Modernist Lines of Development: The Geometry of Queer Time

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Abstract

This study focuses on the flow, direction, and shape of time in three narratives of development—*HERmione* (1926), *Near to the Wild Heart* (1943), and *Orlando* (1928)—written by twentieth-century female writers, H.D., Clarice Lispector, and Virginia Woolf. Combining a queer theoretical approach to temporality with Sara Ahmed's *Queer Phenomenology*, this thesis examines interventions in the genre of the *Bildungsroman* on a temporal level. Both "straight time" and the traditional *Bildungsroman* development sequence rely on heteronormative life markers and reproductive time. H.D., Lispector, and Woolf take issue with the linear and heteronormative time on which *Bildung* logic is predicated. I adapt Ahmed's discussion of spatial orientation to think about the directionality and linearity of time and how queer desire and nonnormative paths of development deviate from and disrupt "straight time." I argue that these divergent lines of desire and development emerge as forms of temporal resistance against the normative flow of time. Ultimately, these modernist writers oppose the geometry of straight and cyclical time and theorize queer temporalities that manifest as images of spirals, pleats in time, or extend beyond the geometric altogether.

Résumé

Cette étude se concentre sur le flux, la direction et la forme du temps dans trois récits de développement—*HERmione* (1926), *Near to the Wild Heart* (1943) et *Orlando* (1928)—écrits par des femmes auteurs du 20e siècle, H.D., Clarice Lispector et Virginia Woolf. En combinant une approche théorique queer de la temporalité avec la *Queer Phenomenology* de Sara Ahmed, cette thèse examine les interventions dans le genre du *Bildungsroman* à un niveau temporel. Le "temps droit" et la séquence de développement traditionnelle du *Bildungsroman* s'appuient tous deux sur des marqueurs de vie hétéronormatifs et sur le temps de la reproduction. H.D., Lispector et Woolf contestent le temps linéaire et hétéronormatif sur lequel repose la logique de la *Bildung*. J'adapte la discussion d'Ahmed sur l'orientation spatiale pour réfléchir à la directionnalité et à la linéarité du temps et à la manière dont le désir queer et les trajectoires de développement non normatives dévient du "temps droit" et le dérangent. Je suggère que ces lignes divergentes de désir et de développement émergent comme des formes de résistance temporelle contre le flux normatif du temps. En fin de compte, ces écrivains modernistes s'opposent à la géométrie du temps droit et cyclique et théorisent des temporalités queer qui se manifestent sous la forme d'images de spirales, de plis dans le temps, ou qui s'étendent totalement au-delà de la géométrie.

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Introduction: Making Room in Time

"What had time to say to this? What could space prove?"

– H.D., *Paint it Today*

In her 1973 work *Água Viva*, Clarice Lispector boldly declares, "only in time itself is there room enough for me" (4). Completed just before her death in 1961, the closing section of H.D.'s final work, *Hermetic Definition*, reads, "I only know, / this room contains me, / it is enough for me" (55). Despite the stark difference in meaning between these two statements, they share several keywords: "only," "room," "enough," and "for me." A room of one's own, Virginia Woolf tells us, is a necessity for a woman "if she is to write fiction" (3). However, "plenty of time" is also required for the writing of prose (Lorde 111). H.D. uses "room" to describe a physical space enclosed by four walls, while Lispector's use of the term refers to space that can be occupied. In the first sense, there either is or is not a room, whereas in the second sense, "room" inherently involves the question of sufficiency: is there enough? For Lispector, this sufficiency is not found in physical space but in time. Indeed, women need time during the day to write, but they also need flexibility and authorial freedom with the *concept* of time to imagine alternative timelines and resistant temporalities in their writing. The temporal logic of the *Bildungsroman*, for example, is limiting due to its being structured around heteronormative life markers. H.D., Lispector, and Woolf seek more latitude in their writing than the confining notions of linear or cyclical time allow. By spatializing the concept of time, we can see how modernist women writers "make space" or "make room" in time through their theorization of queer temporalities. Reflecting on Woolf's essay, Sarah Ahmed asserts, "for women to claim a

space to write is a political act" (61). So, too, is negotiating alternative temporalities and challenging restrictive and normative notions of time. My research considers moments of deviation when modernist women writers transcend the temporal boundaries established for them and forge alternative lines. In doing so, these writers participate in the tradition of "breaking the sequence" and "writing beyond the ending."

This study focuses on the flow, direction, and shape of time in three narratives of development—*HERmione* (1926), *Near to the Wild Heart* (1943), and *Orlando* (1928)—written by twentieth-century female writers, H.D., Clarice Lispector, and Virginia Woolf. Combining a queer theoretical approach to temporality with Sara Ahmed's *Queer Phenomenology*, this thesis examines interventions in the genre of the *Bildungsroman* on a temporal level. Both "straight time" and the traditional *Bildungsroman* development sequence rely on heteronormative life markers and reproductive time. H.D., Lispector, and Woolf take issue with the linear and heteronormative time on which *Bildung* logic is predicated. I adapt Ahmed's discussion of spatial orientation to think about the directionality and linearity of time and how queer desire and nonnormative paths of development deviate from and disrupt "straight time." I argue that these divergent lines of desire and development emerge as forms of temporal resistance against the normative flow of time. Ultimately, these modernist writers oppose the geometry of straight and cyclical time and theorize queer temporalities that manifest as images of spirals, pleats in time, or extend beyond the geometric altogether.

There are many layers of intervention when it comes to the *Bildungsroman*. It is significant to credit a female character with the capacity for psychological development, as it was, at one point, assumed that women were incapable of developing in the same way as men. As Kontje notes, "middle-class women were expected to remain in the domestic sphere, devoting

themselves to their duties as wives, mothers, and managers of the household economy. At least in theory, therefore, they were excluded from the public sphere that played such a crucial role in the formation of middle-class male identity" (13). In this context, "the very concept of a female *Bildungsroman* has sometimes been rejected as a contradiction in terms" (Kontje 13). Consequently, the marriage plot is often positioned as the female counterpart to the traditional *Bildungsroman*: "female quest narratives were often deflected into romance and marriage" (Joannou 208-9). Given the history of the *Bildungsroman* and its exclusion of women, suggesting that women can develop in a linear fashion, even if that development is defined by marriage and reproduction, is an intervention in itself. However, H.D., Lispector, and Woolf challenge the genre on a deeper level by resisting and redefining cyclical and linear notions of time and development. Temporal images of circles and lines represent a geometry of regulation and limitation associated with the traditional understanding of female development. My writers refuse to align their protagonists with such limiting trajectories and instead image alternative paths of development and queer temporalities.

Some work has been done on the "uncanny correspondences" between Virginia Woolf and the twentieth-century Brazilian writer Clarice Lispector (Oliviera 190), but there has been no such comparative work between H.D. and Lispector. My pairing of Lispector and H.D. is based on similarities I have identified between the two writers' resistance towards normative lines of development and time in their respective *Bildungsromans*. Both H.D. and Lispector engage directly in discussions about time, and both turn to geometry to theorize alternative or queer temporalities. We know from interviews that Lispector was reading Anglo-modernist writers like James Joyce and Katherine Mansfield. Although it is unlikely that H.D. and Lispector knew of each other, Lispector's writing may have been influenced by some of H.D.'s

contemporaries. Given the completion of New Directions's project of retranslating all of Lispector's fiction and the rising interest in her work in and outside academic circles, now seems a particularly apt time to put Lispector into conversation with other female writers of the twentieth century. Working with Lispector's translated fiction no doubt has its limitations and challenges; however, within the field of modernist literature, there is a growing interest in translation and a desire to expand the boundaries of modernism. In *The New Modernist Studies*, María de Pilar Blanco suggests that associations between modernist writers across cultures and languages allow for the possibility of "de-centering" modernism and encouraging "cultural and linguistic diversity" (74). Placing Lispector in dialogue with modernist women writers like H.D. and Woolf can reveal new insights into how each writer engages with time. Furthermore, Lispector's position in the colonial periphery sheds light on the uneven application of developmental concepts across various geographical contexts of modernity. Esty notes that "the problem of uneven development became more conspicuous and more colonially coded in the period between 1880 and 1920" (7). This colonial difference is especially visible in "fictions of unseasonable youth" (Esty 7) and is also apparent in the three developmental narratives explored here.

Although there have been inquiries into the topic of time in H.D.'s work, a significant amount of research remains to be done on this facet of her writing. Certain scholars address the issue of time and temporality directly in H.D.'s work, while others touch on time indirectly or mention it in passing. [1] Scholars have opted for different perspectives to analyze time in H.D.'s work. Some suggest the lens of Einsteinian physics, while others focus on philosophy or the influence of Freudian psychology. A small number of scholars have pursued time through a

[1] See Randall, Vetter, Rohy, and Strawson.

queer lens in H.D.'s work, but none focus on *HERmione*, and none combine the topics of time and geometry. In the realm of English scholarship on Lispector, work has been done on the topic of time.[2] However, none, to my knowledge, extensively considers the relationship between geometry and time, nor does there appear to be any work on queer temporalities in Lisepctor's work. Conversely, there is an abundance of work on time in Woolf's oeuvre, making her a valuable point of comparison and a figure that can provide context and insight when considering H.D. and Lispector's somewhat less explored approaches to time. Above all, it is my method of thinking about queer and straight time in geometric terms that differentiates my work from others.

As Eve Kosofsky Sedgwick has noted, the term "queer" is often employed in ways that extend beyond gender and sexuality to include "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excess of meaning" (*Tendencies* 8). I draw on Sedgwick's definition and Halberstam's suggestion that the term "refers to nonnormative logics and organizations of community, sexual identity, embodiment, and activity in space and time" (Halberstam 6). Within the context of this study, "queer" encompasses anything that can be construed as "out of line" or "off line." The term "straight time" folds in notions of directionality, linearity, and heterosexuality. In my discussion, straight time is normative and emphasizes the linear movement or passage of time from past to present to future. Any disruption or resistance to this normative temporal progression can thus be framed as a queer issue.

The theoretical framework for this project is grounded in queer theories of temporality. Queer theorists have been interested in the concept of temporality since the early 2000s. We can

[2] See Marchesini for a comprehensive overview of Lispector's philosophy of time.

organize the contributions of key figures who were pivotal in this "queer turn to temporality" in phases.[3] Firstly, Sedgwick (1993) was one of the earliest theorists to address the relationship between time and queer theory, though not explicitly: "her work might very well have ushered in a new generation of queer theorists particularly attuned to issues of temporality" (Haffey 1). The second foundational phase includes Edelman (2004) and Halberstam (2005). Then, we move toward seminal works by Munoz (2009), Freeman (2010), and Dinshaw (2012). More recently, there has been an emergence of works that explore intersections between queer temporalities and related fields such as feminism (McBean 2016), modernism (Haffey 2019), and Deleuzian temporalities (Walker 2022). Importantly, there is not one singular theory about queer time: "we must always consider, the impossibility of a 'one size fits all' queer temporality, and the acknowledgment that to be marginalized and/or disempowered in one moment does not necessarily proscribe one from marginalizing and disempowering others, either directly and/or indirectly, explicitly and/or implicitly, in another moment" (Wright 289). In the chapters that follow, many of these scholars and their work will be engaged with in more depth.

Halberstam, one of the earlier theorists on the topic, writing in 2005, designates "Queer time" as a term for specific temporalities that develop "once one leaves the temporal frames of bourgeois reproduction and family, longevity, risk/safety, and inheritance" (1). This concept and Lee Edelman's notion of "reproductive futurism" demonstrate how notions of normative time and normative ideas of development—such as the temporality of marriage and reproduction—have become connected with the idea of linear time (Haffey 7). These queer notions of time and

[3] These are some of the notable scholars in the field, but this is by no means a comprehensive list. See the 2007 roundtable discussion "Theorizing Queer Temporalities: A Roundtable Discussion" for other significant names and contributions.

temporality emerge "in opposition to the institutions of family, heterosexuality, and reproduction" (Halberstam 1). A queer or alternative temporality allows one to imagine a future or live a life that is not organized according to traditional and heteronormative "markers of life experience" such as "birth, marriage, reproduction, and death" (Halberstam 2). These life markers represent a linear trajectory of life. The lives of queer people often, though certainly not always, follow an alternative or non-linear trajectory. A similar discussion on the topic of space and orientation takes place in Ahmed's *Queer Phenomenology*. By foregrounding the concept of "orientation," Ahmed takes up "the spatiality of sexual desire" (1). When considered within the context of queer temporalities, many of Ahmed's ideas can be altered, adapted, and translated to reframe our understanding of time.

On a narrative level, Freeman highlights various textual moments and interruptions that work to break down Walter Benjamin's notion of "homogeneous empty time." These textual moments can include things such as "asynchrony, anachronism, anastrophe, belatedness, compression, delay, ellipsis, flashback, hysteron-proteron, pause, prolepsis, repetition, reversal, surprise" (xxii). Interruptions like these abound in the novels discussed here. However, it is straight time that is disrupted in the context of my study. Although Benjamin uses the term "homogeneous empty time" "to describe the spatialized, featureless calendrical time across which the history of nations supposedly marches forward," Freeman notes that numerous other systems—including things such as development, domesticity, identity, and family—depend on much the same notion of time. All of these examples "take their meanings from, and contribute to, a vision of time as seamless, unified, and forward moving" (xxii). The sort of interruptions that Freeman identifies are actually queer temporalities in themselves, which function as "points of resistance to this temporal order" (xxii). Among other things, Carolyn Dinshaw studies

characters or beings whose desire is "out of sync with the ordinarily linear measurements of everyday life, that engage heterogeneous temporalities or that precipitate out of time altogether" (4). She argues that these beings can be designated queer "by virtue of their particular engagements with time" (4). Dinshaw's notion of being "out of sync" with ordinary time is similar to characters being "out of line" with linear normative time in the texts of H.D., Lispector, and Woolf.

Ahmed's discussion about direction, in reference to space, is especially helpful in thinking about the directionality of time. She notes that directionality and sexuality are enmeshed because "within the concept of direction is a concept of 'straightness'" (3). "Straight time"—a term that arises in opposition to queer time—has been used and explained by many queer theorists, such as Muñoz (22) and Rohy (xiv). Haffey suggests that the term combines concepts and means "both linear and heterosexual" (7). I would add that straight time also incorporates the concept of direction. Thus, following this line and not deviating from it, whether it be the line of straight time or, as Ahmed highlights, the line in space that we are asked to follow, is a way of "becoming straight," both directionally and in terms of sexuality (16). More specifically, Ahmed is considering "the directionality of sexual orientation" (69). According to Ahmed, the direction of one's desire—that is, what one's attraction pulls them towards—defines sexual orientation. Desire orients individuals towards some people and not others. In other words, sexual orientation "'follows' the line of desire, like the direction of arrows toward the love object" (70). For heterosexual individuals, for example, the line would lead to the "other sex," while a queer orientation would not follow that same line (70). Ahmed explains, "Being directed toward the same sex or the other sex becomes seen as moving along different lines" (70). Heterosexual desire is considered to be "on line" and "in line" because it is straight but also because it is

understood as being "normal." Consequently, any other line or direction of desire would appear as "off line" or "out of line" (70). Ahmed writes, "The discontinuity of queer desires can be explained in terms of objects that are not points on the straight line: the subject has to go 'off line' to reach such objects" (71). So going "off line" and leaving the straight line indicates a turn away from "the other sex" (71). Ahmed suggests that this notion of a "turn away" indicates that "queer desire becomes a form of 'derailment,' of making the wrong turn" from a heteronormative perspective (76). Ahmed does not focus on the topic of time, but she does briefly remark that "The question of 'orientation' is…not only a spatial question" and draws attention to how the concept of orientation asks us to consider "which way we are facing in the present" (20-21). I take this as my starting point and suggest that employing Ahmed's ideas about spatial orientation and direction in a discussion of time will reveal the temporality of queer desire and nonnormative lines of development.

Chapter 1 focuses on H.D.'s *HERmione*, where Hermione's desires and aspirations diverge from the linearity of normative desire and expected paths of development. Hermione's queer desires propel her along alternative trajectories, disrupting linear notions of time, development, and narrative, ultimately rendering her "out of line" with straight time. Several "straightening devices" attempt to redirect and reorient Hermione as she fluctuates between straight and queer time to no avail. Hermione's state of being "out of line" emerges as a form of temporal resistance and an act of "courage." H.D. not only critiques and resists heteronormative temporalities but theorizes alternatives. Central to H.D.'s articulation of queer time is the figure of a spiral.

Chapter 2 explores wildness, development, and time in Lispector's *Near to the Wild Heart*.[4] The protagonist, Joana, is characterized as a child "running wild." She does not develop along the expected line of development and instead "grows sideways." Lispector turns to the geometric to give shape to her ideas about time. Joana conceives of her life as a series of closed, restrictive circles and longs for the freedom of a straight line. However, neither cyclical nor linear notions of time can give Joana the freedom and liberation she seeks. A queer notion of "wild time" emerges in response to Joana's search for something beyond the geometric.

In Chapter 3, Woolf's *Orlando* challenges our binary understanding of female and male paths of development by maintaining one continuous line of development despite the protagonist, Orlando, changing genders part way through the novel. Through a consideration of the genres of biography and the *Bildungsroman*, other binary frameworks come into play, such as the divide between past and present. An examination of Woolf's use of the sartorial in *Orlando* reveals the straightening and blurring function of clothing. I suggest that "pleated time" is a temporal image that captures the feeling of the narrative and accounts for the linear yet inconsistent sensation of jumping forward in time.

H.D., Lispector, and Woolf all share an ability to theorize and articulate alternative temporalities in the face of oppressive and restrictive notions of time. Rather than departures from reality, these resistant temporalities and forms of temporal resistance challenge normative ideas of time and development. These queer theorizations raise questions about who can be a theorist of time and what constitutes a theory of time.

[4] Translated by Alison Entrekin.

"Advancing in a spiral": Out of Line with Straight Time in H.D.'s *HERmione*

"Life advances in a spiral, we all know."

– H.D., *The Sword Went Out to Sea*

"… out of line, out of step with world so-called progress."

– H.D., *Trilogy*

In H.D.'s 1927 novel, *HERmione*, the opening line, "Her Gart went round in circles," immediately sets a tone of defiance against linear progression (3).[5] Hermione emerges as a character resisting the flow of straight time, the currents of expectation, and normative lines of development. H.D. articulates a queer theory of time by engaging directly with notions of direction, geometry, and queer temporalities. Susan Edmunds uses the phrase "out of line" to characterize H.D.'s work, specifically her late long poems. The phrase comes from *Trilogy* and is introduced by Edmunds to "emphasize not only the nonlinear method of her poems' montage narratives but also the irregular and conflictual nature of their politics" (5). This framework and H.D.'s lexicon—"out of line"—can be translated to her earlier prose works and is particularly useful in discussions of straight time and queer temporalities. As summed up succinctly by Rohy, "queer time is nonlinear, antifamilial, nonreproductive, antihistorical, nonnormative, and anachronistic, while straight time is normative, linear, teleological, genealogical, and developmental" (249). Drawing on this queer approach to time and Sara Ahmed's *Queer Phenomenology*, this chapter examines queer temporalities in H.D.'s Bildungsroman *HER* and

[5] From this point on, *HERmione* will be referred to as *HER*.

illustrates how Hermione's queer desires propel her along alternative trajectories, disrupting linear notions of time, development, and narrative. Although several "straightening devices" are deployed in an attempt to redirect and reorient Hermione as she fluctuates between straight and queer time, various forms of temporal resistance arise in response. I argue that Hermione's queer desire and development renders her out of sync with straight time and leads her in alternative directions, disrupting linear heteronormative notions of time. Initially, such divergence is conceived of negatively but gains positive significance as Hermione comes to realize that there is liberation in being "out of line." Through *HERmione*, H.D. not only critiques and resists heteronormative temporalities but theorizes alternatives.

Bildung and "that conniving phrase 'arrested development'"

Sexuality and time are intertwined with our understanding of the *Bildungsroman* structure and genre. As Haffey notes, the *Bildungsroman* charts "the passing of time as a progression from childhood through adolescence to mature adult heterosexuality" (1). In the traditional *Bildungsroman*, time moves forward in a linear fashion through the development of a young man, usually leading them towards a particular end, such as "selfhood" or a sense of "coherent identity" (Fraiman ix-x). Women, in contrast, were typically not thought capable of the same form of development. Thus, the "marriage plot" was often used to structure female narratives of development. Some of the heteronormative markers of life experience that Halberstam outlines in relation to straight time—especially marriage and reproduction—also act as the major milestones and organizing points of the female version of the *Bildungsroman*. H.D. takes issue with this limiting trajectory and its heteronormative outcomes.

Before failing out of Bryn Mawr, Hermione was heading down a non-traditional route for a woman—one that would lead to a degree and career. Given the limited pathways available to

women at the time, this would have been considered a progressive endpoint, making it all the more significant when Hermione fails in her pursuit. In addition to disappointing her father—a mathematician with high hopes for his daughter—Hermione grapples with her failure's impact on her expectations for herself: "Her mathematics and her biology hadn't given her what she dreamed of" (12). Her degree, she felt, "would bring her in" and would have "brought her in a 'salary'" (12). As a result of her failure, Hermione is cast back into a more traditional female pathway. Despite her conflicted aspirations—she veers towards and away from marriage—Hermione's desires ultimately do not align with this traditional route of female development. Most obviously, Hermione's desire for her female friend Fayne steers her away from the expected lines of desire and development. As Ahmed notes, "queer or inverted desires are off the track of normal development" (71). Furthermore, she is gravitating towards a life as a writer, a field largely dominated by men at the time, and dreams of leaving Pennsylvania to "swirl to Europe" (98). Her desires, not just for Fayne but for life in general, are queer and far from conventional.

In *HER*—which Castle identifies as "H. D.'s auto/biographical *Bildungsroman*" (163)[6]—the genre sets out to direct Hermione forward in a straight line, but various things keep holding her back and throwing her off track: "The mind, galvanized almost to the point of extinction, has turned inward, had thrust Her Gart backward" (13). Castle explains that Hermione "experiences a pure but inchoate desire for a 'sort of thing', an aspiration that is not oriented towards achieved *Bildung*, but towards the shifting horizon of her own being" (Castle 166). Neither Hermione's romantic desires nor her aspirations for her future are "oriented" towards "achieved *Bildung*,"

[6] Castle notes that there is a "confluence of genres" at work in this *HER*, mainly of the *Bildungsroman* and the *roman-à-clef*. However, he also discusses the presence of the "portrait of the artist motif" and alludes to the *Künstlerroman*.

rendering her out of line and out of sync with the conventions of the genre and narrative. She is being drawn towards something other than a future where she marries George: "She felt herself clutch toward something that had no name yet" (10). This unknown thing is related to both her desire for Fayne, which is "an instinct that was at the time submerged," and her writing: "It had not occurred to Her to put the thing in writing" (60, 71). Instead of moving along a linear trajectory that leads to a traditional end, Hermione is "groping toward some ill-defined landmark, toward some sort of path out of this dangerous shut-in Pennsylvania, herself bewildered pathfinder in some new unchartered region of thought, of aspiration" (44). Hermione's path, therefore, is not one of normal development but rather one that diverges from the conventional developmental trajectory. Hermione— "a disappointment to her father" and "an odd duckling to her mother"—is out of line in more ways than one (10).

Modifying Ahmed's ideas about spatial orientation and desire to discuss time and desire makes possible a spatialized theory of queer temporality. Ahmed visualizes lines of desire as arrows emanating from the subject, directed towards the object of desire. These arrows are either in or out of line with heteronormative expectations based on one's sexual orientation. Desire and "Sexual love [are] often expressed in terms of directional metaphors" such as the "right" or "wrong" orientation or direction (Ahmed 69). The same can be said of normative and nonnormative notions of development. For example, in most traditional development narratives, one is expected to progress in a linear fashion, in the "right direction." Failing to achieve the heteronormative milestones along that line would indicate a turn in "the wrong direction." We can imagine time as a forward-facing arrow and characters like Hermione as points moving along that line. With these directional metaphors in mind, heterosexual desire and normative notions of development direct and push one forward in time along the traditional arrow,

indicating that one is "in line" with straight time. On the other hand, queer desire and nonnormative forms of development would cause one to deviate from the heteronormative and linear arrow of time. Coates also makes a connection between Ahmed and queer theories of temporality. She considers what it means for subjects to be "upright" in "a world that is oriented vertically" in Woolf's work (283). My interest in the intersection between Ahmed's queer phenomenology and queer time differs from Coates's as my concern is less about the subject's spatial position and more about their movement and direction in relation to straight time. Bodies can become temporally disoriented if they are out of sync with straight time, oriented towards the past rather than the future, or are simply not moving forward linearly with the normative flow of time. Hermione frequently diverges from this line of time and development, making this spatial model a useful starting point. However, H.D.'s negotiation of alternative temporalities ultimately extends beyond deviation.

For most of the novel, Hermione fluctuates between being in and out of line with straight time. From the outset, we learn that she struggles with the notions of self-definition and direction. She does not have a firm grasp on her own identity: "Clutching out toward some definition of herself, she found that 'I am Her Gart' didn't let her hold on. Her fingers slipped off; she was no longer anything" (4). This act of "clutching" suggests an air of desperation amid uncertainty. This is indeed how Hermione is proceeding forward in her life. There is a sense of her being lost and disoriented, attempting to navigate the world around her. This depicts an image of Hermione being thrown forward in life and time but suggests she is not in line or in control. While talking to George, one of her romantic interests, on the phone, she describes a sensation of being pushed or beat in a forward direction by waves: "Back beat of waves beating now against her, this isn't fair. I have the whole of the ordinary forward beat and the whole of

the sideways beat of waves to fight against, to fight alone against, this isn't fair" (41-2). Her relationship with George is like a wave pushing her from behind in a forward direction. George is pressuring her towards a more traditional future through marriage. However, Hermione also experiences the sensation of waves from the front pushing her back and an additional current jolting her sideways, rendering her out of line. Hermione is struggling against all of these different forces driving her in discordant directions and appears to be stuck in a whirlpool of sorts.

This "whirlpool" makes it difficult for Hermione to move or progress linearly. Instead, she "Swirl[s] dynamically" (70). These swirling and whirling motions bring to mind the image of a spiral. Indeed, the spiral has enjoyed recurring use across H.D.'s body of work, often employed to describe the motion of life progressing: "Life advances in a spiral, we all know" (*Sword* 40-41).[7] H.D.'s spiral is similar to the image of "eddies in time" evoked by Kate Haffey as a metaphor for the "queer moments" that she engages with in her work on queer temporalities. She says, "As a temporal metaphor, the eddy represents a moment in which time does not flow steadily forward but moves in strange ways" (17). In a similar vein, the circular pattern used to describe Hermione's movement and the whirlpool pushing her in opposing directions indicate that she is not following the expected line of development. H.D. relays a similar idea in *Asphodel*: "You couldn't any more move on a straight line, you advanced in a spiral" (193). H.D.'s lexicon here perfectly captures the spatialized theory of queer temporality inspired by Ahmed.

[7] See also *Sword* pp. 119-120; *Bid Me to Live* p. 90; *Asphodel* pp. 151. In *HER*, the spiral is used to describe the motion of thought; see pp. 60, 97, 173.

The geometry of time

A consideration of temporal imagery—of which circles and lines are most common—can help shed light on how time is figured as geometric, in *HER*, but also more generally in the work that queer theorists have done on time. Time is predominantly imagined as a straight line or arrow that points forward. Queer theories of temporality consistently reject such notions of linear time and development in favour of an alternative. What is indirectly being discussed when queer theorists talk about straight time is the geometry of time.[8] Jaroszkiewicz tells us that "The term 'arrow of time' expresses the idea that a particular process carries some sort of ordering or one-way directionality identified with a direction of time," while others suggest that "The obvious account derives time's direction from its flow" (Jaroszkiewicz 8; Mellor 208). According to Mellor, "Everyone agrees that time, whether linear or looped, is directed in a way that space is not" (Mellor 206). Reichenbach, on the other hand, argues that direction is a spatial concept and that time is not directed (117). Thus, evidently, not everyone agrees. Needless to say, the directionality of time is a contested topic. Though the structure of time—past, present, future—may indicate direction, this structure is not derived from physics, nor is it described in science (Reichenbach 134-5). So when we talk about time as an arrow, we gesture towards a "psychological arrow of time" or a "narrative arrow of time" (Jaroszkiewicz 9, 13). The narrative arrow pertains to the individual and the universal timeline extending from birth to death. This arrow suggests that human life is "marked out as a progression, following a path" that traverses the stages of childhood, education, employment, retirement, and finally, death (Jaroszkiewicz 13). The psychological arrow, on the other hand, relates to our feelings that "(a) the future is

[8] Although geometry is not foregrounded in Ahmed's *Queer Phenomenology*, she is discussing desire in geometric terms. Straight desire follows a straight line, while the line or shape associated with queer desire is described as "off-line" or "askew."

mutable but the past is fixed, (b) that we know more about the past than the future, and (c) that causation acts toward the future only" (Savitt 5). In other words, our *feelings* about time suggest direction, and the image of an arrow often best represents how we feel about the passage of time and the progression of narrative. I use the temporal imagery of an arrow to describe normative notions of time because it aligns with how most humans conceive of time.

Thinking geometrically about the human mind through Wittig's notion of the "straight mind" further elucidates how sexuality is integrated into the conventional perception of time as a straight line. Wittig describes a society founded on heterosexuality. That is, a "straight society" made up of "a conglomerate of all kinds of disciplines, theories, and current ideas that [she] will call the Straight minds" (54). The straight mind creates and sustains a society founded on heterosexuality and "develops a totalizing interpretation of history, social reality, culture, language, and all the subjective phenomena at the same time" (54). However, Wittig's discourse on straightness refers to more than just sexuality. In *HER*, this sort of society, in which Hermione feels she has no place, is described in terms of standardization, stabilization, and formalization: "There was nothing in America for them but rows of desks and stabilization and exact formalization…In between there were no nuances (for them). For them there were no nuances. Things would change; for them it was formalization and exact fitting to one type. College, school, failures and the exact presentation of one type" (233). Wittig says, "the straight mind cannot conceive of a culture, a society where heterosexuality would order not only all human relationships but also its very production of concepts and all the processes which escape consciousness, as well" (54). This is how heterosexuality finds its ways into concepts and aspects of life and society that seemingly have very little to do with sexuality. Such a society is founded on the "different/other"—anyone who does not fit this "one type"—and cannot function

without this concept. The Hermione mind—which diverges and rarely proceeds linearly—is the antithesis of the straight mind. In response to the "straight mind," an opposing "queer mind" emerges.

Geometry is a recurring motif across H.D.'s body of work. Hickman explores the evolution of H.D.'s geometric investments and identifies a shift whereby geometry—which is initially assigned negative significance—is reinscribed with positive meaning. For example, in H.D.'s review of Yeats's *Responsibilities*, she "equate[s] geometry with Vorticism, Vorticism with violence, and rejects all three," while her 1935 novella *Nights* uses geometry to express states of erotic arousal and a desire (Hickman 155). Through *Nights*, there is a reappropriation of "the very values [H.D.] rejects in 'Responsibilities'" (155). A similar shift in significance, Hickman notes, is enacted in *HER*. Initially, geometry is negatively "linked with scientific austerity, mathematical rigor, and abstraction" and connected with Hermione's brother and father and their rigid world of mathematics (171). A shift in the meaning ascribed to geometry occurs throughout the narrative. While geometry is never entirely separated from Hermione's failure to establish a place for herself in her father's mathematical world, it does come to be associated with "desirable experiences" such as her "own state of desirable mental focus" and her longing for Fayne (Hickman 172).

H.D.'s "geometric vocabulary" is employed, in part, to express the motion and direction of time. Hermione does not see life as a straight line. Instead, "Life was going on in circles" (59). Circles, concentric circles, and various other non-linear shapes and patterns are frequently used to describe Hermione's motion through life and how she sees the physical world around her. However, at the beginning of the novel, such circles give rise to a feeling of suffocation for Hermione. Again, these geometric shapes are negatively associated with the mathematical world

and her failed conic sections test. Much like the general shift in the significance of geometry recognized by Hickman, circles and circular motions are eventually embraced by Hermione. She comes to associate circles with Fayne and "concentric intimacy":

> Her Gart saw rings and circles, the rings and circles that were the eyes of Fayne Rabb. Rings and circles made concentric curve toward a ceiling that was, as it were, the bottom of a deep pool. Her and Fayne Rabb were flung into a concentric intimacy, rings on rings that made a geometric circle toward a ceiling, that curved over them like ripples on a pond surface. (164)

The term "concentric intimacy" suggests a level of intimacy that cannot be associated with straight lines. Despite her initial disdain for geometric circles, Hermione eventually becomes drawn to circular imagery and makes it part of how she moves through life.

However, straight lines are also associated with Fayne at times. In these instances, Hermione is reimagining the straight line in such a way that it, too, gains new meaning. Upon meeting Fayne for the first time at Nellie's party, Hermione observes that Fayne "made walls heave and walls fall and straight lines run to infinity in the polished surface left between groups of people talking" (74). She continues to linger on linear imagery, especially "long lines of pure blue," which run parallel with her desire for Fayne:

> A face drew out of people grouped like teacups and people bisected by long lines of blue curtain hanging from miles above one's head, from a ceiling miles above one's head to a floor miles below one's feet. The floor was polished and showed diagonals of the blue curtain in space between chairs going down and down. Bits of the floor went down, reflected between table legs; long lines of pure blue. Think of long lines of pure blue. (52)

Although Hermione rejects or resists linearity and its restrictive nature in many ways, these lines that she associates with Fayne are alternative lines. Hermione reappropriates the concept of linearity that is used against her and incorporates it into her "queer" perspective.

This reclamation of the linear is integral to how Hermione sees the world around her. Hermione frequently describes a sensation of things "clicking" into place, allowing her to see straight. Hermione's notion of "seeing straight" indicates a heightened level of clarity and involves the creation of new lines. Often, though not always, this sensation is associated with Fayne. Upon receiving Fayne's letter inviting Hermione to a play, Hermione says, "'Fayne, Fayne' to herself, repeating it. Parallelograms came almost with a click straight and she saw straight" (128). As Connor notes, "It is as though, by seeing Fayne, Her can 'see' the truth, not just about desire but about the damaging extent of her own ennui, her unsuitable engagement to her fiancé George, and the extent of her ambition to leave the confines of her restrictive family and provincial upbringing" (314). Notably, Hermione's way of "seeing straight" is not straight in the eyes of other characters. George, for example, is incapable of seeing things in the way that Hermione does: "one sees a thing and it goes click into place, it becomes by the very act of its so falling with its click into its right perspective, great. Everything is great seen in its right perspective, but George will never see that" (138). Likewise, Hermione would probably see George's straight sight as skewed. Hermione's way of seeing and her nonnormative desires and development all become lines of resistance against straight time and the "straight mind."

Straightening devices and temporal resistance

The lines of resistance that emerge in *HER* run contrary to "straight time." Levy discusses a wide range of texts that feature "literary confrontations with time" in which characters attempt to "deny, resist, avenge, or alter" time (4, 2). This temporal resistance that

Levy identifies arises largely in response to the human fear of time passing at what feels like rapid rates and our futile attempt to slow it down. He says the "fundamental human response to the problem of time" is "the reflex to obstruct temporal passage because it is viewed negatively as a menace to life and what is cherished in life" (1). H.D.'s *HER* features a similar "representation of struggle with temporal passage" (Levy 5), but in the case of Hermione, this struggle is against "straight time." In *HER*, time is characterized as restrictive, controlling, and even oppressive—it is something to be resisted. As Randall explains, time is "doing things" to Hermione: "Days have done this, said Her Gart sitting upright on the hard floor. She noticed that the floor was hard. The floor didn't use to seem hard. Days are doing things to me" (*HER* 165). Consequently, Randall describes "days" as oppressive (125). A day is a unit of time, so *time* is "doing things" to Hermione. The forward movement of time and the currents of expected progress and development become aggressors in *HER*.

The characterization of time as oppressive is illustrated in various ways in *HER* and can be identified through the narration of its non-linear movement. For example, in moments of pressure, Hermione perceives the present as something that comes at her from odd directions rather than a moment she passes through. A moment like this occurs during Nellie's party, where Hermione meets Fayne for the first time. The group has been discussing Hermione's failure at Bryn Mawr as she walks in, and they now ask her "what she [will] take up next" (51). Hermione, unsure of her next steps in life, feels the pressure of expectations and the need to chart her future, make progress, and move forward in the way that is expected of her. The pressure of time is articulated in a way that reflects Hermione's stress: "NOW was raging down on her like a great lumbering bullock, something dangerously half-formed, depending on its intuition, half-formed, half-baked" (54). The present moment, "NOW," is removed from the linear sequence of time and

is coming at Hermione from above. Physicist P. T. Landsberg's description of dynamic time helps us visualize how "NOW" has become dislodged or unhinged from the passage of time in *HER*. He says, "The time variable is rather like a straight line on which a point marked "The Now" moves uniformly and inexorably" (qtd. in Savitt 7). "The now" in this scene is entirely removed from that straight line, and its movement of vertical descent disrupts the ordinary flow of time. Furthermore, the fact that "NOW" is "raging down" suggests both an accelerated speed and an impact involving force and pressure, which aligns with the weight of the questions Hermione is being asked by her friends. Ahmed recalls the various meanings of the term "pressure." These include "the social pressure to follow a certain course, to live a certain kind of life, and even to reproduce that life." These pressures "can feel like a physical 'press' on the surface of the body, which creates its own impressions. We are pressed into lines" (17). More than a mere act of pressing, Hermione is being crushed by the pressures of normative life and forced into the line of straight time.

Ahmed introduces the idea of "straightening devices," which attempt to bring nonnormative desire back into line or otherwise "'correct' the slantwise direction of queer desire" (71). Several characters and narrative aspects in *HER* function in much the same way as a "straightening device." They work in opposition to queer moments and attempt to "straighten" queer desire and time. Coates examines how certain characters and London as a place and space straighten bodies in Woolf's fiction. The straightening devices in this context are other characters and institutions such as the church and Cambridge (278). What are considered common aspects of the traditional *Bildungsroman* genre and often work to forward the narrative and plot—the family unit and the male love interest—function as "straightening devices" in *HER*. At first, Hermione's family is not supportive of her engagement to George, but

that gradually changes. As Hermione's relationship with Fayne becomes more "unwholesome" from her family's perspective, her relationship with George appears increasingly more conventional and appealing. Her family starts to view her relationship with George as something that could straighten Hermione's apparent inversion. Eventually, both George and Hermione's family tell her they do not think she should spend time with Fayne anymore. George says, "This woman's not good for you and I don't want you to see her" (147). Hermione's mother agrees: "I think George is right. I don't think that girl is good for you. Don't let her come here any more, Hermione" (176). Ahmed describes the old-fashioned notion of exchange that occurs when a father passes his daughter on to her future husband and how this is seen as "bringing her 'back in line' with the family" (74). Ahmed explains that "taking the family as one's love object would be to have a life that "follows" the family line by living according to points that are continuous" (74). Therefore, being "in line," in this sense, means "direct[ing] one's desires toward marriage and reproduction" and ultimately "toward the reproduction of the family line" (Ahmed 74). This is not the end that Hermione's desire is directing her towards.

The queer moments in *HER* are many. Hermione frequently finds herself out of line in various capacities, and the straightening devices attempt to correct these queer moments through reorientation or redirection. According to Ahmed, reorientation, in this sense, would resolve the "queer effect" and any appearance of being "off center" or "slantwise" through a "'becoming vertical' of perspective" (Ahmed 65). If the vertical is normative in terms of space, as Ahmed suggests (66), then the horizontal line pointing in a forward-facing direction is normative when considering the flow of time. Coates considers how Woolf's characters attempt to straighten themselves and the queer effects in their life. With the exception of Septimus Smith, who resists "the imperative to stand up straight," Woolf's characters demonstrate little resistance (279).

Rarely does Hermione attempt to straighten herself; instead, other characters and external forces act as the primary straightening devices in *HER*. George acts as a straightening device and figure that could "pull her out" (63) and bring her back in line. At times, Hermione desires George, but she only wants him "as a child wants a doll, whose other dolls are broken" (63). With George, things do not quite "come right," and she feels she cannot "love George Lowndes properly" (67, 65). On the other hand, her desire for Fayne is overwhelming and all-consuming. The following discussion between Hermione and her mother ensues when she continues to spend time with Fayne despite her family's disapproval:

> "The thing is perfect." "Wha-aa-at, Hermione?" "I said," her voice repeated, "the thing is perfect."" I see nothing perfect. Everything turned upside-down by this girl and ever since she's come here, things have been different." "How different?" "Meals. You never used to miss out lunch and dinner." "I didn't." "You have done. You are taking things too—too—nonchalantly. You don't seem to realize you're being married." "I'm not." "No-oot?" "No, mama." (184)

The state of everything being "turned upside-down" by Hermione's desire for Fayne is exactly what Ahmed and Merleau-Ponty would call a queer moment, a moment wherein "the world no longer appears 'the right way up'" (Ahmed 65). Things appear "slant-wise" or disoriented from the perspective of Hermione's mother. Hermione's infatuation with Fayne disrupts her daily schedule—she does not remember to eat regular meals at normal times throughout the day—rendering her out of sync with clock-time. Hermione's family and George both attempt to straighten and reorient her from her "upside-down" position regardless of the fact that for Hermione, everything appears straight.

In *HER*, amidst queer moments in which Hermione is left unaligned with straight time, the concept of redirection takes precedence over reorientation. H.D. engages explicitly with ideas of direction and redirection in *HER*, as exemplified in the scene where Hermione watches a beetle's erratic flight into a window. The beetle falls to the floor, recovers and then goes off in a different direction: "A great beetle flung in, humped against the window at the back of the rocking chair. Beat his nose on the wire screen, fell with a thud, recovered, crawled limply and darted off miraculously recovered, in another direction." Hermione then asks, "Now why did that beetle go in that direction?" (38). This question demonstrates Hermione's preoccupation with direction. The beetle's initial attempt to fly in one direction fails because it is unaware of the window. Unable to proceed in that direction, the beetle recovers from the collision and goes off in an alternative direction. Like the beetle, Hermione is continuously directed and redirected throughout the novel. The straightening devices attempt to keep her in line and redirect her when things such as her desire for Fayne and her aspirations for the future direct her along aberrant lines.

As we have seen, George is one of the primary means of reorientation in HER, but more often than not, he ends up directing Hermione in the "wrong" direction. Early in the novel, Hermione receives a letter from Nellie inviting her to a party, where she will be introduced to Fayne. The invitation closes with specific directions for Hermione: 'Now get this into your human consciousness if you are so far human as to use a telephone, I am 2231 Spruce. Go straight to the telephone—come to see me—to see a girl I want to see you" (34). Hermione then repeats the lines, "To see a girl I want you to see—go straight to the telephone" (34). Nellie maps out a clear and direct line for Hermione to follow, one that leads to the telephone but one that will also indirectly lead her to Fayne. Hermione, however, does not go straight to the telephone.

Several events pass, and Hermione has yet to call Nellie. In the meantime, she receives a call from George, who wants to see her. Hermione uses Nellie's party as an excuse as to why she "can't possibly see [George]" tomorrow (42). After getting off the phone with George, Hermione resolves to call Nellie and goes in search of the telephone book. She thinks, "Now why has she gone off that way with the telephone book? I've forgotten Nellie's number" (45). In keeping with her question about the beetle, she asks herself, "Why has she gone off that way." Like the beetle, Hermione chooses an alternative direction in response to an obstacle or complication. George and his desire to see Hermione end up redirecting her toward the phone call to Nellie and, thus, to Fayne. George, a supposed straightening device, actually solidifies Hermione's state of being out of line. She has been redirected away from George and towards Fayne. Despite her initial divergence from the line "straight to the telephone," she eventually arrives there, albeit in a zigzag pattern.

Instances of temporal resistance also occur on the narrative level in this novel. *HER* features a retrospective narrator who disrupts the temporal frame of the narrative. Phrases such as "Hermione Gart could not then know…" and "It had not occurred to Her to put the thing in writing" suggest that the narrator, who knows more than Hermione does during these moments, is looking back (4, 71). However, it is also suggested at times that Hermione has some sort of preexisting knowledge about the future: "Her Gart knew prophetically…" (22), or "Secure in her preknowledge of Minnie and her headache…" (11). This kind of knowledge, and the remarks from the retrospective narrator, distorts the temporal frame of the novel by making future perspectives, knowledge, and information present in the narrative. Information from the future literally buzzes around Hermione like a bee or insect: "Words that had not (in Philadelphia) been invented, beat about them: Oedipus complex, inferiority complex,

claustrophobia" (15). In other words, concepts and words "that had no place in the consciousness of Her" are present (25). *HER* was set before H.D. had encountered psychoanalysis and written before she worked directly with Freud. This fact is alluded to multiple times by the narrator: "In those days the astounding Freudian and post Freudian volumes had not found their way into the common library" (*HER* 18). From her distance in time, the retrospective narrator sees and understands what Hermione could not have then understood. The Freudian concept of *Nachträglichkeit* may be useful in examining the retrospective narrator and these narrative disruptions. Ben-Merre considers the various potential meanings and translations of the term:

> Looking back beyond the Wolf-Man case to Freud's letters to Wilhelm Fliess, Laplanche discovers three main senses of the word: the first "relates secondary consciousness to a primary one" and can be translated simply as "later"; the second, linked to a psychologically determinist sense "follows the direction of time from the past to the future"; finally, the third use, a "retrospective" or "hermeneutic" understanding, "inverts" the temporal "from the future towards the past." (91)

This inversion from the future towards the past is similar to how Coates characterizes the temporal zones in Woolf's *Mrs Dalloway*, in which Clarissa is preoccupied with her past and Sally Seton's kiss. Coates writes that in these sections of the novel, "the arc of time is bent backwards toward [Clarissa's] young life" (282-3). The retrospective narrator in *HER* bends and distorts time in a similar way when she makes retrospective remarks that suggest she is looking back or facing backward. Additional loose translations of *Nachträglichkeit* include "deferred effect," "belated understanding," "retro-causality," and "afterwardness" (Stockton 14). *HER's* retrospective narrator generates similar effects. These temporal disruptions at the narrative level—which also act as methods of resisting the linear nature of narrative—can be

framed as a queer issue because they constitute what Haffey explains as "the reconceptualization of time in nonnormative ways" (8). This feature of *HER* is similar to "a view of the present in which the past persists" (Haffey 8), except it is a view of the present with interruptions and irruptions from the future.

Hermione's unfortunate collegiate experience and her inability to meet the expectations set by her family eventually become forms of resistance. This is hinted at by the retrospective narrator who knows that Hermione's failure is a form of courage: "Hermione Gart could not then know that her precise reflection, her entire failure to conform to expectations was perhaps some subtle form of courage" (4). In a similar way, Hermione's state of being "out of line" or out of sync with linear notions of time and development is a form of courage and an act of temporal resistance. Being outside the norm, not following the straight line of time, development, and desire, is both courageous and liberating for Hermione.

H.D.'s epiphanic process

In discussing H.D.'s late long poems, Edmunds suggests a framework wherein narrative and epiphany emerge as spaces one occupies. She argues that H.D. "has two bodies. One occupies the space of epiphany: it is hale, whole, holy. The other occupies the space of narrative or history, a body containing pain and contained by plot" (1). When mapped onto *HER,* this framework illuminates and spatializes the states of being "in line" and "out of line." While the narrative and straight time confine Hermione within a linear trajectory, epiphany offers liberation from such constraints, existing beyond the bounds of time and narrative structure. We might ask, as Edmunds does, how "the twisted body of history and narrative" and "the radiant body of epiphany" are related. In the late poems, "H.D. makes bodies the locus through which narrative and history pass into epiphany and epiphany becomes available to the commemorative processes

of narrative and history" (Edmunds 4). A similar transition occurs when Hermione, confined and kept in line by narrative, passes into the liberatory space of epiphany. The temporality of H.D.'s epiphanic moment emerges in opposition to, and ultimately transcends, the sequential nature of straight time, making it characteristically queer.

Much like geometry, the significance of H.D.'s "moment" shifts and evolves across her body of work. Lara Vetter draws a distinction between H.D.'s prewar work and her postwar work as they related to time with specific emphasis on the shift from H.D.'s use of an "epiphanic mode of transcendence" in her earlier work to experiences in which characters "step outside of their narratives in order to time travel to other historical eras" in her later work (58, 55). The "epiphanic model of fiction, in which short stories culminate in a singular moment of illumination," exemplified in her collection *The Moment,* coincides with H.D.'s early notion of mysticism (Vetter 55) and reflects an inward turn (57). Later instances of time travel, or astral projection, which are also expressed as a moment of sorts, indicate a "turn outward." (Vetter 63). In a novel like *The Sword Went Out to Sea*, it is clear that the narrator surpasses the narrative and temporal frame when they end up in an entirely different historical period. Crucially, Vetter maintains that these instances are not indications of H.D.'s escapism but rather "a mode of political commentary" (56).

The specific mechanics of H.D.'s moment vary, even among works from the same early phase of her body of work. In *HER*, the moment is theorized as a process rather than a singular moment of realization. The process occurs throughout the novel and is gradual. It does eventually cumulate in a moment of sorts, but Hermione's new awareness is not revealed all at once. While the temporality of the moment is far from linear, brief moments within the epiphanic process can be connected to form a line. This epiphanic process can be traced, for

instance, through H.D.'s allusions to "Itylus."[9] As Nair suggests, "H.D.'s subsequent mobilization of Swinburne's decadent poetry reflects an evolving and increasingly sexual relationship" (155). Thus, the connection between the allusions and H.D.'s desire for Fayne is undeniable. This epiphanic "process" is not a consistent feature in all of H.D.'s earlier work. For example, in analyzing moments of revelation in "Narthex" and "The Usual Star," Vetter notes that "They do not employ a contrived 'connective line' of a series of events leading inescapably to an epiphany" (145). This is precisely what *HER* does with the network of Itylus allusions. A clear thread can be identified and connected.[10] Each appearance of the Itylus allusion in *HER* initiates a vague but increasing awareness: "Hermione apprehended, but did not grasp" (55).

The epiphanic process is first initiated during a romantic experience between Hermione and George. At this moment, Hermione begins to recognize her desire for Fayne: "but his words had given her something…. the brown bright nightingale amorous…is half assuaged for… for…her name is ltylus" (73). From this point on, Hermione associates Fayne with Itylus. This epiphanic process eventually leads her to the understanding that "there were people who loved…differently. There were people with suppressions" (203). Hermione is one of those people. The realization gradually unfolds and occurs at all points of the connective line. However, she does not fully recognize this until the end of the thread.

This connective line—bound together by the Itylus allusions and their attendant queer moments of a dawning awareness—is a narrative manifestation of Ahmed's "line of desire." It

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[9] A similar epiphanic process can be traced and connected through the narrator's retrospective remarks. In addition to the temporally disruptive nature of these comments, they also serve as a way of "signposting" or marking developments in Hermione's understanding of various things. Eventually, this connective line leads to the realization that Hermione must "put the thing in writing" (71).

[10] See pp. 73, 81, 121, 124, 179.

does not follow the "expected" direction of desire but instead leads to the realization that there are people who love "differently." Therefore, it is an alternative line that runs contrary to the straight lines of narrative, time, and desire. For much of the novel, Hermione vacillates between this alternative line and the normative line. Moments in which she drifts away from straight time are indicated by the Itylus allusions, but because the epiphany has yet to be fully realized, she occasionally falls back into heteronormative time. As the epiphanic process progresses, the pull of this alternative line gains traction and eventually leads to a moment of realization that removes Hermione from straight time.

The temporality of an epiphany is often tied explicitly to the present moment or imagined as ultimate presentness. While H.D.'s moment occurs in the present, the moment itself has a temporality that extends beyond the present. In *HER*, memories and the past come through the moment: "Yet coming through the moment there were memories, red hyacinths in snow, red cyclamen seen through avid blighting lava" (214-15). This fusion of images, spring and summer flowers merged with snow, suggests a blending of seasons. The temporal implication of this imagery seems to be that different times, such as spring and winter, are fused together in the moment. In *Paint it Today*, Midget discusses "a state containing past and future" that was "neither past nor future, it was past and future together" (12). This state seems to align with the picture that *HER* paints of the moment, which can perhaps be read as a gateway into this "state containing past and future." This notion of time as something that cannot be separated into past, present, and future is what Strawson identifies as "composite temporality" in H.D.'s Euripides translations (69). It is similar in nature to Bergson's "durée," "wherein time is constructed "in terms not of parts, but of an unfolding whole, such that any given moment virtually contains all those preceding it" (Levy 24). As Strawson demonstrates, H.D. appears to be attracted to this

idea of simultaneity in time. Accordingly, her epiphanic moment embodies more than pure present.

H.D.'s moment is removed from the arrow of time and thus "out of time" or, perhaps more precisely, out of "straight time." As Castle notes, "This idea of the moment, in which the past and the future converge, makes possible a new kind of freedom: for in the state of perpetual belatedness—a state of being out of time, like starlight falling long after it was emitted—the subject is no longer bound to the teleological logic of achieved *Bildung*" (166-7). Put differently, the moment allows Hermione liberation from the expectations of genre and narrative. Similarly, it frees her from the restrictions of linear heteronormative time. Because the moment fuses past and future, it cannot logically be situated within the arrow of time, which represents time as a sequence that moves linearly from past to future. Instead, such a moment is dislodged and detached. The temporality of H.D.'s moment opposes the logic of linear normative time and is thus unmistakably queer.

Queer temporalities emerge in opposition to "the institutions of family, heterosexuality, and reproduction" (Halberstam 1). Thus, the theorization of a queer temporality—whether it manifests through the figure and motion of a spiral or is embodied within a mystical moment—is a "mode of political commentary." [11] Though the moment is an escape from "straight time," it is not necessarily escapist. Rather than an indication of a flight from reality, H.D.'s moment, even in her early work, seems to bring her characters closer to some truth about time. Rather than merely critiquing straight time and its relations, the "straight mind" and "straight society," H.D.

[11] In response to longstanding claims about H.D.'s escapism, Vetter argues that instances of "time displacement and travel" in her *late* prose are a "mode of political commentary" rather than evidence of escapism (57). I suggest that a consideration of H.D.'s queer temporalities allows us to similarly view instances of "escapism" in her *early* work as a productive form of theorization.

"shift[s] our focus toward the production of new theories, and the development of alternate ways of understanding a changing political and social (and postmodern) climate" (Walker 8). In much the same spirit of the diffractive methodology that Walker describes, H.D.'s theorization of queer temporalities imagines alternative ways of understanding the very things it rejects. Rather than a departure from reality, such queer temporalities suggest new ways of conceiving of time, development, and narrative.

Endings

Despite the suffering Hermione endures due to George and Fayne's betrayal, a conversation with Harold Grim and Jimmy Farrand brings "things into true perspective" for her (233). After finding out that Harold, too, was kicked out of college, Hermione feels comforted by his indifference and is finally able to overcome the sense of failure that has plagued her since her Bryn Mawr fiasco. Hermione asks, "What are you going to do Mr. Grim now?" which causes her to recall "people jabbing at her" in the past, asking her that same question: "What are you doing, what are you doing, what are you taking up?" (231). She learns that Harold plans to go abroad, and when he asks her, "Why don't you come with us?" he opens a gate of new possibilities (232). Finally, Hermione is given the opportunity to "swirl to Europe" (98). She decides: "I'll get the money they said they'd give me for my trousseau. I was really going to keep it for the nursing. The money *is* mine. Gran left it for my marriage…this will be my marriage" (234). This indeterminate and unconventional future not only disrupts but usurps the traditional marriage plot and the objectives of the female *Bildungsroman*. Harold and Jimmy offer Hermione a new direction, but all she really needs is a push because, as Jim observes, "Her knows her own way" (233).

In light of these plans for the future, Grim declares: "We've all got to the end of something" (233). Though *HER* does provide some sense of an ending in this regard, the novel's end is deliberately inconclusive. H.D. is "writing beyond the ending" in more ways than one. For DuPlessis, this phrase refers to: "the project of twentieth-century women writers to solve the contradiction between love and quest and to replace the alternate endings in marriage and death that are their cultural legacy from nineteenth-century life and letters by offering a different set of choices" (4). *HER* does not end in a heterosexual marriage or fulfill the objective of the genre, nor does Hermione's story actually end. It picks back up in *Asphodel*, a sequel of sorts. *Asphodel* opens in much the same way as *HER*, with swirling and whirling motions, as Hermione makes her way to Europe by boat: "France. France swirled under her feet for now that the boat was static it seemed, inappositely, that the earth must roll, revolve and whirl" (3). Evidently, Hermione continues to advance in a spiral long after the novel ends. Hermione, as a character, evades conclusion and ending: "Her Gart was not conclusive" (7). Although this inconclusiveness is framed as an issue at the beginning of the novel, conclusion is never suggested as a solution. Indeed, Hermione and *HERmione* defy the conclusiveness of narrative and a temporal sense of an ending.

Beyond "triangle, circle, straight lines": Wild Time in Lispector's *Near to the Wild Heart*

> *"The structure is concentric. There is a system of circles. The subject tends with all its might toward something that could be called a separation, which is not really a separation, toward something that would be a limit between self and world."*
>
> – Helen Cixous, *Reading with Clarice Lispector*

As a young girl, Joana, the protagonist of Clarice Lispector's 1943 debut novel *Near to the Wild Heart* (*Perto do coração selvagem*), is characterized as a child "running wild" (8). As she grows older, her pace is "domesticated," her movement constricted, and her agency denied: "I am thus a toy that is wound up and which when done will not find its own, deeper life" (61). The phrase "wound up" indicates a fixed direction, set pace, and predetermined distance and affords no freedom to the "toy." This image perfectly encapsulates the nature of Joana's restricted development as a young woman. She describes her life as a series of confining closed circles that limit her ability to choose her own path; this experience is temporal. I argue that the closed circles that define Joana's life represent women's positioning in relation to development narratives. Even more restrictive than "straight time," this cyclical temporal experience does not afford women *lines* of development. While initially, Joana demonstrates a desire for "straight lines" over closed circles, neither cyclical nor linear notions of time offer Joana the freedom she seeks. Ultimately, what Joana desires extends beyond the geometric. Her "wild force" emerges as a form of resistance and allows her to negotiate an anti-geometric temporality. This temporality, which is not expressed in geometric terms, is what I call "wild time."

Running wild with development

Near to the Wild Heart can be read as a *Bildungsroman* and a Brazilian development narrative. The notions of development and maturation are significant in discussions about Latin American modernity, where the narrative of development "is often considered a natural process of becoming a modern and mature nation rather than a cultural construction and a colonial representation; it is a component of the identity of the nations" (Latinez 1). Considering the relationship between personal development and national identity in the *Bildungsroman*, Esty argues "that colonialism introduces into the historicist frame of the bildungsroman the form-fraying possibility that capitalism cannot be moralized into the progressive time of the nation" (Esty 17). Both Latinez and Esty underscore the influence of colonialism and how it shapes traditional development narratives. Latinez notes that the Brazilian development narrative shares additional similarities with the *Bildungsroman*. One of these shared aspects is the championing of "a narrative with a preconceived model of ending—a mature stage—in which the main character completes prescribed rites of passages toward a full inclusion into a society" (Latinez 11). This model of ending and the achievement of normative rites of passage—for women, primarily marriage and reproduction—is subverted by Joana. In *Near to the Wild Heart*, I examine notions of development as they relate to time and the *Bildungsroman*. Joana, with her inquisitive mind and chaotic disposition, does not follow the "desired process of maturation" (Halberstam 4) typical of the genre. Instead, she is depicted as a wild, deviant, and troubled girl.

Karmakar suggests that Latin America often reconfigures the *Bildungsroman* narrative. Lispector, for example, resists "the construction of Brazilian national hegemony of progress and authoritarianism that characterize the developmental project" through the narrative of education (Latinez 67). In light of these genre variations, Kushigian "expands the definition of

Bildungsroman to incorporate new models of characters and events that respond to twentieth-century Spanish America, a reconfigured examination of gender and culture as more satisfying and humanizing formational markers for development than the more common biological/psychological approach to coming of age'" (Latinez 6-7). Joana rejects conventional biological and heteronormative life markers seeking instead alternative "formational markers" that are meaningful to her and bring her closer to the truth. In Lispector's revisionary engagements with the genre, dominant and normative conceptions of maturity, femininity, and time are not only challenged, but reimagined. Joana's lines of development, desires, and aspirations all conflict with or diverge from linear and normative notions of time and can thus be construed as queer. Ultimately, Joana rejects what Wittig theorizes as the straight mind and straight society and instead pursues a search for truths about time, identity, and freedom.

As Joana ages, she increasingly questions and resists normative notions of womanhood and femininity. The expectations for women in Brazil around the time Lispector was writing *Near to the Wild Heart* (1943) inform the restrictive atmosphere surrounding women that arises in the novel. Rankin discusses the "political and social formation of gender roles in the Brazil that Lispector was living and writing in," stating that the "social roles assigned to women were contracting rather than expanding" (142). The prescribed role and image that Joana is expected to fulfill as she matures into a young woman is restrictive and confining. As several scholars have noted, Lispector's work frequently demonstrates a rejection of the "roles expected to be fulfilled by women" (Karmakar 69). Karmakar describes an androcentric "social space" defined by the patriarchal ideology that Joana is expected to remain within. In order to define her own existence outside "predefined expressions of heterosexuality" and break free from "the forceful imposition of a conventional feminine identity," Joana must "deviate from the

traditional roles of wife and mother to become 'unsexed'" (Karmakar 71). In addition to the "social space" Karmakar discusses, I argue that a similarly restrictive temporality is associated with the expectations placed on Joana. This temporality is figured as a series of circles, which aligns with Kristeva's claim that women are associated with cyclical time. This circular temporality is related to and defined by many of the same conventions as straight time but is ultimately *more* restrictive. Such a temporality curbs female development and determines what kind of life is possible for women. Much like Hermione, Joana deviates, but in doing so, she theorizes alternative spaces and temporalities and then challenges those, too.

In terms of early development, "child-Joana" is running wild. Despite the efforts of her aunt and boarding school this wildness does not subside and Joana is never "tamed." As a child, Joana's father worries about his daughter's future: "The child was running wild, so thin and precocious…He sighed quickly, shaking his head. A little egg that was it, a little live egg. What would become of Joana?" (8). The phrase "running wild" is significant and implies Joana's development does not follow the expected lines. Employing the concept of the "wild" as a framework keys into Lispector's lexicon and allows us to better understand how Lispector is theorizing development and time. Wildness, Halberstam maintains in *Wild Things: The Disorder of Desire,* is more than something solely associated with nature; it is applicable to topics like aesthetics, politics and desire (iv). He explains that the wild is "a challenge to an assumed order of things from, by, and on behalf of things that refuse and resist order itself. Wildness names simultaneously a chaotic force of nature, the outside of categorization, unrestrained forms of embodiment, the refusal to submit to social regulation, loss of control, the unpredictable" (3-4). Historically, the term "wildness" has been problematic and carries specific implications when considered in a colonial context. However, Halberstam and Nyong'O argue that "the wild need

not be delimited by its uses within a colonial, antiblack lexicon. Nor is it exhausted by the romantic image of spontaneous revolt. Wild theory uses and abuses these lexicons and brutal grammars while extending them, amplifying them, contesting some and ignoring others" (455). Lispector extends wildness and the image of spontaneous revolt beyond the romantic and employs both as a form of resistance.

The wild pervades most dimensions of *Near to the Wild Heart*. It is relevant in discussions of childhood, development, sexuality, desire, time, freedom, and resistance. Halberstam illustrates a crucial link between wildness and development. Typically, "as adults enter into the realm of marriage, reproduction, work, compliance, and, ultimately, docility, they also give up on another space, one governed by wild emotions, rebellion, and refusal" (Halberstam 128). This "realm" and its attendant temporality, associated with heterosexuality and normative life markers, is one that Joana explicitly rejects. Indeed, wildness "is the part of the child/animal that resists incorporation into white and heterosexual norms…" (Halberstam 145).[12] Halberstam and Nyong'O list forms of wildness ranging from "odd weather patterns" to "a renewed embrace of the ephemeral" (453). I suggest that these forms of wildness can be extended to include "odd" conceptions and representations of time that transcend the logics of heteronormative and linear time. Wildness in *Near to the Wild Heart* infiltrates notions of time, lines of development, and desire while also manifesting as a form of resistance against normative understandings of these very concepts.

Joana's life significantly deviates from the expected line of development. She lost both of her parents at a young age and grew up under the supervision of her aunt. She reflects on the

[12] As Esty notes, many "sexually dissident protagonists…suggest a deep epochal link between the queer/adolescent and the colonial/native as twin subjects of arrested-development discourse" (22).

milestones that have defined her life: ". . . The short time she'd had with her father, the move to her aunt's house, the teacher teaching her to live, puberty mysteriously rising, boarding school…her marriage to Otávio…" (15). Her husband, Otávio, comments on the abnormality of Joana's path of development and suspects that it may have played a role in her wild nature. He says, "I'm beginning to think they might have abandoned you too young…your aunt's house… strangers…then the boarding school…" (39). The points along Joana's line of development appear to indicate a path that leads to the "right" place—a heterosexual marriage. However, her journey getting there and the unhappiness she finds once she has reached that position indicates an abnormal trajectory, which only diverges from that point on. Stockton advances the notion of "growing sideways" in place of "the vertical, forward-motion metaphor of growing up" (11). In her exploration of children's developmental delays, she suggests:

> …their supposed gradual growth, their suggested slow unfolding, which, unhelpfully, has been relentlessly figured as vertical movement upward (hence, "growing up") toward full stature, marriage, work, reproduction, and the loss of childishness. Delay, we will see, is tremendously tricky as a conception, as is growth. Both more appropriately call us into notions of the horizontal—what spreads sideways—or sideways and backwards—more than a simple thrust toward height and forward time. (3)

This notion of growing sideways accurately describes Joana's development through childhood and beyond. Ultimately, Joana leaves her marriage, avoids the life marker of reproduction, and diverges from the expected line entirely. Stockton's comparison between sideways and vertical growth recalls Ahmed's discussion of orientation and desire. Queer desire is considered "off line," while heterosexual desire is understood as "on line" or "in line." Stockton's argument has a similar emphasis on normative and nonnormative lines. The line that represents sideways

growth does not follow the normative vertical line but instead leads astray, much like the line of queer desire. Stockton's "growing sideways" has temporal implications and suggests that a child is developing over time in the "wrong" direction or at the "wrong" pace and is therefore not aligned with the heteronormative markers of straight time.

Joana's aunt, who tries to rectify Joana's wildness, functions as a straightening device. One day, Joana casually steals a book in front of her horrified aunt. Her aunt, echoing the same question that her now dead father asked, cries out: "My God, what will become of you?" (41). Joana does not see anything wrong with her actions and admits so willingly. Like her father, her aunt worries about Joana's future: "My dear, you're almost a woman, soon you'll be all grown up…In no time we're going to have to let down your dress" (42). It is clear to Joana's aunt that she is not developing as "normal" children do. Joana overhears a discussion between her aunt and uncle. Her aunt says:

> Like a little demon…At my age and with my experience, after raising a daughter who is already married, Joana leaves me cold…Our Armanda never gave us any trouble, may God preserve her that way for her husband. I can't look after that girl any more, Alberto, I swear…I can do anything, she told me after stealing…Imagine…I went white. I told Father Felício, asked him for advice…He shook with me…Ah, I cannot go on! Even here at home, she's always quiet, as if she doesn't need anyone…And when she looks at you it's right in the eye, looking down her nose… (42)

The aunt compares Joana's development to that of her own daughters, who have grown up, married and presumably met the expectations of their family and society. Her aunt portrays Joana as a "viper" and "strange creature" "capable of killing someone…" (43). In an attempt to straighten her queer path, Joana's aunt sends her off to boarding school. She hopes "The strict

regime of a boarding school might tame her" (42). However, boarding school and other straightening devices do not seem to have any lasting impact on the direction of Joana's development or her wildness. Karmakar argues that the aunt is "an obstacle in Joana's path." She "is a product of patriarchal ways of thinking and represents the domesticating nature of patriarchal institutions that try to 'tame' the individual" (73). Indeed her aunt attempts to "tame" Joana's unruly path of development according to patriarchal and heteronormative expectations. The boarding school plays a similar role and "functions as an institutional establishment intended to subvert Joana, to discipline her into a more conventional role" (Karmakar 73). Both her aunt and the boarding school establishment attempt to correct Joana's sideways growth and bring her back in line with vertical growth. These ideas translate to time: the straightening devices attempt to correct her off-line development and bring her back in line with straight time.

With the death of her mother and, later, her father, there was never really a "normal family unit" playing a role in Joana's development. Unlike Hermione, whose family acts as a straightening device, Joana's immediate family seems to have played a role in "queering" her path, mainly through their absence. As Ahmed notes, "It is often loss that generates a new direction; when we lose a loved one, for instance, or when a relationship with a loved one ends, it is hard to simply stay on course…" (19). With no parents, Joanna fails to form a connection with her aunt, and her attempt to create a meaningful relationship with her husband is unsuccessful. Instead, Rankin argues that Lispector suggests an alternate genealogy for Joana that extends beyond familial relations. Through a Darwinian lens, Rankin proposes an alternative to the human family tree that instead links Joana with other female characters in the novel, namely her teacher's wife, her lover's ex-lover, and her husband's lover (Lídia) (165). Rankin observes, "She seems to grow up along an alternate evolutionary track: from living egg to wild

animal" and that "her life traces an alternate genealogy" (165). Her evolution extends in various unexpected directions to connect her to other women that she encounters. According to Rankin, "the other women she meets—along with the realizations she has about her body and the limits of human bodies writ large—define her just as much as ancestors or inheritance might" (166):

> Alternate genealogies—whether that means understanding Joana as serpentine or catlike, or seeing her true family as the groupings of women she comes into contact with—are a way of recognizing that influence and meaningful reorientations to patterns of living and feeling can come from unexpected places. Whereas Lídia gets pregnant, Joana does not: her multiplication of difference through desire creates its own genealogy. Lispector shows us how materiality and unexpected relationships multiply around Joana, creating new paths for the evolution of her strange femininity. (171)

At first glance, these female relationships might not appear to be overly impactful. Still, it is true that Joana's "strange femininity" evolves partly in relation to her experiences with these women and the various displays of femininity and womanhood she encounters. However, in my reading, these influences are not always positive. For example, Joana resists certain aspects of Lidia's femininity. In many of these encounters, Joana finds that the image of womanhood she is faced with does not align with her own experience or desires. Thus, at times, Joana's "strange femininity" seems to develop in opposition to the display of femininity that other female characters embody. As Rankin notes, Lispector seems to direct readers towards the lines of affective relation and the unexpected links between women in this novel and away from traditional genealogical patterns.

Although Joana ends up marrying Otávio, her attention is not directed toward her marriage. During a conversation with Lídia, Joana reveals her lack of interest in marriage. When Lídia suggests that all women want to be married, Joana responds:

> Not in my case. Because I never thought about getting married. The funny thing is I'm still sure I'm not married…I believed more or less this: marriage is the end, after marrying nothing else can happen to me. Imagine: always having someone beside you, never knowing solitude—Good God!—not being with myself ever, ever. And being a married woman, that is, a person with her destiny all mapped out. From then on all you do is wait to die. I thought: not even the freedom to be unhappy is preserved because you are dragging another person around with you. There is someone who is always observing you, who scrutinizes you, who sees your every move. And even the weariness of living has a certain beauty when it is born alone and desperate—I thought. (140-141)

While it may appear as though Joana's sideways growth has been corrected through marriage, there is a significant disconnect that suggests otherwise. Lispector seems to suggest that Joana's marriage is nominal rather than spiritual, which allows her to satisfy the rite of marriage without capitulating to the expectations and assumptions of the marriage plot. In Joana's mind, marriage is not merely a marker along the traditional line of female development. For her, it is an end, a form of imprisonment that strips her of her freedom and independence. The *Bildung* tendency to make "women into milestones" (Fraiman 7) along male development lines could explain Joana's feelings about this position. Joana sees marriage as a future mapped out for her, a path she must follow without the ability to make choices about her direction. This relates to the cyclical time loop that she is trapped within. In Stockton's discussion of sideways growth, she describes the queer child as someone who "feels repelled by

the future being mapped for her" (52). Joana resonates with this sense of restriction that accompanies a predetermined path. Her marriage temporarily straightens her sideways growth and reinforces her lack of freedom.

Despite Joana's negative feelings about her marriage, at times, she longs for the safety that it offers. She desires freedom while simultaneously resisting it. After marrying, Joana's restlessness briefly dwindles. However, as she becomes accustomed to her new role, her dissatisfaction resurfaces: "Little by little she aged on the inside, opened her eyes and was a statue again, no longer pliable, but defined. Far off restlessness was being reborn" (91). This desire for unrest is a form of wildness (Halberstam and Nyong'O 456). Joana attempts to suppress these moments of restlessness and tries to "perceive her body immersed in comfortable happiness (91). Yet, she senses a loss of self. Her marriage strips her of freedom, which she expresses as a sensation of domestication: "Her blood ran through her more slowly, its pace domesticated, like a beast that had trained its steps to fit in its cage" (98). Her marriage attempts to "tame" and domesticate Joana's wild spirit. Though she often thinks of leaving Otávio, she repeatedly puts it off, "rebelling and then giving in" (99). In Woolf's *Orlando*, Orlando believes that one of the great pleasures of being a woman is the ability "to resist and to yield; to yield and to resist" (92). Joana does not share this sentiment; giving in indicates failure and reinforces the feeling of entrapment. Her conflicted feelings and desires cause her to hesitate when it comes to breaking free from her marriage, and if she hesitates for too long, the impulse and motivation dissipate, and she finds herself once again "sadly a happy woman" (101).

Paths, guidelines, and routes

Although Joana is resistant to the paths mapped out for her and the models of womanhood imposed on her, she sometimes desires guidelines and direction from others. When

"child-Joana" runs out of things to do, she repeatedly asks her father, "what shall I do?" (5). Her father's frustration and inability to provide a satisfying answer leave her in tears as she frets over her aimlessness: "I haven't got anything to do" (7). Joana seeks direction from her father and wants to be told what to do next. She can only direct herself to a certain extent, and when she runs out of things to do, she feels lost and unable to proceed. Joana's fear of having nothing to do persists as she ages: "Oh, scary, scary. But it wasn't just scary. I don't have anything to do either, I don't know what to do either" (33). Joana fears being without direction. As she gets older, her childhood "what-shall-I-dos" (40) turn into a more developed and mature question about who will tell her her how things work:

> Because I also won't be able to ask anyone: tell me, how do things work? and hear: I don't know either, as her teacher had answered her…Her aunt would reply, surprised: what things? And if she ever came to understand, she would no doubt say: they work like this, this and that. Now who would Joana talk to about things that existed as naturally as one talked of other things, those that just were? (53)

Joana has no outlet for these questions. She worries about who will teach her how to be a woman while simultaneously feeling conflicted about "becoming a woman" in the ways expected of her. She desires external guidance but rejects the direction provided for her. She wants a path to follow but resists the limited routes provided to her as a woman.

Joana feels as though she proceeds and develops through life along invisible tracks that have been outlined for her. Not only can she not choose her path, but she does not even have the ability to see this route or know where it ends: "I walk on invisible tracks. Captivity, freedom. These are the words that occur to me. However they are not the true, only, irreplaceable ones, I feel. Freedom isn't enough. What I desire *doesn't have a name yet*—I am thus a toy that

is wound up and which when done will not find its own, deeper life (61; emphasis added). Like Hermione, who "felt herself clutch toward something that had *no name yet,*" Joana yearns for something indefinable (*HER* 10; emphasis added). For Joana, freedom is not enough. Joana's teacher tells her that human life "boils down to the pursuit of pleasure, to fear of it, and above all to the dissatisfaction of the time in between." He continues: "What I'm saying is a little simplistic, but it doesn't matter for now. Do you understand? All yearning is pursuit of pleasure. All remorse, pity, benevolence, is fear of it. All despair and seeking alternative routes are dissatisfaction" (44). While the teacher admits this philosophy is reductive, he does not seem to be aware of its exclusivity. Only those who are afforded the privilege of choosing their own routes and seeking alternatives when dissatisfied can relate to this outlook. In the context of this novel, such a pursuit is limited to men. For Joana, who is unable even to see the predetermined path she treads on, yearning indicates dissatisfaction rather than the pursuit of pleasure. Yet she lacks the freedom to seek "alternative routes."

Joana's inability to choose her path leads her to question how paths and lines are created. She turns to geometric shapes and wonders how they come to be: "How was a triangle born? as an idea first? or did it come after the shape had been executed? would a triangle be born fatally? […] Triangle, circle, straight lines…as harmonious and mysterious as an arpeggio" (164). She wonders if the idea comes after the lines or if it is the idea that determines the lines. Ahmed asks what seems to be a similar question regarding paths and lines: "The relationship between "following a line" and the conditions for the emergence of lines is often ambiguous. Which one comes first?" (16). Ahmed goes on to discuss the phrase "a path well trodden" and explains the creation of paths:

> A path is made by the repetition of the event of the ground "being trodden" upon. We can see the path as a trace of past journeys. The path is made out of footprints—traces of feet that "tread" and that in "treading" create a line on the ground. When people stop treading the path may disappear. And when we see the line of the path before us, we tend to walk upon it, as a path "clears" the way. So we walk on the path as it is before us, but it is only before us as an effect of being walked upon. A paradox of the footprint emerges. Lines are both created by being followed and are followed by being created. The lines that direct us, as lines of thought and of motion, are in this way performative: they depend on the repetition of norms and conventions, of routes and paths taken, but they are also created as an effect of this repetition. (16)

The normative path, one that has been "well-trodden," is created through repetition of "normality." In Joana's situation, such a path would lead her to an end that fits society's expectations for her as a young woman. Joana seems to describe a struggle to get away from the beaten track, and even when she thinks that she has chosen her own path, it turns out to be one "well-trodden": "Even in her freedom, when she chose cheerful new paths, she later recognized them. To be free was to carry on after all and there again was the beaten track" (12). Through Joana, Lispector draws on geometry when discussing the emergence of lines and the question of inevitability. Though Ahmed's discussion of lines and paths is a good starting point, Lispector's geometric focus is somewhat more complex.

Lispector's "recourse to the geometric"

In her forward to *Água Viva*, Cixous comments on *Near to the Wild Heart*: she says, "In *Close to the Savage Heart*, Clarice had recourse to the geometric form of the circle of life" where "she continues to open and close circles of [Joana's] life" (Cixous x). *Água Viva*, which some

argue continues the development of ideas initiated in *Near to the Wild Heart* (Coasta 20), is the realization and representation of these ideas about circles. This notion of a circle of life reflects a cyclical understanding of time. Cixous's mention of a "recourse to the geometric" when discussing circles of life suggests that Lispector turns to the geometric image and concept of a circle to give form to her early ideas about time.

One might assume that cyclical and linear concepts of time hold immensely different significance. However, Freeman notes that "Chronobiopolitics harnesses not only sequence but also cycle, the dialectical companion to sequence, for the idea of time as cyclical stabilizes its forward movement, promising renewal rather than rupture" (5). Similarly, Kristeva, who suggests that cyclical and monumental time are connected to the cultural symbol of a woman, remarks that cyclical notions of time, although "conceived as outside of" linear time, are nonetheless "symbiotic" with linear notions of time (Freeman 5). Although odd geometric shapes, such as spirals, are often associated with queer temporalities, the temporal image of a circle and the notion of cyclical time are comparatively normative. In *Near to the Wild Heart*, this cyclical temporality associated with women is actually more restrictive and limiting than linear models of time.

In *Near to the Wild Heart*, Joana's temporal passage is figured as a circle. Joana demonstrates a "recourse" to geometry as a way of conceiving of her lived experience as "complete little lives, of whole, closed circles" (91). This temporal imagery is intertwined with her preoccupation with paths. She demonstrates a desire for a path or guidelines but finds that she is unable to follow any route other than that of a closed circle. She feels as though her life is a series of closed circles. In this case, the circle is associated with restriction, isolation, and limits:

> I'll never have guidelines then, she thought some months after marrying. I slide from one truth to the next, always forgetting the first, always dissatisfied. Her life was made up of complete little lives, of whole, closed circles, which isolated themselves from one another. Except that at the end of each, instead of dying and beginning life on another plane, inorganic or lower organic, Joana started over on the same human plane. Just different fundamental notes. Or just different supplementary ones, and the basic ones forever the same? It was always useless to have been happy or unhappy. And even to have loved. No happiness or unhappiness had been so strong that it had transformed the elements of her matter, giving her a single path, as the truth path must be. I carry on always inaugurating myself, opening and closing circles of life, tossing them aside, withered, full of past. Why so independent, why don't they merge into just one block, providing me with ballast? Fact was they were too whole. Moments so intense, red, condensed in themselves that they didn't need past or future in order to exist. They brought a knowledge that didn't serve as experience—a direct knowledge, more like sensation than perception. (91-92)

These circles are self-contained and lack the past and future that a linear model of time emphasizes. Joana dislikes the repetitive nature of circles of time and life and asks, "How many times will I have to live through the same things in different situations?" (125). Although new circles begin, they do not evolve. They all stay "on the same human plane" and do not allow her to develop beyond her current level. Yet, circles do not provide a desirable form of continuity. Joana says to herself, "You know that you wouldn't remain in the same state for long: you would again open and close circles of life, tossing them aside, withered" (146). Given

the restrictive nature of her circular path, Joana demonstrates a preference for lines and longs for a linear path, which she believes will grant her more freedom.

As we have seen, the traditional *Bildungsroman* excluded women because they were not thought capable of the same kind of development as men. Rather, they were considered static, as if stuck inside a circle. While the female counterpart to the *Bildungsroman* is predicated on linear heteronormative time that allows women to progress, albeit in a limited capacity, the traditional *Bildungsroman* would not have afforded women a *line* of development, relegating them to something far more constricting, such as a circle. Circles of time suggest limited movement and development. Karmakar argues that "the use of 'patriarchal institutionalization' demonstrates how repressive laws restrain the formation of female subjectivity and conform [Joana] to follow heteronormative codes of behavior" (70). The geometric circle similarly restrains female formation and development. The lines of this circle are delineated by patriarchal and heteronormative "straight" societies and imposed upon women through various means. In the emergence of this closed circle, the idea—a specific role for women—comes before the lines. However, once established, the lines become a representation of the idea and are used to confine women. As a child, Joana is "pushed into and *shaped* according to the established normative codes under which she is expected to spend her entire life" (Karmakar 71; emphasis added). As Joana grows up, models and shapes associated with femininity and womanhood—such as the circle—are imposed upon her. Joana's description of "closed circles" explores the nature of this restrictive temporality. Before Joana can take issue with the linear time the *Bildung* relies on, as Hermione does, she must first break free from the closed circles of time that define her lived experience and confine female development.

For Joana, lines appear more complete and stable. They can stop at any point and are no less a full line. Circles, on the other hand, if terminated at any point, will leave the shape incomplete and, therefore, will not even be considered a circle. Joana meditates on her desire for lines:

> How to clarify to herself, for example, that long, sharp lines clearly bore the mark? They were fine and slender. At any given moment they stopped every bit as much lines, every bit as much in the same state as at the beginning. Interrupted, always interrupted not because they terminated, but because no one could take them to an end. Circles were more perfect, less tragic and didn't move her enough. Circles were the work of man, finished before death and not even God could finish them better. While straight, fine, freestanding lines—were like thoughts. (38)

From her closed circle, Joana believes that a linear notion of time would be more liberating. Eventually, however, she seems to realize that even a line of development will not provide the freedom and dimensionality she desires. Joana starts to view lines as cold and lacking dimension: "That I softly overcome something…That's what it seems like. This lightness is coming from I don't know where…God perches in a tree chirping and straight lines travel on unfinished, horizontal and cold" (167). Ultimately, what Joana seeks is beyond the geometric. Like closed circles, a line remains on the "human plane," and Joana yearns for a "nonhuman" plane. Joana's wildness cannot be contained in a circle, line, or human temporality. Although Hermione reclaims the restrictive concepts of circles and lines, she rejects linear notions of time and "straight time," finding more freedom in the temporal imagery of a spiral or through an epiphanic moment. Joana, however, seems to be searching for something beyond H.D.'s queer temporalities, something perhaps akin to "wild time."

"Wild force" and the "frontier of revolt"

What does Joana's resistance to linear and cyclical temporalities look like? To understand Joana's cyclical temporal resistance, we can examine how she subverts the societal expectations that confine women within closed circles. Karmakar suggests that Joana achieves true liberation from "the concrete and organized institutions of power" that "try to subdue [her] and make her an abiding subject, one who will obey the valued social and moral codes of society" through small acts of deviance (82). Joana's "normless behaviour" and her refusal to follow "the demands of her gender "destabilize[s] the masculinist structures" that ultimately allow her to "break free from all hegemonic and obligatory ties" (Karmakar 82-3). In this way, Joana is able to break out of the closed circles that confine female experience. She resists heteronormative linear time through similar, though perhaps grander, acts of deviance. She deviates from straight time by diverging from the expected life markers that define it. She does this by beginning an affair, eventually leaving her marriage, and ultimately avoiding a reproductive future with Otávio. This line of resistance is somewhat similar to the ways in which Hermione diverges from normative notions of time and development.

Joana's "wild force" arises as a form of resistance when it comes to all temporal modalities. By choosing her own path at the end of the novel, Joana finally extends beyond the frontier of revolt and the constraints of geometric and temporal figures. She reflects on a "strange freedom" that accompanies this step forward: "No one was stopping her from doing exactly the opposite of any of the things she was going to do: no one, nothing…she didn't have to follow her own beginning…Did it hurt or cheer her up? Nevertheless she felt that this strange freedom that had been her curse, that had never connected her even with herself, this freedom was what illuminated her matter" (189). No longer confined by circles that restrict her actions or dictate

her path, this freedom that has burdened Joana transforms into an illuminating force. This "strange freedom" is perhaps a manifestation of her inherent wildness. For most of Joana's life, her wild nature was a curse, but as she grows older, it proves to have a liberatory force. Halberstam notes that wildness does not equate freedom, nor does it "promise freedom" (31). However, for Joana, wildness, when not being suppressed or restricted, negotiates alternative temporalities and ways of being that have the potential to bring about freedom. Joana wonders if her "wild force" has the ability to modify the world around her: "Maybe at some point she had modified with her wild force the air around her and no one would ever notice, maybe she had invented with her breathing new matter and didn't know it, merely feeling what her tiny woman's mind could never comprehend" (193). Indeed Joana's "wild force" seems to have transformative capabilities that give rise to an alternative queer temporality.

In *Near to the Wild Heart*, I suggest that a notion of "wild time" emerges. Drawing on Halberstam's work on wildness, we can imagine what "wild time" might look like. Halberstam says:

> But wildness is not simply the opposite of order, nor the intensification of the natural. Nor is wildness a conventionally defined political project oriented toward disturbance; wildness is the absence of order, the entropic force of a chaos thatconstantly spins away from biopolitical attempts to manage life and bodies and desires. Wildness has no goal, no point of liberation that beckons off in the distance, *no shape that must be assumed*, no outcome that must be desired. Wildness, instead, disorders desire and desires disorder. (7)

Unlike the circle of women's time or the line of straight time—which can be conceived of as political projects with specific aims—"wild time" is not ordered through any temporal shape.

Halberstam makes it clear that wildness does not follow a line. Thus, "wild time" is not just an alternative or opposing line that runs contrary to or disrupts normative timelines. Without guidelines or temporal images, "wild time" is difficult to conceptualize. However, it is possible that "wild time" is not meant to be, or cannot be, precisely theorized. Lispector seems to suggest this too: "Impossible to explain. She [Joana] was slowly straying from that zone where things have a *set shape and edges*, where everything has a solid, immutable name. She was sinking deeper into the liquid, quiet, unfathomable region, where mists hung as vague and cool as those of the dawn" (187; emphasis added). Hard to imagine and equally difficult to narrativize, the exact mechanics of this temporal region remain elusive.

Lispector, like H.D., extends beyond deviation from normative notions of time and envisions a queer temporality where Joana's development and wildness are not "tamed" by limiting lines or confining circles. In discussing women and space in the novel, Karmakar argues:

> The entire novel [*Near to the Wild Heart*] negotiates an alternate space for the hero's existence where her transgressions will not be criminal and in need of reprimand. In other words, Lispector devises to create a space where Joana, or women like her, are not considered delinquents requiring the actions of external social forces to make a gendered woman out of a social subject. Evidently this is not possible within an oppressive social environment, whether in Brazil or in any culture. (87)

I suggest that Lispector, through Joana's "wild force," negotiates a similar alternative temporality for Joana. If, as Karmakar suggests, Lispector is not able to forge a *space* for Joana within this social environment, she succeeds in crafting an alternative temporality that allows Joana to proceed forward in life without geometric guidelines or heteronormative signposts.

Joana's choice to leave with her father's inheritance at the end of the novel confirms that an alternative *space* could not be found or forged within her current circumstances. However, her intention to travel and "roam" without direction, circumventing straight time and transcending closed circles, speaks to a sense of freedom she has found beyond space.

Pathways to the wild heart

Paths can be chosen, not chosen, or enforced. Benjamin Moser recalls Lispector's response to Sérgio Milliet's essay wherein he discusses *Near to the Wild Heart*: "I was prepared, I don't know why especially, for an acid beginning and solitary end. Your words disarmed me. I suddenly felt uneasy at being well received. I who didn't expect to be received at all. Besides, the repulsion of others—I thought—would make me harder, more bound to the path of the work I had chosen" (*Near to the Wild Heart* xii). Lispector channels this sentiment about the disapproval of others acting as a driving force that reinforces unconventionality in the pathway and temporality she constructs for Joana. This idea—that repulsion rather than approval can strengthen one's resolve—resonates with both Hermione and Joana in their steadfast pursuit of unprecedented paths.

Joana's "wild force" emerges not merely as an act of divergence or disturbance but as a transformative agent capable of forging alternative paths. Unrestricted by limiting notions of temporality, "wild time" is what Joana achieves as she nears the wild heart or the heart of wildness. The novel concludes with Joana embarking on a new journey: "On that already old afternoon (a circle of life closed, work finished), the afternoon she had received the man's note, she had chosen a new path. Not to run away, but to go. To use her father's untouched money, the inheritance abandoned until now, and roam, roam, be humble, suffer, be shaken to her core, without hopes" (189). Much like *HER*, this novel replaces the conventional female

Bildungsroman or marriage plot ending with travel and the pursuit of personal life aspirations. Lispector's refusal to "tame" the wildness and animality of her protagonist is no doubt a disturbance within the traditional development narrative. But having Joana develop and progress with and through this wildness is where the depth of Lispector's intervention lies. The title of Lispector's novel is borrowed from Joyce's *A Portrait of the Artist as a Young Man*, specifically from a passage describing the development of the protagonist Stephen's *Bildung*: "He was alone. He was unheeded, happy, and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid a waste of wild air and brackish waters and the seaharvest of shells and tangle and veiled grey sunlight…" (146). [13] This passage accurately describes Joana's orientation at the end of *Near to the Wild Heart* as she sets forth on a boat. Having Joana's denouement mirror the likeness of a young man coming of age is a powerful image with which to end a female development narrative.

[13] Lispector wrote this novel in its entirety before ever having read Joyce. She later named her novel after these lines from *Portrait*. Though the two development novels are interesting to consider side by side, the *content* of Lispector's debut novel was not inspired by Joyce.

"Memory is the seamstress": Designing Pleated Time in Woolf's *Orlando*

"You see," Mrs Whatsit said, "if a very small insect were to move from the section of skirt in Mrs Who's right hand to that in her left, it would be quite a long walk for him if he had to walk straight across." Swiftly Mrs Who brought her hands, still holding the skirt, together. "Now, you see," Mrs Whatsit said, "he would be there, without that long trip. That is how we travel."

"In other words, to put it into Euclid, or old-fashioned plane geometry, a straight line is not the shortest distance between two points."

– Madeleine L'Engle, *A Wrinkle in Time*

In the early stages of writing *Orlando* (1928), Woolf notes in her diary: "No attempt is to be made to realise the character. Sapphism is to be suggested. Satire is to be the main note — satire and wildness…My own lyric vein is to be satirised. Everything mocked…For the truth is I feel the need of an escapade after these serious poetic experimental books whose form is always so closely considered…I want to kick up my heels and be off" (*A Writer's Diary* 105). In *Orlando*, sapphism is suggested through wildness and satire. Woolf intertwines wildness, fashion, time, and queerness in this semi-fictional biography based on Vita Sackville-West in a way that challenges the linear timeline of genres such as the *Bildungsroman* and biography. Normative notions of time and heteronormative lines of development associate gender with sex at birth. *Orlando* challenges this dichotomy and posits a notion of gender and time that are not defined by such binaries: "Straight time dictates that biological sex determines gender identity, but queer time (and the narrator of *Orlando*) suggests the opposite" (Biswas 58). Through *Orlando*, Woolf resits straight time in one of the most overt ways possible—by having her protagonist, Orlando, live for over 300 years and change genders partway through the novel. Fashion and clothing emerge as temporally charged straightening and blurring devices that

initially confine Orlando but eventually allow her to disrupt the binaries of time and gender. I suggest that a notion of "pleated time" arises from the feeling of the narrative, which can account for the linear yet inconsistent sensation of jumping forward in time. These "pleats" in time further distort binaries by disordering straight time's division between past and present. I argue that through these pleats and folds in time, Woolf theorizes a queer temporality founded on the synthesis of different times in the human mind.

Unexpected starts and continuous lines

Although often studied as a biography, *Orlando* can also be read as a *Bildungsroman*. By the time Woolf was writing Orlando, she was in a thoroughgoing dialogue with the genre of biography. She expresses apprehension towards Victorian biographical practice, taking issue with the traditional narration of human lives.[14] In response, Woolf suggests a "new phase of the biographer's art" is on the rise ("The New Biography" 153). Much like the connections made between the *Bildungsroman* narrative structure and straight time, similar associations can be made between biography and straight time. For example, Eagleton "names reproductive time as the temporal logic of standard biographies" (Micir 12). This is a concept that also controls the trajectory of the female *Bildungsroman*. Furthermore, Micir discusses Orlando's "queer time in relation to biographical form" and identifies similarities between "Woolf's critique of the generic conventions of biography" and queer theory's work on temporality (11). Both biography and female development narratives chart a similar sequence, one that "necessitates a heterosexual cycle of marriage, reproduction, and child rearing that ultimately unites gender and sexual identity with temporal chronology and, by extension, heteronormativity with chrononormativity"

[14] Through her criticism of the genre, Woolf is, in part, talking back to her father, Sir Leslie Stephen, the primary editor of the *Dictionary of National Biography*.

(Seidel 5). Woolf challenges the heteronormative structure of biography that "organize[s] the way we think about our experience" and seeks to "imagine alternative forms for that experience" (Saunders 445). Woolf makes similar interventions in the genre of the *Bildungsroman*.[15] In negotiating alternative forms of experience, *Orlando* expands our understanding of what is possible regarding time and development.

Orlando's impossible lifespan contradicts the logic of time and what is humanly possible by escaping aging, defying death, and living for over 300 years. For this reason, Orlando's very existence is a form of temporal resistance. As such, Micir suggests that we view "Woolf's modernist revolt against normative temporality as a queer refusal of the structure and expectations of heteronormative temporality" (353). Importantly, Orlando was published the same year as Radclyffe Hall's *The Well of Loneliness*, which was judged obscene and taken to trial for its suggestive lesbian content. At this time, resistance and revolt against heteronormativity were dangerous and thus had to be expressed covertly. Therefore, the stakes were high for Woolf, who had to ensure *Orlando*—which includes biographical details relating to Woolf's relationship with Vita Sackville-West—would evade censorship. Woolf thus employs furtive strategies when attempting to express and convey queer sexuality and queer temporalities. Temporal resistance, or resisting normative and linear notions of time, is one of the more discrete

[15] Despite Woolf's adamant rejection of the linear time of biography and the *Bildungsroman* in *Orlando*, her writing and divergences from such normative concepts nonetheless have ties to imperial England. It is important to keep in mind Woolf's ambivalent relationship with imperialism and "the context of British imperialism that underwrites" many of her novels (Garrity 244). In *The Waves*, for example, Garrity argues: "Woolf recognizes that national culture is reproduced through narrative, but she is ambivalent about the role that empire plays in the consolidation of national identity. Although her novel [*The Waves*] is critical of imperialism, it simultaneously encodes a communal fantasy of nationhood that reflects a form of 'imperialist nostalgia'" (244). While Woolf and H.D.'s deviations within notions of development and time are undoubtedly innovative and significant, we must bear in mind the colonial context in which they appear.

ways that Woolf articulates queerness in *Orlando*. The novel is queer because of the biographical details and the dedication to Sackville-West, but also because of its "exaggerated temporal structure" (Micir 353) and the way it plays with time.

As a young boy, Orlando is characterized by his spirited wildness. Crucially, this wildness is not framed as a significant issue. Even as a boy, Orlando has experiences and moments that deter him from straight time and the expected line of development. However, often these divergences are justified and excused. Orlando navigates life erratically and moves forward at a rapid rate. Indeed, the biographer must "fly as fast as he can and so keep pace with the unthinking passionate foolish actions and sudden extravagant words in which, it is impossible to deny, Orlando at this time of his life indulged" (29). When it comes to romance and desire, Orlando is drawn to wildness: "Orlando's taste was broad; he was no lover of garden flowers only; the wild and the weeds even had always a fascination for him" (19). Yet, Orlando's wild ways do not have a negative impact on how his development is depicted. Instead of being viewed as "unnatural," this wildness is attributed to Orlando's youthfulness and aligned with nature rather than pitted against it: "He was young; he was boyish; he did but as nature bade him do" (18-19). Despite his "disgrace at court" (42) and wild nature, young Orlando is not depicted as deviant or in need of "straightening."

One of Orlando's notable departures from straight time in his earlier years occurs when he encounters an androgynously dressed individual and experiences a strong desire for that person despite the ambiguity of their gender. Orlando

> beheld, coming from the pavilion of the Muscovite Embassy, a figure, which, whether boy's or woman's, for the loose tunic and trousers of the Russian fashion served to disguise the sex, filled him with the highest curiosity. The person, whatever the name or

> sex, was about middle height, very slenderly fashioned, and dressed entirely in oyster-coloured velvet, trimmed with some unfamiliar greenish-coloured fur. But these details were obscured by the extraordinary seductiveness which issued from the whole person. (24)

This individual turns out to be Orlando's first love, Sasha. As scholars have noted, this encounter begins in straight time—indicated by the clock and calendar: "six in the evening on the seventh of January" (24)—but acts as a catalyst for the emergence of queer time. The sight of this androgynous figure "arouses his sexual self and triggers his departure from normative life in straight time" and "indicates not only Orlando's nascent queerness in terms of sexuality, but also in terms of gender identity" (Seidel 13; Biswas 47). Orlando's reaction to thinking the figure is a man leaves him "ready to tear his own hair with vexation that the person was of his own sex, and thus all embraces were out of the question" (24). However, as Biswas remarks, this is not because the figure, as a man, is undesirable to Orlando, but rather because it means "socially, any sexual contact is 'out of the question'" (48). Orlando's departure from straight time is brief, and his apparent bisexual desire is ultimately "resolved" when he realizes "She [is] a woman" (24), which causes "his manhood" to awake (25). Woolf continuously creates queer possibilities through the sartorial, only to humorously correct them. As Orlando ages, or rather, does not age, a more permanent queer temporality arises.

At the age of thirty, Orlando wakes up one day to find that he has become a woman. Orlando demonstrates no surprise at the change, and the transition appears to have occurred without pain (83). This queer moment alters the trajectory of Orlando's life and delineates new points and life markers that she is expected to achieve. However, this gender change does not indicate the emergence of an entirely new and separate line of development for Orlando. As has

been demonstrated, the paths that men and women were expected to follow in development narratives differ widely. Woolf certainly highlights the disparities between these pathways through Orlando's gender change. However, rather than doing so by placing them in opposition, she merges them, creating one continuous line. As the biographer notes, Orlando remains fundamentally the same:

> Orlando had become a woman--there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained, as their portraits prove, practically the same. His memory--but in future we must, for convention's sake, say 'her' for 'his,' and 'she' for 'he'--her memory then, went back through all the events of her past life without encountering any obstacle.Some slight haziness there may have been, as if a few dark drops had fallen into the clear pool of memory; certain things had become a little dimmed; but that was all. (83)

Despite this transformation, a sense of continuity prevails. As Biswas argues, "Orlando does not suddenly become genderqueer; s/he was always genderqueer. It is merely the veil of straight time that is lifted from Orlando's face and body and heart" (46). This uninterrupted line of development unsettles gender and temporal binaries. Rather than thinking about Orlando in binary terms—male or female, before or after—this continuity suggests a certain degree of gender fluidity and multiplicity in time.

We first encounter Orlando as an adult at the age of thirty. Her past as a man makes her "start" as a woman "of a very complicated kind" (91). Orlando is not beginning a new line of development, but this is a turning point. She becomes aware of this shift when "she felt the coil of skirts about her legs and the Captain offered, with the greatest politeness, to have an awning

spread for her on deck" (91). Orlando realizes "with a start the penalties and the privileges of her position. But that start was not of the kind that might have been expected" (91). She struggles to navigate her new life, unfamiliar with the norms and expectations of womanhood: "she was like a child entering into possession of a pleasaunce or toy cupboard; her arguments would not commend themselves to mature women, who have had the run of it all their lives" (92). Orlando experiences frustration when she realizes that "in other circumstances, she would have been taught as a child, that is to say, the sacred responsibilities of womanhood" (93). With no clear guidelines, Orlando is left to her own devices, learning as she goes and finding herself in a continuous "process of fabrication" (104).

Despite outward appearances, Orlando's identity remains unchanged, so naturally, she continues to be attracted to women: "And as all Orlando's loves had been women, now, through the culpable laggardry of the human frame to adapt itself to convention, though she herself was a woman, it was still a woman she loved; and if the consciousness of being of the same sex had any effect at all, it was to quicken and deepen those feelings which she had had as a man" (96). She attributes this to a lagging frame that has yet to catch up. Biswas calls this "laggardy" "gender lag" (51). This concept accounts for the "temporal distance between biological sex and gender identity" and attempts to explain how Orlando's transition to a woman lags behind the physical transformation of her body (51). Orlando experiences dissatisfaction with many facets of life as a woman. Conversation with the Archduke, who has declared his love for her, is tiring: "What's the good of being a fine young woman in the prime of life', she asked, 'if I have to pass all my mornings watching blue-bottles with an Archduke?'" (107). Additionally, she struggles to adapt to the expected flow of "womanhood:" "Yet it is true that there was an absentmindedness about her which sometimes made her clumsy; she was apt to think of poetry when she should

have been thinking of taffeta; her walk was a little too much of a stride for a woman, perhaps, and her gestures, being abrupt, might endanger a cup of tea on occasion" (114). Yet, there is very little push back from Orlando, who mostly conforms to societal expectations for women. She may "resist" in subtle ways, but ultimately she "yield[s]" (92).

Though Orlando desires a "lover" and not necessarily a "husband," "the safety and circumstance of married life" is not something that she would mind (109). Eventually, she is forced "to yield completely and submissively to the spirit of the age and take a husband" (141). The biographer outlines the heteronormative timeline associated with female life: "The life of the average woman was a succession of childbirths. She married at nineteen and had fifteen or eighteen children by the time she was thirty; for twins abounded" (133). Orlando does eventually marry Shelmerdine, but Woolf finds other ways to critique this heteronormative timeline. Seidel argues that rather than accepting the heteronormative life marker of marriage, Woolf queers and resists marriage, utilizing "Shelmerdine's and Orlando's respective man-and womanhood to subvert nineteenth-century conventions of marriage and sexual desire within the heterosexual framework deemed appropriate at the time" (Seidel 22). Others highlight the lack of time spent on "milestones" that define traditional womanhood. For example, Orlando's engagement and marriage are compressed into a few minutes. Similarly, Orlando gives birth to a child, but all details are withheld. Indeed, a reader might miss this abrupt event if not following closely, as it is only mentioned briefly: "'It's a very fine boy, M'Lady,' said Mrs Banting, the midwife, putting her first-born child into Orlando's arms. In other words Orlando was safely delivered of a son on Thursday, March the 20th, at three o'clock in the morning" (171). As Stec argues,

> Woolf here elongates Orlando's life, compresses her relationship with Shel (although he defies time and space to reappear on the last page of the novel), and conflates the birth

> of ‘a son’ with the birth of ‘the present moment’ to offer the reader a queering of temporality. Reproductive time appears in the text only to be swept away by the vicissitudes of the present, a life-plot that will not conform to normative temporality. (192)

The biographer might be responsible for diminishing the significance of these events through the minimal time dedicated to them in the narrative. Or, this framing may reflect the lack of importance that these occasions hold for Orlando. The biographer's evasion of these events is not surprising given Woolf's dissatisfaction with such conventional life markers: “Many of the old chapter headings—life at college, marriage, career—are shown to be very arbitrary and artificial distinctions” (qtd. in Saunders 444). The brevity with which these events are addressed highlights the subversive nature of narrative time in Orlando.

Many developmental narratives necessitate some form of fully realized identity or selfhood as an outcome of the journey. This is a concept that Orlando rejects outright: “For if there are (at a venture) seventy-six different times all ticking in the mind at once, how many different people are there not--Heaven help us--all having lodgment at one time or another in the human spirit? Some say two thousand and fifty-two” (178). As Fraiman points out, the traditional development narratives foregrounds “linear progress and coherent identity,” and the “limited availability” of these things for women causes them to reformulate the “developmental process in other ways” (ix). Orlando recognizes her many different selves: “For she had a great variety of selves to call upon, far more than we have been able to find room for, since a biography is considered complete if it merely accounts for six or seven selves, whereas a person may well have as many thousand” (179). The biographer lists a range of possible selves ranging from the “young boy who handed the Queen the bow of rose water” to the “fine lady” (179).

According to Levy, in the Woolfian construct of time and development, "time is not the measure of development," as it is in the Freudian construct, but rather "a constituent component of that development" (90). Whereas the Freudian paradigm "construes the subject as a temporally unified entity whose development can be measured in terms of degrees of success or failure in completing temporally distinct stages," the Woolfian construct maintains that "selfhood is not local but diffuse—not integral at one particular point in time, but distended across both interpersonal and temporal boundaries" (Levy 90). Orlando calls upon her various selves that are diffused across the 300 years she has lived. For "these selves of which we are built up, one on top of another, as plates are piled on a waiter's hand, have attachments elsewhere, sympathies, little constitutions and rights of their own" (178). It is clear that for Woolf, selfhood is not singular, unified, or local. This perspective is antithetical to what is considered most fundamental in both the traditional *Bildungsroman* and biography.

Fashion and temporal drag

In *Orlando*, Woolf delves into the relationship between the sartorial, gender, and time. The connection between fashion and gender is made clear by the biographer. Initially, gender is attributed almost entirely to clothing in *Orlando*:

> Her modesty as to her writing, her vanity as to her person, her fears for her safety all seems to hint that what was said a short time ago about there being no change in Orlando the man and Orlando the woman, was ceasing to be altogether true.She was becoming a little more modest, as women are, of her brains, and a little more vain, as women are, of her person. Certain susceptibilities were asserting themselves, and others were diminishing. The change of clothes had, some philosophers will say, much to do with it. Vain trifles as they seem, clothes have, they say, more important offices than

> merely to keep us warm. They change our view of the world and the world's view of us. (110)

Indeed, it seems that Orlando's clothing, rather than her gender, dictates how she is perceived and treated by others. The biographer further elaborates: "Thus, there is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they mould our hearts, our brains, our tongues to their liking" (110).

While attributing such agency to clothing is interesting, the biographer subscribes to a deeper truth: "The difference between the sexes is, happily, one of great profundity. Clothes are but a symbol of something hid deep beneath. It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex" (111). Orlando finds traditional female clothing restrictive: "these skirts are plaguey things to have about one's heels" (91). Skirts are both physically restrictive—slowing her down and limiting her movement—and socially constraining. Feminine attire determines how others understand Orlando's gender identity. García-Madrid notes that "the profound role of fashion and attire, which emerge as potent tools for challenging traditional gender norms, ultimately serv[es] as vehicles to unsettle preconceived notions of identity" (103). At first, however, feminine clothing does not do this sort of challenging or unsettling. In fact, in Orlando's early days of "womanhood," the restrictive nature of feminine clothing acts as a straightening device by reinforcing gender binaries and denying gender fluidity. While feminine clothing eventually takes on a more positive significance for Orlando, it initially works to uphold a heteronormative temporality.

In addition to the cross-dressing Archduke and Sasha's androgynous clothing, Orlando also participates in cross-dressing on multiple occasions: "She found it convenient at this time to change frequently from one set of clothes to another" (128). García-Madrid argues that

Orlando's cross-dressing is "a result of her experiences as a woman, constricted by her attire, and her heightened awareness of the societal disparities between the male and female sexes" (116). However, Orlando's cross-dressing may also be influenced by her past, or perhaps ongoing, attraction to women. In one instance, Orlando dresses up in masculine clothing and encounters a female prostitute while walking the street. The two nearly engage in a romantic encounter before Orlando removes the masculine "disguise." Masculine attire allows Orlando the opportunity to explore desires that feminine clothing would otherwise preclude. Orlando's ability to wear both masculine and feminine clothing disrupts the gender binary:

> She had, it seems, no difficulty in sustaining the different parts, for her sex changed far more frequently than those who have worn only one set of clothing can conceive; nor can there be any doubt that she reaped a twofold harvest by this device; the pleasures of life were increased and its experiences multiplied. For the probity of breeches she exchanged the seductiveness of petticoats and enjoyed the love of both sexes equally. (128)

Through cross-dressing, Orlando comes to enjoy feminine attire, employing both masculine and feminine clothing in ways that embrace fluidity. Rather than a vehicle exclusively for conforming to or subverting norms, Orlando employs fashion as a device that disrupts and blurs binaries.

A relationship between fashion and temporality emerges in *Orlando*. This connection becomes most evident when Orlando dresses in "out of fashion" clothing from a previous century:

> Now she opened a cupboard in which hung still many of the clothes she had worn as a young man of fashion, and from among them she chose a black velvet suit richly trimmed

> with Venetian lace. It was a little out of fashion, indeed, but it fitted her to perfection and dressed in it she looked the very figure of a noble Lord. She took a turn or two before the mirror to make sure that her petticoats had not lost her the freedom of her legs, and then let herself secretly out of doors. (125)

Not only is Orlando cross-dressing, but she is also dressing in temporally marked clothing from her past. Clothing is a "visual announcement" (García-Madrid 103) in both a gendered and temporal sense. Different decades have distinct trends, and as Kopen notes, "clothes are objects of use that display a look and a style that tie them to a particular aesthetic and historical moment" (qtd. in García-Madrid 104). Orlando's choice of clothing, in this instance, is an example of what Freeman calls "temporal drag," a concept that incorporates "all the associations that the word 'drag' has with retrogression, delay, and the pull of the past on the present" (62). This form of "drag" disrupts straight time by dragging the past into the present moment and blurring the binary between the two. Temporal drag has a disruptive nature, much like "vintage fashion," which "entail[s] both antilinear and uchronic time: antilinear, because it brings past fashion to life through revivalism and recycling; uchronic, as it creatively reinvents the motifs of the past in the present" (Evans and Vaccari 15). Orlando's moment of temporal drag has similar implications. By wearing clothing that is "out of fashion," Orlando blurs the boundaries between past and present, thus existing in a queer, "composite," temporality.

Designing time

In *Orlando*, the passage of time is ostensibly linear, starting in the past and ending in the present. However, the narrative often leaps forward, at times making it feel as though Orlando has abruptly popped up in a new century: "At times one historical epoch succeeds another almost imperceptibly, the passage of time being mentioned only parenthetically…" (*Orlando* xxxiii).

Therefore, the feeling of the narrative is linear, but it is as if gaps or chunks of time are missing. For this reason, I suggest that time in this novel is pleated. The notion of "pleated time" has been adopted by various writers. For example, in H.D.'s late novel, *The Sword Went Out to Sea*, another time travel narrative, time is described as "accordion-pleated" (12). H.D. describes how this concept structures her narrative: "We followed the Z or the bee-line in its zig zag track or path across time. Time was conveniently pleated and the pleats lay flat under the chart or map that took us from London to Lausanne, to Lugano, to Knossos, to Athens, to Delphi... back to London, to Venice" (214). Given the focus on the sartorial in *Orlando*, the image of pleated clothing might be a more fitting image for time in Woolf's novel. According to the *OED*, a pleat is "A series of folds held in place along one edge by pressing or stitching" ("Pleat"). We can imagine the timeline in *Orlando* as the straight edge of a garment. The line appears deceivingly straight, but it is created by folding the material back on itself, creating pleats and folds that obscure the true length of the fabric and, by extension, the actual span of time traversed. This metaphor accounts for the sensation of time jumping or skipping forward in the novel. The hidden fabric within the pleats represents inaccessible periods of time that leave the reader wondering what occurs between the folds: "But what, the reader may ask with some exasperation, happened in between" (*Orlando* 116).

The pleats are constructed disproportionately, much like those in H.D.'s *Sword*. This is the sensation suggested by narrative time, but it is also proposed by Woolf through the metaphor of memory as a seamstress: "Memory is the seamstress and a capricious one at that. Memory runs her needle in and out, up and down, hither and thither. We know not what comes next, or what follows after" (48). We can imagine memory, the seamstress, as the designer of time. She stitches the pleats in place in a disproportionate pattern, leaving readers unaware of what to

expect next, even though the overall progression feels linear. In the case of *Sword*, Hogue and Vandivere attribute the role of seamstress to H.D. herself: "The 'folds' function figuratively like tailored pleats: the novel compresses and expands with movement, history's fabric connected by H.D.'s careful zig-zag stitch in time" (*Sword* xxxiii-xxxiv). Woolf credits the biographer with a significant role in designing time in the new biography: "Moreover, [the biographer] does not find himself constrained to follow every step of the way. Raised upon a little eminence which his independence has made for him, he sees his subject spread about him. He chooses; he synthesizes; in short, he has ceased to be the chronicler; he has become an artist" ("The New Biography" 152). The biographer in *Orlando* does not follow the subject linearly, as in the traditional Victorian biography, but instead takes liberties, actively creating and manipulating time. This pleated image of time is inherently queer because it distorts the linear model of normative time. According to Micir, "Theorists of queer temporality suggest that queerness should be understood not (or not only) as an identity category or set of specific sexual practices, but as an oppositional stance against the normative temporal *fabric* of modern life…" (Micir 353; emphasis added). In their respective novels, Woolf and H.D. distort "The normative temporal fabric of modern life," or the fabric of time, by folding, pleating, and stitching it into new, unconventional shapes.

This model of pleated time has been utilized by philosophers like Gilles Deleuze and Michel Serres and adopted by the field of fashion studies. Evans and Vaccari explore the ways that "fashion design and image-making can enable the formulation of alternative models of time" (32). They reflect specifically on "the metaphors of the fold, the pleat and the crumpled handkerchief" in the work of Deleuze and Serres (27). In Deleuze's philosophy, "The concept of the fold as matter-time (matière-temps) enabled [him] to formulate subjectivity as a process of

infinite becoming" (27). According to Deleuze, this concept involves eliminating binary oppositions by creating a discourse between inner and outer, deep and superficial (27). For Serres, "time is 'pleated', 'sporadic' and 'lacunary'":

> In his claim that "[a]ll is folded," Serres made explicit reference to Deleuze; but in addition, he has adopted the textile metaphors of the "crumpled handkerchief" and the "badly stitched tatter" to express the multidimensionality of time. The image of the crumpled, as opposed to the ironed, handkerchief suggests history as complex and non-linear, as opposed to the Cartesian concept of time as a straight line. According to Serres, past and present can meet, or are folded together. Therefore, one cannot experience an isolated historical moment, as time does not "filter or eliminate" the past; rather, time simultaneously receives and encompasses multiple eras. (28)

Both of these concepts enhance our understanding of time in *Orlando*. Deleuze's disruption of binary oppositions through folds is helpful in thinking about the various binaries at work in *Orlando*. Serres's ideas resonate when we consider how Orlando's "temporal drag" blurs the boundaries between past and present or folds them together. The "pleated time" in *Orlando* serves to further distort the temporal binary between past and present.

In *Orlando*, Woolf introduces the concept of "time in the mind." The narrator illustrates Orlando's unusual experience of time passing: "It would be no exaggeration to say that he would go out after breakfast a man of thirty and come home to dinner a man of fifty-five at least. Some weeks added a century to his age, others no more than three seconds at most" (59). These discrepancies between Orlando's experience of time and our typical understanding of how time passes can be attributed to the difference between clock time and what Woolf calls "time in the mind":

> But Time, unfortunately, though it makes animals and vegetables bloom and fade with amazing punctuality, has no such simple effect upon the mind of man. The mind of man, moreover, works with equal strangeness upon the body of time. An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length; on the other hand, an hour may be accurately represented on the timepiece of the mind by one second. This extraordinary discrepancy between time on the clock and time in the mind is less known than it should be and deserves fuller investigation. (59)

This stretching and compressing of time brings to mind the malleability of the fabric of time and the pleats that obscure the true duration of events. In addition to Bergson's "durée," Saunders suggests the influence of modernist tropes such as "the multiplicity of subjectivity" and "the co-existence of different times within the mind" on Woolf's conception of time (446). However, Woolf ultimately extends beyond these concepts in *Orlando* and "makes something new" (Saunders 446). More specifically, Woolf suggests a temporality that synchronizes all of the different times within the human mind:

> That Orlando had gone a little too far from the present moment will, perhaps, strike the reader who sees her now preparing to get into her motor-car with her eyes full of tears and visions of Persian mountains. And indeed, it cannot be denied that the most successful practitioners of the art of life, often unknown people by the way, somehow contrive to synchronize the sixty or seventy different times which beat simultaneously in every normal human system so that when eleven strikes, all the rest chime in unison, and the present is neither a violent disruption nor completely forgotten in the past. (176-77)

Here, Woolf theorizes a form of queer temporality. She emphasizes temporal multiplicity and denies any binary division of time, imaging instead a synchronization of all times, past and present. This temporality is not unrelated to pleated time because, as Deleuze and Serres suggest, the pleats blur binaries and fold past and present together. This pleated notion of time brings "the sixty or seventy different times" together, creating a coherent and connected whole.

Binaries

In *Orlando*, the temporal binary is established as something that does not allow for in-betweens: "The brilliant amorous day was divided as sheerly from the night as land from water. Sunsets were redder and more intense; dawns were whiter and more auroral. Of our crepuscular half-lights and lingering twilights they knew nothing" (18). The stark division between day and night and the intensity of sunsets and dawns leave no room for indeterminacy or gradation. This imagery establishes the binary backdrop of *Orlando* and speaks to the impossibility of space and time in between or outside of temporal and gender binaries. Eventually, Orlando forges her own in-between space and temporality. As Biswas notes,

> While no non-binary pronouns are used to refer to Orlando, and while much of the queer subtext remains couched in heteronormative language that maintains the basic, archetypal precept of two opposing sexes…the novel nonetheless suggests that gender—separate from biological sex—needs not subscribe to the same binary model, or not to the same extent. Orlando's textual presentation remains enduringly non-binary, and ripe for revisioning through the contemporary queer lens. (59-60)

Orlando deconstructs these harsh lines dividing male from female, night from day, and past from present, creating a non-binary temporality represented by a persistent twilight.

In *Orlando*, fashion and attire serve as the primary methods for resisting these binaries. Orlando's cross-dressing blurs the gender binary, while her "temporal drag" disrupts the temporal binary. Ultimately, Orlando's androgyny emerges as a resilient form of temporal resistance. Orlando fluctuates between man and woman and ultimately comes to inhabits a space outside the gender binary and outside straight time: "And here it would seem from some ambiguity in her terms that she was censuring both sexes equally, as if she belonged to neither; and indeed, for the time being, she seemed to vacillate; she was man; she was woman; she knew the secrets, shared the weaknesses of each. It was a most bewildering and whirligig state of mind to be in" (Orlando 95). This "whirligig state of mind" evokes the whirling and twirling motions that characterize *HER*. In *Orlando*, this whirligig motion of the mind suggests an inability to recognize dichotomies and represents the fusion of differences.

Traditional biographies emphasize "timekeeping," while Orlando foregrounds the process of designing time. This disruption of form and binaries is "playfully undertaken," however, "Woolf isn't simply writing a "joke biography" of Vita Sackville-West; she is modeling an alternative-feminist, modernist, queer biographical structure that is not dependent upon the social scripts of standard time" (Micir 12). Woolf designs lines of development and forms of time that interrupt the neat division between the male and female pathways that determine the direction of development narratives. In Orlando, Woolf plays with gender, time, and the sartorial. It seems difficult to conceive of "playing" as a form of resistance, and this is precisely the kind of guise that Woolf needed to write a novel like *Orlando* in the 1920s. "Playing," though it may seem unserious, is a subversive form of theorization through which Woolf designs queer temporalities.

Conclusion

H.D., Lispector, and Woolf each deviate from normative notions of time and development, theorizing and designing alternate temporalities that oppose heteronormative time and the "straight mind." The spiral figure is central in H.D.'s theorization of how Hermione moves through life. Unable to progress linearly, she drifts in and out of queer time. Equally important is H.D.'s epiphanic moment, which pulls Hermione out of straight time. Through the "moment," H.D. conceptualizes a distinctly queer "composite" temporality that merges past and future. Whereas Hermione reimagines the significance of geometry by positively associating circles and lines with her lover, Lispector's Joana looks beyond the geometric. For Joana, shapes and lines are confining and cyclical and linear temporalities leave no room for freedom. Through Joana's "wild force" and her deviation from the expected line of development, a queer temporality I term "wild time" emerges. The wild does not have borders or boundaries and thus cannot be contained or expressed within a geometric figure. Woolf's Orlando troubles the dichotomies associated with straight time, gender binaries and the division between past and present. In *Orlando*, Woolf queers temporality by pleating and folding the fabric of time, distorting its binaries and true duration. Woolf's queer temporality synthesizes all of the different times in the human mind, emphasizing fluidity and multiplicity in time.

Though the specifics of H.D., Woolf, and Lispector's queer temporalities are different, they emerge in opposition to similar systems despite the varied circumstances in which these women lived and wrote. The notion of diffraction can help us understand how the individual theorization of queer temporalities in each novel differs and interacts. Returning to Blanco's statement about associations among modernist writers across cultures, employing a diffractive method to integrate Lispector into discussions about Anglo-modernist women writers contributes

to the work of "de-centring" modernism. Embedded in my employment of the concept of diffraction are questions of geography and colonial power. According to Walker, a diffractive methodology is as follows:

> A diffractive method takes an alternate path as it looks for unruly overlaps. Take for example the event of two pebbles dropping into a still body of water. The disturbance in the water around each pebble will produce a series of ripples that will progressively move outward and the ripples from one stone will eventually overlap with those of the other, producingan additional pattern from the differences in amplitude and phase between the wave components. In science, this overlap is called an interference or a diffraction pattern, and in our work, here, the diffraction pattern is precisely the unchronological overlaps and disturbances between modes of thought, memories, philosophies. (Walker 9)

Following Walker's analogy, the pebbles represent H.D., Lispector, and Woolf's respective deviations, and the ripples are "the connections and divergences between theories" (Walker 11). Each writer creates their own disturbance or throws their own pebble in the water, and the diffractive waves of H.D., Lispector, and Woolf eventually overlap and interact. Much like Walker's Wollstonecraft and Beauvoir example, "we can imagine that their shared experiences of fighting for space within male-dominated spheres amplify their overlapping efforts, while at the same time, divergences between their work illustrate precisely how 'different differences get made' and how those differences have lasting impact" (10). However, in the context of these modernist women writers, they are each "fighting for space within" heteronormative and linear notions of time and development. Importantly, Lispector's resistance has different implications compared to Woolf and H.D. because of her positionality. Connecting matters of geometry and

temporality to those of geography reminds us that Lispector occupies a peripheral position in relation to H.D. and Woolf. Bringing Lispector into conversation with British-sphere modernists while recognizing her place in the colonial periphery draws attention to the colonial context that underwrites disruptions within the notions of development and time in the modernist *Bildungsroman*.

H.D., Lispector, and Woolf share a dissatisfaction with restrictive normative temporalities and a common experience of resisting and challenging genre, narrative, and time. They do not mirror or reflect each other, yet their differences overlap. Walker discusses the difference between diffraction and reflection:

> Diffraction becomes a method of reading ideas and insights through one another, and of attending to relations of difference between them, including "how different differences get made, what gets excluded, and how those exclusions matter." Contrary to apparatuses of reflection, such as mirrors, which produce faithful images of objects, apparatuses of diffraction mark the differences and divergences of overlapping waves. (10)

These three women were writing under different circumstances and in different geographical regions. Lispector's novel emerged from 1940s Brazil, a setting fraught with repressive notions of how women should look and act. Writing in 1928 Britain, Woolf risked controversy writing about "sapphic" themes while her contemporary Radclyffe Hall faced obscenity charges for similar content. H.D., whose position was not all that different from Woolf's, faced slightly fewer risks while writing *HER*—which she never intended to publish and was not made available to the public until the 1980s. Despite these different climates, the queer temporalities that reveal themselves in each writer's novel appear to emerge from similar restrictive normative notions of

time, development, and desire. However, notions of development are not evenly distributed across modernity's geographies, and the context of Brazil undoubtedly sets Lispector's interventions in the *Bildungsroman* apart from those of H.D. and Woolf. Approaching each writer's divergence as a stone dropped in water and each subsequent theorization of queer temporalities as the resulting ripples nonetheless allows us to unite H.D., Lispector, and Woolf together under a common concern with time. These ripples interact, forming diffractive patterns that connect these writers across time and space.

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