

Virginia Woolf's Experiments in Short Stories: Personal Pronouns and Their References

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1. Introduction

'The Mark on the wall' (1917) and 'Kew Gardens' (1919) exhibit Woolf's (Virginia Woolf: 1882-1941) experiments in her writing style, which connect to the novels Woolf published in the 1920s, namely *Jacob's Room* (1922), *Mrs. Dalloway* (1925), and *To the Lighthouse* (1927). These novels from the 1920s are known as masterpieces delineating the 'stream of consciousness' among Woolf's works.ⁱ Published several years before *Jacob's Room*, 'The Mark on the Wall' and 'Kew Gardens' are said to be 'linear in structure' (Fleishman 1980)ⁱⁱ and were written when 'Woolf was searching for fictional techniques to express new vision', which 'is her most original and experimental period' (Baldwin 4). As Woolf has said herself, these short stories 'taking hands & dancing in unity' (*DII* 14). The aim of this paper is to reveal the stylistic features of Woolf's technique called 'experiments' in the narrating style.

One of the significant techniques in her narrating style is the use of personal pronouns. In the 'Mark on the Wall', the narrator refers to the self with *I*, the first person pronoun, and presents personal thought shifting the point of view towards impersonal and indirect thought presentation. In 'Kew Gardens', on the other hand, an impersonal third person narrator describes the scene from a flowerbed, and the impersonal narrator transforms into personal figure towards the end of the story. Among the change of the point of view from personal to impersonal (i.e. direct to indirect presentation mode of speech/though) or the other way around, the indefinite pronoun *one* exhibits the key role functioning in various degrees of speech/though presentation modes in both stories. How the shift of the style of narration delivered in either way will be examined in this paper.

2. Forms of Narration in the Two Stories

These two short stories have been discussed to show different elements: 'The Mark on the Wall' depicts 'the relation between imagination and fact' (Baldwin 14), which focuses on the thought representation or the mind in the narrator's fantasy derived from a mark on the wall. In contrast, 'Kew Gardens' is the sight observed from a flowerbed rather than a thought representation. Although the two stories differ in that one delineates the thought and the other depicts the sight, what these stories have in common is the shift towards the other side of the narrative form. They succeed in merging the personal point of view and the impersonal narration. The functions of the personal pronouns in the shift will be discussed in this section.

2.1. Basic Forms of Personal Pronouns

The primary narrative style is the first person narrative in ‘The Mark on the Wall’, and the third person narrative in ‘Kew Gardens’. The personal pronouns used in each narrative style show the difference as with the different narrative style in each story: the first person pronoun which refers to the narrator directly, and the other uses the third person pronouns in order to refer to the characters but never refers to the narrator in order to be ‘impersonal’ and indirect.ⁱⁱⁱ The following excerpts from each story exhibit the basic narrative styles:

(1) Perhaps it *was* the middle of January in the present year that **I** first looked up and *saw* the mark on the wall. In order to fix the date it *is* necessary to remember what *one* saw. So **I** *now think* of the fire; the steady film of yellow light upon the page of my book....

(‘The Mark on the Wall’ [MW] 77)^{iv}

(2) ‘Fifteen years ago I came here with Lily,’ **he** *thought*.

(‘Kew Gardens’ [KG] 84)

The first person pronoun in (1) refers to the presenter of the thought, and the italicised verbs indicate the ‘present’ moment (i.e. the event time) in which the *I*-narrator is thinking and watching the mark on the wall starting to wonder what the mark is simultaneously. The verbs such as *was* and *saw* in the first sentence indicate the simple past tense and suggest that the ‘present’ moment for the narrator, who refers to the self with *I*, was after January of ‘the present year’. These personal pronouns and the verb tenses exhibit a personal point of view, and the purpose of the story is not to transmit events in a narration but to represent the thoughts of the narrator who exists as a character in the story.

In contrast, (2) indicates the presence of an anonymous narrator who reports a character’s thought with quotation marks and a reporting clause. This reporting style indicates the omniscient ability of the narrator, which is one of the characteristics of a third person narrative, in addition to the avoidance of referring to the narrator’s self by the use of personal pronouns.^v Therefore, the narrative form is impersonal unlike the first person narrator reporting the personal thought. The past tense in the reporting clause, *thought*, is also one of the elements used to deliver the event objectively or indirectly by the omniscient narrator and is known as a back-shifted past tense^{vi}.

2.2 Personal Pronouns in the Stories

The main personal pronouns used in the two short stories differ, but there are other pronouns that are used in the narration. They are shown in the table below:

Table: Personal pronouns and their references

Title	Pronouns and Reference		
'The Mark on the Wall'	<i>I</i>	<i>I, we</i>	<i>one</i>
'Kew Gardens'	×	<i>s/he</i>	<i>one</i>
Reference	Narrator	Character	Multiple possibilities

As mentioned above, in a third person narrative as in 'Kew Gardens', the narrator does not refer to the self but describes the characters' speech, thought and their actions indirectly. There are no personal pronouns referring to the narrator, and the characters are referred to with the third person pronouns by the narrator in 'Kew Gardens'. In contrast, in a first person narrative, the narrator refers to the self with *I*, and in 'The Mark on the Wall', the pronoun *we* is also used as a reference to his/her^{vii} spouse and the narrator.

The table indicates that the indefinite pronoun *one* appears in both stories and its reference varies. Since *one* as a generic pronoun has both roles as a first personal and the third personal pronoun, the pronoun can be applied in both narrative styles. Either being third personal (generic) or first personal (self-referent), the appearance of *one* emphasises its neutral expression between the narrator and the character, or even the author existing in the story. The fact that the pronoun appears in both stories indicates the multifunction of *one* in Woolf's works.

The use of *one* in both the narrative styles, which normally use conflicting personal pronouns, is one of Woolf's techniques showing an equivocal indication which can be interpreted as the middle path between the first and the third person pronouns.^{viii} The reference of this indefinite pronoun is ambiguous and has multiple possibilities. When the pronoun is used with a self-referent implication, it may imply the users' arrogance, including both the character's and the author's, as argued by Phillipps (76), who claimed that the indefinite pronoun *one* is '[n]ominally self-effacing, this pronoun paradoxically suggests a certain over-confidence and even arrogance'. In Woolf's works, however, *one* implies more than just the arrogance of the author and plays the role of a neutral pronoun between the first and the third person pronouns representing the narrator's and the character's points of view. *One* can even represent a contradictory entity that has a certain point of view without any embodiment introduced as an observer with an occasional intrusion of his/her mind, as observed in *Mrs. Dalloway* and *To the Lighthouse*.

3. Narrative Experiments in 'The Mark on the Wall'

The narrator in 'The Mark on the Wall' presents the thought derived from a mark on the wall which s/he sees. The story lacks any reports of speeches and actions of either the narrator or the other characters except in the last several lines. With the mark on the wall at the centre of his/her thoughts, the thought representation continues.

The aim of this section is to analyse the stylistic technique of Woolf by considering effect from the personal pronouns among the thought representation.

3.1. The Collapse of the Self in ‘The Mark on the Wall’

Both *I* and *we* in this short story become generalised, and the self-referent indication fades towards the end of the story. In particular, in the fantasy which the narrator reports, *I* refers not to the same person who narrates this story but to someone in the narrator’s imagination. The self-less *I* is another technique that Woolf uses in her works not only in the novels but also in her essays. In 1928, when Woolf published *A Room of One’s Own*, she stated that “‘I’ is only a convenient term for somebody who has no real being’ (7) when describing the heroine in the essay. As this comment shows, the first person pronoun sometimes indicates a pronoun which refers to nobody. *I* in ‘The Mark on the Wall’ also represents a figure without name and gender.

We also expresses the generality in this story as this plural first person pronoun is ‘[u]sed indefinitely in general statements in which the speaker or writer includes those addressed, i.e. his or her contemporaries, compatriots, fellow human beings, etc.’ (*OED*, s.v. *we*, 1-f.). The following two extracts show the difference:

(3) Yes, it must have been the winter time, and **we** had just finished **our** tea, for *I* remember that *I* was smoking a cigarette when *I* looked up and saw the mark on the wall for the first time.

(MW 77)

(4) Oh! *dear me*, the mystery of life! The inaccuracy of thought! The ignorance of humanity! To show how very little control of our possessions **we** have—what an accidental affair this living is after all our civilisation—*let me* just count over a few of the things lost in our lifetime....

(MW 78)

Extract (3) contains the self-referring *we* [my spouse and *I*] describing the narrator’s own thoughts. *We* in this extract exhibits a subjective (personal) point of view, which is a common feature of first person pronouns. In contrast, in extract (4), *we* indicates an indefinite generic statement which does not limit the reference only to the narrator but includes the reader. Similarly, the use of *I* and *me* in each extract exhibits the personal or impersonal point of view. The phrases, *dear me* and *let me*, can be interpreted as ‘referentless’ (Fludernik 118), even though the first personal pronoun *me* implies the subjective point of view as the pronoun is originally self-referent. Comparing these two extracts, the different implications, with the solid existence of the referent from *I* and *we* in (3) and the generalised reference with the vague idea of the thinker from *me* and *we* in (4), suggests the wide range of

interpretation from the personal pronouns. The latter usages, especially, show the generalisation of the first person pronoun which blurs the existence in the story.

In fact, *I* gradually decreases the self-referent function, and in the final moment in this story, *I* gives up to think any more about the mark on the wall. Then, the other character enters and speaks with *I* and *we* which exhibit solid self-references.

(5) I can't remember a thing. Everything's moving, falling, slipping, vanishing There is a vast upheaval of matter. Someone is standing over me and saying—

'I'm going out to buy a newspaper.'

'Yes?'

'Though it's no good buying newspapers Nothing ever happens. Curse this war; God damn this war! ... All the same, I don't see why we should have a snail on our wall.'

Ah, the mark on the wall! It was a snail.

(MW 83)

In this last scene, the narrator does not mention *I*, and without referring to the self, the narrator concludes the story in the past tense. This past tense makes the sentence form as free indirect mode which emphasises the impersonality as a narrator. How the story is reported is obviously different from how it was at the beginning. The genderless-ness of the narrator is emphasised by mentioning 'someone' in this extract instead of 'my husband' or 'my wife', in the same way of erasing the specific reference as with *we* in (3) above. Being genderless and the shift to the indirect mode indicate the detachment from the solid image as a character in the story as if to be a third person narrator rather than the first person narrator. The point of view that began from the personal point of view finally shifts to the impersonal point of view. Despite the first person narrative, the sudden appearance of the free indirect mode at the last moment exhibits a simple but astonishing ending with the indirect mode.

3.2. The Indefinite Pronoun *One* in 'The Mark on the Wall'

The indefinite pronoun *one* also presents the impersonality with the anonymity and genderlessness in 'The Mark on the Wall'. The generalisation of the information becomes more significant with *one*.

(6) ...I think of them [the people who had the house before] so often, in such queer places, because **one** will never see them again, never know what happened next.

(MW 77)

(7) The wonder is that I've any clothes on my back, that I sit surrounded by solid furniture

at this moment. Why, if **one** wants to compare life to anything, **one** must liken it to being blown through the Tube at fifty miles an hour — landing at the other end without a single hairpin in **one's** hair!

(MW 78)

As one of the generic pronouns, *one* is basically interpreted as ‘people in general’ in the same way with the generic *we*. At the same time, *one* can also represent a personal point of view. Considering that these are the parts of the first person narrative, *one* may represent the personal use, particularly with the present tense, referring either to the self or to ‘people in general’.^{ix}

However, a mix of *I* and *one* indicates that both the uses exist as (6) show, and the difference is obvious. In (7), the generality of the point of view is emphasised with the description of an idea in the narrator’s imagination. Although there is a case with *I* implying a vague presence of someone nameless and genderless even with the certain presence suggested with the pronoun itself as I have discussed above, the first person pronoun indicates an embodied figure as the reference. In contrast, *one* basically has no solid reference, and it always implies the general reference when it appears.

The fluctuation of each personal pronoun is dispersed throughout the story, and the next excerpt shows the shift of the indication of each pronoun.

(8) **I** understand Nature’s game—her prompting to take action as a way of ending any thought that threatens to excite or to pain. Hence, **I** suppose, comes **our** slight contempt for men of action—men, **we** assume, who don’t think. Still, there’s no harm in putting a full stop to **one’s** disagreeable thoughts by looking at a mark on the wall.

(MW 82)

Even in this short paragraph, the personal pronouns are changed, and the narrator shows the gradual transformation from the personal to the impersonal image changing the pronoun from *I* to *we* and then from *we* to *one*. The verbs *understand* and *suppose* emphasise the personal status of the first person pronoun, and then, *our* and *we* suggest the general idea but include the narrator, which provides the generic but among a certain group implication. In the last line, *one’s* suggests the distance from the story as the pronoun used here is not *my*. *One’s* in (8) stands out with the contrast from *I*, and it finally achieves the vague image of the thinker. What is referred to can be the distant self ‘looking at a mark on the wall’ without name and gender. The technique here is that the shift from direct to indirect is achieved with the transformation of the personal pronouns but not with the tense of verbs.

When *one* appears after the first person pronoun, it emphasises the generality which also suggests the intrusion of the author’s point of view as Daiches claimed. However, the reference of *one* has multiple possibilities which include the character as well as the author. Considering the

difference between *one's* and *my* in (8), *one's* expresses the unsteadiness of the point of view that the pronoun can be first personal and third personal at the same time.

3.3. The first person narrative style with the ambiguous but solid figure

The form of narration in 'The Mark on the Wall' gradually shifts from the direct to indirect thought presentation. Beginning with the reference to the narrator with *I*, 'The Mark on the Wall' is reported by a certain character. *I* continues to think and in the final part mentions 'I can't remember a thing', which implies the end of the thought representation as well as the fading of the existence as a thinker.

The absence of the name and the certain information determining the gender of the narrator such as 'my husband/wife', the narrator's presence remains vague even with the first person pronoun. The use of *one* in 'The Mark on the Wall' also help to blur the embodiment of the narrator, and the pronoun enables to change the thought representation mode from direct to indirect without the shift of the tense of verbs. The transformation of the narrative mode at the end of the story is achieved by these vague images from the pronouns referring to the narrator.

4. Narrative Experiments in 'Kew Gardens'

Unlike the anonymity behind the first person pronoun in 'The Mark on the Wall', the narrator in 'Kew Gardens' is anonymous and impersonal with no regular personal pronouns referring to the narrator directly from the beginning. The difference between these two short stories is obvious as the former story begins to present the thought from the beginning, and the latter describes the view which 'an eye' sees. In this section, how the existence of the narrator transforms from impersonal to personal will be discussed focusing on the indefinite pronoun and some characteristics in the narration.

4.1. The Indefinite Pronoun *One*

'Kew Gardens' is one of the stories which emphasise the presence of an eye or vision rather than the narrative voice—a point also noted by Forster (69) who described the story as 'vision unalloyed' and as being written as if 'Mrs. Woolf is looking'. The narrator exists among the flowerbed and describes the people passing by and the movement of a snail there. Extract (9) given below is the beginning of 'Kew Gardens':

- (9) From the oval-shaped flower-bed there rose perhaps a hundred stalks spreading into heart-shaped or tongue-shaped leaves half way up and unfurling at the tip red or blue or yellow petals marked with spots of colour raised upon the surface; and from the red, blue or yellow gloom of the throat emerged a straight bar, rough with gold dust and slightly clubbed at the end.

(KG 84)

Although the story conveys the narration with third person pronouns, the use of *one* is found from the beginning in the narrative as in (10) below. This use of *one* makes the point of view vague because of the uncertainty of its reference.

(10) The light fell either upon the smooth grey back of a pebble, or the shell of a snail with its brown circular veins, or, falling into a raindrop, it expanded with such intensity of red, blue and yellow the thin walls of water that **one** expected them to burst and disappear. Instead, the drop was left in a second silver grey once more, and the light now settled upon the flesh of a leaf.... Then the breeze stirred rather more briskly overhead and the colour was flashed into the air above, into the eyes of the men and women who walk in Kew Gardens in July.

(KG 84)

With its generic indication, *one* is neutral in terms of its interpretation and can be ambiguous for its reference. Discussion is possible regarding whether *one* should be interpreted as referring to the narrator or the character in the story, but such an interpretation will be arbitrary. It is important to note that it is *one* instead of *s/he* or I or even not mentioning the pronoun at all in this section. As with the use of *one* in ‘The Mark on the Wall’, *one* can be both generic and personal, and may refer to either ‘people in general’ or to the self. It is most likely that *s/he* will be used as a personal pronoun to fit in the third person narrative with the back-shifted past tense in ‘Kew Gardens’, but when *s/he* appears in the narration, it creates a certain character, who is also a different existence from the narrator, in the story. It is only possible with *one* to create a subtle viewpoint as a narrator with an ambiguous identity, which is different from that of the character in the story.

One may indicate ‘nobody’ in the narration, but the pronoun exhibits a reference as well. The use of *one* in ‘Kew Gardens’ occurs four times including the possessive form (*one’s*), and the use of the pronoun represents a more personal point of view as the story continues. In (10) above, *one* is a part of the narration, but *one* appears for the second time to describe what the character thinks; finally, it is used in direct speech in the later part of ‘Kew Gardens’.

(11) O Heavens, —what were those shapes?—little white tables, and waitresses who looked first at her and then at him; and there was a bill that he would pay with a real two shilling piece, and it was real; and then — but it was too exciting to stand and think any longer, and he pulled the parasol out of the earth with a jerk and was impatient to find the place [a] where **one** had tea with other people, like other people.

‘Come along, Trissie; it’s time we had our tea.’

[b] ‘Where *does one* have **one’s** tea?’ she asked with the oddest thrill of excitement in her voice....

The use of *one* in the sentence [a] exhibits the neutral role of *one* to represent the character's point of view (personal/subjective) with the narrator's point of view (impersonal/objective). The usual personal pronoun in the narrative is the third person pronoun such as *he* or *they* as in 'where he had tea with other people', but instead of those pronouns, *one* is used in this sentence. The verbs in the extract are in the back-shifted past tense indicating that they are part of the narrative; therefore, *I* (the first person pronoun) does not fit in the discourse.

Unlike the uncertainty of the point of view of *one* in [a], *one* in the sentence [b] certainly expresses a personal point of view, because the sentence is in direct speech. The use in the direct speech suggests that the character in the story is actually saying *one* in her utterance. *One* in direct speech exhibits a more personal point of view, representing the character's actual speech, than the other uses of *one* in the story.

Instead of saying 'where do *we* have *our* tea', however, when the girl uses *one* as an answer to her boyfriend's suggestion: 'it's time *we* had our tea', *one* also shows the distance that her identity is as if to fade away. In fact, there is no reply or conversation after this speech because they are withdrawing from the scene. Applying *one* instead of *we* even in the direct speech from the character, the effect of gradual vanishing from the scene is successfully achieved.

As for the transformation of the form of presentation, applying *one* first in the narration and in direct speech in the end, indicates the change of the point of view from impersonal to personal. The speech with the indefinite pronoun, however, suggesting the vagueness of the reference keeps the focus to the narration rather than the character in the scene.

4.2. The Collapse of the personal point of view of the first person pronoun

The speeches of the character separated from the narration and show the personal point of view. The characters' selves, however, collapse gradually in 'The Kew Gardens'. The first person pronoun *I* changes its meaning in each set of characters who pass by the flowerbed.

I in the first couple's conversation performs in the original meaning as a self-referent pronoun in their exchange of experiences from their past. Extract (2) in the earlier section is a report of the character's thoughts. His wife also answers to his question as 'Why should I mind, Simon?' (85). These two people are introduced as a husband and a wife and given the names Simon and Eleanor, which make their existence real and solid in the story. The next people who pass by the flowerbed, both being men, are the pair: a man whose mind is confused and who speaks randomly and his associate who never speaks. The associate's name 'William' is mentioned by the mad man, but the name of the mad man is never mentioned. The mad man speaks as if to make sense, but his speech is not coherent and tends to be uncertain. It is ambiguous whether *you* and *we* in his speech refer to his associate or indicate a generic statement.

(12) ‘Heaven was known to the ancients as Thessaly, William, and now, with this war, the spirit matter is rolling between the hills like thunder.’ He paused, seemed to listen, smiled, jerked his head and continued:—

‘You have a small electric battery and a piece of rubber to insulate [*sic*] the wire—
isolate?—insulate?—well, *we*’ll skip the details, no good going into details that wouldn’t
be understood....’

(KG 86)

The quotation marks indicate the mad man’s direct speech, but *we* instead of *I* implies his confused mind with the plural image creating a universal reference, which blurs his existence as the self.

The next people who pass the flowerbed are ‘two elderly women of the lower middle class’, and the narrator reports how they ‘scrutinised’ the mad man in silence. When they started their own dialogue, the words turned out to be meaningless even more than the speech of the mad man.

(13) ‘Nell, Bert, Lot, Cess, Phil, Pa, he says, I says, she says, I says, I says, I says—’

(KG 87)

None of the personal pronouns make sense in this speech. This speech shows the more confused condition of the woman speaking here. The mad man before spoke nonsense as far as the content was concerned, but the sentence was grammatical.

The final couple appears after these two women, and their words are more understandable than the former two groups of people but vague in meaning. The references of the personal pronouns are clearer than those in the extracts (12) and (13), but they present the unclear pronoun ‘it’.

(14) ‘Lucky it isn’t Friday,’ he observed.

‘Why? D’you believe in luck?’

‘They make you pay sixpence on Friday.’

‘What’s sixpence anyway? Isn’t it worth sixpence?’

‘What’s “it”—what do you mean by “it”?’

‘O anything—I mean—you know what I mean.’

(KG 88)

The young couple arguing a trivial matter, but the vague content suggested by the uncertain pronoun implies their unstable existence. After the young man told his girlfriend to go to have their tea as in (11) above, they started to withdraw from the sight. As I have pointed out above, the use of *one* in the direct speech indicates the direct use of the pronoun by the character, but by avoiding the use of *I*, the presence of the character fades. In fact, the girl goes out of the sight leaving an unanswered question.

As the characters' existence fades, the narrator's point of view gains its personality in describing the scene subjectively.

(15) How hot it was! So hot that even thrush chose to hop, like a mechanical bird, in the shadow of the flowers...

(KG 89)

(16) Voices, yes, voices, wordless voices, breaking the silence suddenly with such depth of contentment, such passion of desire, or, in the voices of children, such freshness of surprise; breaking the silence?

(KG 89)

After the withdrawal of the characters, the narrator gains the subjectivity in the narration. Although there are no personal pronouns which refer to the narrator in the last paragraph including the extract (15) and (16), the subjective point of view is observed in the way of presentation with the underlined phrases and the question mark. The back-shifted past tense indicates the indirectness of the narration, but the content shows the subjectivity as if the presenter narrates what a person experience in the scene. In fact, the absence of *one* in this last paragraph, helps the narrator be with the solid image contrasting the presenting the generic idea with *one* in the opening paragraph.

5. Conclusion

Although the two short stories are written in the different narrative styles: *one* in the first person and the other third person narrative, Woolf thought these two are 'taking hands & dancing in unity'. In both stories, in fact, the turn of the narrative style is achieved and one of the techniques enabling the shift is observed from the use of the indefinite pronoun *one*. With this pronoun, the mode of speech/ thought presentation shift from direct to indirect without the change of the tense of the verbs in 'The Mark on the Wall'. On the other hand, the same pronoun help the character blur the personal existence in the direct speech in 'Kew Gardens'.

The first person pronoun which usually refers to the self and indicates a solid figure in the story also shows the deviated function in both short stories. *I* in 'The Mark on the Wall' implies the anonymity and genderless-ness, and in 'Kew Gardens', *I* exhibits the collapse of the meaningfulness with the destruction of the conversation among the characters. Either way, the first person pronoun functions as exhibiting a vague existence or the non-referential.

The uncertainty of the reference of the pronouns is one of the stylistic techniques in Woolf's works. These two short stories, said to have some elements which lead to a successful creation of a new style in *Jacob's Room*, show the use of personal pronouns in Woolf's own way.

Text

Dick, Susan, Ed. *The Complete Shorter Fiction of Virginia Woolf*. San Diego: A Harvest Book, 1989.
Woolf, Virginia *A Room of One's Own*. 1928. London: The Hogarth Press, 1954.

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ⁱ *Jacob's Room* is also an experimental work whose style leads to the further development in *Mrs. Dalloway* and *To the Lighthouse*.

ⁱⁱ Fleishman (53) indicates the similarity of these two short stories arguing that they 'start at one place or time or motif or verbal cluster and move through a number of others, arriving at a place, time, motif, or verbal cluster distinct from those with which they begin'.

ⁱⁱⁱ Leech and Short (213) defined the third person narrator as 'impersonal' because the 'reference by the narrator to himself is avoided' in third person narrative novels.

^{iv} The number in the brackets indicates the page number in the text. Emphases such as italics and bolds are mine.

^v See Leech and Short (213-215).

^{vi} The difference between indirect mode and direct mode is shown by the tense and the person. (Chatman 199)

^{vii} The narrator in 'The Mark on the Wall' often referred as a female figure with 'she', but I argue as a genderless narrator. Further discussion is presented in the next section.

^{viii} Daiches (72-73) interpreted the indefinite pronoun *one* in *Mrs. Dalloway*, and suggested the intrusion of the author into the story with this pronoun among the thought representations of the characters.

^{ix} *One* can be interpreted as 'egocentrically' (Katie Wales 69) adding to the definition of *one* as 'a disguised first person, the speaker avoiding the direct use of *I*, though thinking chiefly of himself.' (Jespersen *s.v. one*, §4.7⁴)