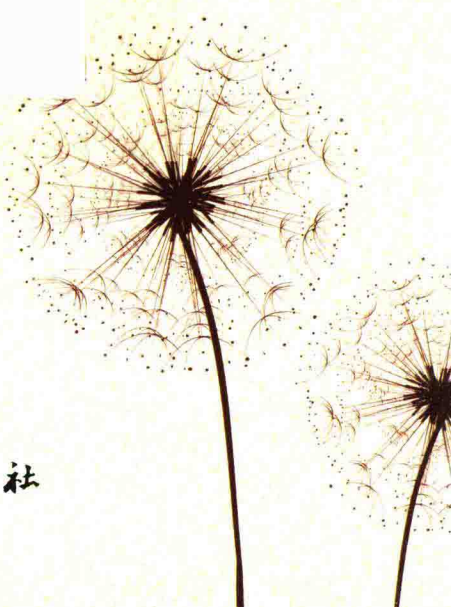


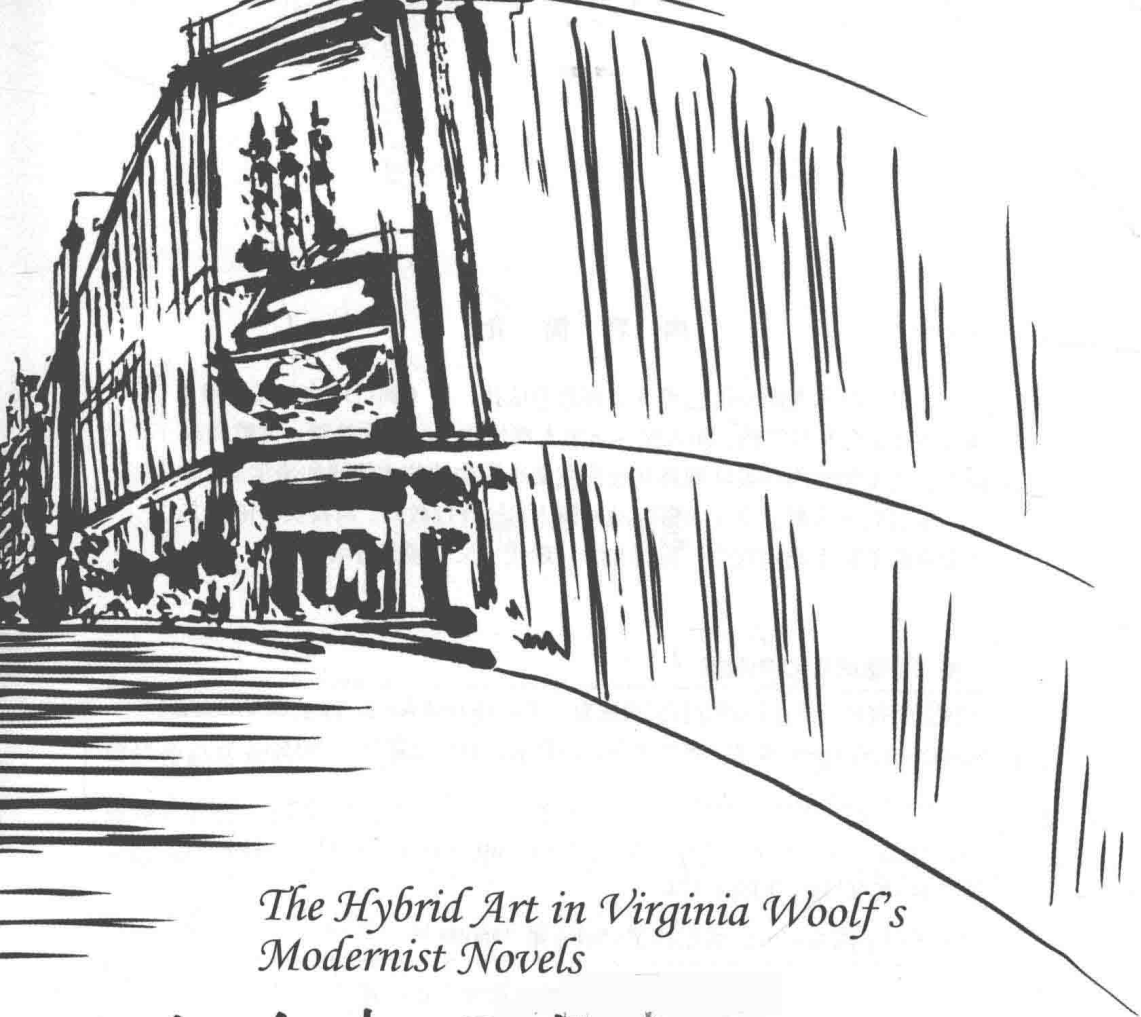
*The Hybrid Art in Virginia Woolf's
Modernist Novels*

伍尔夫现代主义小说的 综合艺术研究

魏小梅 著



科学出版社



*The Hybrid Art in Virginia Woolf's
Modernist Novels*

伍尔夫现代主义小说的 综合艺术研究

魏小梅 著

科学出版社

北京

内 容 简 介

本书以伍尔夫的小说艺术革新理念为依托,以《到灯塔去》《海浪》和《幕间》为典型实例,深入探寻伍尔夫现代主义小说中绘画、诗歌和戏剧综合艺术的运用并最终阐释其现代主义小说中的艺术规律和美学范式。

本书面向从事英美文学研究的科研人员、高校教师、高校英语语言文学专业的本科生与研究生、英国文学与现代主义小说爱好者。

图书在版编目(CIP)数据

伍尔夫现代主义小说的综合艺术研究 = The Hybrid Art in Virginia Woolf's Modernist Novels: 英文 / 魏小梅著. —北京: 科学出版社, 2016.12

ISBN 978-7-03-051080-8

I. ①伍… II. ①魏… III. ①伍尔夫 (Woolf, Virginia 1882—1941) —小说研究—英文 IV. ①I561.074

中国版本图书馆 CIP 数据核字(2016)第 296090 号

责任编辑: 常春娥 / 责任校对: 张小霞

责任印制: 张 倩 / 封面设计: 铭轩堂

科学出版社 出版

北京东黄城根北街 16 号

邮政编码: 100717

<http://www.sciencep.com>

三河市骏志印刷有限公司 印刷

科学出版社发行 各地新华书店经销

*

2016 年 12 月第 一 版 开本: 720 × 1000 16

2016 年 12 月第一次印刷 印张: 10 3/4

字数: 200 000

定价: 68.00 元

(如有印装质量问题, 我社负责调换)

前 言

弗吉尼亚·伍尔夫 (Virginia Woolf, 1882—1941) 是一位在文学圈内以审美品位高雅著称的艺术家。她把自己的小说视作艺术品, 精雕细琢, 力求尽善尽美。她有着画家的眼睛、诗人的情怀、剧作家的抱负和哲学家的深度, 但她选择用小说这种文类形式呈现她的艺术和哲学思想。当她意识到传统小说的写法已不能适应时代的需要, 也无法表达现代人的内心和生活时, 她跳出小说的局限, 借鉴其他艺术门类: 如绘画、诗歌、戏剧, 汲取小说创新的源泉。与画家姐姐在各自艺术媒介上的相互竞争使得伍尔夫更加注重小说的美学形式问题及“姊妹艺术”(绘画艺术和语言艺术)的融合。小说、诗歌、戏剧或是诗剧有着各自无可比拟的优势, 传承这些优势在伍尔夫看来可以解决现代小说所面临的困境。她在《诗歌、小说与未来》一文中不仅描述了“未来小说”的形态, 而且提出了小说诗化和戏剧化的理念。虽然具体方法仍语焉不详, 但其向诗歌和戏剧借鉴的意图已十分明显。当然, 伍尔夫的这些理念只是大致指明了小说革新的方向, 其具体实践中呈现出的精彩远远超出她那些笼统概括的理念。应当特别指出的是, 除了作为文学样式的戏剧提供了可资借鉴的原则与理念, 作为舞台空间表演艺术的戏剧更是激发了伍尔夫的灵感, 她的一些“空间转向”技巧与之不无联系。从借鉴到实践, 伍尔夫煞费苦心地设计和筹划如何将有别于小说的诗、画、剧艺术运用到小说中从而达到对小说的革新, 同时又呈现出相应的诗、画、剧美学效果。

本书旨在深入探寻伍尔夫现代主义小说中诗、画、剧综合艺术的运用并最

终阐释伍尔夫现代主义小说中的艺术规律和美学范式。诗、画、剧综合艺术出现在伍尔夫的每一部现代主义小说中，并呈现出一定的共性和个性。综合艺术的运用造就了她小说艺术的革新，艺术匠心中又有着作家的哲学思考。这种诗、画、剧艺术的有机结合也对理解其他现代主义作家在小说创作和革新中呈现的趋同性具有一定的启示意义。本书以《到灯塔去》《海浪》和《幕间》三部小说为典型个案，以伍尔夫的现代小说理念和实践构思为依托，一部作品集中探讨一种艺术的运用。

绪论部分提出本书主要观点：伍尔夫通过借鉴诗、画、剧艺术，汲取小说创新的灵感；她通过运用诗、画、剧综合艺术实现对小说的革新，并造就了她现代主义小说的艺术风貌。此部分述评了国内外在伍尔夫现代主义小说艺术研究方面的文献成果，阐释了伍尔夫小说综合艺术形式理念的产生和发展，指明了研究文本选择的标准，介绍了本书的框架和每章的主要论点。

第一章深入探讨《到灯塔去》中的绘画艺术。这部小说中充斥着文字风景画、静物画、肖像画和风俗画。借助视觉想象，读者可以透过伍尔夫的文字描述“看到”种种“写实绘画”、“印象派绘画”、“后印象派绘画”和“立体派绘画”。该章指出，伍尔夫不仅深谙从“印象派”之前到“印象派”之后的传统和现代绘画艺术，而且具备画家专业的眼光；她将自己对现代绘画艺术精华的了解运用到一幅幅具体的文字绘画创作、小说结构建构及人物刻画中。该章认为，伍尔夫不仅继承了语言再现视觉的“细绘”写实传统，还在这部小说中呈现出精妙的“元绘画”艺术——关于绘画的“绘画”。该章提出伍尔夫创造了不同层面意义上的“元绘画”，并阐释小说开篇的写实场景画面如何呈现为和委拉斯凯兹的《宫女》这幅著名“元绘画”几近相同的绘画情境、绘画原理、绘画关系和绘画功能的“元绘画”及小说中其他的“元绘画”是如何演变而成的。该章阐明伍尔夫常以“印象派画家”的方式捕捉光、色和主观真实，从而造就了她小说中景物的“印象派绘画”及“印象主义文学”。前者呈现了瞬间的光色变化效果和时间流逝中景物光色的变化特质，描绘对象被覆盖着明亮的光晕和色彩的晕轮；而后者则捕捉了人物的瞬间感觉印象、情感变化和意识状态。该章从构图、变形和简化（后印象派绘画的共同特征）三个方面逐一审视和说明小说

中画家莉莉的两幅后印象派绘画与作家伍尔夫对小说的“后印象派”处理方式，并对一些细节处理提出假设。该章指出伍尔夫借鉴运用了“立体派绘画”中的立体（多重视角并置）透视法，物象分解碎片化和综合重构化的精髓。她的小说人物“肖像画”和人物性格刻画使用了“立体派”的多重视角；小说中的生活被肢解为“存在的瞬间”，人物的意识被切分为纷繁的片段；而综合则能将多个视角、生活和意识的碎片重新构筑在一起，以此呈现人的本质属性及现代体验的无序性、复杂性。

第二章着重研究《海浪》中的诗歌和诗意艺术。伍尔夫的小说致力于将诗歌嫁接到散文之中。在她的“诗化小说”理念中，“poetry”含有“诗歌”和“诗意”双重意义，且更加强调“诗意”——诗（人）的视角、诗的态度、诗的节奏感和诗的意境，这意味着要以更宏观的视角观察生活，思考人生的重要问题，捕捉想象，抛却细节和事实的牵绊，将人物和场景、氛围和谐地融为一体。在她看来，小说应有诗歌的属性：应从生活后退一步、站得更远一点；只提供生活的轮廓而非细节；着重表达人物的情感，人物在沉默时的内心独白，个人心灵和普通观念之间的关系，人与自然及人与命运之间的关系，等等。尽管伍尔夫强调，在她的理念中，“诗歌”并非由诗的语言和韵律所决定，但是她的小说实践中呈现出的抒情、诗化的语言却是无可辩驳的事实。该章借用梅尔文·弗里德曼有关意识流的理论和观点来证明：意识流本身具有诗歌效果。该章指出，象征手法和节奏既是诗歌的常用方法也是伍尔夫营造诗意的重要方式。象征和意象被她大规模地运用到极致。节奏不仅是《海浪》的形式建构力量，而且还是语言修辞追求的最终美学效果。娴熟地直接引用和间接提及他人的诗歌是伍尔夫的一大写作特色，也成为她用来塑造小说中“诗人”形象的一种重要手段。结合伍尔夫的诗化理念，该章认为她所倡导的诗（人）的视角和哲学思考的方向是一致的，而哲学深度和关注又是她的小说中不可或缺的内容，因此她笔下的“诗人”还要肩负“哲学家”的责任：思考存在的本质、叩问生命的意义、表达哲学的关注；既然“诗意”和“哲学”在伍尔夫看来都是必需的，那么在她的小说中一定会出现“哲学家”附体的“诗人”形象或类似的人物形象，他们承担了小说中大部分哲学思考任务。笔者认为，《海浪》中的罗达、奈维尔和

伯纳德就是具备这种“诗人”形象的小说人物。

第三章全面考察了《幕间》中的戏剧艺术。戏剧文本和戏剧空间表演艺术的呈现是此部小说格外引人注目之处。从伍尔夫对希腊戏剧和伊丽莎白时代戏剧的评论中可以看出她对戏剧尤其是诗剧的崇敬之情，显然她从这种艺术形式中获益良多。她的“诗剧”情结，小说戏剧化理念，抑或说是“戏剧-小说”理念，也与此有莫大关联。她有着剧作家的抱负，她渴望打造一种新型戏剧：用散文写就却富有诗意，既是小说又是戏剧；它要远离细节，让形式成为盛载作者思想的弹性封套，让作者自由表述对生活的态度；它将在读者意识中上演，而不必在舞台上演出；它要具备戏剧的浓缩性，时间、空间和场景要集中而浓缩，要将丰富的内容压缩到对话中，要使每个瞬间成为感觉荟萃的中心；它要获得戏剧那种爆发性的情绪效应，要将在生活中起重大作用的某些影响戏剧化，并且使人物具有戏剧性的力量。同时，伍尔夫认为小说家要退出小说，让书中人物及其意识活动直接呈现在读者眼前，就像写好剧本后就躲在幕后的戏剧家让剧中角色直接面对观众表演那样。该章认为，舞台说明这种戏剧中的传统形式在伍尔夫的小说中不仅被发扬光大，而且以改头换面的方式出现。一天的时间浓缩框架似乎体现着古老戏剧中基于观众感受和演员表演的考虑而对时间提出的限制原则。当传统线性叙事无法满足现代作家再现复杂生活和现实的需求时，现代主义小说家展露了打破单一时间顺序、追求小说空间化效果的“空间转向”趋势，伍尔夫也不例外。她力图用文本营造知觉上的同时性，使文中一切像舞台上的戏剧一样动态地、一览无余地展现在读者面前。并置与共时既是切断小说时间流营造空间感的关键，也是再现戏剧舞台空间艺术并置和共时特点的关键。表演、舞蹈、歌唱、音乐同时发生和“发声”，也应当被观众同时看到和听到。伍尔夫在《幕间》中使用了“平行结构”和“复调”（借自“复调音乐”概念）技巧，将同时发生的事件、声音和意识并置在读者面前以制造同时效果。《幕间》中的露天历史剧既让小说家伍尔夫过了一把戏剧家的瘾，也助她以独特的戏剧方式向戏剧致敬。该章认为露天历史剧既是这部小说中的戏剧家拉特鲁布女士对英国历史和戏剧进行回顾、批判、改写和改革的工具；又是伍尔夫用隐喻的方式表达演员与观众、戏剧与现实、艺术与生活、作者与读者之

间的关系及她的现代小说理念的工具。她意味深长地让台上台下、戏里戏外都变成戏剧的天地。

本书在结论部分提出了解读伍尔夫现代主义小说的 4P (poetry + play + painting + philosophy) 模式, 即诗、画、剧加哲学的美学范式。这种范式中的每个部分具体到伍尔夫的每部现代主义小说时, 既呈现出这本小说才有的独特艺术特色又包含了所有小说都有的共同特征。结论部分将用 4P 美学范式整体观照伍尔夫的现代主义小说(《雅各布的房间》《达洛维夫人》也将纳入观照范围), 并揭示其中呈现的艺术规律。通过向其他艺术门类的借鉴, 伍尔夫的现代主义小说艺术融合并呈现了诗、画、剧艺术及相应的艺术效果, 其本人也成了一位杂糅艺术家——走向诗歌、绘画、戏剧和哲学的小说家伍尔夫。

Preface

Virginia Woolf is an artist famous for her highbrow taste in literary circle. She treats her novels as pieces of art and gives priority to artistry in literary writing, being proud of her perfectionism. As a writer with a painter's eye, a poet's concern, a playwright's ambition, and a philosopher's intellectual depth, she chooses fiction as her main art medium to show her thoughts of art and philosophy. Realizing that the art of traditional fiction cannot meet the requirements of modern pattern of minds and life, Woolf breaks the restraint of fiction, uses other art medium as reference, and gets inspiration for her innovative techniques used in fiction. Because of potential competitive relations with her sister in their different art medium, Woolf pays more attention to the aesthetic formal dimensions of her fiction and the fusion of the "sister arts" (visual art and verbal art). She thinks that to inherit the unparalleled merits of fiction, poetry, plays or poetic plays can possibly solve the dilemma of modern fiction. Therefore, in her essay "Poetry, Fiction and the Future," she outlines the form of "future fiction" and puts forward her concept of poetry and "novel-play," where her intention to learn from poetry and plays is obvious but the concrete means are just vaguely mentioned. Woolf's actual writing practice is more exquisite than her general concept of fiction, which just sheds light on the direction of fiction

innovation. It is noteworthy that, apart from the play as literature, the play as the performing art and "spatial art" on the stage is also the referential source from which Woolf gets inspiration and with which her skills of "spatial turn" have close connection. From reference to practice, Woolf painstakingly designs how to apply the art of painting, poetry and play to bring newness to fiction and present the corresponding aesthetic effects of the hybrid art at the same time.

The book aims at examining the hybrid art of painting, poetry, and play in Woolf's modernist novels, revealing the hidden regular patterns and proposing the aesthetic paradigm finally. In each of Woolf's modernist novels, the hybrid art is applied, with each kind of art showing its unique and universal characteristics. The hybrid art leads to Woolf's innovation, her philosophic thoughts permeating her craftsmanship. The hybridity of painting, poetry, and play can also enlighten the uniformity presented in other modernist novelists' creation and innovation. Referring to Woolf's own concepts of modern fiction, the book explores one specific kind of art in one representative novel. Introduction, three chapters and conclusion compose the book.

The introduction part puts forward the main argument of the book: with painting, poetry and play as reference, Woolf gets inspiration for her innovative concept; by the employment of the hybrid art of painting, poetry and play, Woolf accomplishes her innovation in fiction, which produces the artistic forms of her modernist novels. Introduction also reviews the studies on the artistic forms of Woolf's fiction and explains the origin and development of Woolf's view of artistic forms in fiction; it mentions the significance of the topic and the criteria applied in selecting the specific novel for discussion; it finally introduces the organization and arguments of each part.

Chapter One deals with the art of painting in *To the Lighthouse*, where verbal landscapes, still lifes, portraits, and genre paintings fill. With the aid of visual imagination, readers can “see” with their mind’s eye sorts of “realist paintings,” “Impressionist paintings,” “Post-Impressionist paintings,” and “Cubist paintings.” Demonstrating her good awareness of paintings preceding, including, and succeeding those of the Impressionists, this chapter argues that Woolf looks at scenes with a painter’s eye and employs her knowledge of modern painting either in the creation of concrete paintings or in the organization of structure and characterization. This chapter points out that Woolf inherits the ekphrastic tradition and shows ingenious art of “metapicture” – picture about picturing. This chapter proposes that Woolf provides us with “metapictures” on several planes and interprets how the significant opening scene presented by Woolf forms a “metapicture” similar to Velázquez’s *Las Meninas*, a famous metapicture, and how the other “metapictures” come into being. This chapter illustrates Woolf’s “Impressionist” ways to capture light and color of scenes and the subjective reality, by which the former produces her “Impressionist paintings” of landscapes and still life that precisely capture the changing qualities of light and color and cover objects by a luminous halo or aureole of color; while the latter her literary impressionism that captures the transitory impressions, sensations and emotions in one’s consciousness. Lily Briscoe’s two Post-Impressionist pictures and Woolf’s “Post-Impressionist” ways to handle the novel are dealt with from aspects of design, distortion and simplification – the three features shared by Post-Impressionists. Towards some details dealt by Woolf, hypotheses are put forward. This chapter notes that Woolf borrows “Cubist” ways to handle the novel: to finish her “portraits” and characterization by “Cubist” perspectives (simultaneous multi-perspectives); to chop life into “moments of being” and

consciousness into fragments; and to reconstruct perspectives, fragmented consciousness and life by synthesis in order to represent the chaos of modern experience and essence of human beings.

Chapter Two investigates the art of poetry in *The Waves*. Woolf devotes herself to grafting poetry onto prose artistically. In her concept of poetry, poetry means more than a genre written in meter, rhyme and poetic diction but most importantly the "poetic sense" or "poetic spirit" linked with the attitude, rhythm, situation and perspectives of poetry. Poetry, in her mind, signifies observing life through a broader perspective, reflecting important questions of life, catching imagination, unloading loads of details and facts, and harmonizing characters, scenes and atmosphere. Her ideal novel should have the attributes of poetry: to stand aloof from life; to give the outline rather than the detail; to convey emotions, feelings, soliloquies in solitude; to express relations of the mind to general ideas, of man to nature and fate, etc. Woolf emphasizes that her so-called "poetry" does not necessarily depend on the lyrical, poetic words or meter or rhyme, however, her lyrical, poetic language is without any doubt one instinctive style in her writings. This chapter agrees that stream of consciousness possesses the poetic effects, with recourse to Melvin Friedman's relevant theory and arguments to justify this point. Symbolism and rhythm are not only the vital essence of poetry but also Woolf's ways towards poetry. Symbols and symbolic images are used in great scale in *The Waves*. Rhythm is not only the structuring force to hold the novel into a unity but also the final aesthetic effect achieved by her lyrical language and rhetoric. Woolf's masterful quotations from poetry and allusions to poetry are not only the poetic characteristics of her writing but also her important means to create poet-figure in her works. In light of Woolf's concept of poetry, this chapter argues that poets' perspective or the perspective of poetry accords with the direction of the philosophic thinking.

Philosophical depth and concerns are also indispensable to the content of Woolf's fiction; therefore, a "poet" in her writing should also shoulder the responsibility of a "philosopher": reflecting on wider questions about existence and life and conveying philosophical concerns. Since both "poetry" and "philosophy" are indispensable, there must be characters in Woolf's fiction similar or equivalent to a "poet as a philosopher," who articulates most of the philosophical concerns. In my opinion, Rhoda, Neville and Bernard in *The Waves* are such "poets."

Chapter Three explores the art of play in *Between the Acts*, where play as literature (play-script) and play as performing art and "spatial art" are conspicuous. Woolf's deep respect for plays is evident in her essays on Greek drama and Elizabethan drama (esp. Elizabethan poetic plays), from which she obviously learns a lot, and with which her "play-poem" complex and concept of "novel-play" are closely connected. With a playwright's ambition, she longs for inventing a new kind of play: it is prose yet poetry, a novel and a play; away from facts, it makes the form become the perfectly elastic envelope of one's thought and makes the author express his attitude to life freely and fully; it will be read, be acted in the mind, instead of being acted in reality; it should be as condensed as plays are, with time, space, and scenes concentrated; all the richness that the author wants to give can be compressed into the dialogue; every moment is the center and meeting place of perceptions; it should get the explosive emotional effect of drama, dramatize the influences which play so large a part in life, and create characters who have a dramatic power. Moreover, Woolf thinks it necessary for a novelist to withdraw from narration and make readers confront characters and consciousness, just like a playwright absent from a play, who makes characters act their own parts on the stage and face the audience directly. This chapter argues that the stage direction, the traditional form in

drama, is inherited, and reappears in variants; Woolf's condensed time-frame of one day might refer to the fact that the time is restricted to a single day in ancient theatre for the sake of audiences and actors. When traditional linear narration does not satisfy modernist writers' purpose of representing the complicated life and reality, they cut off the linear time sequence and seek for spatial forms to represent spatial effect, making their "spatial turn." Woolf is no exception. She attempts to evoke simultaneity in readers' perception and make her text "show" everything dynamically like a real play performed in front of readers. Juxtaposition and synchronization, the essence of "spatial turn," are crucial to represent the spatiality and simultaneity of stage performance and stagecraft. Since acting, dancing, singing, and music can happen simultaneously in the same space and produce sound simultaneously, should they be seen and heard simultaneously by audiences. Thus Woolf uses "parallel structure" and "polyphony" (borrowed from polyphony music) to juxtapose simultaneous events, sounds and consciousness in front of readers in order to create simultaneous effect. Woolf pays homage to plays in the form of a pageant, which also gives her a chance to be a playwright. This chapter argues that the pageant is not only an instrument for Miss La Trobe to review, criticize, rewrite and reform the history and plays but also an instrument for Woolf to convey metaphorically the relations between actors and audiences, the play and the reality, art and life, writers and readers, and her concept of modern fiction. She significantly shows "plays" on the stage and off the stage, "plays" between the intervals, and plays within a play, making the novel turns into another play.

The conclusion part proposes a 4P aesthetic paradigm (i.e. poetry + play + painting + philosophy) to appreciate and observe Woolf's modernist novels. Each part of the paradigm shows its unique characteristics owned by the

specific novel and its universal feature shared with her other modernist novels as well. The whole range of Woolf's modernist novels will be examined in the light of the 4P aesthetic paradigm, which means that in addition to the three novels discussed in the book, *Jacob's Room* and *Mrs. Dalloway* are also included for the consideration. This part surveys characteristics of poetry, play, painting and philosophy in those novels and reveals the hidden regular patterns. This part finally emphasizes that with reference to other art and medium, with her hybrid art of modernist novels which bridges the gaps among poetry, plays, painting and fiction, Woolf makes herself become a hybrid artist, an outstanding novelist towards poetry, play, painting and philosophy.

Abbreviations

All references in the text to the works of Virginia Woolf are to the following editions:

- AROO *A Room of One's Own* (1929). Annotation and Introduction. Susan Gubar. Orlando: Harcourt, Inc., 2005.
- BA *Between the Acts* (1941). Introductions. Jackie Kay and Lisa Jardine. London: Vintage, 2000.
- CE I-IV *Collected Essays*. New York: Harcourt, 1967.
- D I-V *The Diary of Virginia Woolf*. 5 vols. Ed. Anne Olivier Bell. San Diego: Harcourt Brace & Company, 1977-85.
- E I-V *The Essays of Virginia Woolf*. Vol. I-IV. Ed. Andrew McNeillie. San Diego: Harcourt Brace Jovanovich, 1989-94. Vol. V. Ed. Stuart N. Clarke. London: The Hogarth Press, 2009.
- JR *Jacob's Room* (1922). New York: Dover Publications, Inc., 1998.
- L I-VI *The Letters of Virginia Woolf*. 6 vols. Eds. Nigel Nicolson and Joanne Trautmann. New York: Harcourt Brace Jovanovich, 1977-82.
- MB *Moments of Being*. 2nd Edition. Ed. Jeanne Schulkind. Introduction and Notes. Jeanne Schulkind. New York: Harcourt, Inc., 1985.
- MD *Mrs. Dalloway* (1925). Introduction and Notes. Merry M. Pawlowski. London: Wordsworth, 2003.
- O *Orlando: A Biography* (1928). Introduction and Notes. Merry M. Pawlowski. London: Wordsworth, 2003.
- TTL *To the Lighthouse* (1927). Introduction and Notes. Nicola Bradbury. London: Wordsworth, 2002.
- W *he Waves* (1931). Introduction and Notes. Deborah Parsons. London: Wordsworth, 2000.

Contents

前言

Preface

Abbreviations

Introduction	1
0.1 Critical Survey of the Studies on Artistic Forms of Woolf's Fiction.....	1
0.2 Woolf's View of Artistic Forms in Fiction.....	8
0.3 Inevitability of Painting, Poetry and Play as Woolf's Reference	11
0.4 The Argument and Organization of the Book	13
Chapter One The Art of Painting in <i>To the Lighthouse</i>	19
1.1 Realist Representation of Objective Reality and "Metapicture"	24
1.2 Impressionist Capture of Color, Light and Subjective Reality	33
1.3 Post-Impressionist Design, Distortion and Simplification.....	37
1.4 Cubist Perspectives, Fragments and Synthesis.....	48
Chapter Two The Art of Poetry in <i>The Waves</i>	55
2.1 Woolf's Concept of Poetry and Its Practice	59
2.2 Poetic Effects of "Stream of Consciousness".....	65
2.3 Symbolism and Rhythm	69
2.4 Poet as a "Philosopher"	79
Chapter Three The Art of Play in <i>Between the Acts</i>	93
3.1 Woolf's Concept of "novel-play" and Its Practice.....	97
3.2 Parallel Structure and Polyphony	104