CHAPTER I
INTRODUCTORY

The word 'structure' signifies, according to the Oxford English Dictionary, "the mutual relation of the constituent parts or elements of a whole as determining its peculiar nature or character." Applied to literature, it relates quite obviously to the way in which a work is organized, or the manner in which its constituents are put together. Aristotle, the first and foremost law-giver of Western literature, called it plot, "the structure of incidents", and described it as the most important element in artistic imitation, for it provides the "mode of action", relegating character, which reveals "moral purpose", to the second place. Henry James, one of the pioneers in literary criticism on the theory of the novel, in his famous remark demolished the wall separating character and incident by posing such questions: "what is character but the determination of incident? What is incident but illustration of character?" Thus he re-iterated the Aristotelian position, in a sense, as applied to fiction, and tacitly hinted at the primacy of the organizing principle over other elements.

E.M. Forster, at a maturer stage in the development of novel criticism, classified the seven aspects of the novel on the analogy of the rainbow as the story, people (characters), the plot, fantasy and prophecy, pattern and
rhythm. In a charming mood of raillery, he spoke as a man of the age when people knew better and more than Aristotle did. He proceeded systematically to define the story as "a narrative of events organized in their time sequence", and the plot as a narrative of event "with emphasis on casuality" - dubbing it the "logical, intellectual aspect" of the novel. Faced with the knowledge that there are novels that do not develop logically and stories that do not narrate in time sequence - some of them admitting complex elements like fantasy and prophecy, pattern and rhythm - he seems constrained to think non-committally in terms of a mere 'framework' as the organizing principle for the amorphous literary form that the novel is - a thing described during the Victorian age as "a hold-all, in which almost anything could be stuffed." Framework, by the way, is the wider sense which the OED attributes to the word 'structure'.

As a technical term applied to the novel, therefore, 'structure' can be said to connote the principle of organization which binds together the various elements of the literary form, and the structure of a novel means the way the story, the characters that people it, the ideas and the feelings that give rise to and emerge from it, the language that clothes it, the images that give it texture - are all put together and integrated
Some novels are organized on straight narrative patterns; the story is told in terms of events narrated in time sequence and logical progression. Others are more complex, where the story tells itself, or does not even do that; it just is. A recent study in modern fiction (published 1963) by Ralph Freedman projects the idea of the 'lyrical novel' which organizes itself, in contradistinction to the narrative process, by a lyrical process. Elaborating his point, Freedman says⁶ that the lyric is conventionally seen as either an instantaneous expression of a feeling or as a spatial form. In lyrical forms, expression of feeling acquires patterns close to musical or pictorial ones. A lyrical poem moves from image to image,⁷ and at the same time it follows its characteristic progression, acting through variations and expansions of themes, changes in rhythm, and elaborations of images to reach a point of greatest intensity at which the poet's vision is realized. In lyrical novels, where the lyrical process conjoins with the narrative one, a balance of different techniques is achieved which creates a poetic effect. The reader's attention is turned from "men and events" to a formal design. Actions are turned into scenes which embody recognitions.

In conventional narratives the outer world, placed beyond both writer and reader, is the fictional world.
In the lyrical mode, such a world is conceived, not as a universe in which men display their actions, but as a poet's vision fashioned as a design. The world is reduced to a **lyrical point of view**, the equivalent of the poet's "I" - the lyrical self.

In such novels, the usual scenery of fiction becomes a texture of imagery, and characters appear as *personae* for the self. In some such cases, an identity of narrator and subject is established; the individual encounters of the persona cohere as a texture, intermingling past and present, and the novel becomes a picture album. The stream of consciousness technique, for example, utilizes in the lyrical mode the associations in the mind of the persona or characters to make a design of images and *motifs*. The plot bends with the modulations of memory. Self and world appear undivided. Images include, in the lyrical novels, not only objects and scenes but also characters, who exist as image - figures in the protagonist's lyrical point of view.

Fictional immediacy in lyrical novels becomes an immediacy of portraiture, an availability of themes and *motifs* to the reader's glance without the interposition of a narrative world.

In the wake of the paradoxical phenomenon born of the coming together of poetry and fiction, the genre...
described above as the lyrical novel, what the 'new critics' like Cleanth Brooks, Allen Tate and Mark Schorer have said about the structure of poetry also becomes relevant to novel criticism. Brooks formulates a new concept of structure by which it becomes "a structure of meanings, evaluations, and interpretations; and the principle of unity which informs it seems to be one of balancing and harmonizing connotations, attitudes, and meanings." The attempt to deal with structure in terms of this concept involves such terms as "ambiguity", "paradox", "complex of attitudes" and "irony", "parallelism" and "contrast" as used by Brooks and his school. The conventional division of a work between form and content becomes invalidated; in the words of Brooks, form and meaning become one. Echoing Tate's famous statement, structure becomes "a unity of all the meanings from the furthest extremes of intension and extension." Applied to novel criticism, for example, Tate's concept of metaphor can be paralleled by the character in the lyrical novel that is a persona, a kind of metaphor of the self, an image or motif extended over the total structure of the novel. Mark Schorer equates structure in fiction with 'technique', the "form or rhythm imposed upon the world of fiction by means of which our apprehension of the world of action is enriched or renewed." Applied to novel criticism, for example, Tate's concept of metaphor can be paralleled by the character in the lyrical novel that is a persona, a kind of metaphor of the self, an image or motif extended over the total structure of the novel. Mark Schorer equates structure in fiction with 'technique', the "form or rhythm imposed upon the world of fiction by means of which our apprehension of the world of action is enriched or renewed."
Hence, the three corresponding elements of the novel are plot, characterization and theme - the three principal facets of novelistic structure.

In the course of its development, fiction has passed through different stages which can be neatly summarized as three. In the literature of the ancient Greeks, upon which Aristotle based his theory, action was the predominant element, and it was the story that mattered. Hence, 'plot' is the dominant facet of consideration in the structure of fictional art from that standpoint. Later, a notion of motive apart from action came into being, which resulted in the elevation of character as the dominant element of fiction. This coincided, roughly, with the rise of the novel - a genre that is characterized by the representation of manners in society. It was the culmination of this trend that found characteristic expression in Henry James' famous theoretical dictum on the relationship of incident and character in fiction, cited above. This position was reflected in the novels where the centre of interest was the portrait gallery and the vivid description of people, where character was defined through external deeds. Correspondingly, the main facet of fictional structure from this standpoint is character: what has come to be denoted by the term "macrocosm" - the sequence of events often in linear temporal order, made up of the external action
This trend held general sway until the coming of the modern age, which is conspicuous for having confused and complicated the notion of character. Science has discovered and explored in our time the unconscious and has obscured the boundary between the conscious and unconscious. As we move into the modern world, we find people and problems fractured. It has brought into prominence the novel of ideas, where the meaning is not contained in the action. The author is often doing things independently of the story he tells. He is manipulating themes and ideas in and around it. It is impelled by a romantic idea of the self that could not be expressed fully by any deed, and thus could not be defined in terms of a fixed character based on external action. As for the internal action - the surrealist chart of action below the surface, so many factors get written into this equation of character sought to emerge through the welter of values and activities of the individual reflected therein that it is not always possible to determine what the equation means.

Thus the pride of place traditionally occupied by characterization has now been taken by the setting in the modern novel, as often as not symbolic in nature. The novel in modern times, as a characteristic
genre of the age of interrogation and resultant disintegration, has turned inwards. A typical manifestation of this trend is the rise of the stream-of-consciousness novel. Fictional dialogue is naturally taken as an index to fictional character; and the stream of consciousness is an interior dialogue in which the character talks to himself about himself and his world. But unless the mind reflects the responses of integral personality, little characterization is possible. The result is that through this genre we do not come face to face with three-dimensional characters, but get glimpses of "a heap of broken images", as it were, which only suggest, indefinitely and indirectly, but at best very illuminatively, meaning through a subtle, complex structure of imagery. As C. C. Walcutt puts it, the writer of modernist fiction makes a journey into his own spirit as he penetrates the human conditions that are both physically and symbolically represented. Observation and discovery, although enacted apart from the typical social setting, become social, psychological, and even philosophical. The characters' choices are not crucial in moving the plot, for the 'plot' is a pattern formed in the author's mind. In the contemporary mode, the novel presents the aimless hero in the plotless novel, where meaning has to be constructed by the reader out of the intricate, blurred pattern of the structural constituents of the art form.
Virginia Woolf (1882-1941) is one of the leading twentieth century British novelists who pioneered the modern trends in novel writing. She has contributed handsomely to the revolution in the concept of novelistic structure in our time - both as a theorist and a practitioner of this literary genre. Being the intelligent and well-read daughter of one of the greatest literary scholars of his time, Leslie Stephen, she quickly became the leading figure in the intellectual movement connected with literary writing in English at Cambridge, later nicknamed as the Bloomsbury group. When she started her career as a writer of fiction in the revolutionary days of World War I, she began with a unique advantage - she had the benefit of first-hand knowledge through discussion, imitation, suggestion and friendly criticism of the elite in the field, such as E. M. Forster, Arnold Bennett, H. G. Wells, John Galsworthy and a large number of others, including such great names as Conrad and D. H. Lawrence, James Joyce and, among the leaders of yesterday, Hardy and Henry James, and George Meredith, besides the common advantages of reading their own great works along with many others. The essays she wrote on the novelist's art in the last three decades of her career are now celebrated as epoch-making pieces of literary criticism on the theory of the novel.
Her achievement as a writer of novels is still more extraordinary, particularly on the formal side of the art. As early as 1927, even before her masterpieces like To the Lighthouse and The Waves had come before the reading public, let alone receiving thorough scrutiny by seasoned critics, T. S. Eliot (the leading critical prodigy of our time, whose name is now becoming fashionable for providing captions to a literary era as 'the Age of Eliot') with his unfailing instinct for the classic, paid to Virginia Woolf the tribute of calling her an authentic representative of contemporary fiction in his article on "The Contemporary Novel." It is significant, though, that the reference from Eliot came not so much as praise as a case in point for his condemnation of contemporary fiction based on a theory that was fast becoming out-of-date.

Even though the most flattering historian of literature can at best call her a minor classic among novelists, as a matter of fact Virginia Woolf is unquestionably a leading representative of the modern art of the novel in that she led the campaign to liberate it from the compartmentalizing fetters imposed by the values of a pre-Freudian, pre-Bergsonian world. Jean Guiguet has crisply summarized among the characteristic qualities of Mrs. Woolf's contribution to the novelist's art the "suppression of the plot, suppression of full-length portraits and description, interior monologue, stream of consciousness, poetry of style, exaltation of the
moment, musical structure, cinema technique and Kindred things. In a word, it consists of bringing the literary genres like lyrical and dramatic poetry closer to the prose art of fiction to give congenial expression to the introverted, disjointed modern psyche. The post-script volume of Ernest Baker's monumental History of the English Novel marks her out as the exponent of the 'lyrical novel'.

Writing her exhaustive study of Virginia Woolf's literary work a decade ago, Jean Guiguet complained that few of Virginia Woolf's critics had heeded to change the yard-measure of literary criticism to suit the changing realities of our age of relativity, and continued to blame her for not doing what she had determined not to do. Without going into the details of the matter and opening a war of words, one may briefly remark that not much difference has been made to the general trend in Woolf criticism in the years that have followed. One of the basic problems meriting research in the work of Mrs. Woolf listed by Guiguet is "Structure and Movement." In the awareness that it may promote the cause by supplying a good base for further deepening examination, the present dissertation aims at a close study of the text of all the nine novels of Virginia Woolf with a view to describing in detail their 'structure' available in the present-day critical atmosphere given
in the opening section of this chapter is intended to serve as the guiding star of the study undertaken herein. However, it is implicitly conceded that a work of fiction is much too voluminous for as close a sustained study of linguistic and other structures - the sum total of extension and intention as a close-knit poem, and statistical research in literature, such as Leaska's recent study of To the Lighthouse, is just not feasible under the conditions prevailing in our country at present. The result of the intended study, in full realization of factors making for the limitations, is therefore presented, in the pages that follow, in the belief that it will lead to more determined bids to get more sophisticated and refined results on congenial lines.
Notes and References


5 Ibid., p. 104.


7 The image is defined by Freedman, after Ezra Pound, as the rendering of "an intellectual complex in an instant of time."


9 Allen Tate, "Tension in Poetry," in Collected Essays, 1948. Quoted, Gerald J. Goldberg and Nancy M. Goldberg,

10 Mark Schorer, "Technique as Discovery," Goldberg and Goldberg, op. cit., p. 71.

11 See p. 1 of this study.


16 Guiguet, op. cit., p. 25.