



**VIRGINIA WOOLF**  
**NUMERO SPECIALE**

a cura di Francesco Marroni

Mirella Billi - Gabriella Micks - Angela Locatelli  
Madeline Merlini - Leo Marchetti - Renzo D'Agnillo

**LETTERATURA**

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Renzo D'Agnillo

*"In the Orchard"; A Moment of Being —  
An Example of Virginia Woolf's Stylistic  
Experimentation*

0. "In The Orchard" appeared in T.S. Eliot's periodical *The Criterion* in April 1923. This was a central period in Virginia Woolf's writing career — *Jacob's Room* had already been published and *Mrs Dallaway* was in the process of composition — a period in which she was beginning to branch out into the experimentative forms so characteristic of her mature works. It is one of the numerous sketches Woolf was continually in the habit of writing as a sort of break in between the writing of her novels, though far from considering the writing of sketches as a mere supplementary activity to novel writing, she believed it to be important as constituting the very essence around which a novel should take shape:

Suppose one can keep the quality of a sketch in a finished and composed work? That is my endeavour (1).

Only by maintaining this 'sketch-like' quality did she feel able to realize her intentions of effectively conveying 'surface' and 'spreading' depths, as well as isolating (or in a modern sense 'deconstructing') those visionary moments of "being" from the moments of "non-being", or what was for her the "irrelevant" everyday experiences in which they are embedded (2). "In The Orchard" is concerned with precisely such

1) Anne Olivier Bell (ed), *The Diary of Virginia Woolf* Vol. 2, 1920-24, London, Penguin, 1978, p. 312.

2) Virginia Woolf, "A Sketch of the Past" in *Moments of Being*.

a moment of being, organized as it is around the scenic elements of the 'golden' world of her youth at St. Ives, elements which are present throughout her works. However, it is not only concerned with the simple isolation (or again, deconstruction) of a visionary, mythical moment, but also, and more importantly, offers three different textual renderings of it, in this way creating a kaleidoscopic design so that the sense is of a moment never static "but as subject to alteration as the consciousness that recalls it" (3). This multilateral sense of existence is intrinsic to her aim of "conveying the true reality" (4) in which the artist must succumb to the flux of life and become "merely a sensibility" (5).

The triple lay-out of this particular sketch provides us with an ideal means of investigating how Woolf reaches these effects through the experimentation of her writing technique. Particular attention will be paid to grammatical and lexical choice as well as to certain thematics as they emerge from our analysis of the passages and which are of relevance to her thought during this period of her artistic development.

1. *Grammatical and Lexical Choice* — The three passages which constitute the three different textual renderings of "In The Orchard" all rotate around the same setting. Each begins with the segment "Miranda slept in the orchard" and ends with her exclamation "Oh, I shall be late for tea!". These are the only identical elements, however, as each goes on to develop the description of the scene in a completely different way, just as in a musical improvisation each variation hinges on the same notes which serve as a frame to be elaborated on. This variation on a theme technique offers a most interesting example of Woolf's tough and rigorous attitude towards the technicalities of her craft and testifies to the difficult and constant struggle with words which always characterizes her work.

In terms of length, the three passages differ in that they become progressively shorter, so that the third passage is approximately half the length of the first. This initial sense

[ed. Jeanne Schuldkind], London, Triad Grafton, 1989, (1985) p. 79.

3) Jeanne Schulkind, (ed.), op.cit. p. 16.

4) Anne Olivier Bell (ed.), op. cit. p. 248.

5) Ibidem, p. 193.

of a tendency towards a structural economy is accompanied, as shall be seen, by a parallel aim towards a detachment of perspective. From a grammatical viewpoint, meanwhile, I would firstly like to consider the use of verbs in each passage, particularly in terms of choice of tense. A verbal count reveals that passage one (p1) has the highest frequency of past descriptive verbs. These include both the imperfect as well as the past tense since, in English, past tense verbs can function in a way analogous to the imperfect tense. Significant also is the number of gerund forms which, by omitting their auxiliaries, function as participial adjectives thus creating a syntactic brevity and economy, since present participles allow for more immediacy (6);

Miranda slept in the orchard, lying in a long chair [...]  
[...] as the sun, oozing through the apple trees [...]  
A white butterfly came blowing this way and that [...]  
It was only the schoolchildren saying the multiplication  
table [...] (7).

The third passage (p3) also uses participles in this way;

[...] some slanting slightly, others growing [...]  
Cautiously hopping, a thrush advanced [...]  
[...] rippled on the surface with wavering air [...] (p. 17).

Interestingly enough, passage two (p2) makes no such use of participles since all of the gerund forms employed, apart from one or two exceptions, are qualified by an auxiliary;

[...] as if she were saying [...]  
"I might be lying on the top of a cliff" [...]

6) John Stephens and Ruth Waterhouse, *Literature, Language and Change — From Chaucer to the Present*, London, Routledge, 1990, pp. 176-7, consider the effect of present participles in eliminating formal subordination and temporal difference, and make the point that "present participles are also more 'exciting'/immediate than past participles because they convey actions occurring in a discorsal present".

7) Virginia Woolf, "In The Orchard" in *Books and Portraits*, London, Triad Grafton 1979, p.15. All further quotations refer to this edition. Page numbers will be given in the text.

[...] as if she were floating [...]  
[...] the horse that was galloping towards her [...]  
(p. 16).

This may seem curious when it is realised that p2 is syntagmatically, though not syntactically, the most complex of the three because it interweaves Miranda's internal discourse or monologue within the body of the third person narrative voice. However, and as a consequence of this, it displays a high dependence on the interplay between different verb types and does adopt more tenses than the other two. In terms of verb tense, therefore, p2 is by far the most complex as a result of its working in two temporal dimensions, the past tense of the external narrative voice and the conditional and subjective tense of Miranda's internal discourse.

P3, meanwhile, is characterized by a reduction of verb types, the majority being descriptive and diverging entirely from those in p1 and p2, although there is, relatively speaking since it is the shortest of the three, a greater density of participial phrases. Also, its verbs have a more connotative and figurative function and carry a paradigmatic accumulation. It may be seen that there is a paradigmatic set organized around the node 'geometrical', and this is of particular significance since the passage dispenses with all the human presences in the other two, and employs its verbs in a purely detached description of the natural surroundings. What is also to be noted is that the verbs are all verbs of movement and that some are made to encompass both movement and space, for example; "stretched", "slanting", "growing", "spreading" and "rippled". That the choices are deliberate there can be no doubt, especially since they are made to establish a gradual emergence of two counter-movements; one of growth and expansion, the other of enclosure and suppression:

stretched	
slanting	
growing	
spread	formed
blew	fitted
flew	returned
hopping	tied down
advanced	compacted

fluttered clamped  
rippled blotted  
changing  
tossed

Developing and oppressive forces thus inter-relate throughout the passage until they are finally located within a referential viewpoint which delineates their confines in the 'birds-eye' perspective of the adjunct "for miles beneath".

We may now continue with our analysis in a more detailed way to see how Woolf's linguistic choices affect her rendering of the same scenic events in the first two passages:

It was only the school-children saying the multiplication table in unison [...] Next there was a solitary cry — sad, human brutal. Old Parsley was, indeed, blind drunk [...] Then the very topmost leaves of the apple tree, flat like little fish against the blue [...] chimed with a pensive and lugubrious note.

Then [...] bells thudded, intermittent, sullen, didactic, for six poor women of the parish were being churched [...] (p. 15-16).

[...] (here the children said the multiplication table) [...] The higher they fly, she continued [...] the deeper they look into the sea [...] and then, when the shout of the drunken man sounded overhead [...] she thought that she heard life itself crying out from a rough tongue in a scarlet mouth [...] Naturally, she was being married when the organ played [...] and, when the bells rang after the six poor women had been churched, the sullen intermittent thud made her think that the very earth shook with the hoofs of the horse that was galloping towards her.

(p. 16).

These two extracts display a counter co-ordination in syntagmatic arrangement. Whilst p1 describes the sound of the bells and the church organ in a heavily left-branching clause in which the word order reverses cause and effect in that the apparent chiming of the leaves occupies head position, p2 condenses these scenic elements into two equally balanced



clauses. What changes also is their temporal sequencing. Whilst p1 uses the descriptive past, p2 shifts the participial clause into the past anterior. The co-ordination of p2 depends on the interplay between third person narration and Miranda's mediating consciousness, so that she herself becomes the focalizer of the scenic elements, whereas in p1 she is part of a focalized whole. Also, equivalent lexical items are exploited in very different ways in each passage. Some in p1 display a marked paradigmatic incongruence. Certain adjectives, for example, associated with sound such as "pensive", "lugubrious", "sullen" and "didactic" appear as rather unexpected items with regard to their referents (church organ and bells) and require an actively motivated decoding on the part of the reader in order to extract their connotations and associations. Thus, "pensive", "lugubrious" and "sullen" being all associated with brooding and reflecting (the latter two in a negative sense), can also relate to "didactic" which is a term to do with teaching and knowledge and encompass the same association. The important point is that "didactic", which, unlike the others, is not attitudinally marked, is nevertheless made to acquire an attitudinal weight and so enriches their semantic scope as well. In a similar way, "enormous" has a degree of incongruency when associated with speed, since the word usually refers to size. Here it is used as a modifier to emphasize distance as well as giving a visual sense of distance being covered:

The sound floated out and was cut into atoms by a flock of fieldfares flying at an enormous speed; (p. 15).

To return to the two passages, other lexical items also appear in different ways. For example; "thudded", "intermittent", "sullen" and "church". This occurs at the level of the syntagmatic axis. We may see that p2 interestingly picks up on the lexis "thud" and reverts the word order in p1 to "thudding [...] intermittent [...] sullen", so that there is an effect of slowing down by means of inversion the perceptive process with "thuds" referring back anaphorically to bells and forward cataphorically to the hoofs of the horse that Miranda imagines is galloping towards her.

A similar "slowing down" effect is created at the beginning of p1 through the repetition of the verb "flushed" in:

The opals on her finger flushed green, flushed rosy, and

again flushed orange [...] (p15)

A similar effect can also be seen in the embedding of p2:

[...] which rises, she thought, to carry me on its back as if I were a leaf or a queen (here the children said the multiplication table), or, Miranda went on [...] The higher they fly, she continued, as the teacher scolded the children and rapped Jimmy over the knuckles till they bled, the deeper they look into the sea [...]  
(p. 16).

Here Woolf uses DT (and later IT) which is split up within the narrative discourse in such a way as to heighten the interplay of switching viewpoints, particularly in the sudden transition of the following:

[...] the enormous earth, which rises, she thought [...]  
(p. 16).

with its deliberate absence of quotation marks. It also creates a dreamlike effect in which reality and fantasy intertwine, and this is reinforced in particular by the rhythm of the syntax which alternates the flowing lines of Miranda's discourse with the more abrupt ones of the actual narrative. It may seem that the narrative discourse interrupts the flow of Miranda's internal discourse or vice versa. Or perhaps the effect is that they are co-ordinated paratactically so as to make them seem occurring simultaneously. No doubt in doing so Woolf exposes the problems of real and experienced space that are so central to her artistic vision (8). What is also explicitly shown in p2 is Miranda's solipsistic remaking of the world in terms of her own consciousness in which she experiences a heightened form of awareness, a visionary moment of which she is at the centre:

8) Jean Guiguet, *Virginia Woolf and her Works*, Sea Hogarth, 1965 (Trans. Jean Stewart) pp. 386-7, where Guiguet discusses the problem of real and experienced space and Woolf's attempts in elucidating their essentially fragmentary nature within the context of her sketches.

[...] and it seemed to her that everything had already begun moving, crying, riding, flying round her, across her, towards her in a pattern. (p. 16-17).

This essentially solipsistic and egocentric vision in which everything is made to converge around her seems to function in terms of "the beat of her own heart", so caught up is she in the ebb and flow of life which Woolf always "detects behind the ordinary scenes and events of her fiction" (9).

In no such way is Miranda made to become a consciousness in the other two passages. In the first place, pl presents the scene from a third person narratorial angle where, whilst there are some indications of a relationship between the narrative voice and the community it describes (such as the familiar "Old Parsley" and the exclamative "thanks to heaven"), the overall perspective is perceptual/external with the focalizer offering a 'birds eye' view which goes beyond the possible range of perception of its focalized subject, Miranda. The number of adverbial clauses employed in order to indicate a precise orientation reinforces this sense of distance:

Four feet in the air [...]  
thirty feet above the earth [...]  
thirty feet beneath [...]  
two hundred feet above [...]  
Miles below [...] (p. 15-16).

It will be noticed that the gradual accumulation of these clauses tend to increase in distance until Miranda is finally contextualised in a strikingly contrasted, almost surreal image, in a space "as big as the eye of a needle" (p. 16).

P3 clearly distinguishes itself from the other two in all respects. It contains very little of what may be considered emotively marked lexical items and rather than using simile or metaphor, as do the other two, tends to employ metonymic expressions:

[...] which spread wide into branches and formed into

9) Stella McNichol, *Virginia Woolf and the Poetry of Fiction*, London, Routledge & Kegan Paul, 1990, p. 85.

round red or yellow drops. (= apples)

[...] and across the corner of the orchard the blue-green was slit by a purple streak. (= effects of light and shadow on grass) (p.17).

Whilst metonymy operates "within a chain of readily determinable signification" metaphor can be seen as entering "an area of much less determinable meaning" (10). In fact, in denying any access to human emotions (such as the indications of joy and suffering evident in the first two), much of the passage has a very 'straightforward' and neutral quality. Against the attitudinally marked lexical items of p1 and p2, this passage is completely purged of all emotive elements. The only human presence allowed into it is Miranda herself (and even she is reduced to brackets at the end). P3, therefore, seems to posit a neutralizing effect. All sensory representations are covert; "rush up" (later reverted into "uprush"), "tied down" and "clamped together" do suggest an element of a force at work within nature, even though of an invisible kind, and "fluttered" and "rippled" convey a sense of ambiguity and uncertainty sustained also in the cautious hopping of the thrush. But apart from this, what the lexical items here stress is an idea of precision and linearity:

There were twenty-four apple trees in the orchard, some slanting slightly, others growing straight with a rush up the trunk which spread wide into branches and formed into round red or yellow drops. Each apple tree had sufficient space. The sky exactly fitted the leaves.  
(p.17).

The numerical precision, together with the geometrically connotative paradigmatic items "straight", "round", "exactly" (and later "diagonally"), makes for an aesthetically oriented precision set in an external perspective, and confirms something of Woolf's tendency towards proportion and symmetry as generally evidenced in her works (11). This

10) John Stephens and Ruth Waterhouse *op. cit.* p. 224.

11) See Jean Guiguet, *op. cit.* p. 421; "Proportion, symmetry, architecture are thus still deemed basic needs, implicit in the

sense of precision is ambiguously deployed by the text's dominantly paratactical structure. Ambiguously, because from a structural/syntactic viewpoint paratactically coordinated clauses give an impression of precision, but symantically speaking open up a sense of doubt as to which syntactic elements are intended as main clauses and which as subordinate ones. In other words, the problem is one of recognizing how far the syntagmatic layout can reflect or not reflect a consciousness that has inevitably chosen its ordering along the syntagmatic chain. Woolf's injunction "personality must be avoided at all costs" (12) seems of underlying significance here, where nothing about Miranda except her dress is specified. In this way, the passage achieves a lyrical an aesthetic detachment akin to this aim at impersonality in the write's art, through a closely knit unity of texture (13). Furthurmore, this sense of unity is linguistically foregrounded by sound patterning, particularly in the insistent use of alliteration, assonance and consonance:

[...] some *slanting slightly*, others growing straight with a rush up the trunk which *spread wide into branches* and formed into *round red* or *yellow drops* [...] When the *breeze blew*, the line of the *boughs* against the *wall slanted slightly* [...] A *wagtail* flew diagonally from *one corner* to another. *Cautiously hopping*, a thrush advanced towards a fallen *apple*; (p. 17)

This kind of sound patterning is also displayed in p1, but the tightly knit clauses of p3 together with its heavy use of paratactic construction and elimination of human detail allow for a surface richness that is completely concentrated on the pictorial aspect of the scene. Elsewhere, Woolf describes the importance of the connection for her between sound and sight (14), and here sound and sight, in the forms of the music

general term 'form' which the novelist constantly uses in her diary and in her critical essays".

12) Anne Olivier Bell (ed.), *op. cit.* p. 265.

13) See Stella McNichol, *op. cit.* pp. 93-4, who compares Woolf's ideas about writing to Fry's ideas about painting.

14) Virginia Woolf, "A sketch of the Past" in *Moments of Being*, *op. cit.* p. 74; "... what was seen would at the same time be heard;

of words and the imagery of scenic elements are intrinsically interwoven to produce something very near to a poetic rendering.

2. *Semantic Patterning* — Considering the inter-relation between the various lexical items and the scenic elements they describe can prove a fruitful way of exploring the kinds of patterning that are involved in the three passages. As already noted, the sense in p1 and p2 is one of life going on around Miranda, but whilst in p2 she imaginatively remakes the perceptual elements within her own consciousness, in p1 she is merely a passive and inert presence apprehending nothing of the sights and sounds around her. Furthermore, when we see the constant references to the fact that the orchard is physically cut off from the outside world, it acquires a semantic connotation with an idyllic state of innocence (Garden of Eden), whilst the apple tree (present in all three passages) has obvious biblical associations with the tree of knowledge. The disruptive syntax at the beginning of the second paragraph of p1 is no mere stylistic accident either:

Four feet in the air over her head the apples hung.  
Suddenly, there was a shrill clamour as if they were  
gongs of cracked brass beaten violently, irregularly, and  
brutally. (p.15).

By the placing of its adjunct in head-position the subject "apples" is delayed in order to syntagmatically foreground its relationship with the "shrill clamour" which in turn produces a simile in head-position whereby "gongs of cracked brass" acts as vehicle for the tenor "the schoolchildren". This latter delay is important because it gives syntactic priority to the paradigmatic choices of "gongs", "cracked brass", "violently", "irregularly" and "brutally". The reader's attention is thus made to focus primarily on this grating image which creates a strident contrast with the tranquillity of the opening paragraph, so that the adverb "only" which follows is ironic

heard; sounds would come through this petal or leaf — sounds indistinguishable from sights. Sound and sight seem to make equal parts of these first impressions".

because this violent noise is being equated with schoolchildren learning their tables. The effect is, of course, deflatory, but nevertheless an explicit association between brutality and education has been made. "Irregularly" functions against the aim of a mechanical learning by rote, and the image given is almost akin to that of the taming of wild animals, an impression particularly heightened by the violence in p2 of the following:

[...] as the teacher scolded the children and rapped Jimmy over the knuckles till they bled [...] (p. 16).

a physical violence which p1 represents indirectly and reflexively:

But this clamour [...] went through the apple boughs, and, striking against the cowman's little boy who was picking blackberries in the hedge when he should have been at school, made him tear his thumb on the thorns. (p.15).

This association between education and repression and brutality is also strong in p2, the difference again resulting in focus. In p2 the embedded clauses of Miranda's discourse are set in contrast with the image of pain and suffering and set up a gap between the two external/internal perspectives. Thus, the drunken man's cry, which functions as a reinforcement of the brutality and violence of the preceding imagery adding the further paradigmatic items "sad", "human" and "brutal" in p1, becomes filtered through Miranda's consciousness in p2 and is given an altogether different interpretative sense becoming abstractedly infused with an image of sensuality that has sado-masochistic undertones:

[...] when the shout of the drunken man sounded overhead, she drew breath with an extraordinary ecstasy, for she thought that she heard life itself crying out from a rough tongue in a scarlet mouth [...] (p.16).

a sado-masochism previously implicit in:

[...] and then she smiled and let her body sink all its

weight onto the enormous earth which rises, she thought, to carry me on its back as if I were a leaf, or a queen [...] (p.16).

Where both "leaf" and "queen", which are very distant lexical items, are strung together in an ambiguous simile designating different connotations that they hold with regard to femininity. "Leaf" provides an image of fragility and "queen" one of vanity and an illusion of power (15). This sexual fantasizing converges in Miranda's association of the bells' thuds to the thudding of the hoofs of the horse (a symbol of passion) galloping towards her. In this way, the perceptual link between "church bells" and "horse" generates an initial contrast between sexual transportation and individual liberty and the institutionalizing of the individual of which the school and the church are representative forms. Here the contrast is posited explicitly on a syntagmatic level since this image of liberty follows that of the six poor women being churched.

However, this masochistic element exposes a paradox. For the sense of dependence upon the world means that the individual can never be entirely free from it. Miranda is herself inscribed in this universe and is thus inevitably determined by its background of influence, an influence which Woolf often conceives of as a machine into which the individual is inserted. For the very fact that Miranda "re-composes" her own universe implies a dependence on an already existing state of things. Interesting in this respect is the phrase from the book *Miranda* appears to have slept over in p1 which she appropriates through her apparent mouthing of it to herself in p2. Also the fact that it is in French is significant in its implication of a middle-class education and perhaps in the stereotyped association of the French language with romance. Either way, the notion of culture, being temporally determined, is played off against the "present moment" of Miranda's solipsistic imaginings.

Another striking image in p1 also to be filtered through Miranda's consciousness in p2 exposes the question of who

15) This paradox seems vaguely reminiscent of Wollstonecraft's reminder that women are often "treated like queens only to be deluded by hollow respect". Mary Wollstonecraft *Vindications of the Rights of Women*, 1792; rpc-, London, Penguin, 1985, p. 145.



an impression belongs to:

Then the very topmost leaves of the apple-tree, flat like little fish against the blue [...] chimed with a pensive and lugubrious note.

[...] The sound floated out and was cut into atoms by a flock of fieldfares [...] (p.15).

The simile "flat like little fish" is followed by the metonym "blue" so that the implication is of the sky being like the sea. This parallel equation of air + water in a topsy-turvey image is picked up again by Miranda's perceptual viewpoint in p2 where the gulls refer back to fieldfares and the predicate "float" is repeated again and the simile becomes a realized image in her imagination:

The higher they fly, she continued [...] the deeper they look into the sea [...] and her lips closed gently as if she were floating on the sea[...] (p.16).

Therefore, what is implicitly suggested in p1 becomes appropriated by Miranda in p2. But this repeated image points to a problem typical in Woolf, particularly during this period of her writing; the meaning of what one's own impression is. Here, the analogy apparent at the intertextual level shows that these images already exist in part for the germ of them is contained in the narrative description of p1, so that in p2 Miranda seems to be unconsciously obeying a pattern of influence and although she feels her vision intensely, indeed because of this fact, it is not entirely her own since "things we have felt with great intensity have an existence independent of our minds" (16).

Images of surface and depth are recurrent in Woolf, particularly watery depths as suggested above. As has been pointed out, these images tend to signify selflessness providing a destructive element of absorption and effacement into which the whole world can be submitted and submerged (17).

16) Virginia Woolf, "A Sketch of the Past" in *Moments of Being*, op. cit. p.75.

17) Perry Meisel, *The Absent Father — Virginia Woolf and Walter Pater*, New Haven and London, Yale University Press, 1980, p. 165.

P2, therefore, liberates the repressive forces in p1 through the solipsistic viewpoint of Miranda into an aesthetic patterning of apparently disparate elements. But the final sense is nevertheless one of an inevitable interdependence between the internal or subjective world of the individual consciousness and the external or objective world to which it belongs.

As we have seen, the patterning of p3 strongly depends on its paratactic structure, but this is not to say that it is void of semantic implications. Mention has been made already of its 'geometrical' lexical items, and when one looks closer one sees that two linguistic registers are made to inter-relate, one expressing precision and linearity and the other imprecision and uncertainty. There are also physical descriptions that reinforce the sense of social repression apparent in p1:

For miles beneath the earth was clamped together (p.17).

However, the overall effect is one of images alternating between fixity and change, and in this sense it is made to relate to the vision of mutual dependence of p2.

3. *Conclusion* — The three passages which make up "In The Orchard" are all concerned with the typical Woolfian theme of being and non-being and with the attempt to convey them in terms of surface and spreading depths within alternative textual frameworks. The privileged world of being emerges as a moment of epiphany in which the individual builds up a pattern of personal significance; "the pattern of personal significance behind the apparent contingency of the present moment" (18). There is also a sense of "the vision of reality as a timeless unity which lies beneath the appearance of change, separation and disorder that marks daily life" (19), in which the individual consciousness "becomes an undifferentiated part of a greater whole" (20), so that any

18) Virginia Woolf, *Moments of Being*, op. cit. Jeanne Schulkind in introduction p. 25.

19) *Ibidem* p. 23.

20) *Ibidem* p. 23.

attempt at a purely unilateral artistic vision is negated. The moment is re-called (re-textualized) and each time the consciousness that creates it does so in a different way since inevitably "the present moment is never static" (21). Time is thus caught up in a double dimension; the moment narrated — the objective present moment of daily life, which however is already a past because recalled — and the timeless present moment of the individual consciousness, the time of the mind as it perceives and evaluates a visionary moment and which works against the objectivity of 'clocktime'. In all three passages, Miranda awakes as if from a trance back to the everyday world of 'clock-time', and where in her cry;

*Oh, I shall be late for tea!*

the adjective "late" which qualifies "for tea" indicates this temporal measurement of which she is suddenly aware, so that she finally becomes reinserted into the flux of daily life, which for Woolf means to emerge into the world of "non-being".

What has hopefully been shown is that Woolf's 'myriad' changes of style, of which "In The Orchard" provides such an excellent example, far from being a mere clever exhibition of virtuosity is an essential aspect of her lively, inquisitive and restless imagination in which both life and literature are almost synonymous entities in her search for "the power of conveying the true reality" (22).

21) *Ibidem* p.16.

22) Anne Olivier Bell (ed.), *op. cit.*, p. 248.