

# 琉球大学学術リポジトリ

## ヴァージニア・ウルフのモダニズムについての一考察

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# Virginia Woolf : In Search of a New Reality

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Virginia Woolf pursued her modernist project in opposition to what she called the Edwardian "realist" writers like Wells, Galsworthy, Bennett, and Gissing. In "Mr. Bennet and Mrs. Brown," Woolf criticizes the Edwardians for not concentrating enough on internals such as the human psyche, mind, and consciousness, and argues that the novelist's greatest concern should be with the "life" and "human nature" that have been ignored by her predecessors.<sup>1</sup> She writes in "Modern Fiction" that the ultimate task of the novelist is

bringing us [readers] closer to what we were prepared to call life itself; did not the reading of *Ulysses* suggest how much of life is excluded or ignored, and did it not come with a shock to open *Tristram Shandy* or even *Pendennis* and be by them convinced that there are not only other aspects of life, but more important ones into the bargain.

However this may be, the problem before the novelist at present, as we suppose it to have been in the past, is to contrive means of being free to set down what he chooses. He has to have the courage to say that what interests him is no longer 'this' but 'that': out of 'that' alone must he construct his work. For the moderns 'that', the point of interest, lies very likely in the dark places of psychology. At once, therefore, the accent falls a little differently; the emphasis is upon something hitherto ignored; at once a different outline of form becomes necessary, difficult for us to grasp, incomprehensible to our predecessors.<sup>2</sup>

Being convinced that each age needs its own way of representing life, Woolf emphasizes the exigency for new novel-writing techniques suitable for the contemporary Georgian writers that are at the same time distinct from those of the Edwardians and, by implication, from the Victorians. Expressing her exasperation at the conventional novel structures and techniques in the same essay, she says:

Whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide. Nevertheless, we go on perseveringly, conscientiously, constructing our two and thirty chapters after a design which more and more ceases to resemble the vision of our minds. So much of the enormous labour of proving the solidity, the likeness to life, of the story is not merely labour thrown away but labour misplaced to the extent of obscuring and blotting out the light of the conception. (*The Common Reader I*, 149)

Thus, her experimentalism involves an issue of the two inseparable aspects of artistic creation—content and vehicle, or theme and form. It is true that Woolf essentially agrees with traditional novelists on what Henry James observes in "The Art of Fiction" that "[the] only reason for the existence of a novel is that it does attempt

to represent life"; however, whether we regard her Modernism in terms of her feminist revolt against phallogocentrism or Marxian infrastructure inevitably transforming the superstructure or Shklovskian defamiliarization of novel forms constantly escaping from formal constraints, Woolf's modernist works with their emphasis upon psychological explorations and technical innovations present an unmistakable divergence from those of her predecessors.<sup>3</sup> In this paper, I intend to study Woolf's attempt to represent her own version of "reality," or that which mainly constitutes her fictional universe, in relation to her modernist project.

Virginia Woolf's modernism involves her search for the method of transcribing human consciousness. The difficulty obviously lies in the accurate, objective translatability of such a vague entity as mind. Is it in a state of linguistic soup or preverbal chaos? If the latter is the case, the consequence is rather formidable. The novel, which inevitably relies on language among other semiotic devices, will have to abandon a valuable realm of the human psyche simply because it is inaccessible through language. Even if the mind can be represented through translation, the original content cannot be totally recuperated, for translation implies a conversion from one form to another that are not necessarily heterogenous but at least non-identical. The problem of representing the mind is tantamount to that of Lily Briscoe's attempt to exteriorize "the thing itself": "...what she wished to get hold of was that very jar on the nerves, the thing itself before it has been made anything" (*To the Lighthouse*, 297). However, unless a medium to bridge the worlds of Ideas and Imitations is discovered, it is impossible to externalize the Platonic conception without impairing it. At best, only a bastardized form can be actualized. As for the solution to the similar impasse which Woolf logically faced in representing the mind-world, she can be said to have obviated it by adopting a Saussurian view of the precedence of language over epistemology. Since she was able to homogenize the interior and the exterior of the human psyche on the linguistic level, she was justified in probing consciousness with language. Whether or not the strategy was scientifically sanctioned, Woolf proceeded with her modernism by treating language as an unobtrusive, transparent medium to tap the mind. Although the practice of verbalizing consciousness (including all the Freudian cognates) has been in existence almost since the inception of the novel, Woolf's approach to the conscious world is distinctly innovative.

How innovative is her representation of consciousness? In order to examine some of Woolf's distinctive features, I will compare the relation of the narrative voice to the figural minds in the conventional, Edwardian works to the same relation in her modernist works. In Galsworthy's *The Forsyte Saga*, for instance, the omniscient narrator, who is an invisible presence in the fictional space manifested only as a voice, can freely flow in and out of the figural minds. However, the narrative voice always retains ascendancy over the characters and remains independent. For the representation of the content of the minds, the narrator assumes the role of a diegetic agent who saturates the novel with authoritative insights, although he often modifies them with indirection.

And it suddenly sprang into James's mind that he ought to go and see for

himself. In the midst of that fog of uneasiness in which his mind was enveloped the notion that he could go and look at the house afforded him inexplicable satisfaction. It may have been simply the decision to do something—more possibly the fact that he was going to look at a house—that gave him relief. (139)

Even when sustained psychological representations are attempted with the use of the verb “think” as in Gissing’s *New Grub Street*, the distance between the narrative voice and the figural minds is always felt. One of the reasons would be the uniformity of the sentence structures for the descriptions of interior and exterior of the mind. In other words, when the same complex syntax uninterruptedly runs through the two domains demarcated by the psychological marker “think,” the reader has the impression of consistently hearing the narratorial voice.

Alone in her room she [Marian] sat down only to think of Jasper Milvain, and extract from the memory of his words, his looks, new sustenance for her hungry heart. Jasper was the first man who had ever evinced a man’s interest in her. Until she met him she had not known a look of compliment or a word addressed to her emotions. He was as far as possible from representing the lover of her imagination, but from the day of that long talk in the fields near Wattleborough the thought of him had supplanted dreams.(219)

Unlike the relation of the narrative voice to the figural minds in the conventional works, the narrative voice infinitely approaches the figural minds and finally the two fuse with each other in Woolf’s experimental novels.

“Well, if Jacob doesn’t want to play” (the shadow of Archer, her eldest son, fell across the notepaper and looked blue on the sand, and she felt chilly—it was the third of September already), “if Jacob doesn’t want to play”—what a horrid blot! It must be getting late. (*Jacob’s Room*, 5)

After Mrs. Flanders’ manifest remark in quotation marks, narratorial description follows in parentheses. By the end of the passage “it was the third of September already,” the voices of the narrator and Mrs. Flanders almost merge. Then once again her thought surfaces in quotation marks. As abruptly as before, the narrator intrudes again, but this time the voice belongs to Mrs. Flanders, i.e. the voice becomes embedded in Mrs. Flanders’ consciousness: “—What a horrid blot! It must be getting late.” Since the narrative voice becomes identical with the figural mind, the reader has an illusion that the conscious world emerges directly without the narratorial intervention. Erich Auerbach’s observation on *To the Lighthouse* is pertinent here:

The writer as narrator of objective facts has completely vanished; almost everything stated appears by way of reflection in the consciousness of the *dramatis personae*.<sup>4</sup>

Although, as Auerbach’s qualificatory word “almost” indicates, Woolf preserves a vestige of her continuity with traditional novelists and rarely omits signposts for psychological representations as Joyce does for the immediate apprehension of the mind, her modernist novels with their uncomplicated syntax evocative of spontaneity is plausible enough to suggest the illusion of the unmediated presentation of consciousness which Edwardian

novels do not.

Not a straw, she [Mrs. Dalloway] thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party. Elizabeth really cared for her dog most of all. The whole house this morning smelt of tar. Still, better poor Grizzle than Miss Kilman; better distemper and tar and all the rest of it than sitting mewed in a stuffy bedroom with a prayer book! Better anything, she was inclined to say. (*Mrs. Dalloway*, 14)

For the achievement of this illusion, there are involved not only the question of syntax but also that of perspective. When the narrative voice and the figural mind fuse, creating the effect of the immediate presentation of consciousness, the perspective accordingly shifts from the narrator to the character. Since a successful rendition of the mind-world is presumed to consist of a bundle of these limited views, the fictional space could degenerate into a collage of individual impressions, or a collection of solipsistic consciousnesses. In order to avoid this, Woolf resorts to the ingenious perspectival shift that enables the narrative voice to attach to and detach from the figural minds freely. According to this method, disparate consciousnesses are able to define each other, contributing to the illusion of the direct experiencing of the characters' mind. The following is the scene in which Maisie Johnson, fresh from Edinburgh, encounters the strange couple of Rezia and Septimus in Regent Park.

Maisie Johnson positively felt she must cry Oh! (for that young man on the seat had given her quite a turn. Something was up, she knew).

Horror! horror! she wanted to cry. (She had left her people; they had warned her what would happen.)

Why hadn't she stayed at home? she cried, twisting the knob of the iron railing.

That girl, thought Mrs. Dempster (who saved crusts for the squirrels and often ate her lunch in Regent's Park), don't know a thing yet; and really it seemed to her better to be a little stout, a little slack, a little moderate in one's expectations. Percy drank. Well, better to have a son, thought Mrs. Dempster. She had had a hard time of it, and couldn't help smiling at a girl like that. (*Mrs. Dalloway*, 30-31)

In the light of Woolf's letter to Gerald Brenan, the perspectival fragmentation is justified as a means to approximating to the genuine perception of the "human soul":

The human soul, it seems to me, orientates itself afresh every now and then. It is doing so now. No one can see it whole, therefore. The best of us catch a glimpse of a nose, a shoulder, something turning away, always in movement. Still, it seems better to me to catch this glimpse, than to sit down with Hugh Walpole, Wells, etc. etc. and make large oil paintings of fabulous fleshy monsters complete from top to toe.<sup>6</sup>

However, since the views of the characters are subjective unlike that of the omniscient narrator, who has a homogenized absolute perspective, mutual definition through the perspectival shift tends to relativize Woolfian fictional universe.

One of the Woolfian themes is how to prevent the centrifugal world from

dissolution. In Michael Rosenthal's words, the "fact of isolation and the possibility of fleeting transcendence and communion—these are the two poles of Woolf's fictional universe."<sup>6</sup> In *The Waves*, for instance, the six characters are formally distinct individuals securing their existence with soliloquies. However, as the "novel" unfolds, the reader has an impression that gradually the husks of individual identities fall off and each melts into the other as if, helped by the rhythm of *The Waves*, the six soliloquists flow into one spatialized consciousness. Hermione Lee says that

*The Waves* is not difficult to read as poetry; its rhythm is agreeable and insidious. But it is difficult to read as a novel, in that its emphasis on rhythm overwhelms distinctions of character.<sup>7</sup>

Indeed, Woolf was aware of a larger consciousness that engulfs all six consciousnesses and continually flows like a Bergsonian *duree reelle*. She sketches the skeleton of *The Waves* as follows:

Now the Moths [*The Waves*] will I think fill out the skeleton which I dashed in here; the play-poem idea; the idea of some continuous stream not solely of human thought, but of the ship, the night etc., all flowing together: intersected by the arrival of the bright moths.<sup>8</sup>

The theme of solipcism and communion also appears in *Between the Acts*. Before the historical play is enacted, the community consists of an aggregate of separate individuals. However, once the thespian ritual starts, even with the participation of some of the village people, the stage and its environs come to constitute a unified space in which boundaries between individuals are temporarily removed. It is a communion that is reflected on the linguistic level. Mark Hussey says that *Between the Acts*

gives a sense of being afloat on a sea of words. Words and phrases reverberate throughout, slipping in and out of different minds, reflected sometimes by actors, sometimes by the audience.<sup>9</sup>

This is in accord with Woolf's spirit when she adumbrates her plan of *Between the Acts*.

But to amuse myself, let me note: Why not *Poyntzet Hall* [became *Between the Acts*]: a centre: all literature discussed in connection with real little incongruous living humour: and anything that comes into my head; but "I" rejected: "We" substituted: to whom at the end there shall be an invocation? "We" ... the composed of many different things ... we all life, all art, all waifs and strays—a rambling capricious but somehow unified whole—the present state of my mind? (*A Writer's Diary*, 279)

However, the illusion of oneness does not last long. The gala produced by La Trobe *qua* Prospero that seems to succeed fails, for disillusion overtakes the audience when they start interpreting the play. Thereupon, as the refrain of "dispersed are we" from the gramophone indicates, multiplicity sets in with all its complications, leaving La Trobe in despair.

In Woolf's fictional universe, separate individuals are often connected by what Rosenthal calls the "spatial and psychological, or external and internal, hinges."<sup>10</sup>

Although what takes place is not a physical linkup, it has an effect of a spatial fusion between heterogeneous consciousnesses. In the case of the Bond Street motor car, for example, unrelated individuals and groups of people, who share no common goal, form a certain collective body encircling the motor car in their curiosity for the awe-inspiring unknown. The fictional space, which has been filled with a random aggregate of beings until then, assumes a unified *telos* and gravitates toward the center. The ripples originated from the motor car spread wider and wider until they permeate through all the minds, resulting in a spatial contact between Clarissa and Septimus. Another example is the skywriting airplane that appears immediately after the motor car. As soon as it enters the scene, everyone's attention, which has been focused on the ground level, is redirected to the sky. New concentric rings of psychological integration pulsating from the airplane pervade the sphere and affect all the spectators. However, this state does not last long. Just as the letters of smoke vaporize with the passage of time, the cohesion between the disparate consciousnesses dissolves with the disappearance of the plane, leaving each to his own concerns. The "spatial and psychological, or external and internal, hinges" are frequently used in *Mrs. Dalloway*. Elise Mitchell (72 - 73) and the street singer (91 - 92) are other examples around whom some form of momentary communion is achieved between the figural minds.

Let us examine characteristics of Woolf's mind-world where communion, though transitory, is possible between separate consciousnesses. In Woolf's fictional universe, mind ceaselessly reacts to the external stimuli. For instance, material objects such as elm trees and their leaves perceived by Septimus Smith undergo a dizzyingly phantasmagoric transformation:

...they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue, barred with black branches. Sounds made harmonies with premeditation; the spaces between them were as significant as the sounds. (26)

Although Septimus is endowed with a pathological hypersensitivity in *Mrs. Dalloway*, the representation of his mind's reaction to sense data corresponds to what Woolf sets forth in "Modern Fiction":

Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there.... (*The Common Reader I*, 149-150)

However, in the Woolfian universe there is no necessary correlation between what transpires inside the mind and outside it. According to Auerbach, the "ideas arising in consciousness are not tied to the present of the exterior occurrence which releases

them.”<sup>11</sup> The disjunction of the two is seen in Rezia's response to Elise Mitchell. Walking in Regent's Park, Rezia perceives the unexpected appearance of Elise Mitchell; however, the operation of Rezia's mind continues on the same track that is unconnected to the incident with the minimal distraction:

No; I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicked things, to talk to himself, to talk to a dead man, on the seat over there; when the child ran full tilt into her, fell flat, and burst out crying.

That was comforting rather. She stood her upright, dusted her frock, kissed her.

But for herself she had done nothing wrong; she had loved Septimus; she had been happy; she had had a beautiful home, and there her sisters lived still, making hats. Why should *she* suffer?

The child ran straight back to its nurse, and Rezia saw her scolded, comforted, taken up by the nurse who put down her knitting, and the kind-looking man gave her his watch to blow open to comfort her—but why should *she* be exposed? Why not left in Milan? Why tortured? Why? (72–73)

A similar dislocation of the interior and the exterior of the figural mind occurs in *To the Lighthouse* when Mrs. Ramsay reads to James “the Fisherman and his Wife” while she thinks of Minta Doyle and Paul Rayley (88–98). In this scene, the content of Mrs. Ramsay's mind may be contingent upon the reading of the story in view of their allegorical relationship. Considered on the same ontological plane, however, it is found that the former is not directly induced by the latter. Despite their juxtaposition, the reading of the story and Mrs. Ramsay's cogitation are in fact independent acts that totally differ in direction and extension.

What then is the representational difference between the interior and the exterior of the mind in terms of direction and extension? Simply stated, the phenomenal world is predominantly unidirectional and linear. Since it is a time-bound world, it can only be rendered in a flow of time from the present to the future. If the trajectory of Elise Mitchell and the progression of Mrs. Ramsay's reading the story to James are plotted on the coordinates of diachronic and synchronic axes, it is seen, though Elise's movement and Mrs. Ramsay's reading appear intermittently because of perspectival limitations, that starting from certain points in a band of simultaneously perceptible phenomena, they run parallel to the diachronic axis from the present to the future. For instance, Elise's moves, which follow one after another like stroboscopic pictures—pebble-gathering, collision with Rezia, return to her nurse, and consolation by Peter Walsh—form a continuous series with a definite direction both in time and space. On the other hand, what takes place in the mind-world can be characterized as omnidirectional and spherical. In other words, if the mind were placed on the origin of the coordinates that consist of diachronic and synchronic axes with an addition of a hypothetical axis *p* (something like *psychronic*), it would be observed to behave as if it were expanding in all directions. In the above excerpt, for instance, the operation of Rezia's mind while Elise remains in her sight follows an uninterrupted



sequence of lamentation about her present state, response to an external stimulus (Elise's collision with her), assessment of the development of her relationship with Septimus, reminiscence about her happy days in Italy, an occurrent state of her consciousness (anger against Septimus), perception of external objects and comprehension of the situation (Elise's return to her nurse, subsequent treatment by the nurse, and consolation by a kind-looking man), and another occurrent state of her consciousness (dissatisfaction with her fate). This operation gives an impression that the mind, shifting in its position on the diachronic axis whenever it perceives external phenomena, forms a dynamically continuous space centered around each point on the axis where external stimuli are apprehended.

Woolf's modernist project involves structural innovations that correspond to her spatial representation of the world of consciousness. In *Jacob's Room*, the story advances along the chronological line from Jacob's childhood and Cambridge days to his death. However, what connects the episodes of the story is not the linear passage of time. On the contrary, the fictional universe of *Jacob's Room* consists of a collage of seemingly unrelated, or at best obscurely connected, incidents that spread synchronically along a diachronic axis. Helped by bare syntax that often lacks sequential and causal indicators, the vertical or spatial expansion in the novel tends to impede the horizontal progression. In the light of Woolf's idea of the true material for the modernist novel, or what she calls "life," this inversion of the teleological flow of the traditional narrative plot may have been a logical consequence.

Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? (*The Common Reader I*, 150)

In *Mrs. Dalloway*, the mind-world takes precedence over the external world. From the point of narrative structure, the issue is how to reconcile the experiential spheres that transcend time with the chronological duration of the novel's diurnal frame. According to *A Writer's Diary*, Woolf solves the problem by "tunnelling process":

I should say a good deal about *The Hours* [*Mrs. Dalloway*] and my discovery: how I dig out beautiful caves behind my characters: I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect and each comes to daylight at the present moment. (59)

Since the tunnelling process connects different minds, which mainly comprise the content of the novel, by enabling the narrator to come to the surface at will, it can be interpreted as, in the manner of Russian Formalism, a *syuzhet* of *Mrs. Dalloway*. In Lee's words:

The concept of tunnelling into 'caves' behind characters enfranchised her from the unwanted linear structure in which an omniscient narrator moves from points A to B. She arrived instead at a form..., giving the impression of simultaneous connections between the inner and the outer world, the past and

the present, speech and silence: a form patterned like waves in a pond rather than a railway line.<sup>12</sup>

In *To the Lighthouse*, the plot of the story seems to consist of the process, both physical and psychological, of James's reaching the island with the lighthouse, for the episode in the beginning of the novel is concluded by another directly related one in the end. However, it is in fact the symbolic act of Lily Briscoe's painting that pulls all parts together from "The Window" to "The Lighthouse." On one level, her painting is an attempt to spatialize the time frame of ten years like a picture in a frame and to reify the shared memory of Mrs. Ramsay in order to overcome the tyranny of time instantiated by her death. The spatialization of the narrative structure indeed agrees with what Quentin Bell reports about Woolf's correspondence with the French painter Jacques Raverat. Raverat's point was that unlike paintings "writing has to be ... 'essentially linear'—one can only write (or read) one thing at a time." To this Woolf answered:

Indeed it was precisely the task of the writer—that is to say her task—to go beyond the "formal railway line of sentence" ... The literary artist has to realise that "people don't and never did feel or think or dream for a second in that way; but all over the place, in your way."

And Bell analyzes her statement, that here Woolf "is claiming for herself the ability, or at least the intention, to see events out of time, to apprehend processes of thought and feeling as though they were pictorial shapes."<sup>13</sup> In conjunction with the following passage from *A Writer's Diary*, Woolf's rejoinder to Raverat even suggests the possibility that the reason for the tripartite division of *To the Lighthouse* may have been her deliberate opposition to the linear Aristotelian unity of action—complication, peripeteia, and denouement.

I think, though, that when I begin it [*To the Lighthouse*] I shall enrich it in all sorts of ways; thicken it; give it branches—roots which I do not perceive now. It might contain all characters boiled down; and childhood; and then this impersonal thing, which I'm dared to do by my friends, the flight of time and the consequent break of unity in my design. That passage (I conceive the book in 3 parts. 1. at the drawing room window; 2. seven years passed; 3. the voyage) interests me very much. A new problem like that breaks fresh ground in one's mind; prevents the regular ruts. (*A Writer's Diary*, 79)

In Woolf's modernist project, the emphasis falls upon the faithful representation of the mind-world. This thematic restriction dictates the course of technical and structural developments Woolf pursues. Since her objection to the conventional writers' superficial rendering of inner life foregrounds the need for a method of directly presenting consciousness without mediation, she devises a narrative strategy in which the distance between the narrator and the figural mind disappears and ultimately the two become identified. However, the issue of rendering the mind in the traditionally sequential novel involves a problem of how to reconcile an entity that transcends time with something that is, because of its nature, structurally linear. Woolf solves

the problem by a unique attempt in the narrative history to spatialize the fictional universe and reveal the mind content in its simultaneous wholeness. The achievement of the illusion of the spherical movements along the diachronic axis may have been her indictment against the arbitrary narrative convention of the horizontal progression and strong urge for a vertical expansion in its stead. In any case, Virginia Woolf accomplishes an important end in her modernist experiment by demonstrating that the conventional narrative structure is only one of many possible ways to transcribe "reality."

## Notes

<sup>1</sup>See *The Captain's Death Bed and Other Essays* (London: The Hogarth Press, 1981), 103-104.

<sup>2</sup>From *The Common Reader I*, ed. Andrew McNeillie (London: The Hogarth Press, 1984), 152.

<sup>3</sup>From "The Art of Fiction" in *The Norton Anthology of American Literature* (New York: W.W. Norton & Company, 1979), II, 483.

<sup>4</sup>*Mimesis*, trans. Willard R. Trask (Princeton, New Jersey: Princeton University Press, 1974), 534.

<sup>5</sup>Nigel Nicolson, ed., *The Question of Things Happening, 1912-1922*, Vol. II of *The Letters of Virginia Woolf* (London: The Hogarth Press, 1976), 598.

<sup>6</sup>Michael Rosenthal, *Virginia Woolf* (New York: Columbia University Press, 1979), 42-43.

<sup>7</sup>See *The Novels of Virginia Woolf* (London: Methuen & Co., 1977), 164.

<sup>8</sup>*A Writer's Diary*, ed. Leonard Woolf (New York: Harcourt Brace Jovanovich, 1954), 107.

<sup>9</sup>*The Singing of the Real World* (Columbus: Ohio State University Press, 1986), 145.

<sup>10</sup>Rosenthal, 88.

<sup>11</sup>Auerbach, 541.

<sup>12</sup>Lee, 93.

<sup>13</sup>Quentin Bell, *Virginia Woolf: A Biography* (London: The Hogarth Press, 1982), II, 106-07.

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### ヴァージニア・ウルフのモダニズムについての一考察

ヴァージニア・ウルフのモダニズムでは心理描写に重きが置かれている。従来のアプローチと異なる点は叙述者と登場人物のvoiceの完全な一致が見られる、ということである。その技法によりウルフは彼女の前衛的な作品において、人物の心的世界をその全方向性的な特徴とともに、あたかも作者の介入がないかのように直に表わすことに成功している。そして、それらの作品においては、叙述構造的にも、伝統的な作品のplotとは異なる、直接的心理描写を中心とした非直線的な空間を形成している。