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**Woolf's Consciousness in Movement: Stream of Consciousness
from *The Waves* to McGregor's "Tuesday."**

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ABSTRACT

This paper aims to study how stream of consciousness can be used in a movement-based performance. In order to do so, the thesis is going to focus on Virginia Woolf's *The Waves* and Wayne McGregor's dance piece "Tuesday" from his ballet *Wolf Works*. The paper explores how this narrative technique can be used in a ballet, its impact on the audience, and if this is the same that it provokes to the reader while reading the novel. Moreover, this project also seeks to investigate the way this technique is used to communicate inner states in a dance performance in the same way Woolf does in her novel.

Keywords: Stream of consciousness, Virginia Woolf, Wayne McGregor, Dance, *The Waves*

RESUM

Aquesta tesi pretén estudiar l'ús del fluïr de la consciència com una eina literària que pot ser usada en una representació basada en el moviment. Per tal de fer-ho, el treball es centra en la novel·la de Virginia Woolf *Les Ones* i en la peça de dansa "Tuesday" del ballet *Wolf Works*, coreografiat per Wayne McGregor. La tesi explora com aquesta tècnica narrativa pot ser utilitzada en un ballet, quin és l'impacte que té sobre l'espectador, i si aquest és el mateix que rep el lector quan llegeix la novel·la. Tanmateix, també s'estudia com aquesta eina és usada per transmetre estats emocionals en un espectacle de dansa i si ho fa de la mateixa manera que Woolf en la seva novel·la.

Paraules Clau: Fluïr de la consciència, Virginia Woolf, Wayne McGregor, Dansa, *Les Ones*

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1. INTRODUCTION

“[The dancer] does not dance but rather, with miraculous lunges and abbreviations, writing with her body, she suggests things which the written work could express only in several paragraphs of dialogue or descriptive prose. Her poem is written without the writer's tools.” (Mallarmé, 1986, p. 62). In this passage of Mallarmé's essay “Ballet” she comments that dance is an art that often seems to speak the desire that a writer has to express in words. In this paper, I want to demonstrate what she states. In order to do so, I have picked the stream of consciousness literary technique, which was commonly used among Modernist writers. This device can be connected to what a dancer uses to communicate his or her emotions to the audience during a performance; hence, both art forms might be more connected than we think.

Virginia Woolf is a Modernist writer well-known for her use of this narrative technique in her novels, particularly in *The Waves* (1931). The novel uses stream of consciousness as a narrative style to develop the whole narrative and to communicate the characters' feelings to the reader. The writer was very interested in dance and she was a regular spectator of the Russian ballets that performed in London at the beginning of the twentieth century, as she explains in her letters. This interest is also seen in her novels as she created references to dance, not only alluding to the performances but also to represent movement: “she represents movement as a form of dancing that hovers on the borderland between quite ordinary gestures and more formalized, ritualized, shaped activity. Her allusions to dance more frequently refer to social occasions than to performances.” (Jones, 2005, p. 171)

In order to connect the literary art form and the movement-based performance, I have chosen Wayne McGregor's ballet *Woolf Works*, which is a triptych structured ballet that focuses on three of Woolf's novels, *Mrs Dalloway*, *Orlando*, and *The Waves*. The third part, called “Tuesday”, is a dance piece focused on the narrative structure of *The Waves* and on Woolf's suicide letter. McGregor attempts to reflect the stream of consciousness literary technique to narrate the piece, which presents the writer as the main character, seen as a spectator of her own life before committing suicide.

In order to completely understand the analysis, I have decided to begin the paper by doing some research about Woolf's life, since McGregor attempts to communicate to the spectator how she was feeling towards the end of her life and how the events that had occurred during her life affected her and ultimately led her to commit suicide. After this I will do a brief analysis of the novel, *The*

Waves, and I will comment on its most important topics. Then, I will introduce the term of ‘dramaturgy’ in order to explore what the role of the dramaturg in a dance production is. Afterwards, I will introduce McGregor’s ballet by explaining it and describing the choreographer’s attempts to adapt Woolf to the stage; in this same section I will talk about “Tuesday”, the dance piece based on Woolf’s *The Waves*. After presenting all this information, I will proceed to talk about the stream of consciousness technique and how it can be applied to human bodies and their movement. McGregor, in “Tuesday”, uses this technique in order to explore the writer’s inner self by placing her as a spectator of her life, but does the choreographer achieve his purpose? Can the audience explore Woolf’s inner self by just looking at a dancer moving through the space? Is the literary technique transferable to other art forms? In order to answer these questions, I will be referring to the “kinesthetic empathy” and “kinesthetic sympathy” of the audience and the ethnographic faculty of the dancer.

With this in mind, this paper aims to cover and study the use of stream of consciousness in different art forms, the novel and ballet, in order to reach the conclusion that will answer the main question: is a literary technique also applicable to other art forms? And does it have the same effect on its recipients, the readers and the audience? Regarding this objective, the structure of the paper will go from general information to more specific in order to have the complete knowledge of Woolf’s life, the novel, the ballet, and the figure of the dramaturg, to have a more precise vision of what both spectator and dancer explore during the performance of “Tuesday”.

2. VIRGINIA WOOLF'S BIOGRAPHY

Virginia Woolf, once named Adeline Virginia Stephen, was born in London on 25 January 1882. She was the daughter of Sir Leslie Stephen, a famous scholar and agnostic philosopher, who was the first editor of the *Dictionary of National Biography*, and Julia Stephen, who had prominent social and artistic connections because she served as a model for several Pre-Raphaelite painters, then she was a nurse and she wrote a book on the profession. Leslie and Julia Stephen were married in 1878 after they were widowed. Before their marriage, Julia had been married to a barrister, Herbert Duckworth, by whom she had three children, George, Gerald and Stella Duckworth, and Leslie had been married to the daughter of the novelist W.M. Thackeray, by whom they had one daughter, Laura Makepeace Stephen. Leslie and Julia Stephen had four children: Vanessa (born 1879), Thoby (born 1880), Virginia (born 1882) and Adrian (born 1883). The eight children lived together at 22 Hyde Park Gate, Kensington. Because there were many children in the family there was some jealousy between them; as it seems, Virginia was jealous of Adrian for being their mother's favourite.

At the age of nine, Virginia, was behind the *Hyde Park Gate News*, a family newspaper in which she sometimes commented her family's humorous anecdotes and teased Adrian and Vanessa. There was some rivalry in the family between Vanessa's painting and Virginia's writing skills, both educated in their father's library. Moreover, Virginia had some childhood traumas as she had been being sexually abused by her half-brothers George and Gerald Duckworth. She describes these events in her essays "A Sketch of the Past" (1938) and "22 Hyde Park Gate" (1920):

"Once when I was very small Gerald Duckworth lifted me onto this, and as I sat there he began to explore my body. I can remember the feel of his hand going under my clothes; going firmly and steadily lower and lower. I remember how I hoped that he would stop; how I stiffened and wriggled as his hand approached my private parts. But it did not stop. His hand explored my private parts too. I remember resenting, disliking it—what is the word for so dumb and mixed feeling? It must have been strong, since I recall it. This seems to show that a feeling about certain parts of the body; how they must not be touched; how it is wrong to allow them to be touched; must be instinctive." (Woolf, 1938)

The family made summer migrations from their London residence to a house in a beach town in Cornwall coast, St. Ives. Virginia talks about these summers in her late memoirs and she incorporated moments of those summers in her novel *To the Lighthouse* (1927). This event made Virginia live in a binary world during her childhood: the city and country, winter and summer, repression and freedom, fragmentation and wholeness (Reid, 2020). This vision of her work was

disrupted when she was 12 or 13 years old after her mother died in 1895 at age 49 from rheumatic fever. When she was emerging from depression for her mother's death, her half-sister Stella Duckworth, who had become the head of the household after her mother's death, died at age 28 of peritonitis on her return from her honeymoon. This was noted in Virginia's diary as "impossible to write of" (1897, July 19).

While she was dealing with these personal losses, Virginia continued her studies in German, Latin and Greek at the Ladies' Department of King's College London. Her brothers went to Cambridge, and although she resented not being able to study there, she became involved in the circle of Cambridge graduates.

In 1904 her father died from stomach cancer and she suffered a nervous breakdown that led to her institutionalization for a brief period of time. Her "dance between literary expression and personal desolation would continue for the rest of her life" (2020).

In 1905, she began writing professionally as a contributor for *The Times Literary Supplement*. Vanessa, her sister, married Clive Bell, an art critic, and a year later, their brother Thoby died from typhoid fever after a family trip to Greece. Virginia felt alone during that time as she wrote in a letter dated on October 11th, 1929: "no one knows how I suffer, walking up this street, engaged with my anguish, as I was after Thoby died—alone; fighting something alone" (Woolf, 1953).

From this point the Stephen siblings lived independent from their Duckworth half-brothers, which freed them to pursue studies. Vanessa and Adrian sold the family home in Hyde Park Gate and purchased a house in the Bloomsbury area of London. The family hosted weekly gatherings of radical young people including, Clive Bell, Lytton Strachey and John Maynard Keynes. These small avant-garde gatherings became what it is now known as the Bloomsbury group, which helped Virginia to exercise her wit publicly, while privately she was writing her first biography about her childhood and her lost mother called "Reminiscences", published in 1908. During this time, she had contact with various women that were members of the suffragette movement, such as Mrs Fawcett and Emily Pankhurst and although she never took part in the activities of the movement, she wrote her clear support for the aims of female anticipation.

In August 1912 she married Leonard Woolf, a political writer and an advocate for peace and justice that had been in Ceylon, now Sri Lanka, as a colonial administrator. He wrote the anti-colonialist novel *The Village in the Jungle* (1913) based on his experiences in Ceylon but it was written from a native rather than a colonial point of view. They spent their honeymoon travelling

through France, Spain, and Italy, and when they returned to London they moved into Clifford's Inn, Fleet Street.

Virginia Woolf had a history of mental health issues and Leonard was not unaware before she married her. Her mental health was precarious between 1910 and 1915, but this did not stop her from publishing her first novel *The Voyage Out* (1915), previously called *Melymbrosia*, in 1913. In this novel, she based most of the characters from real-life prototypes: Lytton Strachey, Leslie Stephen, her half-brother George Duckworth, Clive and Vanessa Bell, and herself. She also used the book to “experiment with several literary tools, including compelling and unusual narrative perspectives, dream-states and free association prose” (2020). Woolf's mental health played a dirty trick on her, attempting to commit suicide in September of 1913 by swallowing an overdose of cereal tablets, delaying the publication of her novel to 1915. She was in a distressed state in which she was often delirious and had “vile imaginations” that threatened her sanity making her keep these mania and depressions for the rest of her life. During that time, there was very little known about mental illness and because of this, most of the patients were diagnosed having various stages of neurasthenia, a term used to denote conditions with symptoms of fatigue, anxiety, headache, heart palpitations, high blood pressure, neuralgia, and depressed mood.

In 1917 the Woolfs bought a printing press which they called Hogarth Press after their home in the London suburbs. There, Leonard would work in the press and Virginia would continue writing. With the Hogarth Press, the Woolfs printed by hand all their works and it emerged as a major publishing house, publishing some of their writing, as well as the work of Sigmund Freud and T.S. Eliot. Vanessa Bell also participated in the press by designing dust jackets for the books.

In 1919, Virginia wrote *Night and Day*, which can be seen as an answer to Leonard's novel *The Wise Virgins* (1914). In this novel Leonard presents a Leonard-like character named Ralph that loses a Virginia-like beloved, Katherine, and ends up in a conventional marriage. In *Night and Day*, Ralph learns to value Katherine for herself and she obtains class and familial prejudices for marrying Ralph. This novel focuses on some details that Woolf had deleted from *The Voyage Out*: credible dialogue, realistic descriptions of the twentieth century settings, and the issues of class, politics and suffrage (Reid, 2020).

In the same year after the end of World War I, they bought a cottage in Rodmell village called Monk's House. From there, Virginia could walk or cycle to visit Vanessa and her children.

In 1922 she published *Jacob's Room*, a novel in which she achieved emotion by transforming personal grief over the death of Thoby Stephen into a 'spiritual shape' (Reid, 2020). The novel is about Jacob's life from his childhood till the moment he dies at war. It is considered by the critics to be an antiwar novel because Woolf was afraid that she had ventured too far beyond representation.

At the beginning of 1924 the Woolfs moved from their cottage in Rodmell village back to Bloomsbury, where they felt less isolated from London society. There, Vita Sackville-West began to court Virginia, a relationship that would blossom into a romantic affair. Although both were married to men, the two women penned hundreds of poetic letters to each other: "I am reduced to a thing that wants Virginia...It is incredible how essential to me you have become," wrote Vita to Virginia on 1926 (Sackville-West & Woolf, 2016).

In the same year, Woolf gave a talk at Cambridge called "Character in Fiction", revisited later as the pamphlet *Mr. Bennet and Mrs. Brown*. In this, she talks about the arrival of modernism, how the writers of her time must put aside the tools used by writers in the past, and then she analyses the state of modern fiction by contrasting two generation of writers: the modernist writers, and the 'Georgian' writers —D. H. Lawrence, James Joyce, T. S. Eliot—, that have failed as writers because they have not created real convincing characters (2016).

In 1925, Woolf published *Mrs. Dalloway*, one of her most famous novels, in which she presents a day in the lives of Clarissa and Septimus on a single day in June 1923. At the end of the day, Clarissa gives a grand party and Septimus commits suicide, an announcement that will be made to Clarissa at the party by the doctor who was treating Septimus. The story interweaved interior monologues and raised issues of mental illness, feminism and homosexuality in post-World War I; for this reason it is seen as a Post-Impressionist painting (Nemo, 2019).

After her greatest novel, Woolf published another famous piece of art, *To the Lighthouse* on May 5, 1927. This novel uses the elegiac forms as it is constructed with the idea of Woolf's and her siblings' childhood. It examines human relationships through the lives of a family during their vacation on an isle in Scotland.

In the same year she published two essays, "The Art of Fiction" and "The New Biography" in which she talks about how fiction writers should be less concerned with naive notions of reality and more with language and design (Reid, 2020). In "The New Biography" she presents her skepticism about the whole genre. She quotes Sidney Lee's remark that "the aim of biography is the truthful transmission of personality" (1929, p. 43) and in this Woolf responds:

“No such single sentence could more neatly split up into two parts the whole problem of biography as it presents itself to us today. On the one hand there is truth; on the other there is personality. And if we think of truth as something of granite-like solidity and of personality as something of rainbow-like intangibility and reflect that the aim of biography is to weld these two into one seamless whole, we shall admit that the problem is a stiff one and that we need not wonder if biographers have for the most part failed to solve it.” (Woolf, 1927)

As a solution to this, Woolf wrote the story of Orlando, an English nobleman who lives from Elizabethan times through the entire 18th century, then at the age of 30 he mysteriously becomes a woman, experiences his new gender, and lives on for over three more centuries of English history. Woolf’s character Orlando was inspired in her literary muse and lover Vita Sackville-West. She writes this story as a solution to biographical, historical and personal dilemmas and she names it *Orlando: A Biography* (1928). The novel is seen as a mocking imitation of biographical styles making this an artificial exposure of both gender and genre prescriptions through a novelistic approach of a biography.

In 1920 she wrote *A Room of One’s Own*, a long essay that talks about how women are absent from history not on their lack of brains and talent but on their poverty. For this reason, she supports women in her short novel: “A woman must have money and a room of her own if she is to write fiction.” (Woolf, 1929). Woolf was angered by masculine condescension to female talent and because of this in 1931 she did a talk called “Professions for Women” in which she talked about women’s education and employment and argued about the unequal opportunities to both genders in society. Furthermore, in her talk she killed and destroyed the idea of the “angel in the house”, a reference to Coventry Patmore’s poem “The Angel in the House” published in 1854, in which a woman sacrifices herself to men, a Victorian idea that Woolf destroyed in her speech.

The Waves was written in 1931, this novel positioned Woolf as one of the three major English Modernist writers, alongside writers such as James Joyce and William Faulkner, because she experimented in the stream of consciousness writing. The novel is about the description of six characters from their childhood to their adulthood interluded by poetic descriptions of the sea and the sky from dawn to dusk. She describes this novel as “a play-poem” written in the voices of six different characters.

After this major success, Woolf wrote a mock biography called *Flush* (1933), which was a biographical satire and an exploration of perception of Flush, poet Elizabeth Barrett Browning’s dog. In 1935, she published an absurdist drama based on the life of her great-aunt Julia Margaret Cameron named *Freshwater*.

From the beginning of the 1930s, Woolf wrote a book that was inspired by the discrimination against women that she discussed in *A Room of One's Own* and her speech "Professions for Women". This fictional story that she began to write in the thirties would have been named *The Partigers: A Novel-Essay* and it contained a fictional historical narrative supported by real-life experiences from family and friends. Because the book was becoming too long, she got rid of some fragments, keeping the family narrative and renaming the book *The Years*. Woolf narrated over 50 years of history through the decline of class and patriarchal systems and the rise of feminism. The novel illustrates the damage done to women and society over the years by sexual repression, ignorance and discrimination (Reid, 2020). She published it in 1937 and it became an instant bestseller.

When Roger Fry, a member of the Bloomsbury group who had an affair with Vanessa, died in 1934, Vanessa was devastated, and Woolf had anxiety over this event. Then in 1937 Julian Bell, Vanessa's elder son, was killed in the Spanish Civil War while driving an ambulance for the Republican army. Vanessa was so distressed that Virginia had to put her writing aside and comfort her. In 1938 she published *Three Guineas*, a lament over Julian's death that proposes some answers to the question of how to prevent war. After this, Woolf wanted to test her theories about experimental, novelistic biography in a life of Fry. It was long since she finished the biography, but she finally did it when she borrowed letters between Fry and Vanessa. As she acknowledged in "The Art of Biography" (1939), the data of real evidence brought her into the debate of writing not a very imaginative biography but a more realistic one. *Roger Fry* (1940) "was considered more granite than rainbow, but Virginia congratulated herself on at least giving back to Vanessa 'her Roger'" (Reid, 2020).

During the bombings of London in 1940 and 1941, in World War II, Woolf worked on her memoir and *Between the Acts*, published after her death in 1941. In this novel Woolf raises questions about perception and responses to the war during the interplay between the pageant and the threat that war does to art and humanity. Woolf was worried that all writing during that time was irrelevant when England seemed on the verge of invasion and civilization; due to this fact, she was depressed and unable to write. Moreover, she was found on a state of self-depression that made her walk behind Monk's House down to the river, put stones in her pockets, and drown herself on March 28, 1941. As she waded into the water, the stream took her with it. The body was found by the authorities three weeks later.

Leonard was aware of the signs that pointed to his wife's descent into depression. During her last days alive, Virginia wrote letters to her friends and her husband in which she stated that her life was meant to be over. In March 1941, she wrote to Vanessa telling her about her madness:

I feel that I have gone too far this time to come back again. I am certain now that I am going mad again. It is just as it was the first time, I am always hearing voices, and I know I shan't get over it now. [...] We [Leonard and Virginia] have been perfectly happy until the last few weeks, when this horror began. Will you assure him of this? I feel he has so much to do that he will go on, better without me, and you will help him.

I can hardly think clearly any more. If I could I would tell you what you and the children meant to me. I think you know.

I have fought against it, but I can't any longer. (Woolf, 1941)

One of her most famous letters before her suicide, "Tuesday", was addressed to her husband and it was written in March 1941. There, she points out that her madness did not let her live:

Dearest,

I feel certain that I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. [...] I can't fight any longer. I know that I am spoiling your life, that without me you could work. And you will I know. You see I can't even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you. (Woolf, 1941)

3. THE WAVES

Virginia Woolf's *The Waves*, published on October 8, 1931, is one of her best-known novels and it has often been considered her most experimental one, a "play-poem" as she described it. The novel does not present a plot-driven story, it is a stream of consciousness novel told by a series of soliloquies from the different characters' perspectives.

The story presents six narrators, Bernard, Neville, Louis, Jinny, Susan and Rhoda who, through the stream of consciousness device, express their inner thoughts and feelings from their childhood till their adulthood. As Sackville writes in her review of the novel: "There is an almost conventional narrative arc here, tracing their intertwined lives from childhood, through the first recognition of individuality, on to adolescence, adulthood, middle age; they meet, part, become lovers, parents; they age, they mourn." (2010). The novel is divided into nine sections, each of them beginning with a piece of descriptive poetry about the sky and waves called "interludes", which Woolf believed that are essential for the novel: "the interludes are very difficult [to write], yet I think essential; so as to bridge and also to give a background —the sea; insensitive nature" (Woolf, 1953). Through the interludes the reader is reminded of the passage of time. Earl Daniels, an American university teacher, in *Saturday Review of Literature* emphasizes the usage of time in Woolf's novel:

Mrs Woolf has experimented with time passing in *To the Lighthouse* and in *Orlando*. In *The Waves* she passes beyond experiment to mature accomplishment, so that I venture the verdict that better than any other novelist she has solved one of the major problems of fiction, and has actually given the reader a full realization of the time element [...] Time and change, the impinging of time and experience upon individuals make up the important substance of *The Waves* [...] Whereas the Psalmist turned outward to God and queried, 'What is man that Thou art mindful of him?' Mrs Woolf's characters turn to that inward self and question, 'What then is this I, and for what does it count?' [...] *The Waves* is a novel of first importance; one of the few which have come in our own day with so much as a small chance to survive the vigorous test of time. (1931)

The first interlude describes a morning, a metaphor of the beginning of life which can be linked with the children being young. On the other hand, the soliloquy passages also explore different times of the characters' lives, "from the dawning of consciousness to death and the events of their lives are interior rather than exterior" (Richer, 1980, p. 21). Marilyn Charles, in her article, talks about the role of the interplay of these two elements, the soliloquies and the interludes, saying that they "set up a basic rhythm within the text that frames and enriches the themes being explored" (2004, p. 72).

The process of creation of this novel was difficult, at the beginning Woolf had few ideas and had to rewrite major parts of the novel. She started thinking about the novel while she was finishing *To the Lighthouse*. On May 20th, after writing *Orlando*, which was a quick writing for her, she writes in her diary how hard it is for her to compose this new novel: “*The Moths*. How am I to begin it? And what is it to be? I feel no great impulse; no fever; only a great pressure of difficulty.” (1953). She wrote the story gradually: “she wrote and rewrote the material in successive waves of inspiration and refinement” (Charles, 2004, p. 80). Woolf, in the novel, attempts to explore the unconscious through the use of language, the metaphors, which play with the different concepts and realities that one lives in. Charles, in her article, describes Woolf’s writing as

a way of bringing forward her own primary process material (the seemingly relatively free associations to be found in earlier drafts of her manuscript) and then elaborating it, using the formal structuring of secondary process to refine and contain it. In this way, she was able to provide the reader with a clear, recognizable story line in most of her novels, augmented by the condensed depth and layering traditionally found in poetry. (2004, p. 74)

Woolf originally had the idea of conceptualizing the novel through the metaphor of “moths flying freely but drawn inexorably to the flame that is both light and death, another nexus in the oedipal prohibition against knowledge” (Charles, 2004, p. 74). The writer used moths in many of her works; the first instance of this image occurs in her essay “Reading”. This metaphor for Woolf finally embodied into the metaphor of the waves in the novel. Waves move in arbitrary randomness and non-rational order, they can be seen as less chaotic, with a patterned order in opposition of the initial image of individual moths flying free. In 1929, Woolf writes about the contrasting idea of the moths and the waves:

Now is life very solid or very shifting? I am haunted by the two contradictions. This has gone on forever; goes down to the bottom of the world -- this moment I stand on. Also it is transitory, flying, diaphanous. I shall pass like a cloud on the waves. Perhaps it may be that though we change, one flying after another, so quick, so quick, yet we are somehow successive and continuous we human beings, and show the light through. But what is the light? (Woolf, 1953)

Both metaphors can be linked with one common element which is light. Light is what kills the moths, in the same way that light is what makes us see how the waves break upon the shores destroying them, or as Charles describes: “discharging some of their vitality” (2004, p. 75). So, in the interludes we encounter with the description of the waves, their sound and their unending eternal idea of bringing to birth.

Although she changed the title of the novel there is still the presence of the moths in the novel. They have not entirely disappeared, they become the motion of the waves and six of them remained in the novel as the six main characters. As Richter explores in her article, Percival seems to be the flame for these moths; the one that unifies the six friends who appear to represent different aspects of a single androgynous being (1980, p. 21).

Virginia Woolf is present in the novel as one of the characters. Richter explores the characters of the novel and focuses on Rhoda, who can be observed as the image of the writer in the novel:

Rhoda has ‘no face’ The reader sees her always from the back (traditionally her unconscious), gazing toward the other side of the world, as if Virginia Woolf, who admitted her close connection with this character, did not wish to reveal herself and hid Rhoda’s ‘clumsy [...] ill-fitting body.’ (Woolf, 1953). Rhoda is the unstable element in the imagination: her mind leaves her body; solid objects fall apart, distorting her perceptual world. Totally of the mind, the physical is repugnant to her, she leaves Louis, with whom she is having an affair, and finally kills herself. (1980, p. 23)

As it can be seen, the character of Rhoda has similarities with Woolf’s life. In the novel it can also be seen that she suffers a mental deterioration and some breakdowns as the writer suffered in her life, which led her to take her own life.

Woolf, in her fiction, makes the characters experience tensions that she experienced in her life, such as sanity and creativity. According to Charles, in the novel Woolf “dives deeply into her own being, thereby articulating a language of the unconscious and exploring the processes by which inspiration informs creation” (1980, p. 95). She also creates characters and scenes “as a way of considering aspects of self, other, and world from the relatively sage vantage of distance” (Charles, 2004, p. 72). This can be seen in *The Waves*, in which the reader has the opportunity to reflect on the relationships of the characters from the inside out and from the outside in through the different voices and perspectives that make us consider “what it means to be human” (Charles, 2004, p. 72). These voices explore the interrelationships between the characters consciously or unconsciously from a point of view of individuality making the plot be not very important, almost “imperceptible” (Blanchot, 2014, p. 133).

One of the most important topics in the novel is death, which is presented through Percival. The loss of this character makes Woolf write about how each character feels about it; but what we can ask is: to what extent is the writer speaking about Percival and not Thoby? Her brother’s death made a huge impact on her, making her feel alone: “no one knows how I suffer, walking up this street, engaged with my anguish, as I was after Thoby died—alone; fighting something

alone” (Woolf, 1953). It seems that she projects this feeling in the novel through Rhoda: “Look at the street now that Percival is dead. The houses are lightly founded to be puffed over by a breath of air. Reckless and random the cars race and roar and hunt us to death like bloodhounds. I am alone in a hostile world. The human face is hideous.” (Woolf, 2004, p. 104). She is understood as Woolf inside the novel because of the similarities between both of them, both connected from a consciousness point of view.

This novel is described as a “play-poem”; it is written in prose but with the rhythm and intensity of poetry. Eliot, in his book *On Poetry and Poets*, explains that poetry attempts to convey something beyond what can be conveyed in prose rhythms (1943, p. 23). Moreover “poetry moves beyond the surface text to include rhythm and structure as fundamental derivatives of meaning” (Miall & Kuiken, 1994). The novel has a very powerful rhythm and it can be linked to when Woolf was writing the novel while listening to Beethoven, as we can see in one of her letters from December 22, 1930:

It occurred to me last night while listening to a Beethoven quartet that I would merge all the interjected passages into Bernard’s final speech and end with the words O solitude: thus making him absorb all those scenes and having no further break. This is also to show that the theme effort, effort, dominates: not the waves: and personality: and defiance: but I am not sure of the effect artistically; because the proportions may need the intervention of the waves finally so as to make a conclusion. (1953)

The rhythm of the different soliloquies in the novel can also be linked to the rhythm of the waves as she explains in her letters; on May 1st, 1931 she writes: “The thing is to keep them running homogeneously in and out, in the rhythm of the waves.” (1953). For her, the rhythm in the novel is very important because it is linked to the issue of time, which is what the reader experiences from the beginning “we are drawn into it. It takes us in and then disgorges us, much as the waves themselves” (Charles, 2004, p. 80).

In order to have rhythm, Woolf uses some narrative techniques. For instance, she uses asyndeton, the omission of conjunctions, in order to accelerate movement in the narrative “the waves rise; their crests curl; look at the lights...” (Woolf, 2004, p. 9). She also uses polysyndeton, which is the addition of many conjunctions in order to slow down the rhythm of the story: “There is nobody here among these grey arches, and moaning pigeons, and cheerful games and tradition and emulation” (Woolf, 2004, p. 31). Bezircilioğlu in her article about Woolf’s narration techniques talks about the use of the parenthesis in *The Waves* as something that is used to reflect the writer’s thoughts about writing (2009, p. 774). An example can also be seen in the novel as external

thoughts related to the events in the narrative: “Now I am getting his beat into my brain (the rhythm is the main thing in writing)” (Woolf, 2004, p. 50). Woolf in 1930 exposes: “this rhythm (I say I am writing *The Waves* to a rhythm not to a plot) is in harmony with the painters”.

Bezircilioğlu comments that Woolf believes that a novelist should not be the slave of the words and that the task of a writer is to express life in the real world (2009, p. 774), which is what the writer achieves through the use of the rhetorical devices and the rhythm of the characters’ consciousness in the novel. This idea can be summarized in the following quote: “Rhythm, so often a hand-servant to representation, in the modernist text becomes an agent of its partial demolition and in this way, it is argued, throws the authority both of language and of the subject into question.” (Stonebridge, 1995).

Woolf’s *The Waves* has been acclaimed by critics. In 1931, when the novel was published, it received positive criticism by several literary critics and professors. Harold Nicolson described it as “difficult”, yet “superb” (1931), and Gerald Bullet admired her creation of characters: “We see her people as personal essences. [...] It is impossible to describe, impossible to do more than salute, the richness, the strangeness, the poetic illumination of this book.” (1931).

Although acclaiming that Woolf has an impressive narrative style, it also received some negative reviews. Frank Swinnerton in *Evening Reviews* wrote that although it has a “great distinction to the style”, it is “no very interesting to read” remarking that “the present book is as bloodless as its predecessors” (1931).

Nowadays, the positive criticism of the novel remained and some critics agree that this “play-poem” which uses stream of consciousness is seen as “a culmination of Woolf’s modernist phase and [...] as a ‘progenitor of postmodernism’” (Broughton, 1990, p. 328).

4. DRAMATURGY

In this section I am going to introduce the concept of dramaturgy, as well as the function of a dramaturg and why it is important in a dance production.¹

Webster's dictionary defines dramaturgy as "the art or technique of dramatic composition and theatrical representation" and as we can see, it acknowledges both the written format and the stage representation. From this point we can acknowledge that the dramaturg is responsible for the dramaturgy. The figure of the dramaturg was born with Gotthold Ephraim Lessing, who became the first dramaturg in 1767 at the Hamburg National Theatre. He established the model of the *institutional dramaturg*, which is the figure "whose purview is the mission and planning of the theatre institution, and not the inner working of a rehearsal room" (Profeta, 2015, p. 5).

Two centuries later, the German playwright Bertolt Brecht transformed Lessing's model of the dramaturg into the *production dramaturg*, which is the one that is inside the rehearsal room and helps to develop the production in a more direct way (2015, p. 5). From this point, the dramaturg "is no longer a back-room figure whose function extends no further than the selection and delivery of a text to the rehearsal room, but is positioned within the rehearsal process and made its dynamic facilitator." (Luckhurst, 2006, p. 113). The director and the dramaturg interpret and work out the text together before the rehearsals begin in order to give the actors directions for the performance they want. In this way, this type of dramaturgy "made room for intellectual reflection in theatre as a form of 'scientific practice'" (Kerkhoven, 1994, p. 117).

In the *dramatis personae* of Brecht's *The Messingkauf Dialogues*, the role of the dramaturg is defined as someone who "puts himself at the Philosopher's disposal and promises to apply his knowledge and abilities to the reconstruction of the theatre into the thaëter [sic] of the Philosopher. He hopes the theatre will get a new lease of life." (1965, p. 10). It is understood that the role of the dramaturg is linked to the role of the philosopher and that the philosopher is powerless and needs the dramaturg's skills. Luckhurst points out that this idea can be seen as irony over the classically privilege status of the philosopher. (2006, p. 114)

The *production dramaturg* is the closest to the figure of the dance dramaturg. The first dramaturg in a dance production was Raimund Hoghe, who began working with Pina Bausch in 1979. Marianne van Kerkhoven, a dance dramaturg, in an article about Hoghe's life comments that

¹ To do so, I am going to be guided by Katherine Profeta's book *Dramaturgy in Motion: At work on Dance and Movement Performance* (2015)

dance became a major part of his life; he learnt to work with a large group of people; from the material the dancers assembled under instructions from Bausch, he helped construct a choreography, a dramaturgy, a composition; he came face to face with (as he wrote in his rehearsal notes, now in book form) the ‘sense of his own speechlessness in view of the simple, the obvious, and the everyday’; he shared with Bausch the conviction that one always has to seek a form: a form ‘that takes the personal beyond the private, and prevents mere self-representation or self-exposure.’ (2002)

This fragment explores how the figure of the dramaturg was incorporated into a dance production and how Hoghe made the figure of the dramaturg prevalent in the field of European dance and movement-based performance. From this point on, various dramaturgs entered in productions in which movement or choreography were essential. Kerkhoven talks about what she calls the “new dramaturgy” and defines it as “the choice of a process-oriented method of working” (1994, p. 18) and “looking for a new relationship with the audience” (1994, p. 22). She explains that in this case, dramaturgy is “no longer a means of bringing out the structure of the meaning of the world in a play, but [a quest for] a provisional or possible arrangement which the artist imposes on those elements he gathers from a reality that appears to him chaotic.” (1994, p. 18).

From this point, dance dramaturgy is considered as part of the contemporary theatre. Hans-Thies Lehmann, a professor of Theatre Studies at the Johann Wolfgang Goethe Universität, in the preface of his book *Postdramatic Theatre*, mentions a number of artists or groups that he considered to be in postdramatic theatre. Among them he includes dance artists such as Pina Bausch, Meredith Monk and Anne Teresa de Keersmaeker. (2006, p. 23) Later on in the book, he acknowledges that dance theatre is part of the postdramatic theatre:

The persistent boom of a dance theatre carried by rhythm, music and erotic physicality but interspersed with the semantics of spoken theatre is not by chance an important variant of postdramatic theatre. If in ‘modern dance’ the narrative orientation was abandoned, and in ‘postmodern dance’ the psychological orientation as well, the same development can also be observed in postdramatic theatre – with a delay compared to the development of dance theatre. This is so because the spoken theatre was always, incomparably more so than dance, the site of dramatic signification. (2006, p. 96)

From this point both arts were linked together, and some writers referred to *dance dramaturgy* as “dramaturgy of movement and performance”. The French dramatist Antonine Artaud, best known for conceptualizing a *Theatre of Cruelty*, understood performance as an embodied experience and he did not use just the text to construct the narrative, he sought for an alternative body-language (Profeta, 2015, p. 11). He wanted to create experiences for the audience, for this reason he wanted

his actors to act and find “sensibility through the organs” (1958, p. 15). He states that “it is through the skin that metaphysics must be made to re-enter our minds” (1958, p. 19). Through the legacy of Artaud, the postdramatic theatre was linked to dance in a way that dramaturgs would help to find a body-movement language and textuality to form the embodied performer.

Being a dramaturg in a dance production means that the dramaturg has to be working hand in hand with the director or the choreographer because they are building and dissecting a piece together; however, the director or choreographer always have the final word. Dramaturgy is now part of the creative process of a choreography and sometimes the dancers or actors themselves are the dramaturgs of their own movement. An example of this is the time when Pina Bausch decided to involve dancers in the creation of the performance dramaturgy by asking them questions and not choreographing ‘onto’ their bodies; making dancers became the co-creators of the piece as well as its dramaturgical content. (Behrndt, 2010, p. 188)

Language is used as a tool to explore and achieve the quality of movement. According to Profeta, language “is a tool and process, not just a result” (2015, p. 26). Dramaturgs help artists by asking questions and giving guides and representations to them so that they can find their own quality of movement. For instance, Profeta gives an example with the words *now there is a snake curling up and down your spine* that will conjure a particular quality of movement for the dancers. Although there is no actual snake in the rehearsal room, the words should help the dancer embody a specific quality of movement that will make the spectator think there is an actual snake. “Language does not name as such as create new webs of connections” (Profeta, 2015, p. 26). By using this method, the dance dramaturg is giving importance to the relationship between movement and words.

It is also important to notice that through language, narratives are created. Profeta points out that when we talk about narratives, we think about stories that are told through a written or a verbal language, however we do not realize that narratives can be wordless as well, and that they can be told through corporeal language. Roland Barthes defines narratives as “able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances.” (1977, p. 20). He points out that any narrative can be explained in different ways; these actions created can be seen through a movement-based performance.

Apart from the narrative that is being told by the dancers, there is also the narrative that the spectator creates: “this narrative has as many potential incarnations as potential viewers” (Profeta, 2015, p. 58). Profeta explains that the most crucial narrative is not the one that the dance dramaturg

attends, but what the spectator experiences. She also compares the spectator's narrative to a postmodernist novel because it can be "fractured and self-referential as any [narrative] found in a postmodernist novel" (2015, p. 58). These narratives can be compared because there is the presence of the self from the point of view of the spectator's consciousness: "the self comes to mind in the form of images relentlessly telling a story" (Damasio, 2010, p. 216). The creation of this self-story is perceived through the dancers movement-based performance, nonverbal images that create this narrative: "While the watcher watches the dance, the dance constructs the watcher, through a narrative activity that enfolds them both" (Profeta, 2015, 59).

To conclude, the introduction of dramaturgy into dance led to the discussion that the dramaturg's position is more prominent. Nowadays, choreographers do not compose choreographies by just listening to music; they try to acquire a meaning; they dramatize the movement and they make the audience connect with what they see by creating a sense of self-story. José A. Sánchez and Isabel de Naverán wrote: "for many years, dance was a medium of putting the writing of the word and music into images by means of the body. Only when dance started to be conceived in itself as writing, only when the body in movement was granted the potentiality of discourse was it possible to speak not of a medium but of an autonomous art." (2008, p. 237). As we can see, narratives can also be told through movement and the dramaturg's job in a dance production is to help to produce this narrative that the spectator perceives.

5. WAYNE MCGREGOR'S *WOOLF WORKS*

Choreographers have always taken some literary works in order to adapt them to ballets: Dickens, *Dracula*, *Frankenstein*, *Jane Eyre* ... but the works of Virginia Woolf remained untouched until Wayne McGregor got involved in *Woolf Works*. According to Judith Mackrell in *The Guardian*: “The delicate textures of her prose, the fractured narratives, the internal music have, quite reasonably, been assumed to be too complex to choreograph” (2015). *Woolf Works* is a full-length production for the Royal Ballet in 2015, choreographed by Wayne McGregor and scored by Max Richter.

McGregor's choreographies are known for being plotless works, inspired by science, visual arts or music rather than literary sources. However, he states that his idea was to do “something more abstract and to use Woolf as an engine, or something to swim inside” (Mackrell, 2015). What he did not want to do was to extract the traditional narrative from Woolf's fictions to create the plot for the ballet. “I find the richer the original resource, the richer the exploration will be inside the dance studio” (Mackrell, 2015), stated the choreographer in an interview with *The Guardian*.

Before creating the project, McGregor had several of Woolf's novels in mind. He did some research on the writer and found out that she had interest in dance. Susan Jones, in her article, points out that “one area of Woolf's work that has been largely neglected is the author's use of dance and the dancer as an imaginative figure through which to represent certain conceptual issues in her fiction” (2005, p. 169). She also talks about how dance provided inspiration for the literary modernists and how Woolf uses dance in her novels: “Woolf's references to dance do not allude exclusively to performances. She often represents movement as a form of dancing that hovers on the borderland between quite ordinary gestures and a more formalized, ritualized, shaped activity. Her allusions to dance more frequently refer to social occasions than to performances.” (2005, p. 171).

After the research, McGregor decided that if ballet helped to feed Woolf's experiments with narrative and style, he would translate those literary elements back into his own choreography. (Mackrell, 2015) In order to do this, he was helped by Uzma Hameed, the dramaturg in the production that narrowed the show's focus on three novels: *Mrs Dalloway*, *Orlando* and *The Waves*, making this a three-act ballet. This triptych structure, according to Abi Lofthouse, adheres to Woolf's collage-like writing, which often reads as a collective selection of non-linear narratives

(2017). With McGregor's dance style, a mixture between contemporary and classical ballet, the performance keeps the true style that Woolf achieved in her novels.

The ballet begins with Woolf's 1937 reading of her essay "Craftsmanship":

Words, English words, are full of echoes, of memories, of associations — naturally. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today — that they are so stored with meanings, with memories, that they have contracted so many famous marriages. The splendid word 'incarnadine', for example — who can use it without remembering also 'multitudinous seas'? In the old days, of course, when English was a new language, writers could invent new words and use them. Nowadays it is easy enough to invent new words — they spring to the lips whenever we see a new sight or feel a new sensation — but we cannot use them because the language is old. You cannot use a brand new word in an old language because of the very obvious yet mysterious fact that a word is not a single and separate entity, but part of other words. It is not a word indeed until it is part of a sentence. Words belong to each other, although, of course, only a great writer knows that the word 'incarnadine' belongs to 'multitudinous seas'. (1937)

This reading is meant "to create an overlap between Woolf and her fictions, and they are a clue that McGregor isn't interested in anything so direct as an adaptation" (Thirlwell, 2015). After the recording, the first part called "I Now, I Then", inspired by Woolf's 1925 novel *Mrs. Dalloway*, begins. The piece explores the inner life of Clarissa Dalloway, a society hostess, and Septimus, a traumatized former soldier. The role of Clarissa is played by Alessandra Ferri, a former Royal Ballet principal ballerina that was 52 when the performances took place. In the novel, Clarissa and Septimus never met, but McGregor brings them together, because he wanted to express their personal relationships of present experience and memory. Luke Jennings, a critic from *The Guardian* claims it as a "pitch-perfect in its restraint as it is true to its literary source" (2015).

The second part is based on *Orlando* and it is called "Becomings". It is an ensemble piece that uses the issues of time travel and sex change in a general level. According to Thirlwell "couples emerge, swapping partners, indifferent to gender, before returning to the group" (2015). This piece is considered as a masterpiece of innovation within a classical style for its use of difficult classical choreography and science-fiction scenery (a laser show and metallic costumes). It brought the show much critical acclaim, making it win the Critics' Circle Award for Best Classical Choreography in 2016.

Finally, there is "Tuesday", a piece based on *The Waves* and Woolf's suicide. Here again, Alessandra Ferri takes the lead by playing Woolf on the stage. It opens with Woolf's suicide letter to

her husband, read by Gillian Anderson. At this point, the piece merges the different topics of the novel with Woolf's suicide, making this a poetic-ballet mirroring the poetic style of the novel.

McGregor's ballet pays tribute to Woolf for her love of this art. In her letters she wrote that she liked to attend to social dances and ballets in London: "if one night next week you [Clive Bell] would ask me to some humble restaurant, and then go on to the Ballet I should be enchanted—I've never seen Petrouska, and was meaning to go. Could you get me a ticket" (1919, July). "The evidence of her familiarity with contemporary dance leads us to consider how dance operates in her work with particular force as a metaphor for a wide range of human experience, with reference to social, private, ritual and performance activities." (Jones, 2013, p. 128)

5.1. "Tuesday"

As mentioned earlier, McGregor's "Tuesday" alludes to Woolf's *The Waves* and her suicide. In this section I am going to explain the structure of the ballet piece and then compare it with Woolf's novel.

The piece begins with a slow-motion video of waves moving that will remain till the end of the piece. Seconds later the spectator hears a recording of Gillian Anderson reading the suicide note that Woolf left to her husband, Leonard Woolf. During the recording Alessandra Ferri appears as Virginia Woolf in the center of the stage, she stands immobile making reference to the spectator that she is now writing the letter they hear. Federico Bonelli appears behind her as Leonard and they begin to dance together; a duet with fragile movements representing how Woolf feels towards her life and how he tries to help her. After the duet, Leonard disappears.

Suddenly, from the back of the stage there appear seven children playing with a rope. One of them represents Woolf as a child, they dance together and she shows Ferri, the older version of Woolf, how was her life during her childhood. The six children locate on the center of the stage and dance a combination which resembles a 'time-travelling' experience for the audience, since the children are disappearing on the dark of the back of the stage while grown-ups appear in their position.

After the 'time-travelling' combination the dancers begin to move freely occupying all the stage. Each of them moves differently, emphasizing that every dancer has a different personality. Ferri is still a spectator and walks around the stage exploring how the different personas express

themselves. Once again, the dancers group together in the center and make the ‘time-travelling’ combination that, in this case, is used to enter more dancers on the stage. Ferri locates again at the center of the stage and starts dancing. From this point, all the other dancers stop and seconds later some of them join Ferri copying her movements until everyone does the same.

After this, the dancers group together in trios. One of the dancers from the trios represents Woolf. Each trio does different movements, which can be understood as different moments in Woolf’s life.

At last, Bonelli appears in the center from the dark taking Ferri from the waist until he places her in the middle of the stage. They dance together, as at the beginning of the piece, while the other dancers disappear in the dark. At the end, Bonelli disappears leaving Ferri on the ground.

As mentioned earlier, “Tuesday” is a piece based on Woolf’s novel *The Waves*, though it is not a direct adaptation. McGregor and Hameed took the main themes of the novel and combined them with Woolf’s life. Hameed in an interview with the *Financial Times* reveals that

[Woolf] was trying in that to sort of really pare back the narrative as much as possible and try to reach the essence of the inner life. And it's very much about the lifecycle of a human being, set against the sort of vast and really quite dispassionate landscape of the sea. But as we began to work on this, it seemed so natural that Woolf's own life story should come into this piece because throughout her work, for her, water was such an important image. And this idea of merging with something, she very much yearned for that. (Hameed, 2017)

For this reason, the choreographer and the dramaturg used the letter “Tuesday” in order to develop a narrative structure, making Woolf the main character of the piece. The spectator can see how the character is feeling and how she becomes a spectator of her life.

The Waves is seen in the piece as a conductor of the narrative, the stories of the six children are never told; however, there is a moment that they appear when Woolf begins to remember her life. The narrative of the dance piece and the novel is the same, the exploration of the inner thoughts in a person’s life, in this case Woolf’s. The choreographer divides the piece into different sections, as in the book, in order to help the audience follow the linear pattern of life from childhood to death. McGregor uses a particular combination of movements to create the sense of time-travelling, which helps the narrative to move forward to the other stages of Woolf’s life.

It is also important to point out that nearly at the end of the piece, the choreography becomes chaotic, movements are intensified which can be related to the irregular patterns of the waves or Woolf’s chaotic mind and mental illnesses towards the end of her life: “several dancers weave

around Woolf, pulling and toying her like tormented thoughts, envisaging the stages of her mental illness, before she gently falls to the ground in defeat” (Lofthouse, 2017).

Moreover, the figure of “waves” is seen in two different places during the dance piece. The first one is in the video played during the piece which was shot at Godrevy lighthouse by Ravi Deepres and Luke Unsworth. This location was visited by Woolf frequently, and in the piece, the video creates the intention of capturing her use and absorption of the power of nature and shifting time, two themes that she used in her novel. The shot was recorded in a single take lasting over twenty-five minutes and it creates the sense to the spectator that they are “looking at a raging torrent” (Deepres, 2019, p. 258). Apart from this, the figure is seen in the dancers. As mentioned earlier, the irregular patterns of their choreography towards the end can be linked to the irregular patterns of the waves. Deepres, the film designer of the production, compares the dancers with the image of a wave: “the dancers were an absolute collective, a massive human wave that appeared from the darkness underneath the film image” (2019, p. 258).

In order to create the piece, McGregor, with the help of the dramaturg Uzma Hameed, wanted to reach the essence of inner life and make the spectator connect to what they are seeing. In order to do this, they take the stream of consciousness device that Woolf used in her novel and tried to use it in the choreography. “She [Woolf] loved dance and music. She wanted to write as if she was writing music and choreographing dance” (Slavin, 2017) explains McGregor. He wants to choreograph as he was writing a story, the opposite to what Woolf did in her novel.

6. THE STREAM OF CONSCIOUSNESS TECHNIQUE

The *Salem Press Encyclopedia of Literature* defines stream of consciousness as a literary technique or device in which the author creates a narrative voice that simulates how a character thinks rather than offering a fully articulated presentation of events. As a result, the narration is written as uncensored, internalized monologue in which the narrator presents his or her ongoing, and full range of thoughts; however, sometimes these might be seen as illogical and disorganized from the reader's perspective. What this device pretends is to provide an insight into the narrator's mind explaining his or her motivations, psychology and character without relying on standard narrative devices such as dialogue, first person narrator or omniscient third-person descriptions of the events. (Bullard, 2020)

This technique occupies an important position in twentieth-century fiction, modernist writers such as Woolf and Joyce used it in their novels. Henry James, a writer, literary critic and considered by young writers "the master" of the art of fiction, introduced the device into English fiction, encouraging the writers to write in a stream of consciousness style. (Matz, 2004, p. 17) Although it is considered that he was the inventor of this technique, it was actually Alexander Bain in his book *The Sense and the Intellect* (1855) that introduced the term for the first time. Matz comments in his book *The Modern Novel*, that in James' fiction consciousness was a very important story and that "the novelist could trace all the detail of their [the characters] fine mental awareness. [...] [Furthermore,] it endows the novel with the richest reality" (2004, p. 16). According to the American psychologist William James, Henry James' older brother, this device "was the intersection between the changing stimuli presented to an individual and the mind's ongoing reactions to them" (Bullard, 2020).

When authors use stream of consciousness, they are allowing the readers to get inside the mind of the narrator. In order to provide this access, the writer has to write the thoughts as they flow in the mind, he has to recreate the thought process of the character. This, according to Bullard, will involve run-on sentences, unconventional grammar structure, the use of non-traditional syntax and the lack of chronological events. (2020) The reader might be confused at first because of the narrative perspective and the style, which is why some authors use this technique in combination with other forms of narration.

Sometimes this technique has been confused with other literary methods such as interior monologue. Edouard Dujardin in *Le Monologue Intérieur* (1931) defines this other method as:

De cet ensemble d'observations nous concluons que le monologue intérieur, comme tout monologue, est un discours du personnage mis en scène et a pour objet de nous introduire directement dans la vie intérieure de ce personnage, sans que l'auteur intervienne par des explications ou des commentaires, et, comme tout monologue, est un discours sans auditeur et un discours non prononcé ; mais il se différencie du monologue traditionnel en ce que :

– quant à sa matière, il est une expression de la pensée la plus intime, la plus proche de l'inconscient.

– quant à son esprit, il est un discours antérieur à toute organisation logique, reproduisant cette pensée en son état naissant et d'aspect tout venant,

– quant à sa forme, il se réalise en phrases directes réduites au minimum syntaxial,

et ainsi répond-il essentiellement à la conception que nous nous faisons aujourd'hui de la poésie. (2017, pp. 229-230)

Dujardin describes *internal monologue* as being the same as spoken monologue except that it is not spoken, it is understood as taking place in an unconscious level. According to his definition, the author should only use the characters' consciousness in order to create the narrative, however he also points out that the images and sensations can also be used in the narration. For this reason, "if he intends to include all conscious mental processes, then his definition should be made sufficiently comprehensive to include such non-language phoneme as images and sensations, and the technique he is defining should be called not *interior monologue* but the *stream of consciousness technique*." (Bowling, 1950, p. 334). So, interior monologue is used when the author wants to express a part of the character's consciousness that can be described by language and, hence, this involves an intervention, comment or explanation on the part of the author. On the other side, the stream of consciousness technique is used when the author attempts to give a "direct quotation of the mind, not merely the language area but all the whole consciousness," (Bowling, 1950, p. 345) which cannot be presented as an interior monologue.

Bowling, in his article, comments that the soliloquies in *The Waves* are seen as interior monologues because of the quotation marks, the narrative tags ("said Rhoda"), and the arrangement and punctuation of sentences that the author uses throughout the novel. He points out that the reader mistakes the soliloquies for speeches, but then he explains that no word is spoken during the entire novel. (1950, pp. 340-341) The characters' soliloquies are not speeches, they are descriptions of their own consciousness in front of the presence of each other, for this reason the novel cannot be understood as an example of interior monologue, but of the stream of consciousness technique.

Virginia Woolf, as mentioned before, is an excellent example of a writer that uses the stream of consciousness technique in her novels. *The Waves*, considered a play-poem, uses this device in

order to construct its narrative, the different soliloquies which are used by the different characters in order to express their feelings and their thoughts. Martz comments that: “*The Waves*, Woolf’s most difficult book, is pure ‘consciousness’, and nowhere in it does the real world seem to violate the pure minds of what are less real characters than essences of humanity.” (2004, p. 90). An example of this technique in the novel can be:

‘I have won the game,’ said Jinny. ‘Now it is your turn. I must throw myself on the ground and pant. I am out of breath with running, with triumph. Everything in my body seems thinned out with running and triumph. My blood must be bright red, whipped up, slapping against my ribs. My soles tingle, as if wire rings opened and shut in my feet. I see every blade of grass very clear. But the pulse drums so in my forehead, behind my eyes, that everything dances—the net, the grass; your faces leap like butterflies; the trees seem to jump up and down. There is nothing staid, nothing settled, in this universe. All is rippling, all is dancing; all is quickness and triumph. Only, when I have lain alone on the hard ground, watching you play your game, I begin to feel the wish to be singled out; to be summoned, to be called away by one person who comes to find me, who is attracted towards me, who cannot keep himself from me, but comes to where I sit on my gilt chair, with my frock billowing round me like a flower. And withdrawing into an alcove, sitting alone on a balcony we talk together. (Woolf, 2004, p. 27)

In the fragment, Jinny describes how she feels towards winning the game, how her body feels. As it can be seen, stream of consciousness helps the reader enter the character’s mind by reading the character’s unconscious self. The technique will help to disrupt the narratives of the unconscious mind and convert them into words, as Bernard mentions in the novel: “words, moving darkly, in the depths of your mind will break up this knot of hardness” (Woolf, 2004, p. 7). According to L. P. Hartley,

[The characters] do not speak what is in their minds, they speak what is at the back of them: their inner consciousnesses are rendered articulate, but not dramatic, nor even coherent; they proceed from association to association, from speculation to speculation borne up on bubbles of pure aesthetic emotion [...] the universe, dissolved in the crucible of their minds, no longer exists; it is not an idea even [...] they have even dimmed the sense of their own identities; it is the printed page that speaks; phrases and sentences of perfect beauty, strains seraphically free from taint of personality... (1931)

6.1. Movement and Stream of Consciousness

Human bodies are in constant movement and the main concept in human bodies’ movement and dancing is rhythm. “Our human body has a permanent rhythm: our heartbeat, our breath, each movement of our body while walking, running, dancing, writing has a rhythm. For this point of view, the human body has a rhythmical design.” (Enache, 2017, p. 129) It is the way of

understanding the rhythm that makes us objects of communication of feelings to other human bodies. This is the purpose of dance: to transform the body movement and gestures into messages. For this reason, dancers and actors' movements resonate with the spectator's body. (Enache, 2017, p. 126)

Different art forms can be linked together, which is the case of dancing and writing, two different art forms that are connected. Paul Valéry, a French poet, stated in 1936 that "to recite poetry is to enter into a verbal dance" (1976, p. 72). This statement shows us that dancing and writing are connected. Through this idea, it can be linked that what happens in a character's mind cannot only be in a written artistic form but also in artistic movement inside a choreography. Woolf alludes to this idea in her novel *The Waves*. In this piece of writing we find Roman and italicized passages, these move closer to an imagining of text as a choreography and can be understood by the reader as one 'body' moving in relation to another (Jones, 2005, p. 180). In *Woolf Works* McGregor's challenge was to get the sense of Woolf's novels without losing the clarity in the movement of the artists. Furthermore, he wanted the audience to find a personal way into the work. In an interview he mentions: "Woolf is about feeling, it is a world in which you are emerged in creating to the stage, we were looking for an equivalence between the dancers and the writer" (Hameed, 2017).

The director's idea was to create something more abstract and to use Woolf as an engine: "The ballet helped to feed Woolf's experiments with narrative and style, so McGregor wanted to translate those literary elements back into his own choreography. He was keen to capture in dance the spirit of her writing" (Mackrell, 2015). In order to do this McGregor focuses on the inner states of the characters, in "Tuesday" the inner state of Woolf. This focus on the inner states of Woolf is what will make the audience be thoughtful and find a personal way into the narrative explained in the ballet. What the choreographer also wants to create is a sense for the audience as they were actually reading the novel, he wants to communicate the same emotions for the audience as the reader experiences in the novel. Uzma Hameed, the dramaturg of the production, mentions in an interview: "When you read Virginia Woolf is all about feeling, she's worked very hard to create a world you can be immersed in instead than rather feeling you are standing outside [...]. When we came to bring the work to the stage, we were really looking to create this equivalence and in staging we have different devices that are in our disposal" (House, 2017).

Hameed's role in the production was to clarify the intention of the piece in order to be understood for the audience. She also helped to develop the narrative structure of the piece with McGregor making sure Woolf's style in the novels is properly adapted on stage. She mentions that

“Tuesday” was simple to adapt because *The Waves* is a poetic novel and moving poetry into dance is easier because both are abstract forms of understanding. (House, 2017)

The dramaturgy in the piece is taken from Woolf’s inner thoughts and what McGregor wanted to achieve is to narrate the writer’s thoughts before her suicide by revising her life from childhood to the present time where she writes the letter. In order to do this, the choreographer relies on the narrative technique of stream of consciousness and proposes to use it in his choreography trying to connect both art forms; in this case, through the communication of a character’s consciousness via movement.

Woolf’s character represented by Ferri plays with the idea of her flashing through consciousness as she drowns. The *pas de deux* between Ferri and Bonelli shows the audience both character’s inner states: Woolf’s persuasion to end her life and Leonard’s willing to help her. In here the choreographer uses aerial movements that play with the weight being transferred between the two dancers making Ferri’s body shift between “pure lightness and pure weight” (Thirlwell, 2015). This quality of movement will create the sensation of Woolf’s weariness towards her life. In contrast to this, there is the movement that other dancers show; they are energetic, and the movements are completely defined creating a sense of security in their life.

As it can be seen, McGregor uses the movement of the bodies in order to express the consciousness of the character and construct the narrative of the dance piece. By making this, he establishes a connection between consciousness and the body. “The body is primarily a way of being in the world. It is a form of lived experience which is fluid and ever-shifting. And it is also a way of interacting with one’s environment, of shaping it and being shaped by it” (Cavallaro, 1998, p. 88). According to Cavallaro, the body is what expresses the unconscious, what the others see and what feels; “the consciousness is always enmeshed or tangled up in visceral flesh, bones and blood of the body” (Loots, 2016, p. 378).

Hence, having a body that is connected to consciousness implies that this can be used as a way to narrate the consciousness by telling a story through its movement. Kreigar states that “Bodies tell stories about — and cannot be studies divorced from — the condition of our existence; bodies tell stories that often — but not always — match people’s stated accounts; and bodies tell stories that people cannot or will not, either because they are unable, forbidden, or choose not to tell.” (2005, p. 350). Because bodies can tell stories, the movements that they produce come from a state of

'becoming', the embodiment of the narrative through impulses, the physical, psychological or intellectual, drives the body to move or be moved. (Totton, 2010, p. 21)

McGregor uses bodies in order to narrate consciousness, not of their dancers, but of Woolf's, so their movement is ethnographic, not autoethnographic. Nicholas Holt defines autoethnography as "highly personalised accounts where authors draw on their own experiences to extend understanding of a particular discipline or culture" (2003, p. 18). From this definition, we can locate Woolf as an autoethnographic writer, since she wrote about her own experiences in her novels. In McGregor's piece, dancers have to be inside Woolf's mind in order to express what she felt with their bodies, so their movement is not autoethnographic, but only ethnographic because they recall on Woolf's experiences. In order to do this, the dramaturg helps them by giving information about the author's inner states that we can find in her novels and written pieces.

After analysing the dancers' movement, we have to take into account the audience response to it. McGregor wants the audience to feel the same as if they were reading a Woolf's novel. According to Hameed, "Wayne's work is very concerned with trying to bring out those inner states, trying to create work that moves emotionally and also makes people think and that provides wonderful triggers to feeling so that the audience can find a personal way into the work." (House, 2017). The bringing out of the inner states, seen as stream of consciousness in the piece, provokes an emotional reaction to the audience, understood as kinesthetic empathy. "Dance," writes Ann Daly, "although it has a visual component, is fundamentally a kinesthetic art" (1992, p. 243). The audience experiences dance through their responses to the dancers' movements, which is described as kinesthetic empathy.

In order to understand their concept of kinesthetic empathy first we have to understand each of both terms separately.² 'Kinesthesia', according to Reason and Reynolds, refers to sensations of movement; the sensation of the body positions and the muscular tensions is what kinesthesia is about. (2010, p. 52) 'Empathy' is a term that relates with 'sympathy': "In contemporary discourse, empathy, is frequently viewed as embodied simulation or substitution and sympathy as a response involving feelings" (Reason & Reynolds, 2010, p. 53). Bruce McConachie, in his article about theatre audiences from a cognitive psychology, describes 'empathy' as "stepping into an actor/character's shoes" and 'sympathy' as what "involves projecting her or his own beliefs and feelings

² In order to explain this term I have been guided by Reason & Reynolds' article "Kinesthesia, Empathy, and Related Pleasures: An Inquiry into Audience Experiences of Watching Dance" (2010)

onto the stage figure” (2008, p. 99). Sympathy involves the evaluation of one’s position whereas empathy is “mostly automatic” (2008, p. 27).

The concept of kinesthetic empathy was firstly used by the dance critic John Martin. He argues the connection between movement and emotional states: “the modern dancer, instead of employing the cumulative sources of academic tradition, cuts through directly to the source of all dancing,” (1963, p. 138). As he points out, dance movement on stage has an emotional impact on the spectator making them an example of the faculty of *inner mimicry*. This term, also used by Martin, is understood as what “give[s] spectators the sense that they were actively participating in the dance and directly experiencing both its movements and their associated emotions.” (Reason & Reynolds, 2010, p. 54). Martin comments that

Naturally these motor responses are registered by our movement-sense receptors, and awaken appropriate emotion associations akin to those which have animated the dancer in the first place. It is the dancer’s whole function to lead us into imitating his actions with our faculty for inner mimicry in order that we may experience his feelings. (1939, p. 53)

Hence, the spectator when experiencing dance experiences a transition from the visual to the corporeal/muscular and from the corporeal/muscular to the emotional:

When we see a human body moving, we see movement which is potentially produced by any human body and therefore by our own [...] through kinesthetic sympathy we actually reproduce it vicariously in our present muscular experience and waken such associational connotations as might have been ours if the original movement had been of our own making. (Martin, 1936/1968, p. 117)

In “Tuesday”, the audience experiences kinesthetic empathy because they can understand what Ferri is expressing, Woolf’s feeling towards her life. Moreover, they can also experience sympathy because some parts of the piece can be associated with some personal events that they might have experienced in their life.

Therefore, McGregor, with Hameed’s help, achieves his purpose to take the stream of consciousness technique from *The Waves* and use it in his piece “Tuesday”. This device makes the audience feel empathic, and probably sympathetic, with the dancer and Woolf’s life, in the same way as if they were reading *The Waves*, where the device causes an empathic and sympathetic feeling towards the different characters. Therefore, the literary technique cannot only be used in literary texts, but it can also be used in other art forms, as McGregor exemplifies by applying the device to his choreography.

7. CONCLUSION

To conclude, two different art forms can be connected as exemplified in the literary text, *The Waves*, and in McGregor's dance piece "Tuesday". The use of a literary technique such as stream of consciousness cannot only be used in a literary text but also in other art forms like dance and movement performances, as McGregor exemplifies in his piece. Valéry comments, "to recite poetry is to enter into a verbal dance," (1976, p. 72) making reference to the fact that both art forms are different ways to communicate and express emotions to the recipient, the reader and the spectator. In spite of doing so in different ways, literary texts through words, and choreography through movement, the impact on the recipient is the same.

Woolf communicates characters' feelings through her writing by exploring personal events. That is the case of Rhoda's decision to commit suicide in *The Waves*. In the novel, the writer also explores the consequences of death when she kills Percival, making reference to her brother's death in real life. Through this event, the reader has an empathic vision of the characters for what they are feeling towards their friends' death and also, in a more profound way, to what the writer felt when she lost her brother, Thoby, during his voyage in Greece.

McGregor also uses emotions to communicate the character's inner state and to connect with the audience. However, instead of words, he uses movement as a source for this communication that the audience, the recipients in this case, will capture. In order to do so, he is helped by the dramaturg that educates the dancers by teaching them how Woolf felt in her life and how she decided to commit suicide. By doing so, the dancers achieve the capacity to put themselves inside Woolf's mind in order to communicate to the audience her feelings and emotions, making their movement ethnographic since they have to somehow reflect the writer's own experiences.

The audience, as the recipients of the dancers' movement, connect with the artists from the visual to the muscular and from the muscular to the emotional. From this point, the spectators are not only onlookers of the performance; they enter a state of inner mimicry that creates an emotional impact, making them also participants of the piece by experiencing the dancers' movements through their own body. Moreover, through this kinesthetic art, the audience can feel sympathy or empathy with what the character represents on stage. Alessandra Ferri explores Woolf's inner self while she dances through the empty space filled with other human bodies moving freely and exploring the writer's experiences.

Hence, movements can be articulated in the same way words are in a novel, creating the identities that are expressed in form of emotion: “Los movimientos articulan emociones humanas y arquetipos de alma, y simbolizan razones de la existencia humana sólo con ayuda de un lenguaje ampliamente inteligible, que no puede ‘ser’ sino sólo ‘significar’ la identidad intrínseca. Aquí la identidad se apoya en un concepto de cuerpo que convierte al cuerpo en un cuerpo que habla.” (Siegmund, 2003, p. 55) As Siegmund states, the body is a body that speaks for itself, thus it speaks the emotions and feelings the dancer is willing to communicate. This can be connected to the way a literary character speaks in a novel and transmits to the reader his or her emotions as we can see in Woolf’s *The Waves* through the writer’s use of the stream of consciousness technique. Therefore, literary techniques such as stream of consciousness are not exclusively literary, they can also be used in other art forms and have the same impact on the spectator as they have on the reader of the novel. McGregor demonstrates this in his dance piece “Tuesday” which confirms that “the body [...] can be read as a book.” (Siegmund, 2003, p. 54)

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