction to simplified absurdity … (221).

However, the effect of these in the contexts of their use is satirical and ironical rather than poetical in the text.

D) Swapping of poetic form with prose and vice versa:

i) My home is at Windsor, close to the Inn.
   Royal George is the name of the pub.
   And boys you’ll believe me,
   I don’t want no asking … (97).

ii) ‘Fly then, follow’, she hummed, ‘the dappled herds in the cedar grove, who, sporting, play, the red with the roe, the stag with the doe. Fly, away …’ (134).

iii) O has Mr. Sibthorp a wife? O has Mr. Sibthorp a wife? That is the hornet, the bee in the bonnet, the screw in the cork and the drills; that whirling and twirling are forever unfurling the folds of the motherly heart; … (197).

These three examples are comic conflations of prose and poetry, as example (i) presents Mrs. Manresa’s speech in the form of nursery rhyme; example (ii) presents actual poetry in the form of prose sentences; and example (iii) presents the chorus in the Pageant, just before the ‘Victorian Age’, in the form of dialogue. Since the poetic genre permits blatant violation of linguistic and structural norms, Woolf appears to have carried the poetic license to its logical conclusion in the text of BA to suit her theme of dissolution and chaos.

4.2.4.4 Mind Style:

The mind style (2.2.4.4) of BA consists in the projection of the world-view or the central vision of the novel in consciously and consistently chosen linguistic structures. Since Woolf portrays the fragmented modern world which she characterizes with the oft-
repeated expression ‘scraps, orts and fragments’, in the text, Woolf achieves unity between form and content, expression and essence through fragmented structures at all levels of linguistic organization: structure (4.2.2.1), point of view (4.2.2.2.2), lexical, syntactical, semantic, metaphorical and discourse levels. Woolf’s vision of the modern world as a fragmented and divided one becomes more pronounced and judgmental in BA. Her technique, as in the earlier novels, is first fissio and then fusion. Because, Woolf was seriously concerned about the future of mankind and the universe in her novelistic art and vision, the concept of ‘whole’ or ‘unity’ occupies central significance with reference to which human life and civilization are evaluated and judged. Woolf’s concept of the ‘whole’ or the ‘unity’ is not a mechanical wholeness or unity, a conglomeration of separate parts, but a living, integrated whole in which the creative force/urge of a significant part is sought to rejuvenate and reincarnate a new world based on all-encompassing human values of life, since, nothing else, but integrity of life, as in MD, matters all for Woolf. Woolf’s moralistic vision of regeneration consists in, paradoxically, the fragmentary vision of the narrative in BA. She picks and chooses, from a vast scrap-heap of history, bits and pieces of moments to rework and redefine the wholesome future of mankind. The fragmentary vision, incorporated in fragments of linguistic texture of the text of BA, is used as subversive strategy by Woolf to counter the straight, narrow and conventional, and therefore, the inhuman, and mechanically ‘unified’ narrative path.

The text of BA internally defines its own systems and strategies and values as we have seen in our analysis of the text. The text, subversively, self-destructs. Language, in BA, is not the end or the medium of communication. Its points of reference and its decentered repository of meaning make it a new language for the ‘fragments’. To select, define and encode for herself what this fragment is, and how to develop the fragment into a profound vision of life is the concern of Woolf. In BA, Woolf has discovered the liberating and cathartic power of the fragmentary, the absurd and the disjointed. The fragments are the building blocks for the future, because they objectify the problem.

The following examples illustrate different levels of fragmentation used in the text of BA:
1. Fragmented Names:

Throughout the text of BA, fragmented names of human characters are used: Bart for Bartholomew, Isa for Isabella, Cindy for Mrs. Swithin, Bossy for Miss La Trobe. Mrs.
Swithin’s sensitivity forbids her to add ‘Sands’ to ‘sandwiches’ for the cook’s name was Mrs. Sands: ‘She refrained from adding ‘Sands’ to ‘sandwiches’, for Sand and sandwiches clashed. ‘Never play’, her mother used to say, ‘on people’s names’ (43).

2. Fragmented Words:
   i) ‘So that each of us who has enjoyed this pageant has still an opp…’. The word was cut in two. A zoom severed it. … That was the music. The audience gaped; the audience gazed.
   ‘… opportunity’, Mr. Streatfield continued, ‘to make a contribution.’ (225-26).
   iii) Cutting the roads– up the hill top … Dug ourselves in to the hill top. Ground roots between stones … Ground corn … till we too … lay under g-r-o-u-n-d (96).

3. Fragmented Syntax:
   A toady; a lickspittle, not a down-right plain …, but simply a … (75).

4. Fragmented Paragraph:
   … if you called, yodeling among the hollyhocks “Hoity te doity te ray do … (54).

5. Fragmented Passage:
   … That’s not Val … That’s a cit; that’s a fop; raising his glass, prithee, to have his fill of me … I’ll be home then … No, I won’t … That’s to play the green girl again and sew samplers … I’m of age, ain’t I, come Michaelmas? (161).

6. Fragmented/Split Self:
   Inside the glass, in her eyes, she saw what she had felt … ‘In love’, was in her eyes. But outside, on the washstand, on the dressing-table, … was the other love; love for her husband, … ‘The father of my children’, … Inner love was in the eyes; outer love on the dressing-table. But what feeling was it that stirred in her now … (19-20).

7. Fragmented Metaphor:
   Thus only could he [Giles] show his irritation, his rage with old fogies … when the whole of Europe– over there– was bristling like … He had no command of metaphor. Only the ineffective word ‘hedgehog’ illustrated his vision of Europe, bristling with guns, poised with planes (66-67).

8. Truth in Fragments:
   Digging and delving (they sang), hedging and ditching, we pass … summer and winter, autumn and spring return … All passes but we, all changes … but we remain forever the same … (164).
9. Fragmented Music:

The records had been mixed. Fox trot, Sweet Lavender, Home Sweet Home, Rule Britannia … Jimmy, who had charge of the music, threw them aside and fitted the right one—was it Bach, Handel, Beethoven, Mozart or nobody famous, but merely a traditional tune? (220).

10. Modern People represented as Fragments:

Was that voice ourselves? Scraps, orts and fragments, are we, also, that? That voice died away (221).

The fragments, realized in various ways as in the examples above, have profound implications for the future of mankind. They are nothing but fragments of truth which, when pieced together, indicate unity in diversity—‘Unity-Disparity’ (235). As in MD, there are frequent references to the centre or whole, which is, ultimately, Woolf’s vision of mankind: ‘O we’re all the same’ (219); ‘Dispersed are we; we have come together. … let us retain whatever made that harmony’ (229); ‘the old cronies chatted, ‘… what we need is a centre. Something to bring us together …’’ (231); ‘We act different part; but are the same … Dare we, … limit life to ourselves? May we not hold that there is a spirit that inspires, pervades …’ (224). The vision envisaged in the novel, BA, is clearly expressed in this metaphorical expression: ‘Look at ourselves, ladies and gentlemen! Then at the wall; and ask how’s this wall, … which we call, … civilization, to be built by (…) orts, scraps and fragments like ourselves? (219).

4.2.4.5 Feminist Stylistics: The Female Sentence

Since the very purpose of the novel is dissolution of the novelistic art at all levels, and the mode being satire, it is most obvious at the level of syntax. The riotous syntax is the norm, rather than deviation, in the text of BA. Woolf exploits her notion of ‘female sentence’ (2.2.4.5) to the full by twisting and turning the conventional syntax, as the following examples demonstrate:

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

   i) ‘Tinker, tailor, soldier, sailor, apothecary, ploughboy … It appears’, said old Bartholomew, … ‘That I am a thief …’ (63-64).

   ii) They slid on, in and out, between the stalks, silver; pink; gold; splashed; streaked; pied (239).
Co-ordination or parataxis as preferred sentence structure:

i) The first had been blown down, or the village idiot who always tore down what had been nailed up, had done it, and was chuckling over the placard under the shade of some hedge (35).

ii) Then it languished and lengthened and became a waltz (139).

Subjectless/Verbless Sentences:

i) Empty, empty, empty; silent, silent, silent (47).


iii) Fly, away (134).

iv) So abrupt. And corrupt. Such an outrage; such an insult. And not plain. Very up to date, all the same (213).

Accumulation of synonymous expressions to attribute the quality of iconicity to the presentation of thought:

i) Giles nicked his chair into position with a jerk. Thus only could he show his irritation, his rage at the old fogies who sat and looked at views … (66).

ii) Mrs. Manresa yielded, pitched, plunged, then pulled herself up (82).

iii) It came from the bushes– a megaphonic, anonymous, loud-speaking affirmation (218).

Postponement or deferment of the completion of sentence:

i) ‘All I need’, said Mrs. Manresa ogling Candish, as if he were a real man, not a stuffed man, ‘is a corkscrew’ (51).

ii) Most consciously she felt– she had drunk sweet wine at luncheon– a desire for water (82).

iii) ‘But for us, my old Cindy’– he picked up his hat– ‘the game’s over’ (117).

Incomplete or fragmented sentences:

i) But somewhere this cloud, this crust, this doubt, this dust– (76).

ii) Sit you down, Sir Spaniel. Rest your leg– So– (169).

iii) Now old Bartholomew … he was caught. Now Manresa. Here a nose … There a skirt … Then trousers only … Now perhaps a face. … Ourselves? (214).

iv) But she was crying, had we met before the salmon leapt like a bar of silver … had we met, she was crying … ‘Had he been his son’, she had muttered … (243).
7. Interrupted sentences indicating author/narrator interference, suggestive of the style of Lawrence Sterne in *Tristram Shandy*:

i) ‘People thought him mad’, she said. ‘I didn’t ….’ She stopped (63).

ii) … the whole of Europe– over there– was bristling like … He had no command of metaphor (66).

iii) A toady; a lickspittle; … love for a woman– his head was close to Isa’s head– but simply a … At this word, which he could not speak in public, he pursed his lips; … (75).

Thus, the stylistic analysis of the text of *BA* reveals the various stylistic devices used in the text at different levels and also the meaning patterns which give rise to the central controlling vision of the novel. It may be said that the conceptual framework holds the disparate threads of the narrative together. For the stylistician, once the conceptual framework is understood, the linguistic features, with their anomalies and contradictions, yield their meaning easily.

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