

# **Reading the Writing of the Self:**

*A Text-World Theory account  
of self-writing in the Diaries of  
Virginia Woolf*

*Peter J Fullagar*

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## **Reading the Writing of the Self:**

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Peter J Fullagar

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## Abstract

The research set out to investigate whether Text World Theory could be applied to the diaries of Virginia Woolf. Within this wider research, it was also investigated if Woolf was writing for an audience or for herself and if she shared this writing with anyone. Finally, the research also looked at whether there was evidence of the stream of consciousness in her diaries.

Three random extracts were chosen from an edited version of Woolf's diaries and after analysis, it was found that TWT could be applied to diary writing, but with limitations such as a lack of context or the usage of original manuscripts. It was also found that Woolf was writing both for herself and for an audience, but there is a distinct lack of clarity as to whether she shared her diary with anyone. Regarding the stream of consciousness, evidence was found in the diary extracts, but this could be due to the nature of diary writing itself. The conclusion drawn was that TWT is an adequate theory for personal writings, but has certain limitations.

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# *Chapter One*

## Introduction

Virginia Woolf is one of the most well-known writers of the 20<sup>th</sup> century. The work of Woolf remains 'essential reading', (Goldman, 2006:vii). Some of her most enduring work, such as *Mrs Dalloway*, *The Waves* and *To the Lighthouse* first drew me to her as a writer, and caused me to become interested in her life. Not only her fictional writing was interesting reading, but her essays, diaries, letters and eventually biographies of Woolf helped me to try to understand more of the writer behind the writing; to attempt to get into the mind of the writer through reading her work. However, just reading her fictional work and accounts of her life were not enough to thoroughly analyse Woolf. I needed a new method of analysing her work in order to be able to make more sense of how she wrote and where her writing might take the reader. This led to my research questions; Was Virginia Woolf writing for an audience and was her personal writing shared with anyone? I was introduced to Text World Theory (hereafter referred to as TWT) through other studies, and this opened up a whole new possibility of analysing a text. My introduction to TWT resulted in another research question: Can Text World Theory be applied to personal work, such as diaries? In order to explore more about the writer, I will use three of Woolf's diary extracts.

Adeline Virginia Stephen was born on 25 January 1882 in Kensington to the Victorian author and critic Sir Leslie Stephen and Julia Stephen. After the deaths of her mother in 1893, her half-sister, Stella in 1897 and father in 1904, Woolf had mental breakdowns, which was further compounded by the sexual abuse she suffered at the hands of her half-brothers; her mother's sons from a previous marriage. Thus began her long career with mental illness, which was to eventually lead to her suicide in 1941, (Goldman, 2006:5-7). From the publication of her first novel of ten, *The Voyage Out* in 1915, she produced numerous works of fiction as well as essays, including the most famous, *A Room of One's Own*, published in 1929. At the end of March 1941, she drowned herself in the river Ouse, with her last work of fiction, *Between the Acts* published posthumously the same year.

Woolf's writing has attracted attention concerned with her style of writing. Most notable in *To the Lighthouse* and *Mrs Dalloway*, the stream of consciousness has been highlighted as the style which she used. Suzanne Keen describes stream of consciousness as a 'long passage of quoted monologue', (Keen, 2015, location 1940, paragraph 3). It is seen to be an insight into either the writer's mind or through the minds of character and is an interpretation of the psychological aspect of a character in a work of fiction. There are four basic techniques that the stream of consciousness is believed to encompass; direct interior monologue, indirect interior monologue, omniscient description and soliloquy, (Humphrey, 1972:23). The interior monologue, or monologue intérieur, consists of the most intimate thoughts that are closest to the unconscious; direct is where there is little or no interference from the author – almost candid as if there were no reader, whereas indirect is when the reader has a sense of the author, (Humphrey, 1972:25). It is the indirect interior monologue that Woolf uses the most. In her essay *Modern Fiction*, Woolf states; 'Let us record the atoms as they fall upon the mind in the order in which they fall...', (Woolf, 2003:150), thus neatly describing her own style of writing. It is this style of stream of consciousness that I expect, and hope, to find deep rooted with the diaries. The omniscient description covers those styles when the reader is always in the mind of the character, but always in the third person, (Humphrey, 1972:33), and the soliloquy is a more formal, more coherent style with the idea of an immediate audience, (Humphrey, 1972:35). In more recent work by Keen (2015), the stream of consciousness is modified into three modes: psycho-narration, narrated monologue and quoted monologue, (Keen, 2015, location 1680, paragraph 2). Psycho-narration is employed when the narrator wishes to convey

thoughts, or indeed what the character has not thought, as well as dreams. Narrated monologue, or free indirect discourse, is used to give the impression of the words and expressions of the character, while keeping the same tense and person of the narrator's language. Quoted monologue, or interior monologue, represents the mental discourse of the character, often appearing in short bursts of text that does not follow conventional syntax. One of my aims is to find out whether the stream of consciousness also follows in her diaries.

Woolf first began her diary in 1897, (Goldman, 2006:6), but did not start writing the diary on a regular basis until 1915, (Woolf, 1954:vii, written by Leonard Woolf). The extracts for this analysis were chosen randomly, except for the very final entry, which seems to be of particular interest; this is due to the fact of her suicide soon after, therefore I believe that the diary entry might be somewhat different to others. I have chosen two other extracts, approximately ten and twenty years prior to the final extract. After Woolf died, she left thirty volumes of diaries in manuscript form, and her husband, Leonard, decided to publish certain extracts of her diaries that were concerned with her writing in one volume; *A Writer's Diary*, (Woolf, 1954). In the preface to the edition, Leonard explains that he believed the diary was too personal to publish as a whole, and read carefully through the volumes to publish the entries that were directly relevant to her writing, her inspirations and comments on her work, (Woolf, 1954: preface). However, this edition will only be used for purposes of gathering further information. The full diaries were published in five volumes from 1977 to 1984; a decision taken by Woolf's sister's, Vanessa Bell, surviving children after Leonard had died in 1969, (Woolf, 2008: xi, editor's note). Due to the unavailability of the five volume version, the edition used as raw data for this analysis comes from *Selected Diaries*, first published in 1989. *Selected Diaries* is an abridged version of Woolf's diaries in one volume, where the editor states that about four-fifths of the content had to be omitted, (Woolf, 2008:xi). This, therefore, means that it is extremely difficult to obtain a fully accurate picture of the diaries as they have been cut, reformed, re-punctuated and extra information is given with footnotes and various introductions. Without access to the full manuscripts of Woolf's diaries, the abridged version will have to suffice for this analysis. I want to be able to use this raw data to explore not only the linguistic features, but also the context surrounding the writing in order to understand Woolf better. The theory that best fits this aim is Text World Theory.

Text world theory was initially proposed by Paul Werth, whose book *Text Worlds: Representing Conceptual Space in Discourse* was published posthumously in 1999. The theory has been developed, mainly by Joanna Gavins (2007), with further contributions by Hidalgo-Browning, Lahey, Giovanelli and Stockwell. Werth describes the theory as a cognitive discourse grammar (Werth, 1999:19), in which there exist different worlds; the discourse, text and sub-worlds, which are created by the participants such as writer and reader – each of which will be briefly explained.

The **discourse world** consists of the physical situation in which the participants, in this case the writer and reader, work together to create the text world of the discourse event. It is worth noting here that Werth also describes a split discourse world, in which the producer and recipient are separated, much like writing, (Werth, 1999:83). It is therefore a split discourse world that is dealt with here. The discourse world is developed by using common ground, which is the 'totality of information which the speaker(s) and hearer(s) have agreed to accept as relevant for their discourse', (Werth, 1999:119). Common ground is built through communicativeness, coherence and cooperativeness and once this has been established, new information is processed into it through

the process of incrementation. Incrementation consists of different types of knowledge brought by the participants or shared between the participants in order to make sense of the text and Werth highlights two types; general and mutual (private), (Werth, 1999:96). General knowledge represents information available to participants through social, cultural and personal groups, and is further divided into linguistic and cultural knowledge. The former is defined as knowledge of how the language works and the latter depends on information gathered by the participants depending on their social and cultural status, (Giovanelli, 2013:17). Mutual knowledge is information built up through the process of incrementation, and is again divided into two categories; perceptual and experiential knowledge. Perceptual knowledge is information that participants can see around them and entities that are in the same physical environment, (Gavins, 2007:22). Information is stored in our memories, meaning that we can access it to aid comprehension, and this kind of knowledge is known as experiential knowledge, (Gavins, 2007:22). One other noteworthy inclusion related to incrementation is negation, in which a degree of expectation held in the common ground is denied, (Giovanelli, 2013:27). There are two types of negation; the prototype of negation and negative accommodation, (Werth, 1999:253/254). The first is a negative construction which refutes the expectation, thus creating a negative sub world. The second is where something is introduced into the common ground and then immediately deleted.

The second level described by Werth is known as the **text world**, in which he defines as 'the situation depicted by the discourse', (Werth, 1995:53). The text world is purely a conceptual space negotiated by the participants as part of the process of discourse, (Giovanelli, 2013:19). This world is developed with the aid of world-building elements and function advancers. The former is responsible for the temporal and spatial aspects of the concept, as well as entities, (Gavins, 2007:36). The latter is seen as those items which propel the discourse, such as actions and event processes which may develop the plot, scene or possibly argument, (Gavins, 2007:56). Spatial parameters, often referred to as place or location (l), are characterised by locative adverbs such as 'on the chair' or 'in Kent'. Temporal, or time (t), parameters are represented by verb times, adverbs of time or temporal phrases, such as 'in 1991' or 'tomorrow'. Entities can be divided into two categories; those of characters (or enactors) and objects within the text. These contextual items contribute to building the background of the story. The other contributing tool to help develop the discourse is known as function advancing propositions, and these help to push the story forward. These propositions are further split into two categories, with the first being path expressions/statements and the second being modifications. The former, highlighted by vertical arrows on the diagrams, represent changes in state, both physical and conceptual, and actions or processes, (Giovanelli, 2013:21). The latter, modifications, represent steady states and thus modify existing elements in a descriptive manner, including state, circumstance and metonymy; these are highlighted by horizontal arrows on the diagrams, (Giovanelli, 2013:22).

The third level proposed by Werth is **sub worlds**, which are generally formed from moralised constructions, temporal and spatial shifts, hypothetical and imaginary situations, as well as thought and speech processes, (Giovanelli, 2013:23). Werth categorised these sub worlds as deictic (spatial/temporal shifts), attitudinal (desire, belief, purpose) and epistemic (reported speech, politeness, conditionals), (Werth, 1999:216). However, Gavins reworked these categories as it was felt they did not accurately represent the texts, (Gavins, 2005). The deictic sub world remained, but the modalised aspects needed further distinction. Therefore, under the umbrella term of modal worlds, she categorised the following; boulomaic (desire), epistemic (confidence in a proposition,

belief, possibility, probability) and deontic modal worlds (permission, obligation, requirement). An important feature of modal worlds is defined by Gavins as world-switches, (Gavins, 2007:48). These occur in the text when there is a shift in temporal parameters, which causes the participants to create a new text world to fit that new time frame.

Therefore, TWT is a framework which will not only give information about how a text is constructed, but also about how the context surrounding the text influences the reception of the text itself. One of my aims is to find out whether Text World Theory can be applied to self-writing, and in particular, diaries. Using TWT in conjunction with self-writing should provide more in depth insights into the author and the context of the writing. The key point here is that everybody is different, feels different to everybody else, but yet the self is intimate to us but out of reach, (Heehs, 2013:1). Discussing diaries, Heehs goes on to say that self-writing is a form of self-construction, or self-creation; created with readers in mind, (Heehs, 2013:6). However, surely a diary is meant for personal reflection and growth rather than publication. Heehs quotes Roland Barthes as saying that a diary should not be kept for publication, especially as it is the language that speaks and not the author, (Heehs, 2013:215/216). In contrast, Gilbert Ryle states that ‘...the last entry made in his diary still demands that the making of it should be chronicled’, (Heehs, 2023:212). Woolf herself had even described the difficulty in recording what she termed the ‘nondescript’ into both her self-writing and fiction, (Heehs, 2013:232), yet still her diaries were published.

### Aims

In the following chapters, the questions addressed by this dissertation are as follows:

- Can text world theory be applied to self-writing?
- Was Virginia Woolf writing for an audience, or for herself?
- Was her self-writing shared with anyone?
- Is there evidence of the use of stream of consciousness in her diaries?

What follows in the upcoming chapters, is an analysis of three diary extracts by Woolf, in the form of a text world theory approach. After the analysis of each extract, I will look at features of the stream of consciousness in each one. In the final chapter, I aim to bring all the information together to attempt to answer the above four aims, with a comparison using some of her letters.

# *Chapter Two*

24<sup>th</sup> March 1922

Having previously studied *To the Lighthouse*, *Mrs Dalloway* and *A Room of One's Own*, as well as three biographies of Woolf in relation to a knowable self being illusory, in both the bachelor and master's programmes, I already had some knowledge of Virginia Woolf and her writing. The biographies were interesting as they gave more, secondary, information relating to her life. However, I feel that the diary is much more personal and an apt choice to discover more about her personal writing.

In the first of the three extracts I have chosen to study, it is March 1922. Woolf had finished *Jacob's Room* at the end of the previous year, but had decided not to do any more reviewing as it 'took too much time and energy', (Bell, 1972:84), and she decided to concentrate on other forms of writing as it made her more money. However, she contracted influenza which confined her to bed for the first three months of the year, (Bell, 1972:84/85).

The chosen extract is dated Friday 24<sup>th</sup> March 1922, and to start the analysis, a text world examination will take place. It is clear that there are many world switches, almost rendering the initial text world irrelevant. As is customary in a diary, the reader is given a specific date of 24<sup>th</sup> March 1922, and even the exact day: Friday. This gives the reader, occupying a split discourse world, key information to help create the context and indeed build on common ground with this temporal information. The spatial location of the text world in this extract, relies on information given within the first line of the text; 'Still invalided, I sit and receive visitors almost daily', thus implying that the writer, in this case Woolf herself, is either at her home or in a hospital. I mention hospital here because of the word 'invalided', suggesting some kind of illness, disease or accident that renders her unable to move. However, it is very unlikely that a reader would come to this extract without having read earlier parts of the diaries, and if so, the reader is likely to know that the location is Hogarth House in Richmond, (Woolf, 2008:138). The reader is aware that Woolf is the main participant in this discourse as it is her own diary, and therefore the initial text world is created.

However, immediately, a world switch occurs with the first line followed by yet another switch. These switches are deictic in nature as they both refer to different temporal locations. 'Still invalided, I sit and receive visitors almost daily; and say nothing about them here.' The first two words create a deictic world switch to an undisclosed moment prior to the writing of the extract. The reader is able to determine that the writer has been ill for some time with the use of the temporal adverb 'still'. The reader is given the sense that the illness began at a point in the past and has continued up until this moment. Within this new world, the sole participant referred to, although indirectly, is Woolf herself, and apart from that, there is virtually no other information given to the reader to create more of the deictic world. However, it could be argued that Woolf is purposefully excluding the reader from this information, if she envisages a reader at all. It could also be the case that Woolf is just writing to herself about not writing information about the visitors in her diary. Returning to deictic shifts, Giovanelli indicates that deictic shifts are the most common form of alternate structure, (2013:24) and it is this type of shift that is most notable in this extract. A second deictic switch occurs with the phrase '...receive visitors almost daily', with the visitors as objects in this new deictic world. The temporal and spatial aspects of this world are also implied by the context of the extract, meaning that it is a repeated event that has happened at various times since the illness began. Perhaps what is most interesting about this first line is the use of negation. Giovanelli describes Werth's model including negation and states that negation is '...based on the denial of a degree of expectation held in the common ground', (2013:27). Even though the event or

object is negated, the fact that it has been mentioned merely brings the event into focus. Gavins also mentions that the notion of negation results in the creation of a negative text world where the negation exists as a true possibility, (2007:102). In the extract, Woolf writes that she will say nothing of the people who come to visit her, yet brings these people into focus by mentioning them. This is supported by the next line which states that 'people are neglected', which is exactly what the writer intends, yet achieves the opposite. She then goes on to write about Clive [Bell, husband of sister Vanessa], which defeats the negation in the first place. However, this mention of Clive can be interpreted in a different way and this will be analysed later. Giovanelli points out that Werth splits negation into two categories; the 'prototype of negation' and 'negative accommodation', (Werth, 1999:253/254, cited in Giovanelli, 2013: 27). The former is where an expectation explicit in the common ground is identified in the text world, whereas the latter is where something is introduced into the text world and then immediately deleted. Woolf's negation is an example of negative accommodation, as she introduces the visitors and then immediately dismisses them.

Although Woolf dismisses the visitors, it is interesting to note that the only one she describes is Clive, especially after being neglectful to write about the other visitors. For the reader, this may indicate that there is more of an intimate friendship between the two, especially as she writes of him so warmly. This is further supported by a reference in Quentin Bell's biography of Woolf in which he quotes a letter written by Clive to Vanessa to say that he had fallen slightly in love with Virginia, (Bell, 1972:85). The feeling here was indeed reciprocated, as in a letter dated 15<sup>th</sup> April 1908, Woolf writes of her sister to Clive asking what new things there are to tell her; 'how fond I am of her husband?', (Woolf, 2008a:45). This letter was sent four years before Woolf's marriage to Leonard in August 1912, and as this extract of the diary was written in 1922, it is clear that the feeling stayed long after the wedding. In her description of the visits of Clive, there is yet another deictic shift; '...we talked from 4.30 to 10.15 the other day'. It is interesting to note the specific times mentioned, as if this meeting was very important to Woolf, thus highlighting the nature of their relationship. However, the vague nature of 'the other day' belies the specificity of the timings which could indicate a wish to hide the meeting, thus implying that Woolf may be writing for an audience.

Within the same topic, an epistemic modal world is created with the line 'It is clear that I am to rub up his wits; and in return I get my manners polished.' As Gavins points out, the phrase 'it is clear' is an example of perception modality, as part of epistemic modality which shows the writer's confidence in a particular proposition, (Gavins, 2005:86). Thus, a new epistemic modal world is created, with an unclear or ongoing temporal location and the implied spatial location of Hogarth House. The objects here include wits and manners, with manners being a modified function advancer with the past participle 'polished'. As Lahey states, there are two types of function advancers; path expressions, which include actions and processes, and modifications which include states and circumstances, (2006:147).

A second text world is created when Woolf mentions what Clive tells her; 'I hear of supper parties...'. The temporal location here is unspecified, but the reader could assume that Woolf is referring back to the 'other day'. However, this is unlikely as she uses the present tense, indicating that this is a regular occurrence and not just on one specific occasion. The use of present tense has been commented upon by Gavins, where the reader or listener is required to construct a new deictic structure in which the origo has shifted away from the here and now, (Gavins, 2007:40). She uses a psychological term called 'projection', and this is where the reader must project their idea of a

reference point into the text world; almost living it through the eyes of the writer herself. This creates more immediacy, and therefore the reader feels more involved within the text world that the writer has created. Thus, as in most of the diary, the reader is thrust into the immediacy of the world surrounding Woolf as she sees it, or how she wants the reader to perceive it.

Woolf reports what Clive says; 'There is no truth about life, he says, except what we feel. It is good if you enjoy it, and so forth.' Due to there being no quotation marks, the reader is unsure as to when the reported speech ends and Woolf's voice enters. Certainly, the initial utterance is a report of Clive, which incidentally contains negation. This negation is again one of negative accommodation, where the notion that there is no truth is negated and therefore deleted by the use of the word 'except'. The use of 'obviously' transmits the reader into an epistemic modal world, but whether this is part of Clive's utterance or Woolf's is debatable. Initially, as a reader, I perceived this to be Woolf commenting on the relationship between her and Clive, but on reflection, I now believe that this remains the report of Clive's words, especially as there is no break in the narrative until Nessa [Vanessa Bell, Woolf's sister] is mentioned. Indeed, the inclusion of Nessa's words also transport the reader to a different text world in which Vanessa and her thoughts are the origo in the context. The final line of the extract returns the reader to the original text world and back to the thoughts of Woolf, but shifts to another epistemic modal world with 'I perceive...', showing a belief in the proposition that Woolf's and Clive's relationship should only progress once a fortnight.

As can be seen from the above analysis, using Text World Theory with this particular extract demonstrates that there are numerous layers to the text.

Although there are no specific examples of stream of consciousness in this particular extract, except that it is Woolf herself who is doing the narrating and would be an example of quoted monologue, as this is something that could be spoken aloud without any changes (Keen, 2015, location 1725, paragraph 2). However, the most interesting section of this extract is Woolf's description of what Clive and Nessa say. There are no quotation marks used so Woolf is embedding them into her own narrative. This is an example of what Keen describes as psycho-narrative, which allows the narrator to report in their own language on the thoughts and feelings of others (Keen, 2015, location 1693, paragraph 1). Keen also mentions that Woolf used psycho-narration to demonstrate character state of minds through metaphor, analogies and images.

# *Chapter Three*

24<sup>th</sup> March 1932

1932 began with the death of Woolf's close friend, Lytton Strachey, on 21<sup>st</sup> January, (Woolf, 2008:309). Dora Carrington, a painter and lover of Strachey, died of a gunshot wound, presumably suicide, in early March, (Woolf, 2008:309). In terms of her publications, Woolf had published *The Waves* in October of the previous year and was working on a sequel to *The Common Reader*. The context surrounding the entry of 24<sup>th</sup> March is that it is about a week after Carrington had killed herself.

As seen in the previous entry, the text world is temporally set by the acknowledgement of the date, as one would expect in a diary; this is also further solidified by the mention that 'Tomorrow is Good Friday', (Woolf, 2008:317); thus aligning the reader even more to the time in which the content takes place. In spatial terms, the entry explicitly states that '...we are at Rodmell'. Readers of the diary would have prior knowledge, especially from the diary itself, that the Woolfs lived in East Sussex, in a village called Rodmell, in a house called Monks House. This is an example of mutual knowledge, which is the result of incrementation. Having previously shared this knowledge with the readers of the diary, this information has been shared into the common ground, where the participants can return to in order to make sense of the following contexts. However, this knowledge is also presented by the editor of the diary, as indeed it is in most editions of her fictional work through a time line of her life. Woolf uses 'therefore' in her initial sentence. This would indicate that the reader will have prior knowledge that for Good Friday, Woolf spent time at Rodmell, presumably from information shared earlier in the diaries. This is one example of mutual, experiential knowledge, as although the reader has not directly participated in the gathering at Easter in Rodmell, Woolf has already indicated that this is a regular occurrence, therefore bringing that knowledge into the common ground via incrementation.

The world building elements of this initial text world include objects such as the day, the birds' voices and the veil, albeit metaphorical. The day is modified by the adjective spring (aligning itself spatially) and the superlative adjective 'loveliest'. This allows the reader to imagine and place themselves where Woolf was writing from. This, again, relies on shared knowledge of what a lovely spring day in the English countryside is actually like. The metaphorical veil, itself modified by the adjective blue, is metaphorically torn by the birds' voices, thus indicating a path expression. The choice of words in this extract demonstrates an extremely poetic stance: a veil is worn for either concealment, protection or enhancement. The reader must assume that the choice here is to enhance the notion of the day. This links back to the loveliest spring day, in which the blue sky is silent except for the chattering of the birds. Indeed, the metaphorical aspect of this entry is also poetic, which could indicate that Woolf was using her diary to develop her fictional writing, or that she was intending that the diary be read by people other than herself. It is unlikely that these descriptive words would be drawn directly from her mind without some prior thought. However, this is then contrasted with the next section of the extract.

Once the initial text world is created by these world building elements, Woolf takes the reader into an epistemic world, highlighted by the modal verb 'can't'; 'Can't think why Carrington killed herself', (Woolf, 2008:317). This impersonal sentence structure indicates the quoted monologue, (Keen, 2015, location 1741, paragraph 1), which clearly demonstrates Woolf's thoughts as if she were speaking them aloud. The omission of the pronoun 'I' could indicate an inner thought, almost as if the writer is noting down their intimate thoughts. This also may demonstrate another example of negation, as Woolf then goes on to give a possible explanation of the building of sheds at Asheham

by the inclusion of the word 'True'. As this is the start of the follow on sentence of her questioning why Carrington killed herself, the reader might assume that these two notions are connected. However, it seems rather unusual to link killing oneself with the construction of sheds. The circumstance surrounding 'True' is possibly a device to show the stream of consciousness within her diary. Referring back to the possibility of negation, as seen in the previous diary entry analysed, the explanation given is almost a denial of the expectation, therefore creating the prototype of negation. The very mention of Asheham transports the reader spatially into another world; this time a deictic shift, where the temporal clues remain in the present day, highlighted by the present continuous tense. In this world, another character, or characters, is introduced as 'they', yet the reader is unsure of who 'they' are. Speculation here could be the local council, the government or a local construction firm. As seen previously, this unknown subject allows the reader to speculate about who the writer is referring to. Asheham should be known to the reader of the diary, as a holiday house used by the Woolfs, also in East Sussex.

There are two deviations from this deictic world; one presented with a deontic shift when Woolf states that she '...intends to see them as Greek temples', thus implying that the building of the sheds is a negative event. However, she indicates that she wants to view them positively. The writer also assumes that the reader knows that Greek temples are places of extreme beauty, thereby contrasting the modifications of the sheds as vast and grey. This idea of general knowledge, specifically cultural, is integral to the plausibility of the split discourse world, as Woolf here is relying on the knowledge of Greek temples to enable the common ground to be established. The second shift is another deictic one, which starts '...and Percy says they are building sixty cottages – we wait to see if this is so.', (Woolf, 2008:317). Thus the reader is yet again transported into a different world at an unspecified time and location that includes Percy as the main protagonist. Further research into the life of Woolf reveals that Percy is in fact the gardener at Monks House; Percy Bartholemew, (Lee, 1997:431). Percy informs Woolf of the situation, yet she does not necessarily take this as truth, as shown by her written response in her diary extract. The pronoun 'we' is interesting as to whether Woolf intends the 'we' to be her and Percy or whether she means herself and her husband, Leonard. It is doubtful that Woolf intends the 'we' to include the gardener as her response indicates that she might not believe him. The reader is left to ponder this pronoun – however, this could be one instance of the stream of consciousness being presented: the royal 'we', or indeed Woolf and the reader of the diary.

The last section of the extract is an extension of the initial text world described above, but could also be a secondary text world, especially as there is no mention of a specific spatial, or indeed, temporal location; 'And the country is lovelier and lovelier...'. As a native of Southern England, Woolf and I share knowledge about the area, and possibly the reader must assume that the writer is referring to the countryside in which she has briefly mentioned previously, or indeed about living in England. There are two most interesting parts to this final section of the extract. One is a boulomaic shift, in the form of a desire world, where Woolf states, 'I want to walk alone...'. As suggested by Giovanelli, boulomaic worlds are divided into desire and dream worlds, where the desire is a temporary world switch, in which the expression of desire is expected to take place; thus aligning itself more towards a deontic type shift, with an obligation on the part of the speaker to fulfil the desire. This is in contrast to the dream world, where there is no obligation as it is seen as epistemically remote, (Giovanelli, 2013:69). If the reader has already participated in the preceding diary entries, then this desire to be alone is one that the reader will believe will come true, but what is difficult here is the

following phrase; ‘...come to terms with my own head.’ This idea can be seen to be contradictory to the earlier section of the entry where Woolf states that she is glad to be alive. This poses a problem for the reader: suggesting the mental issues that Woolf has already spoken about in earlier passages of the book are still unresolved. However, she stated that she was happy to be alive on this loveliest day in spring and glad that she was not among the dead.

The final two words of the entry, ‘Another book?’ is difficult to interpret through text world theory, as there seems to be many different worlds that this phrase could inhabit. Considering it is an incomplete sentence, the reader is unsure whether this shifts to a boulomaic world (desire, or even dream) or to a deontic one, (obligation). This is one drawback of looking at diary entries through the constraints of TWT. The confusion as to whether the phrase belongs to one or more worlds is difficult, as there is no real indication of what the author intended. As this phrase is completely disconnected from the rest of the entry, the reader has no context to place the phrase in, thereby having no clues as to how it belongs in the extract. It is rather perplexing that Woolf could be considering another book when she has just stated that she needs to come to terms with her own thoughts. This could be the clearest sign of Woolf using stream of consciousness in her diary to show her innermost thoughts and feelings. The notion that the prose is disjointed and apparently disconnected, demonstrates the complexity of Woolf’s character; through this, she is intending to show the reader herself as she wants to present herself. As Keen notes, quoted monologue is often demonstrated in ‘short bursts of thought-stuff that dispenses with formal syntax entirely’ (Keen, 2015, location 1727, paragraph 3). However, one could argue that the use of the stream of consciousness device is merely practising for her fictional writing.

# *Chapter Four*

24<sup>th</sup> March 1941

At the beginning of 1941, Woolf was busy completing the draft of what was to be her final book, called *Pointz Hall*, posthumously published as *Between the Acts*. Woolf had been visited numerous times by Octavia Wilberforce, who was a doctor and a distant relative. Leonard became increasingly worried about his wife's mental state, and took her to see Wilberforce in Brighton (Woolf, 2008:499). On 28<sup>th</sup> March, Woolf drowned herself in the river Ouse (Goldman, 2006:44).

The extract begins, naturally, with the date of writing which provides a discourse world for Woolf as she reads her own diary, but it is clear that the initial few sentences are describing a scene that happened at some point previously. In contrast to the two extracts analysed prior, the narrative is not in the present tense, thereby aligning the action in the past. Thus, the initial text world is temporally situated at an undisclosed time in the recent past. From this extract alone, the reader cannot discern the spatial context; however, from previously shared knowledge, the reader is aware that Woolf and Leonard visited Brighton to see Octavia. This is not explicitly mentioned by Woolf herself, but it is mentioned in the introduction to the year 1941 that accompanies this edition of the diary. Once again, the context here is radically different to the previously studied entries – Woolf is not giving the reader any concrete information to be able to place the text, meaning that confusion may arise. This could be due to her failing mental stability and the increasing influence of the stream of consciousness. Even in these first sentences, there is no mention of Octavia, so this once again has to be assumed; the only information for the reader is in the introduction to the year, (Woolf, 2008:499, yet written by the editor). However, later in the extract, Woolf mentions the story that Octavia told; this cataphoric reference might help the reader to explain the pronoun 'she' in the first sentences. Therefore, this initial text world is very much disconnected from the reader, indicating that this information would only be understood by Woolf herself.

The extract begins with a fairly detailed, and indeed, poetic description of the woman in the room, assumed to be Octavia. The details range from the three cornered chair, to the knitting, to the arrow that '...fastened her collar', (Woolf, 2008:503). This descriptive passage implies that even though Woolf was mentally unstable, she could still capture intimate details and communicate them through the medium of writing. In retelling this particular event, Woolf takes the reader further back, via a deictic shift by stating; '...she had told us that two of her sons had been killed in the war.', (Woolf, 2008:503). Up until this point in the extract, there is no emotional connection to the description. In Labov's description of evaluative language in narrative, I believe this is an example of external evaluation. This is where the narrator stops the narration and either tells the listener, or reader, what the point is. Alternatively, the narrator comments on the narration itself (Labov, 1972:371/372). What follows Woolf's initial description of the story she is told, is her own evaluation: 'This, one felt, was to her credit.' (Woolf, 2008:503). There is not a lot of context here for the reader to be able to fully comprehend the exact meaning of this sentence. Is Woolf giving the woman credit for telling the story, or is she giving credit for sacrificing her sons for the good of the country? It is interesting to note that Woolf uses the word 'compliments' in the following sentence. Compliments, according to Janet Holmes, are 'positive speech acts which are used to express friendship and increase rapport between people.' (Holmes, 1996:32). Within the given context, it is difficult for the reader to pinpoint which meaning is correct, hence it is difficult to ascertain Woolf's meaning here. Even the description of how Woolf failed to give compliments is given a poetic feel; 'But they perished in the icy sea between us. And then there was nothing.', (Woolf, 2008:503). The description of the sea as icy gives the idea of dying in the water a more dramatic feel, even though the sea here is a metaphor for the atmosphere in the room. With this quote, it is very similar as to

how Woolf actually killed herself, and whether this was a precursor or a thought already in her mind is something to consider.

After this rather dramatic event, Woolf then transports the reader into the day of writing; Monday 24<sup>th</sup> March 1941. I take this to be a deictic shift into a second text world, as the remainder of the extract is mainly in the present tense, albeit with a few deviations. It is clear that Woolf is unstable as she transports the reader into a new world with no forewarning, from a past event into describing the day today. However, far from describing the way it feels today, Woolf takes us further back, via a deictic shift, to an undisclosed time and location. She specifically mentions Easter, but not any particular one, and the only spatial information given is that she is staying on a parade. The reader could assume from the shared knowledge given that the lodgings may be at a coastal resort due to Woolf's use of '...seaside feeling' (Woolf, 2008:503). Her description of 'everyone' is also worth noting, as the language is all negative; possibly denoting her state of mind at the time of writing. She mentions that 'All pulp [is] removed', thereby insinuating that the very flesh and being of the people is gone, leaving nothing but an empty shell.

Another fairly disconnected passage occurs next, starting 'This windy corner.' The demonstrative 'this' indicates to the reader that Woolf has now brought us back to the present time of writing. However, although we remain in the same temporal period, the reader is then removed to a different place; 'And Nessa is at Brighton', (Woolf, 2008:503). We are faced with yet another deictic shift, but this time in spatial terms. Not only this shift occurs, but then the reader is challenged with another shift, but a boulomaic one when Woolf states; '...and I am imagining how it would be if we could infuse souls.', (Woolf, 2008:503). This boulomaic shift is of the dream world variety: Giovanelli describes this as where the content is more of a fantasy and something that the reader does not assume to be an obligation, and therefore closer to the epistemic mode world, (Giovanelli, 2013:70). To infuse souls concocts the notion of souls coming together to form one and it is interesting here to note that Woolf uses the second conditional construction for this dream world, indicating that the infusion is impossible, yet she still wonders how it would be.

The final sentences of the extract are just as chaotic as the rest of the passage, shifting from world to world. It appears to the reader that we are back in the second text world, with the words 'Octavia's story.', and even though there is no verb or tense to analyse here, it seems clear enough that Woolf is back in the present day, the 24<sup>th</sup> March 1941. As has been seen in the rest of the entry, Woolf shifts the reader into another epistemic modal world, of possibility or confidence in a notion – 'Could I englobe it somehow? English youth in 1900.', (Woolf, 2008:503). Even toward the end of her life, Woolf is still considering creating another written work, and this would be based on her friend, doctor and distant relative, Octavia Wilberforce. This sentence carries with it the idea that Woolf was completely devoted to and in love with her work, as even in the midst of the most negative aspects of her life (mental illness), she was always seemingly considering another written work. The very last sentence in this extract, and indeed the last diary entry written, is also disconnected from anything previously mentioned before. To say that this is the last sentence written in her diary is fraught with difficulty, as this analysis uses an edited version of Woolf's diary and therefore the reader will never really know if this is the last sentence or not. However, this is how it is presented to the reader of this particular edition, and it must be taken to be true. Woolf places the reader back into the present day, and at that exact moment of writing, as the present continuous tense is used; 'L. is doing the rhododendrons...', (Woolf, 2008:503).

The many different world shifts in this extract give it a rather disjointed feel, and one that seems to fit with the idea of the stream of consciousness. There are certain sections of the entry, such as the description of the woman, which may appear to have been poetically created, and with some prior thought. This is contrasted with the quite haphazard and confusing sentences that transport the reader into totally different places that are apparently unconnected and just information that Woolf is sharing as she thinks of them. This could be an example of the interior monologue as mentioned by Humphrey, (1972:24), or indeed could just be Woolf's mental instability appearing in her writing. Having said that, the description of the woman may be an example of indirect interior monologue, where the reader has a sense of the author, (Humphrey, 1972:29), yet this is in contrast with the last few lines that are direct interior monologue. It seems clear that most of the extract is written in indirect interior monologue, and Humphrey states that this type of stream of consciousness is what Woolf used most in her fiction, (Humphrey, 1972:30). This is also an excellent example of what Keen describes as quoted monologue, which can often be in the form of short, fragmentary episodes that have no syntactical meaning (Keen, 2015, location 1741, paragraph 1). Keen continues by explaining that often there is little grammatical or syntactical evidence to inform the reader, but that the reader can interpret the text through knowledge of the norms of the text. In the form of a diary, the reader can expect fairly disconnected thoughts to appear. As Heehs states, a diary is something 'in which the writer records his or her experiences, thoughts and feelings shortly after they happen.' (Heehs, 2013:6).

# *Chapter Five*

## Conclusion

This dissertation aimed to answer four research questions arising from my reading of the diaries of Virginia Woolf and applying TWT to the text in order to answer the questions:

- Can TWT be applied to self-writing?
- Was Virginia Woolf writing for an audience, or for herself?
- Was her self-writing shared with anyone?
- Is there evidence of the use of stream of consciousness in her diaries?

As mentioned in the introduction to this dissertation, TWT is described as a cognitive discourse grammar (Giovanelli, 2013:15) and focuses not only on how a text is constructed, but also the context surrounding the text, (Gavins, 2007:8). I believe that using this theory enables the reader to identify more with the text, allowing different levels of worlds to be created using personal knowledge and experience to help understanding of the text. What sets TWT apart from other cognitive-linguistic frameworks is the flexible nature of using the context surrounding the text, and indeed the creation of it, to aid comprehension. Joanna Gavins states that many other theories have 'fought shy of dealing directly with context' (Gavins, 2007:8). For example, in Contextual Frame Theory, Emmott describes the contextual frame, which is 'a mental store of information about the current context, built up from the text itself and from inferences made about the text' (Emmott, 1997:121). This does not account for background knowledge and reader experience in the same way that TWT does. TWT allows for individual readers using their knowledge and experience to help make sense of the text, which would lead to multiple interpretations, independent of what the author intended. I hadve not found any examples of TWT analysis of self-writing, such as diaries or letters, but only analyses of poetry and fictional extracts. Gavins uses an everyday, spoken occurrence to exemplify how the theory works (2007:8), but this was the only example of application of the theory to non-fiction.

To answer the first research question, TWT can be applied to self-writing, but not without limitations. As previously stated, TWT partially relies on the context of a text in order to enhance comprehension, but within a diary, the context can be difficult to understand: 'Subjective expression, as well as objective documentation', (Heehs, 2013:8) often give very little context for the reader to build a sensible text world. This can be seen in chapter 3, with Woolf's diary extract including the phrase 'Another book?'. As discussed in that chapter, it was difficult to determine whether this phrase belonged to a boulomaic or deontic world, as there is no other context surrounding the phrase. Another problem for TWT and diaries in particular, is that there is no explicit plot in the diary format. Even Woolf herself said 'Every day includes much more non-being than being', (quoted in Heehs, 2013:232). Diaries, like all texts, are subject to selection of events that take place in a person's life, thus the reader does not get a complete picture of what is happening. This is also a limitation of the raw data that was used for this analysis: the edited and selected diaries of Woolf with annotations to each year added. Even if the five volume diaries were used, the editions were still 'profusely annotated' with introductions, (Woof, 2008: vii). Thus, for future research from a similar angle, using the original manuscripts would serve the analysis better, as these would be unedited by other hands. Using TWT to analyse the manuscripts would still pose a problem. As noted in the introduction to the abridged diaries, Woolf had unstable punctuation, with many abbreviations used that would be unknown to the reader: the editor inserted a 'name, or a word or two to help the reader', (Woolf, 2008:xii). This, therefore, means that using TWT with the original manuscripts would be much harder than using an edited version, thereby suggesting that TWT would be difficult to apply to original manuscripts of personal writing. It appears to me that using TWT to analyse personal writing, like diaries, poses problems, but there is still some semblance

of understanding that can be garnered using the theory. Nevertheless, TWT uses a text, as well as face to face exchanges, as a basis for analysis, and this therefore suggests that any kind of text could be analysed using the theory. As noted by Gavins, TWT is a 'discourse framework' (2007:8), meaning that the analysis focuses on not just the text itself, but also the context surrounding it. It is these contextual factors that each reader brings to the text themselves in order to make sense of it. This must mean that TWT is a very individualistic theory that can emerge with differing results depending on the reader. However, there is scope for the analyst to imagine a different readership other than themselves, as Gavins alludes to, (Gavins, 2007:9). This has implications for the use of the theory in the wider scale. However, using TWT to analyse the final extract chosen was most illuminating. It is well known and documented that Woolf's mental stability was failing her, especially in the last few months of her life, (Holroyd, 2014, location 261, paragraph 2) and the continual switching of worlds discovered in the final extract mirror her state of mind, with discontinuity within the extract echoing her fragility. It is interesting to see that the TWT analysis of the text seems to echo the author's mental health, and it is this that persuades me that TWT can be applied to personal writing, but not without the limitations stated previously.

Turning to the question of whether Woolf was writing the diary for herself or an audience, it is clear that she was, in fact, doing both. The diary serves three purposes: to record her life for a possible future memoir; to record the events surrounding her professional writing and; to practise writing and hone her craft. This claim is supported by Leonard Woolf, writing in the preface to *A Writer's Diary* (Woolf, 1953). Early on in her diaries in an entry dated January 20<sup>th</sup> 1919, Woolf mentions her future self, at the age of 50, looking back at the diaries to write her memoirs, (Woolf, 2008:65). She was intending to use the diaries in order to write her own life story, yet in another entry dated April 20<sup>th</sup> of the same year, she states 'I am trying to tell whichever self it is that reads this hereafter that I can write much better...and forbid her to let the eye of man behold it.', (Woolf, 1953:13). From this quotation, it is simple to ascertain that Woolf did not want her diaries to be read by anyone else and was also using them as a way of practising her writing style and allowing her professional, money-making writing become easier. In the same diary entry, she states that it is her 'casual half hours after tea' that have increased her ease with writing professionally. It is the constant references to her novels, essays and lectures in her diaries that substantiate the above claim. Occasionally, she writes the diary to avoid these other forms of writing, as in an entry dated October 11<sup>th</sup> 1929: 'And I snatch at the idea of writing here in order not to write *Waves* or *Moths* or whatever it is to be called.' (Woolf, 1953:143). Woolf used the diaries to practise her writing, as mentioned above, and one of the more striking examples is that surrounding the suicide of Dora Carrington. In comparison with letters Woolf wrote at approximately the same time, the language is often much more poetic in the diaries. In her diary entries of 12<sup>th</sup> and 24<sup>th</sup> March 1932, Woolf writes extensively about the day she and Leonard went to see Carrington, using phrases such as 'She seemed helpless, deserted, like some small animal left.' (Woolf, 2008:316). In the extract of 24<sup>th</sup> March, metaphorical phrases dominate, such as the blue veil in the air (2008:317). In contrast, a letter that Woolf wrote on 11<sup>th</sup> March 1932 is extremely simple, direct and to the point: 'This is just to tell you that Carrington died this morning. We were there yesterday and she seemed quiet and very gentle. That is all I know now, but I wanted you to know.' (Woolf, 2008a:306). Using TWT as a basis for analysing the quotations, the extract from her diary suggests multiple world switches in the whole extract, indicating a much more planned entry than can be seen in the letter. It is clear that the metaphors are written in the personal diary instead of the letter, which will be read by the recipient. Further evidence to support this is that Woolf was very self-conscious about her diary

writing, commenting on the quality of her sentences, many of which she saw as ungrammatical (Woolf, 1953:13) and as Joanne Tidwell states, that as Woolf was conscious of a reader, she was more likely to craft the entries (Tidwell, 2008, location 1166, paragraph 1).

Virginia Woolf was very clear that she intended to use her diaries as a means of writing memoirs later on in her life, but does this mean that she wanted her diaries to be published? As seen in an earlier quotation, she wanted to 'forbid her[self] to let the eye of man behold it' (Woolf, 1953:13), yet the diaries were still published. In her diary, she confirms that her husband reads her professional manuscripts, as on November 5<sup>th</sup> 1936, (Woolf, 1953:262), but on no occasion does he mention that she shares her self-writing with anyone. However, Tidwell claims that 'Woolf shared her diary with Leonard occasionally, and she discussed the possibility of Leonard's publishing portions of it, but not until she was gone.' (Tidwell, 2008, location 1151, paragraph 3). In her last letter to Leonard before her suicide, Woolf requests that he '...destroy all my papers' (Woolf, 2008a: 443), thus indicating that she does not want any of her personal papers to be published, yet in the preface to *A Writer's Diary*, Leonard states that Virginia left 26 volumes of diaries, (Woolf, 2008:vii). Within the preface, Leonard comments on the difficulty of publishing the diaries he states that 'the diary is too personal to be published as a whole during the lifetime of many people referred to in it' (Woolf, 2008:vii). He carefully selected the entries to be published in order to shed light on her intentions and her life connected with her writing. It is unclear whether Woolf intended her diaries to be published, as there is no evidence to suggest that she wanted the general public to read her personal diaries. It is also uncertain that she shared the diaries with her husband, as this is only mentioned in secondary sources.

Turning to the final question concerning the stream of consciousness, the very nature of the diary form lends itself to the idea of monologue. The narrator is the protagonist and writer in this form of narrative, thus implying that the words that the reader sees come directly from the author themselves. The majority of the extracts analysed in this dissertation are in the present tense, but there are still instances of third person narration, especially in the first extract, when Woolf is describing what she and Clive discuss, but yet this is still written in the present tense: 'There is no truth about life, he says...' (Woolf, 2008:142). The three extracts discussed demonstrate an increasing amount of disjointedness in the writing, presenting more examples of quoted monologue. To exemplify this, the first extract presents a fairly consistent prose style, with no deviations from the main topic, whereas the second extract includes one disjointed phrase, 'Another book?' (Woolf, 2008:317). This contrasts with the final extract in which these deviations are prominent, such as the discussion of Octavia and Leonard (Woolf, 2008:503). It is clear that the diary form is one method for writers to note their thoughts on paper, thereby not necessarily following any typical syntax, and the final extract is an especially good example of this. However, the other extracts studied are not typified by this disconnected prose, but follows fairly conventional syntax. As mentioned in the relevant chapter, Woolf's mental health was failing, and her method of writing in short bursts with apparently disconnected ideas is an indication of this, yet also a representation of quoted monologue.

In using TWT with a rather unusual text type, I had expected to be able to use both the language presented and the context surrounding both the text and my own personal knowledge to be able to understand the extracts in more depth than just analysing the form of the language used. If analysed using a structuralist or post-structuralist method, then there would be no indication of how the context supports the text and language to help meaning be transferred. The common ground and the process of incrementation only add value to the usage of TWT, as Stockwell notes

that no other theory provides 'specification of how contextual knowledge is actually managed economically', (Stockwell, 2002:137). TWT is also set apart from other theories, as it puts context and language as an inseparable and integral part of analysis, as well as looking at the text as a whole, rather than individual sentences (Stockwell, 2002:137). Stockwell also argues that TWT offers a much richer and complex world than possible worlds theory and mental space theory (Stockwell, 2002:136). In addition to this, the use of diagrams is a helpful way of getting an overall view of the text worlds and provides a visual aid to analysis. However, in his critical review of Gavins' book, Steve Farrow questions TWT in its ability to access enactors' thoughts and mental processes due to the mind being seen to 'be private and inaccessible to others, and so resists attempts by possible-worlds explorers to reveal its secrets.' (Farrow, 2008:281). This is inevitably, a downfall of TWT, as it is difficult to imagine what other readers might think about the text and context. Every reader is different and comes with varying experience and knowledge. Given the above, I still believe there is value in using TWT to analyse a text, although the diary form can prove problematic, especially given the form that it uses which is non-narrative. There are benefits to gain insights into reader emotion regarding the text, and I see this as a useful tool to continue exploring texts.

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# *Appendices*

## Appendix 1

24<sup>th</sup> March 1922 diary entry

### *Friday 24 March*

Still invalided, I sit and receive visitors almost daily; and say nothing about them here. People are neglected, and accumulate, up and up and up. Clive is the most persistent; we talked from 4.30 to 10.15 the other day. It is clear that I am to rub up his wits; and in return I get my manners polished. I hear of supper parties; elicit facts about drink and talk and goings on. He enjoys *everything* – There is no truth about life, he says, except what we feel. It is good if you enjoy it, and so forth. Obviously we reach no heights of reason. Nor do we become completely intimate. A little colour is added to taste. We have our embrace; our frill of sentiment. Impossible, as Nessa says, to talk without it. But I perceive, chiefly through his letters, that once a fortnight is the pitch of our relationship.

Woolf, V (2008) *Selected Diaries*. London:Vintage

24<sup>th</sup> March 1932 diary entry

### *Thursday 24 March*

Tomorrow is Good Friday and therefore we are at Rodmell on the loveliest spring day; soft; a blue veil in the air torn by birds' voices. I am glad to be alive and sorry for the dead: can't think why Carrington killed herself and put an end to all this. True, they are building the vast grey elephant sheds at Asheham, but I intend to see them as Greek temples; and Percy says they are building sixty cottages – but we wait to see if this is so. And the country is lovelier and lovelier, still with great empty spaces, where I want to walk, alone, and come to terms with my own head. Another book?

Woolf, V (2008) *Selected Diaries*. London:Vintage

24<sup>th</sup> March 1941 diary entry

### *Monday 24 March*

When we came in she was sitting perched on a three cornered chair with knitting in her hands. An arrow fastened her collar. And before five minutes had passed she had told us that two of her sons had been killed in the war. This, one felt, was to her credit. Sitting there I tried to coin a few compliments. But they perished in the icy sea between us. And then there was nothing.

A curious seaside feeling in the air today. It reminds me of lodgings on a parade at Easter. Everyone leaning against the wind, nipped and silenced. All pulp removed.

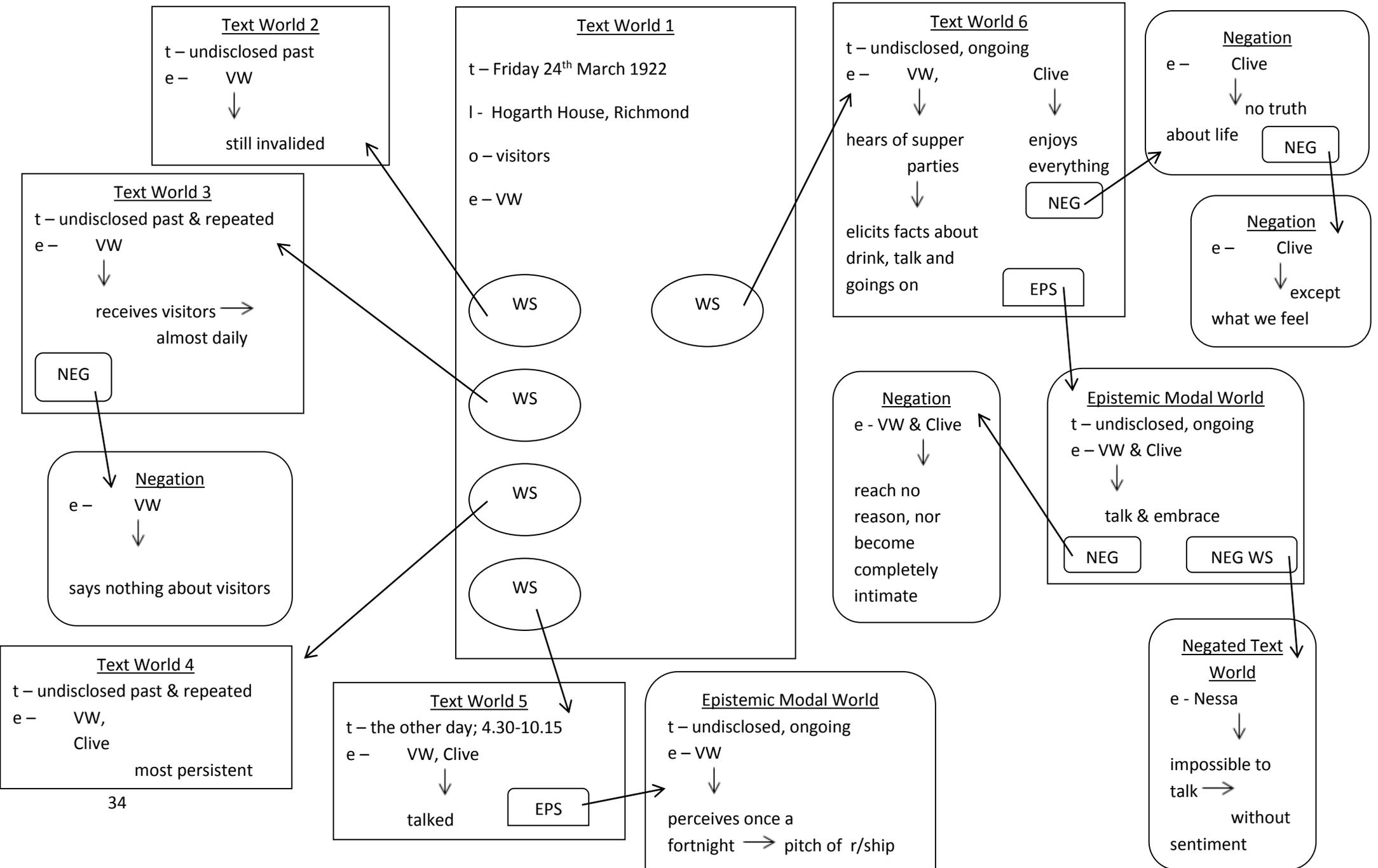
This windy corner. And Nessa is at Brighton, and I am imagining how it would be if we could infuse souls.

Octavia's story. Could I englobe it somehow? English youth in 1900.

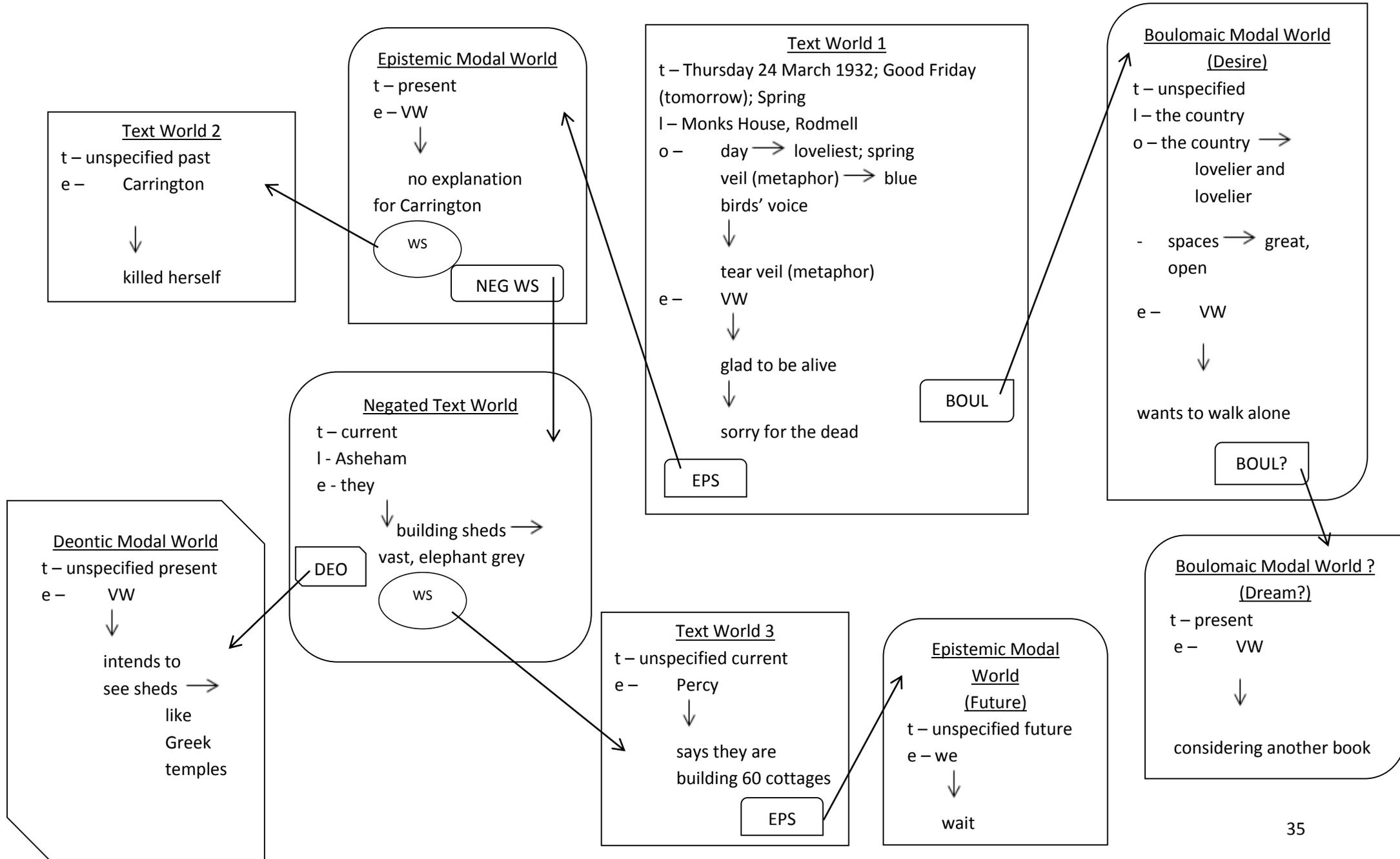
L. is doing the rhododendrons...

Woolf, V (2008) *Selected Diaries*. London:Vintage

# Text World of diary extract; 24th March 1922



# Text World of diary extract: 24th March 1932



# Text World of diary extract: 24th March 1941

