

# Thought Representation and *One*: An Analysis of Virginia Woolf's Narrative Style

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## 1. Introduction

The indefinite pronoun *one* appears often enough to be noticed in Virginia Woolf's works. When *one* is used, especially in the Victorian era, it is sometimes said to show 'a certain over-confidence and even arrogance' (K.C. Phillipps, 1984: 76). The use of *one* also represents 'impersonality' in educated speech and writing (Wales, 1996:81). In fact, *one* as a generic pronoun possesses both third personal and first personal functions when it is used. It means *one* can refer to people as in 'anyone' as well as the individual figure in the similar meaning with *I*. Adding to these definitions, when Woolf uses *one* in her short stories or novels, *one* is differently interpreted. There are several interpretations: a point of view which represents the author's intrusion into the story, or it emphasises the subjective point of view from the character among free indirect thought. In some short stories such as "The Lady in the Looking-Glass" and "Fascination of the Pool", *one* can be interpreted as a character.

In order to examine the transition of the use of *one* throughout Woolf's novels, I have separated Woolf's novels in three periods as in table 1 below. I have also excluded *Orlando* (1928), *The Years* (1937) and *Between the Acts* (1941) in this presentation, because these create another development of Woolf's writing style.

Table 1: Woolf's novels

First Period	Second Period	Third Period	Other Novels
<i>The Voyage Out</i> (1915) <i>Night and Day</i> (1919)	<i>Jacob's Room</i> (1921) <i>Mrs. Dalloway</i> (1925) <i>To the Lighthouse</i> (1927)	<i>The Waves</i> (1931)	<i>Orlando</i> (1928) <i>The Years</i> (1937) <i>Between the Acts</i> (1941)

In the first section, I will show the frequency of *one* in the novels, and discuss the tendency of the usage. Next, I will present the discourse structures which *one* appears in and how the difference among different sentence structures emerges will be shown. Lastly, focusing on thought representation how the use of *one* enlarges the narrative possibility will be considered.

## 2. The narrative style and *one* in Woolf's Novels

As Daiches (1942, 70) points out, Woolf intended to have control over her narrative by keeping the indirect style in her novels. Even in *The Waves*, there are narrated parts between the soliloquies.

In an essay titled *A Room of One's Own* (1928), she creates an anonymous character. In this essay, Woolf sets a female character in order to discuss the theme 'women and fiction'. When she starts her lecture in this essay, she explains about the first person pronoun as next:

- (1) I [the speaker = Virginia Woolf] need not say that what I am about to describe has no existence; ... 'I' is only a convenient term for somebody who has no real being.

(*A Room of One's Own*, 7)<sup>1</sup>

As with the invented place names 'Oxbridge' and 'Fernham', *I* in this essay is a mere invention for the convenience of providing her hypothetical story. *I* is the female figure who is not allowed to enter the 'Oxbridge' library without 'a letter of introduction' at that time. In the later part of the essay as in (2) below, she also calls the letter *I* 'a straight dark bar' and 'a shadow shaped'. She mentions 'one began to be tired of "I"' in this excerpt. The use of *I* and *one* in this extract imply the different effect as *I* being self-centred and *one* being generic but somebody who is not *I*.

- (2) It was a straight dark bar, a shadow shaped something like the letter 'I'. One began dodging this way and that to catch a glimpse of the landscape behind it. Whether that was indeed a tree or a woman walking I was not quite sure. Back one was always hailed to the letter 'I'. One began to be tired of 'I'. Not but what this 'I' was a most respectable 'I'; honest and logical; as hard as a nut, and polished for centuries by good teaching and good feeding. I respect and admire that 'I' from the bottom of my heart.

(*A Room of One's Own*, 150)

It was only for the convenience to present Woolf's idea how a woman can write fiction, and put a character with *I* but she exists as an anonymous character giving the general statement.

Even with such general statement, the author admits the strong presence of *I*. The self-assertiveness by the first person pronoun *I* is applied in *To the Lighthouse* to describe Mrs. Ramsay's observation of Charles Tansley.

- (3) She [Mrs. Ramsay] could see how it was from his manner—he [Charles Tansley] wanted to assert himself, and so it would always be with him till he got his Professorship or

married his wife, and so need not be always saying, “**I — I — I.**” For that was what his criticism of poor Sir Walter, or perhaps it was Jane Austen, amounted to. “**I — I — I.**” He was thinking of himself and the impression he was making, as she could tell by the sound of his voice, and his emphasis and his uneasiness. Success would be good for him.

(*To the Lighthouse*, 98)

In *To the Lighthouse*, the use of *I* is much less than other novels, and when the pronoun is used, it is not the self-referring as usual but to show a certain personality of the character. Bernard in *The Waves*, also uses *I* in order to emphasise the self:

- (4) “**I** rose and walked away—**I, I, I**; not Byron, Shelley, Dostoevsky, but **I**, Bernard. **I** even repeated my own name once or twice. **I** went, swinging my stick, into a shop, and bought—not that **I** love music—picture of Beethoven in a silver frame. Not that **I** love music, but because the whole of life, its masters, its adventurers, then appeared in long ranks of magnificent human beings behind me; and **I** was the inheritor; **I**, the continuer; **I**, the person miraculously appointed to carry it on.

(*The Waves*, 169)

The continuous use of *I* in Bernard’s speech here, emphasises the character himself and it shows the contrast from other novels which mainly present characters’ thoughts in indirect mode. The contrast between *I* and *one* being assertive and generic become significant when the occurrences of these two pronouns are compared. The use of *one* and *I* show the significant change through her novels. Table 2 and 3 show the transitions.

Table 2: The number of occurrences of *one* and *I*

	<i>VO</i>	<i>ND</i>	<i>JR</i>	<i>MD</i>	<i>TL</i>	<i>TW</i>
Total number of word tokens	139,929	170,552	56,069	64,772	69,863	78,224
<i>One</i> (total)	302	263	107	151	257	148
<i>One</i> (as subject)	227	168	82	118	192	106
<i>I</i> (total)	1,630	1,986	239	118	101	2,449

Table 3: The ratio of occurrence among 10,000 words

	<i>VO</i>	<i>ND</i>	<i>JR</i>	<i>MD</i>	<i>TL</i>	<i>TW</i>
<i>One</i> (total)	21.65	15.42	19.10	23.33	36.81	18.79
<i>One</i> (as subject)	16.22	9.85	14.64	18.23	27.5	13.42
<i>I</i> (total)	116.51	116.48	42.67	18.23	14.61	313.17

As these tables show, the occurrences of *one* may not be a lot in total but the increase of the use towards *Mrs. Dalloway* and *To the Lighthouse* indicates the characteristics of the style. At the same time, the significant decrease of the use of *I* from *Night and Day* to *Jacob's Room* also suggests there has been some shift in the presentation of the character's point of view. As for the understanding of the first person pronoun, *I* provides the clear reference to the presenter of the speech or thought. On the other hand, *one* provides various possibilities when it comes to its point of view. In the narrative style, *I* can only be used in direct speech or thought, and in indirect speech or thought, when referring to the speaker or the thinker, the narrator employs *s/he*. With such difference, the narrative styles are interpreted as a first person narrative or a third person narrative. The indefinite pronoun *one*, however, can be applied in both direct and indirect speech/thought. The various discourse structures containing *one* shown in Table 4 exhibit the feature of *one*.

Table 4: The number of *one* in each discourse structure<sup>2</sup>

	<i>VO</i>	<i>ND</i>	<i>JR</i>	<i>MD</i>	<i>TL</i>	<i>TW</i>
NRA	37	72	33	1	16	0
IS	13	2	0	14	5	0
IT	2	5	1	5	14	0
FIS	1	0	0	6	4	0
FIT	24	32	11	75	199	0
DS	205	136	19	6	4	0
DT	4	1	3	21	2	147
FDS	0	0	2	0	5	0
FDT	0	2	34	23	8	0
Others <sup>3</sup>	16	13	4	0	0	0
Total	302	263	107	151	257	147

NRA: Narrative Report of Acts

IS: Indirect Speech

IT: Indirect Thought

FIS: Free Indirect Speech

FIT: Free Indirect Thought

DS: Direct Speech

DT: Direct Thought

FDS: Free Direct Speech

FDT: Free Direct Thought

This table exhibits that *one* is applied in both direct and indirect speech/thought throughout Woolf's work. The use of *one* started in the first period novels used in direct speech mostly, but the use in free indirect thought increases and a few used in direct speech. In *Jacob's Room*, having NRA and FDT as the main discourse structures, it implies the change of the writing style by the author by using *one*. It is said that *Jacob's Room* is one of Woolf's experimental works among her novels, and in the change of the use of *one* also supports that idea.

### 3. *One* in each novel and the shift of the effect

Suggesting arrogant attitude by the use of *one* can be observed from some characters in the novels.

- (5) "Mon Dieu!" he [John Hirst] exclaimed, throwing out his hands. "You [Rachel] must begin to-morrow. I shall send you my copy. What I want to know is—" he looked at her critically. "You see, the problem is, can **one** really talk to you? Have you got a mind, or are you like the rest of your sex? You seem to me absurdly young compared with men of your age."

(*Voyage Out*, 159)

- (6) "And of course I am—immensely clever," said Hirst. "I'm infinitely cleverer than Hewet. It's quite possible," he continued in his curiously impersonal manner, "that I'm going to be one of the people who really matter. That's utterly different from being clever, though **one** can't expect **one**'s family to see it," he added bitterly.

(*Voyage Out*, 166)

John Hirst in *The Voyage Out*, who is young but not good looking, and in some part he thinks Rachel (the heroine) is in love with him, uses *one* 20 times. In (5), he is surprised that Rachel is 24 years old but has not read anything besides Shakespeare and the bible. In (6), Hirst talks about himself to Helen Ambrose. Despite the fact that the content of his speech tends to be personal rather than generic statement, John Hirst uses *one* as if he avoids using the first person pronoun *I* in (5) and (6).

Using *one* in order to avoid the direct referent to the self also happens in other novels as well. There are some people who represent arrogance in other novels such as Hugh Whitbread in *Mrs. Dalloway*:

(7) Looking up, it appeared that each letter of their [Rigby and Lowndes] names stood for one of the hours; subconsciously **one** was grateful to Rigby and Lowndes for giving **one** time ratified by Greenwich; and this gratitude (so Hugh Whitbread ruminated, dallying there in front of the shop window), naturally took the form later of buying off Rigby and Lowndes socks or shoes. So he ruminated.

(Mrs. Dalloway, 90)

(8) "Yes; Peter Walsh has come back," said Lady Bruton. It was vaguely flattering to them all. He had come back, battered, unsuccessful, to their secure shores. But to help him, they reflected, was impossible; there was some flaw in his character. Hugh Whitbread said **one** might of course mention his name to So-and-so. He wrinkled lugubriously, consequentially, at the thought of the letters he would write to the heads of Government offices about "my old friend, Peter Walsh," and so on.

(Mrs. Dalloway, 94)

Unlike the 20 times uses of *one* by John Hirst in *The Voyage Out*, Hugh's use of *one* only occurs for three times in *Mrs. Dalloway*. Furthermore, all of those three times are not direct speech but in the reported style in the narrative. The narrator suggests his snobbishness by dispersing words like 'ruminated' (twice, instead of 'thought'), 'lugubriously', and 'consequentially' (exaggerating his way of behaviour) and so on.

(9) "It's odd that **one** scarcely gets anything worth having by post, yet **one** always wants **one's** letters," said Mr Banks.

(To the Lighthouse, 79)

In *To the Lighthouse*, which hardly possesses direct speech in the whole text, Mr. Banks uses *one* in his speech at the dinner table. His utterance may not show exact arrogance, but his 'educated' and formal style is observed in this speech.

It is also interesting that Mr. and Mrs. Dalloway are the characters in *The Voyage Out* and Mrs. Dalloway uses *one* in her speech for 30 times in *The Voyage Out*. Although, the use of *one* in *Mrs. Dalloway*, which she is the heroine, the use of *one* by her for 38 times (second most frequent following Peter Walsh's use for 54 times) mostly occurs in free indirect thought. Considering Mrs. Dalloway uses *one* in her speech, she is recognised as one of the arrogant people, which Sally refers to her old friend: 'For, said Sally, Clarissa was at heart a snob—one had to admit it, a snob.' (*Mrs. Dalloway*, 168)

(10) “Yes, indeed,” said Clarissa. She turned to Helen with an air of profundity. “I’m convinced people are wrong when they say it’s work that wears **one**; it’s responsibility. That’s why **one** pays **one**’s cook more than **one**’s housemaid, I suppose.”

“According to that, **one** ought to pay **one**’s nurse double; but **one** doesn’t,” said Helen.

(*Voyage Out*, 37)

Both Mrs. Dalloway and Helen Ambrose are in the upper-middle class, and they both use *one* in her speech. (Helen 22 times) Although created a possible arrogant person with the direct use of *one*, the interpretation of Mrs. Dalloway’s thought representation in the later novel suggest the difference of the use of *one* indirectly.

#### 4. *One* in the Narrative and Thought Representation

Partly, *one* may represent some arrogance in the characters in the story, but as the use of *one* in the free indirect thought increases, the interpretation of *one* becomes complex. For this kind of complexity, *one* in the second period novels, especially in *Mrs. Dalloway* and *To the Lighthouse*, are examined and leads to various interpretations.

The next two extracts represent Mrs. Dalloway’s thought, one is in free indirect and the other is in free direct thought.

(11) He [Peter Walsh] would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings **one** remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished — how strange it was! — a few sayings like this about cabbages.

(*Mrs. Dalloway*, 1)

(12) For Heaven only knows why **one** loves it so, how **one** sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can’t be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life.

(*Mrs. Dalloway*, 2)

Observed from the tense of the verbs, (11) is indirectly delivered, but the use of *one* instead of *she*

suggests the reduction of the self-assertiveness, which can be expressed from the presence of *I* implied by *she* in the indirect mode. Since Mrs. Dalloway uses *one* in her directly delivered thought as in (12), as with her speeches in *The Voyage Out*, her use of *one* may imply she being fond of using *one* by herself, which leads to the conclusion that she is arrogant. The various discourse structures with *one*, however, exhibit the use of *one* plays another role besides showing arrogance.

- (13) [a] She [Razia] must have a son like Septimus, she said. [b] But nobody could be like Septimus; so gentle; so serious; so clever. [c] Could she not read Shakespeare too? [d] Was Shakespeare a difficult author? she asked. [e] **One** cannot bring children into a world like this. [f] **One** cannot perpetuate suffering, or increase the breed of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that. [g] He watched her snip, shape, as **one** watches a bird hop, flit in the grass, without daring to move a finger.

(Mrs. Dalloway, 78)

In this example, discourse structures are mixed as: [a] IS, [b] and [c] FIS, [d] IS, [e] and [f] FDS/T, [g] NRA. *One* appears in [e] [f] and [g], but the first two occurrences belongs to Septimus's direct use in his free direct mode, and the last usage belongs to the narration. Instead of *I* or *we* in the direct mode, *one* is applied here. *One* can be a mere generic pronoun representing Septimus's claim, which he considers as a general idea. The general state of *one* stands out in [g] having *as* and the present tense in the structure. The difference from the direct speech in the earlier works, here, there is neither quotation marks nor reporting clause indicating these sentences are speech or thought. Considering Razia's speeches were delivered indirectly, these sentences emphasise the personal point of view from Septimus either being generic pronoun or the first personal pronoun. By adding the narrative sentence after, the narrative mode, which is the basic narrative style in *Mrs. Dalloway*, comes back. It means the narrator's existence is never ignored. Though the determination of the reference of *one* is unnecessary, the presentation of both point of view is possible by the use of *one*.

As for the confusion of the reference, the possibility of referring to different people is also suggested, but by employing the same pronoun, the point of view keeps its position as well as the function of uniting the narrative and the thought presentation.

- (14) Crabs, she [Mrs. Ramsay] had to allow, if Andrew really wished to dissect them, or if Jasper believed that [a] **one** could make soup from seaweed, [b] **one** could not prevent it; or Rose's objects—shells, reeds, stones; for they were gifted, her children, but all in quite different ways.

In this example, Mrs. Ramsay considering her son's interest, and uses *one* instead of *he* in [a] and instead of *I* in [b]. The person who believes he can make soup from seaweed is Jasper, and the person who most likely to stop him is his mother, Mrs. Ramsay, therefore, these two uses of *one* indicate different references.

The interpretation becomes more complicated when the tense of verbs exhibit uncertainty of the point of view even though they are in the past tense.

- (15) [a] When **one** was young, said Peter, **one** was too much excited to know people. [b] Now that **one** was old, fifty-three to be precise (Sally was fifty-five, in body, she said, but her heart was like a girl's of twenty); Now that **one** was mature then, said Peter, **one** could watch, **one** could understand, and **one** did not lose the power of feeling, he said.

(*Mrs. Dalloway*, 171)

In this excerpt, Peter talks about his past, therefore, some of the past tense verbs are simple past tense but not the back-shifted. As other extracts show, quotation marks hardly appear in *Mrs. Dalloway* and *To the Lighthouse*. In this extract, the past tense in [a] may indicate the back-shifted past tense with the general statement of 'when one is young, one is ...', or it may indicate the simple past tense referring to Peter himself mainly. In the former case, [a] is in indirect speech, but in the latter case, the sentence is in direct speech. The sentence [b] combines free indirect speech and indirect speech with the words such as *Now* indicating the direct element in Peter's speech with the back-shifted past tense indicating the indirect element. The discussion is possible over the interpretation of the past tense in this extract as well as the pronoun *one*, which keeps the same form despite the possible change of the sentence form. Not mentioning *I* or *he* in the structure, it leads to the vague point of view.

- (16) [a] Suppose then that as a child sitting helpless in a perambulator, or on someone's knee, he [James Ramsay] had seen a waggon crush ignorantly and innocently, someone's foot? Suppose he had seen the foot first, in the grass, smooth, and whole; then the wheel; and the same foot, purple, crushed. [b] But the wheel was innocent. [c] So now, when his father came striding down the passage knocking them up early in the morning to go to the Lighthouse down it came over his foot, over Cam's foot, over

anybody's foot. [d] **One** sat and watched it.

(*To the Lighthouse*, 176)

The discourse structures of this extract are: [a] FIT, [b] FDT, [c] FIT, [d] FDT/FIT. When determining the discourse structure, the personal pronoun and the tense of verbs are referred as I have done in the extracts so far. In this part, however, both *one* and the past tense of the verb create subtle image. Although about the reference of *one*, even in direct speech/thought, whether *one* represents the self or people in general is unclear. With such ambiguous reference, in fact, *one* can be applied in both direct and indirect mode of discourse structure.

The sentence [d] expresses the ambiguous image because of the use of *one* and *it*. In the sentences [a], which are subjunctive mode, is free indirect thought indicating the indirectness from the use of past perfect form of the verb as one of the back-shifted mode. Describing the past event in James's thought, the tense is in the simple past tense in [b]. The mode of the structure fluctuate from direct to indirect in [c] with the word *now* with the past tense. It is also a possibility that *now* is a meaningless as an indication of the present moment here, but considering James describing the event in 'this morning', which is in the past, the past tense is simple past. The interpretation of the past tense of the verb becomes more unclear in [d] that it can be interpreted as direct thought with *one* and simple past tense as James's direct usage. While, it is possible to interpret the sentence as free indirect thought analysing *one* and the back-shifted tense as elements to depict the indirectness. The single pronoun *it* also helps to confuse the interpretation for this sentence. What *it* refers to is ambiguous: one possible analysis is the situation itself that James feels overwhelmed by his father's arbitrary decision which may result in the same way with the horrible wheel crushing a foot. As the other possible interpretation, the *foot* can be a referent. Describing as *foot* instead of feet in this scene, *it* can be considered with such interpretation. In either way, the clarifying the referent of *one* and *it* seems neutral between indirect and direct mode of presentation.

The indefinite pronoun *one*, which was first used mostly in direct speech, frequently appears in free indirect thought in the later novels with not only the character's point of view but the narrator's providing the possibility of expressing indirectness of the sentence.

## 5. Conclusion

The use of *one* occurring in various discourse structures is one of the characteristics in Woolf's novels. Although when *one* appears in direct speech, it represents the character's point of view either representing their character being arrogant or not. There are a few uses as such in the second period novels as well. The increase of the use in free indirect thought, however, indicates the shift of the presentation of *one* from a mere personal use to united usage among the narrative with the possibility

of various interpretations.

### Notes

\* This is a revised version of my paper presented at the International Conference of the Poetics and Linguistics Association held at the Westchester University, U.S.A., 20th July, 2017.

1. The number in the round brackets indicates pages in the texts. Emphases are added.
2. The discourse structure and the definition for each structure in the list are based on G.N. Leech and M. Short (1981 [2007]: 276).
3. 'Others' include the use other than speech or thought such as letters, journal or poetry.

### Texts

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### **Concordance**

<http://victorian.lang.nagoya-u.ac.jp/concordance/woolf/>