



Full Length Review Article

EXPERIMENTAL NARRATIVE FORMS OF VIRGINIA WOOLF'S SHORT FICTION

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ABSTRACT

Virginia Woolf has emerged as one of the greatest innovative writers for her pioneering efforts to produce a new type of novel making, a clear deviation from the established trend. She develops innovative literary technique in order to reveal women's experience and find an alternative to the dominating views of reality. She took women representation and women as author of representation and argued that a change in the form of literature was necessary because most literature had been written by men out of their own need for their own uses. She seeks to make literature less of an art form to be understood chronologically and more of work to be experienced simultaneously. She stresses the inclusion of every feeling, every thought, every quality of brain and spirit with a mode of writing unconstrained by syntax and linearity. In doing so she opens up the rigid rules of the traditional narrative to a fluidness that operates outside the subject – other narrative relationship. Virginia Woolf throughout her career has written novels like *Mrs Dalloway*, *Orlando*, *A Room Of One's Own*, *The Waves*, *The Years*, *To the Light House*, *Day and Night* etc. and regarded in the literary world as a famous novelist of twentieth century modernist novel. Though she is less known as a short story writer still her collected forty six short fictions display her mastery over short fiction writing. As because her stories are not in the traditional form they are called as 'fiction' and 'sketches' by Susan Dick. She has told in *A Room of One's Own* that as women do not have time and so many works to do, they write fiction in shorter and concentrated form. It also requires less effort and time to write than the novel. In that novel she has told that to become a writer a woman needs a room of her own, time and financial freedom. To some extent she enjoys all the privileges. She came in contact with the Bloomsbury Groups where she found the scope of writing, marries Leonard Woolf, a member of Bloomsbury Group and owner of Hogarth Press where she gets the freedom to publish her work without the interruption of anyone. As a result of this she starts writing short stories in a different form and explores various aspects of human life and their experiences.

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INTRODUCTION

Susan Dick has collected Woolf's forty six short fictions and has divided them into four groups according to their writing period. Her first group of fiction consists of her early stories, written in between 1917 to 1921, next from 1922 to 1925 then from 1926 up to her death in 1941. But these fictions can be placed in different groups according to their narrative form and style. Kasia Boddy has argued, "The format Woolf in her own work continually sought to disrupt the boundaries between the genres available to women and men" (Lizbeth, 80). She subverts the traditionally factual form of essays and biography with the language of poetry. The juxtaposition of prose and poetry is most explicit, however, in Woolf's short stories and the short story is the form in which many of her experiments began.

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"Phyllis and Rosamond" is written in the year 1906. By the time she publishes short essays and reviews in the London journals. So the impact of her early writing of essays and journals is marked in this fiction. Just like the opening line of the fiction it is in the style of a journal in a magazine or newspaper.

In this very curious age, when we are beginning to require pictures of people, their mind and their coats, a faithful outline, drawn with no skill but veracity, may possibly have some value. (17)

After one or two paragraph the narrative changed. It seemed more likely to be a historical account narrative.

Their sisters deciding to cultivate their brain, go to college, do well there, and marry

Professors... so that she scarcely has time to develop the individual features of young ladydom which we set out to describe. (18)

The narrator here is a mixed one. Sometimes it is first person narrator when the narrator involves himself/herself as a character. At times the narrator addresses the reader and involves them with the story by addressing 'you'. Sometimes it becomes third person when the narrator narrates the story by addressing they, Phyllis, Rosamond, Sylvia, Miss Tristram, Mrs. Hibbert, Mr. Middleton or Sir Thomas Carew. One special thing about the narrative form in the story is that Woolf has applied all the first person, second person and third person narrator. Again all the characters have spoken here directly at some points like drama. Just the characters in "Phyllis and Rosamond", "The Mysterious Case of Miss V." is also very close to the narrator and the narrative which is in first person indicates the closeness of the narrator with the character of Miss V. Probably the narrator is the neighbour of Miss V. So to some extent it can be categorised under a biography in short, only in parts where she highlights her good aspects, about her friendly attitude towards people and strangers. The narrator might have apprehended the death of Miss V. for which she has often called her as 'a shadow'.

"The Journal of Mistress Joan Martyn" is the longest story of Woolf. The later part of the story is written in an epistolary form. The narrator in the beginning is directly addressing the reader. Shifting of narrator is the common feature of Woolf. Just like in "Phyllis and Rosamond" a number of narrators are involved in this story. In the beginning Miss Rosamond Merridew who is a researcher is the narrator. She has to do her research on old Mistress Joan Martyn. Miss Merridew here can be identified with the writer Virginia Woolf because her profession is same with Miss Merridew. As Miss Merridew has written a book called *The Manner Rule*, she takes inspiration from 'Paston Letter' and has much zeal in the Historian's Quarterly like Woolf.

When the structure of the story changes in the middle it becomes epistolary and 'I' shifts to Mrs. Joan Martyn. It consists of 8 letters where Joan Martyn herself is the narrator. This story traces us back to the novel *Pamela* which is considered as the first novel in English literature. To apply this form in a short story is really a new thing in short story writing.

"A Dialogue upon Mount Pentelicus" reflects Woolf's interest and knowledge in Greece, in its history, culture, language, place etc. The narrative is in third person still the narrator is anonymous. The identity of the narrator is unknown. Though not so much thing is there in the story still it gives a picturesque description of the mountain and the valley side and the world of nature.

"Memoir of a novelist" is also similar to "Journal of Mistress Joan Martyn" where Rosamond Merridew got the information of Mistress Joan Martyn. Here in the story also Miss Linset is collecting information about Miss Willat to write life story who is a reviewer, biographer and a novelist. After the death of Miss Willat, Miss Linset is writing her life and Mr. William Willat, the brother of Miss Willat is giving her the information in direct speech when the narrator of the story changes from third person narrative to first person narrative.

Woolf's second phase of her short story writing started in the year 1917 which was a very important period in her writing career as she was completing her *Night and Day*. In the second phase of her writing she adopted the technique of starting the stories with a common description which was same in most of the stories. It starts with a common description of either place or situation or people or time. "Mark on the Wall" starts with the description of time, "Kew garden" with place and "The Evening Party" with the natural surroundings of the Atlantic Ocean.

The short fiction "The New Dress" originally featured in a short story sequence called Mrs. Dalloway's Party written in the year 1922. In her diary she has mentioned that she wants to investigate the party consciousness and frock consciousness. In many ways the language of this story works in the manner of poetry. Leon Edel has also observed the psychological novelists who begin as naturalist and end as symbolists. Through their thought they invoke prose and produce poetry. Nothing much happens in the story. It is about a woman who arrives at party, talks to few people, feels uncomfortable and leaves. The interesting thing of this story is the progress of thoughts in the mind of the character Mabel. The story has the word 'it' which is followed by various references. 'It' is negatively associated with the dress and Mabel's feelings of inadequacy. 'It' is also associated with her experience of 'divine moment' when she recognises that 'this is it' the search for a referent for 'it' parallels Mabel's search for self identity. To the extent that the story has a narrative, it is poetic. The story progresses through the development of private understanding of the character. Hence Michelle Barrett in an interview for BBC TV programme argued that,

The New Dress presents a range of different state of consciousness experienced by the character Mabel, a woman conscious of her appearance but finally able to leave her apprehension behind as she decides to go to the library and lose herself in a good book. (Goodman 88)

The narrative in this story is focused through the perspective of the main character who is primarily concerned with the way in which she is perceived by others.

Just like "The New Dress" whose narrative is focused through the main character like that "Mark on the Wall", "An Unwritten Novel" and "Solid Object" concentrate the narrative through their main character. The narrator in "Mark on the Wall" does not move from the chair and changes her visual perspective. According to James Naremore's in "The World without a self", he refers to the story "Mark on the Wall" as a sketch in which the protagonist indulges in daydream. The story is also influenced by the time and perspective theory of Albert Einstein by Wayne Narey. Einstein's universe link motion, light and time gives structure to Woolf's "Mark on the Wall". The protagonist sits staring at a black mark on the wall while her thoughts tumble forth in a series of memories and conjectures. The irony of the juxtaposition intensifies at the end of the story when the mark on the wall is revealed to be a snail. Her position is static but her mind travels and takes her into fantasy, experience and history. Her idea of not getting out of her chair is probably linked with Woolf herself when she wants to write being cut off from the rest of the world.

In "An Unwritten Novel" the narrator indulges in making of stories about women seated across from her on a train, trying to discern from the women's appearance and demeanour her history. Ultimately the narrator in the story is proven wrong concerning the women's life, though we aspire him to be detective, mind reader. "Solid Object", "The Mark on the Wall" and "Unwritten Novel" are stories with more vision than narration. It also bears the characteristic feature of Woolf's second phase writing and begins with the description of people. The narrator keeps on describing the incidents those are really going on before him along with his own conjecture.

Her "Solid Object" can be categorised just like "The Mark on the Wall" where the process of thinking, observation and interpretation takes place at the end. But it is slightly different in case of "Solid Object". The process of thinking, observation and interpretation finishes in the beginning of the story. The starting of the story is just like a situation when someone is observing a place from a far distance with a telescope and is giving description. The narrative here is both in first person and third person. In a slow manner the truth is revealed before the reader. When one idea takes its place and in this process the truth comes out finally. At last the truth of the solid object is disclosed that it is a piece of small glass or stone whose collection has become an addiction for the main character John.

Woolf was learning to see the world through painters' eyes specially the painting of Roger Fry and Clive Bell. She loved painting and considered it as more aesthetic work than writing. She told it in the context of Roger Fry. She was impressed by the painting of Vanessa Bell and these painting remained a source of inspiration where she saw severe design and logical beauty suffused with colour, warmth and light. Along with these on December 1920, when the first London Exhibition of Post Impressionist painting was held and a new consciousness arose in her. She realised that Post Impressionist would rescue the object from more light and air. We may see her as she drafts her early short stories working very loosely with painting in mind perhaps not particular one, with a different look at the picture as if first time vision. She then painted those pictures in words. In 1917 she had written an experimental short story "Kew Garden" in which pair of voices rose and fell against the background of a flower bed. The bed was filled with small insects and snails, moving in a different rhythm among the fallen leaves and stones. Some critics have argued that the story should best be regarded as an experiment in formal organisation which would free Woolf from the restrictive convention of Edwardian literature. In 1918 Woolf wrote to Vanessa Bell and called this unpublished work as 'a case of atmosphere'. "Kew Garden" is central to Woolf's fiction that has been generally accepted and contains in embryo many of the issues of form, theme, context, character, plot and action which occupied all her work. "Kew Garden" is structured to present a series of view, authorial comment and descriptions, progressing from one experience to another by interlocking devices of association. The story additionally focuses on the natural background and non-human creature to such an extent that they anthropomorphically become characters with lives at point of their own. The snail, insects, butterflies, water drops, flowers, bushes, an aeroplane, a thrush and the final voices are included within an all embracing thematic perspective. The cumulative theme voice of "Kew Garden" is composed of description, fragmented conversation and interior monologue

which all generalise character in dramatically way. The story's associational structure, changing and developing in each episode, provide constant transitions from the natural to the human and back again.

Virginia Woolf toiled with the business of building form in space, creating colour and evoking light in writing, just like the painter Duncan Grant. She was working as she moved into her new experimental phase with the ancient problems of picture making. The short story "Green and Blue" is just like the description of painting. 'Blue' and 'Green' are two tiny icons here. The narrative in 'Blue' is third person. The image that has been described here is perhaps a blue whale or fish which is so huge, heavy and become motionless. Through these cascading tones of blue the water become a 'Fringe of Blue Beads'; his hide is 'Stroke of Blue'; what closes over him as he sinks down as simply pure colour 'the Blue'. Through onto the beach in this conglomeration of dense colour, he sheds 'dry blue scales' and Virginia Woolf pulls us up very close and speeds up time so that we can see this happening. The rusty iron on the beach, stained with monster scales, becomes blue. The ribs of the wrecked rowing boat, included to highlight perspective, become blue. The sea becomes a sea of 'blue bells'. The next picture in the story is a cathedral. It is different, cold, incense laden, faint blue with the veil of Madonna. This is the story of how the Madonna is seen in juxtaposition with a blue whale.

Virginia Woolf is ageing in this equally small picture like fiction experimenting with the depiction of pure colour. The starting point seems to be a glass lustre, a Victorian ornament composed of suspended glass prisms, which stands on the mantelpiece. Above the mantelpiece is a painting of parakeets. Here are their cries, evoked through the greenness of their feathers; and now that we can see them, hear them, we can imagine them in their indigenous setting, over desert sand, in stark contrast to this cold marble, hit with hot green, refracted through glass. As the day draws out and the light begins to fade, the green falls into shadow and here are now simply waves of colour; the lustre changes from throwing off green to blue reflection. Virginia Woolf intended 'Blue and Green' to be read together; she draws 'Blue' back into the picture through the medium of the lustre, as its green needles of glass now begin to drip 'Blots of blue'. The green is out when the light shadow. Both stories about looking and about what happens as we look and look. These stories hark back, moreover, to Virginia Woolf's study of G.E Moore, and forward into a new style of experimentation with the rendering of his ideas. S.P. Rosenbaum has pointed out that 'Blue' and 'Green' seem to be exercise in the rendering of consciousness.

Just like the use of colour in "Blue and Green", "The Fascination of the Pool" is also a painting in itself with the use of lots of colour. The natural world of the pool with its various colours is reflected in the beginning. The pool water looks like the darkness of very deep water by the reflection of rushes. At its centre a white placard is there on which Romford Mill is printed with red colour. Among the rushes which is there by the side of the edge of the water one can observe the fascination of the pool one knows not what the red and black letters and the white paper seemed to lie very thinly on the surface. The narrator is in the first person but the identity is unknown. After the exhibition his experience at the pool is described. Each time the narrator changes and comes in

different character at different time. In the book called *On Narrative* Jasque Darrida has told about anti-narrative that traditional narrative structures are perceived as part of system of psychological dependencies that inhibit both individual human growth and significant social change. But the function of anti-narrative is to problematise the entire process of narration and interpretation for the reader. That anti-narration can be applied in "The Fascination of the pool" where it is different to know who the narrator is. The meaning of 'I' is constantly changing here just like in. "The Mysterious Case of Miss V.". Sometimes he is a lover in the year 1662, sometimes an observer in the year 1851 at an exhibition, sometimes he is ruminating over the death of the girl, sometimes fishing in the pool in the year 1805. So, various faces and voices come at different time. "There was always another face, another voice, one thought came and covered another." (227). The pool water has held all kinds of fancies, complaints, confidences in a liquid state of the narrator who is the character here. There are various thought that is drowned in the pool water, the water which carries all kind of fancies, complaints, confidences in a liquid state" (226). That is why finally the narrator has told, "That perhaps is why one loves to sit and look into Pools" (227)

A painting always provides a narration in silence. The short story like "In the Orchard" also has a narrator in silence. This story can be seen from the view of multiple narrator. The sentence 'Miranda slept in the orchard' comes thrice in the story with three different sense and perspective, at the same time narrator also changes. At the beginning the sentences, 'Miranda slept in the orchard, lying in a long chair beneath the apple tree' (149). It is concerned with the natural world like landscape in relation to Miranda so also colours of her opal ring, of sun, purple dress, grass, white butterfly and sound of the breeze, clamour of the children from the nearby school. So it gives a panoramic view and the reader can read the story from the panoramic point of view, from the view of an implicit observer. The final sentences, oh, I shall be late for tea' (150) indicates that the narration was from Miranda's point of view.

In the second scene the sentences is with some different meaning. The sentence is:

Miranda slept in the orchard – or perhaps she was not asleep, for her lips moved very slightly as if they were saying, *Ce Pays Est vraiment un des coins du monde...ou le rire des filles... eclate ...eclate... eclate.....* and then she smiled...Screaming above me. (150)

This line suggests perhaps she was not asleep, as sound is still heard from her lips and she is thinking that she might be lying on the top of a cliff with the gulls screaming above her. Here the narrator starts the narrative movement and leave it to Miranda.

In the final sequence, "Miranda slept in the orchard or was she asleep or was she not asleep?" (150). A voice which asks whether she is really sleeping or awake. Just like the beginning the third sequence also ends in that manner. The concluding sentence of the story, "the wind changing, one bunch of apples was tossed so high that it blotted out two cows in the meadow ('Oh, I shall be late for tea!' cried Miranda), and the apple hung straight across the wall again" (151) has an implicit narrator just like the beginning who is observing everything and has made a painting of the story.

Among her forty six short fiction only one fiction is written in a traditional story writing form. It has a very good beginning, middle and end. The narrative here is in third person narrative like most oral form of story. The story introduces its main character Mrs.Sage with all the relevant information and then an accident related to her life which brings happiness in her life by the help of the parrot as the little justifies as "The widow and the parrot: A True Story". The story also ends in a moral teaching when Mrs.Sage says, "such, she said, is the reward of kindness to animals" (169). The final structure of the story is very interesting as the narrator shows the continuation of the story, its effects on the life of the people who pass Rodmell.

Woolf can not only apply new forms in her writing but also she is very dexterous in using the traditional narrative method and language of storytelling. She invested her 'true' story with local colour by placing the widow's brother's house near Monk House in the village of Rodmell where the Woolf's moved when they left Asheham House in September of 1919. The Rev. James Hawkesford, who tries to give comfort to Mrs. Gage, was the Rector of Rodmell from 1896 to 1928. So, the local colouring gives this story the status of a true story which is familiar to all.

"Nurse Lugton's Curtain" is a story that is meant for the children as they like imaginary fantastical stories. Leonard Woolf has told that Virginia Woolf had written this story for her niece Anne Stephen when she was visiting Virginia Woolf in the country. It is very small story in the third person. But the course in which the story progresses could be understood from omniscient point of view. The main character has nothing to do with the story. The animals those were there in the curtain come and talk. Nurse Lugton has invited diverse creature into her territories, allowing their involvement in her work, so the author trusts her text to bear a number of possible interpretation and meaning according to her reader's intellectual capacity and range of their experience.

"Three Pictures" was written in the year 1929. The title indicates Woolf's desire for painting. Once again which was earlier marked in her second and third phase of writing. Some of her stories are stories in picture and some are in the form of story just like "Kew Garden" which in an example of story in picture and in "In the Orchard" is a picture in story. Like that "Three Pictures" is a story in picture. In the story there are three pictures. The first one is 'The Sailors Home coming' which is described in full detail by the first person narrator. Next the writer imagines the next picture. In the next picture the writer thinks that the sailor may be in a happy mood with his wife in his house. It then leads to another picture that the sailor is cutting down fire wood, drawing water and both husband and wife are talking about China. At the same time his wife is sewing baby clothes. Doors and windows are open so that birds and bees are humming. The first picture was set during the afternoon time where as the second picture provides a gloomy and mysterious picture with some sound effect. The third picture as described by Leonard Woolf is 'A graveyard scene' which Virginia Woolf has described in her diary. The narrator has used such a trick in the final picture when the earlier two pictures are connected. It is just like today's thriller movies or stories or serials. The first and second pictures have their own identity. They can be comprehended separately but the third picture connects them when the narrator asks the grave digger's wife that who is going to be buried.

Then the answer is that the sailor Rodger has died of some foreign fever and she asks the narrator whether he/she has not heard his wife crying. So the reference of the lady crying in the second picture was the sound of the sailor's wife. The first picture gives an introduction to the life of the sailor and his arrival from China.

This story of Woolf is also an ambiguous story whether it is difficult to define what is real and what is illusory. In the beginning the narrator has told that these are the pictures found in the road side and before the completion of this story the narrator has turned into a character within the paintings. He is enquiring the grave digger's wife about the burial and finally he/she exclaimed, "what a picture it maid!" (231). It can't be told whether it is a fantasy or personal essay.

"Scene from the Life of a British Naval Officer" itself indicates that it is also story in picture. Its narration is just like the description of a clear observation, information in minute detail. So the story is a description as a whole. It is a descriptive writing. It describes about Red sea and Captain Brace's life on a single day. His sitting position is in his cabin then his body movement and all his activities.

Most of the stories of Woolf reflect her own personal view and incidents related to her life because the personal impression of most of the writers is reflected in their writing. So the two stories of Woolf "Lappin and Lapinova" and "The Legacy" explore her idea about marriage. In "Lappin and Lappinova" her view about marriage is reflected. To her the moment of surrender is the end of marriage. It is about the life of married couple Rosalind and Mr. Earnest Thorburn. Here the narrator has explored the psychological aspect of Rosamond and Earnest who are not ready to accept the change that has occurred in her name. This story might be related with the life of Woolf herself as in a letter she once wrote to her sister in 1938 that marriage changes to severity. It is a story of idea.

"The Legacy" is the realisation and revolutionary truth of the marital life of Gilbert Clandon. He comes to know about his love affair of his wife with the brother of Miss Sissy Miller, the secretary of Gilbert. The theme of the story deals with the unreality and lovelessness in marital life. The usual technique of interior monologue is there in the story when Gilbert reads the diary written by his wife. Like her Bloomsbury contemporaries Woolf was always interested in mysterious stories. For writing "A Hunted House" which is a ghost story Woolf got inspiration from Noh canon. From the play *Nishikigi*, a Japanese play. The story seems as close as one can get to composing a certain type of Noh play without employing verse and designating specific parts. This story includes the four basic function of protagonist, protagonist's companion, "priest" or wise man and chorus. Others may creep in from time to time, the Waki's companion is seen briefly and mutely in "A Hunted House" and in some Noh play there are occasional villagers. But the four function named above are basic and occupy the main ground in this story. In Woolf's story Waki is 'I' and a female, her function is the conventional, designated out of setting the scene, 'checking on' the protagonist and his companion and keeping the action going, either by description or through actions of her own. It is true that in this story the Waki plays a major role till the end, even stealing the lime light from the Shite and his companion in her

final lines. Till the story is the form of a drama it can't be understood. Again the characters are the spirit. The origin of this story is in Asheham house, which was considered by people of that area as inhabited by spirits.

"Uncle Vanya" is written under the shade of Anton Chekhov's play "Uncle Vanya" and the final scene is watched by the character in the story. In Act III towards the end Vanya fires twice at Seribryakov but misses him. In Act IV Seribryakov forgives Vanya and then leaves. The drama ends with Sonya telling the unhappy Vanya that at the end of their life they shall rest. As here also in the story the lady tells "we shall rest, the girl was saying now, as she clasped Uncle Vanya in her arms" (247). The structure of this story is a drama within a story narrated by a viewer of this play.

"A Society" starts with a group of ladies in a common way where they are engaged in conversation about politics, art, and literature of society related to man. They have gathered there to form a society by which they can ask question in which they can participate as educated ladies. The condition of the ladies reflects the contemporary condition of the women in England who did not get the Right to vote. It was written in the year 1920. This story is a counter response to Arnold Bennet's book *Our Women: Chapter on the Sex Discord* which has published in September 23, 1920 and Affable Hawk's consideration that though women are given education and liberty still they cannot become equal with men. Cassandra is the narrator from whose view point we can understand all the female characters.

"The String Quartet" as the title suggest is about four people. It is written in the style of a conversation of four people without the name of the characters. Many of the stories of Woolf are in the conversation style just like "A Hunted House". This story can be understood when characters are put in it. In this story also it is difficult to name the characters, identify the gender and to identify whose dialogue is which one. They have met after seven years. So they are talking in such a manner which has no link with each other and they are talking about their own past and the people of their surroundings. As their conversation is sometimes about London then about Regent Street, then about Venice, Malmesbury, about Mozart and so on. From their conversation it is clear that all were probably male among them there was only one female. That is why it is written that; 'If, madam, you will take my hand-' (140). There might be one single man who talked with a group of people. It becomes clear in the final line of this story, 'Good night, good night. You go this way?' and 'Alas. I go that' (141). Somewhere the narrator is one of the character here because most of the lines here are written in single or double inverted comma and the rest is narrator by a single first person speaker 'I' just like in "A Society".

"Sympathy" was written probably in the year 1919 and its shorter version 'A Death in the Newspaper' in January 1921. The beginning of the story is just like a newspaper report. The narrator reads it in the newspaper and keeps on thinking about that man.

"A Simple Melody" is a unique creation of Woolf because it represents Woolf's first effort to give her reader a sympathetic portrait of a male atheist. "The Gender of Atheism in Virginia Woolf's "A Simple Melody"" by Michael Lackey portrays Mr.

Carslake as an atheist. It is just a story which is about Mr. Carslake's response to a landscape painting. By looking at this picture he feels that all human beings under the earth are simple but later on he changes his view. Significantly Mr. Ramsay would be the male atheist to purify his heart and mind of the believer's discourse, had Woolf not experimented with this character in "Simple Melody".

From the year 1917 to 1921 the stories start with the description of place surrounding situation, people and time. It has its special beginning. Like that the stories written in between the year 1922 to 1925 starts with the description of colour. Woolf's interest in painting is marked in almost all her stories specially written 1922 to 1926.

"Mrs Dalloway in Bond Street" was written in 1922. On 6 October she made an outline of a book *At Home: or The Party* where she decided to keep "Mrs. Dalloway in Bond Street" as her first chapter. This story was a changing point in her literary career because for the first time she placed her narrator within her character mind and the use of stream of consciousness so also the use of interior monologue. She put aside her plan of writing various chapters independently for a single book rather she wrote *Mrs Dalloway* with the same character and situation which ended in a single day without any chapter. The technique of putting the narrator in the character's mind is clear when Mrs Dalloway met Hudge Whitbread on her way to a shop. Most of the incidents in the story took place within the mind of the protagonist while she is going to buy her glove. She was thinking about various people, place, and facts of life and in this way the flow of thought was endless in her mind. By the instruction of the policeman she walked towards Bond Street and again went back to hundred years back, thought about her ancestor, her great grandfather. The story ended in an interesting way. Throughout the story the external incidents put an impact on the mind of Clarissa and she started thinking about the story but at the end of the story when a violent explosion took place outside the road no reaction took place in her mind, rather she suddenly recognized another customer shifting by her side in her shop.

"Happiness" was written in 1925 which was followed by "The New Dress" in "The New Dress" the main character was in tension and said mood regarding her dress. Whereas here is "Happiness" it has a contrast with the title so also its theme is reversed in compare to "The New Dress". It is little bit a philosophical piece where the third person narrator wants to justify what happiness is, "In happiness there is always this terrific..... any one upon anything. (180) Like that towards the end it is about the change that occurs in Natural world goes in the mind of Mr. Elton

"Ancestor" was listed in the third chapter of Woolf's "At Home: or The Party", which was followed by "Happiness". "Ancestor" is the story which is born from the admixture of both "The New Dress" and "Happiness". Here the mood of the story is both gloomy and happy. The story is also located at a crowded place because we find Mrs Vallance standing in the drawing room of Mrs Dalloway. The narrator is in the third person from the point of view of two characters of the story – Mrs Vallance and Jack Renshaw. In the beginning and in the middle only Jack Renshaw has three remarks only. First he tells that when Mrs Vallance will start she will not allow to watch

cricket match because once she starts she will not stop talking. Secondly he said that he had been to Edinburgh once. It reminds her of her native place and she starts talking about her native place, of her loving parents. Finally Renshaw only tells, "What a lovely frock". By this comment of his Mrs Vallance recollects her father's one of the qualities that he was very gentleman who never commented upon the dress of girl and about wearing of her mother.

"The Introduction" was written after "Ancestor" and was included in 'Notes for stories' of Woolf. It is also settled in a party where Lily Everit is very conscious of her wearing who likes to talk to some young man who have come out from Oxford like Shelley. Mrs Dalloway plays an important role when he introduces both Bob Brinsley and Lily Everit which is the loveliest scene at point of time in this story.

"Together and Apart" follows "The Introduction" whose earlier name was "The Conversation" which was later on changed by Woolf. It is the personal experience of Woolf. It is about her memories when she first met Brenard Holland at his home in Canterbury. This story again takes place in the house of Mrs Dalloway at a party. It describes the introduction of two characters- Mrs Serle and Mrs Anning in the party and their attempt to start a conversation. In the beginning both the characters do not talk with each other rather talk to them selves. When Canterbury is mentioned they start talking. Then the narration is in third person from the perspective of Miss Anning and Mr Serele and sometimes both the two are viewed from the narrator's point of view and some sentences are in direct speech where the character changes so quickly.

The early name of "The Man who Loved His Kind" is "Lovers of their kind" which was written after "Together and Apart" here flash back technique and third person narrative is used. The character Prickette Ellis thinks of his past which is written in past form. After the recollection of past he imagines certain things which is in the conditional clause 'if'.

"A Summing Up" is also written in the structure of "The Man Who Loved His Kind". Here also the character Sasha Latham thinks a lot which is clearly indicated by the phrase: - 'it was the night she thought' and 'this she thought the greatest of marvels; the supreme achievement of the human race. Where there were osier beds and coracles paddling through a swamp, there is this; and she thought of the dry thick well built house' (209). In this way the real story is very less here but suddenly the place changes. It changes from the back garden of Mrs Dalloway to London. The shifting of places in the subconscious level. The last story in the collection of Woolf is "The Watering Place" which is recorded in her diary on 26 February 1941. This is the last published story by Woolf. She heard a conversation in a ladies lavatory in a Brighton restaurant and wrote this fiction. So the earlier name of the story was "The Ladies Lavatory". Nothing much happens in the story. It just describes a scene by the sea shore and the conversation of three ladies. The narrative form of this story is just like the writing in a journal where the journalist gives the information of each and every moment. Just like the description of a tide, "Here came a great.....whole watering place." (292)

"The Lady in the Looking Glass: A Reflection" itself suggest the narrative form. The narrative is placed within the limitation

of the place, inside the house and watching Lady Isabella Tyson working in the garden in the mirror. For writing the story and two places a common marginalized and unknown lady and her activities and literature she got inspiration from her father's work Dictionary of National Biography. But she deviated from the traditional biography writing and highlighted the unattainable parts of one's life like the rich psychical life. "As it fell, surely some light came in too,she must die herself and all the futility and evanescence of things." (224) The fall of the branch suggest that she will also die like the fall of the branch. Here in the story the narrator has some resemblance between the narrator and the mirror. The story is a psychological piece of writing whether throughout the story entered into Isabella's consciousness. This is a new technique of Woolf to use mirror in writing biography because she says that a biographer must use 'looking glass' in order to know about the various aspects of the character.

"Portraits" is the story which is divided into eight portraits with individual identity. Susan Dick has told that the typescript did not get a name. So the title may not be decided by Woolf and Dick has given the name from the heading 'Portrait 3' as 'Portrait'.

Instead of giving name to the other six Portraits she has written as Portrait 3, 4, 5, 6, 7, and 8. The first two portraits have got names. The first one is 'WAITING FOR DELEUNER'. The narrator form of this part of story can be traced back to the form of "Mark on the Wall" where the description is so much regarding the mark on the wall but finally nothing comes out from the conjecture and later on it is known that the mark on the wall was a snail. Just like that in this part there is the reference of so many work in both natural and man-made world and at that time another things happens in three stages, 'Monsieur and Madame Louvois neither saw nor heard' (242). In the second stage, 'Monsieur and Madame Louvois stared at the mustard pot and the cruet; at the yellow crack on the marble topped table' (242). In the third stage, 'the eye of Monsieur and Madame Louvois lit with Lustre; for down on the marble topped table in front of them the sleeked haired waiter slapped a plate of tripe' (242).

The second picture 'THE FRENCHWOMEN IN THE TRAIN' is in third person where Madam Alphonse, the French lady whose journey in the train has been described. "Portrait 3" has not any title. The narrator here is observing a lady and is experiencing the meaning of life. This is a little bit philosophical one. As the narrator tells, "And it seemed to me sitting in the courtyard of the French Inn, that the secret of existence was nothing but a bat's skeleton in a cupboard; and the riddle nothing but a criss-cross of spider's web;" (243). But later on the mood of the story shifts and the narrator describes the physical beauty of a lady. Being a feminist Woolf has the dexterity to portray female body. As in this part of the story it has been described as, 'her face was yellow and red; round too; a fruit on another apple, only not on a plate. Breasts had formed apple-hard under the blouse' (243).

The structure used in 'Portrait 4' is same with that of the form used in her fiction "Mrs Dalloway in Bond Street". Just as Mrs. Dalloway sees things and starts thinking about the place in relation to her. Here also the lady thinks about one of her incident in the restaurant when she has gone there with Harrods and uncle Hal.

Portrait 5,6,7,8 is almost same in their narrative forms. All these stories under the heading 'portrait' is described in first person narrative form. In 'Portrait 5' a lady is the narrator whereas in 'Portrait 6' it is a male and in 7 it is not gender specific. Probably the writer herself is the narrator here who had written her experience of meeting Vernon Lee, the pen name of Violet Paget, an author and Marie Louise de la Ramee, an English novelist in Italy because in a letter to Katherine Arnold-Forster she has written about her meeting with Violet Paget that she had met her in Talland House thirty years ago, at Florence ten years ago and last time in a club two year ago in 1917.

"A women's college from outside" is a story of description of a room like hostel where there is hardly one or two dialogue only of Helena, Bertha. If we talk about time than it has become static at some times. But the ending and beginning indicate about a particular time. An impact of sound and colour is marked throughout the story. The narrator is third person omniscient narrator which is clearly visible from the little "A Women's college from Outside", as if the narrator is observing all the girls in the room.

"Scene from the life of a British Naval Officer" itself indicates that it is also a story in picture. Its narration is just like the description of a clear observation, information in minute detail. So, the story is a description as a whole. It is a descriptive writing. It describes about Red Sea and Captain Brace's life in a single day, his sitting position in his cabin, then his body movement, all his activities.

"Miss Prime" is about a lady who wants to reform the society. It is just a story about a character and some of the instances of her reform work. It is a biography or can be told as a memorial, a tribute to a well known person of a society who has suffered a lot to render social service. Here, the narrator is third person omniscient narrator who knows Miss Pryme and Mr Pember, the Reactor very closely. The story ends with a note on Miss Pryme whom the narrator compares with Florence Nightingale. Her "Ode Written Partly in Prose on seeing the Name of Cutbush Above a Butcher's Shop in Pentonville" is the only fiction of Woolf which is written in a poetical style. The title also indicates that it is an ode. The beginning is also in the style of an ode as addressed to Cutbush as "Oh Cutbush, little John." The narrator is addressing Cutbush, little John and then describing the reader about the conversation between John and Louise and then the common narrative style of Woolf where she uses sentences in direct speech and the characters are narrating their story in first person and the rest is in the third person. It is a comical piece of writing as it is written in the style of an ode but some its portion is written in the style of prose. The style is ambiguous. No story can be connected. It might be the observation of the narrator written by the author to amuse herself.

"The Duchess and the Jeweller" was published in the year 1938 which was written only for a Jewish and a psychological study of a Jew. In the essay "Concealing Leonard's Nose: Virginia Woolf, Modernist Anti-Semitism, and "The Duchess and the Jeweller"" Lara Trubowitz has told,

Thematically, the story investigates the system of exchange by which the British Empire maintains its wealth, power and prestige.

But the narrative also expresses Woolf's longstanding interest in the decline of the empire, a decline she attributes in "The Duchess" to the presence of out Jews in England, even as she suggests that Jews are necessary to sustain the illusion of Britain's power to remain uneasily in play. (Trubowitz, 275-276). Susan Dick has told that Woolf removed the direct reference to the fact that the jeweller is a Jew at the request of her New York literary agent, Jacques Chambrun because the description of the Jews would offend the American readers. The story is written in a rhetorical manner in the form of rhetorical. It is the potentiality of Woolf who used anti-Semitism in this story which arises a quick effect in the mind of the reader. The story also reflects the contemporary political condition regarding the production and circulation of jewels. That has been reflected in the story when Bacon says, 'Tear!' said Oliver, looking at the pearls. 'Heart's blood!' he said, looking at the rubies. 'Gunpowder!' he continued, rattling the diamonds so that they flashed a blazed' (250).

The story of Old Henry Taylor telescope inspired both Virginia Woolf and Vanessa Bell for their creation. In "The Searchlight" the narrator narrates the whole story by observing scenes through the telescope. So the earlier typescript of the story has the name "What the Telescope Discovered". The narrator is here narrating the story. But in the story a lady is narrating the story. So the narrator's point of view here is the point of view of the character Mrs. Ivimey who is telling the story of her grandfather. She is so immersed in the telling story associates her in the story. She was telling the story of her grandfather, "He focused it upon the earth. He focused it upon a dark mass of wood upon the horizon..... He seized her in his arms! They kissed..... they kissed!"(272). The instinct of human being and how that comes from one's own mouth is also projected here through the character Mrs. Ivimey. No one can hide their instinct. That is why at point of time when the people in the party inquired her about the girl she told, "Oh! The girl.... she was my-' she hesitated, as if she were about to say 'myself'. But she remembered; and corrected herself 'She was my great - grandmother,' she said' (272). When they inquired about the other man she told vanished and she herself asked them about the light which was earlier fall on her head, the search light of the air force, looking for enemy air craft.

"The Symbol" of Woolf is written probably in the style of a dream. The narrator is a lady here who is narrating the dream like situation of this story. The lady sees the mountain and writes in his copy as 'the mountain is a symbol' of can't think of what and goes on thinking of the death on the mountain. After that she diverts her mind and thinks of the death of her mother. Again her mind fluctuates and she thinks of the women whom she saw a women shaking a mat on another balcony. Then again thinks of the little villas which are some like in Birmingham. For writing this story she might have got inspiration from her father who was a mountain climber along with his co companion Melchior Ander egg and three best guide of Switzerland. Here Herr Melchior is the proprietor in whose house the narrator is living is the real character. Here in the story he informs the narrator that there is no danger here. Then he sees a young man climbing the hill. In late night she finds the unfinished letter where she gets the news of the death of the young man followed by 'Love to the children' and then her pet name was written. So, the symbol for what she was searching for may be the apprehension of death.

"Moments of Being: Slater's Pins Have No Points" was written around 1926 when she was about to finish *To the Light House* and when some contributory stories were rousing from her mind. She also told Vita Sackville West that she has written a book called *Sappism* for the Americans. Here she wants to highlight the semi-mystic aspect of a women. Only two women characters mainly contribute the story Miss Kingston Craye, the principal of Archer Street College of Music and Miss Fanny Wilmot, her student. Both of them are bachelor. The reference of one or two characters comes in the story when Miss Fanny thinks about her past of Mr. Sherman, a painter and about Julius Craye. The simple and only incident that takes place in this story is a pin fall out of Fanny Wilmot's dress when the rose from her breast fell out in the opening scene and in the concluding scene she gets the pin and is found pinning the flower to her breast with trembling fingers. The rest of the story is recollection of past as one of the technique of stream of consciousness. The main character Fanny Wilmot keeps on thinking about the life of herself and Miss Craye also. The narrative is in third person that is why the story is get told by the address, 'one could', Miss Craye', 'Fanny Wilmot'. She remembers all about Miss Craye when Miss Craye gave the statement that 'Slater's pins have no point'. This simple incident revealed the mystical aspects of woman. This mystery is exposed while the story is proceeding. In an incident in the story Miss Fanny thinks of a day when Mr. Sherman took her for boating to a river and proposed her but she rejected him and told him good bye. At times she thinks of the loneliness of Miss Craye when she picked the pin on the carpet but in the next moment she found her a happy woman. But finally in the story she has marked her condition, 'She saw Julia open her arms; saw her blaze; saw her kindle. Out of the night she burnt like a dead white star. Julia possessed her' (220). Being a bachelor 'out of night she burnt like a dead white star' is revelation of her desire which is really a mystic thing about this lady.

"Gipsy, the Mongrel" might have been written by the request of publisher because Virginia Woolf in her diary her mentioned 'Chambrun' demends a dog story on 7th October, 1939. This story begins with a conversation between the Bridgers and the Bagots. While they were talking over the lovely smile of Helen Folliot, and oddities of human affairs they heard the sound of whistle and recollected somethings. So, the Bagots which included Holland, Tom and Lucy tell the stories of their dogs-Gipsy and Hector. This can also be included in the form of a traditional story but with little complicacies because it involves multiple narrator and character. It is a story with in a story. The third person is narrator is narrating the story for the narrator and the Bagots are telling the story in first person for the Bridger's. Whenever the third person narrator is involving himself/herself in the story he/she is describing it from the point of view of the narrator of the story with in the story. Though the theme of the story is very common that how people miss their pets and their activities. Still the use of the narrative is fabulous. The narrator is hovering around the three narrators of the story. First the third person narrator is giving the description and in the next moment it is shifted to the character of the story. In this story there is the abundance use of this type of shifting of narration. In this story there is the abundance use of this type of shifting of narration. One example of this is, "Yes,' Lucky confirmed him, 'she was a dog of character. And yet,' she added, 'lots of people didn't see it. Which was another reason for liking her? There was that man who gave us Hector'" (275).

In the form of a story telling method with the admixture of dramatisation this story is narrated.

From the bird's eye view of all the narrative forms of her entire forty fiction a conclusion can be drawn that her short stories are the foundation on which she constructed her novels. With different phase of her writing she has developed to write stories in different way. Just like painting form, commentary form, epistolary form, drama form, and descriptive form are the unique way to write stories and Virginia Woolf proves herself as the true writer to use these forms in an effective way.

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