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Translating Virginia Woolf: The Challenge of the
'Feminine Sentence'

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ABSTRACT

The aim of this project is to perform a comparative analysis of two Spanish translations of Virginia Woolf's essay *A Room of One's Own*, with a special emphasis on issues concerning syntax, rhythm, style and cohesion in order to assess the accuracy of these translations with regard to the so-called 'feminine sentence': an idea developed by this writer as a proposal for a more flexible and authentic literary idiom that would promote women's writing.

Key words: Virginia Woolf, English-Spanish literary translation, feminine sentence, *A Room of One's Own*.

El objetivo de este TFG es llevar a cabo un análisis comparativo de dos traducciones al español del ensayo de Virginia Woolf *Un cuarto propio*, poniendo especial énfasis en aspectos concernientes a la sintaxis, ritmo, estilo y cohesión, con el fin de determinar la exactitud de estas traducciones con respecto al concepto de la "oración femenina": una noción acuñada por esta autora como propuesta de discurso literario más flexible y auténtico capaz de vehicular la expresión literaria femenina.

Palabras clave: Virginia Woolf, traducción inglés-español, oración femenina, *Un Cuarto Propio*.

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1. Introduction

A Room of One's Own is an essay written by the British author Virginia Woolf and based on a series of lectures she delivered in the year 1928 in two women's colleges at Cambridge University. The essay focuses on the economic, social and cultural dominance of men over women throughout history, and tries to give an explanation to the limited representation of women's writing in the literary canon.

While supposedly an essay, in *A Room of One's Own* Virginia Woolf displays the idiosyncratic features of her particular narrative style: one which we conveniently term 'the feminine sentence' and which, as explained below, often resorts to an unconventional syntax characterized by digressions, interruptions and changes in rhythm, all of which results in challenges for the translator rendering this piece into another language.

Following this introduction, I have devoted one section of my graduation project to exploring a selected set of issues concerning literary translation that may frame my inquiry within a relevant context: the intention of the source text and the translator's intention, the notions of equivalence and negotiation, and the general approach demanded by the translation of sophisticated texts like the one that constitutes the subject of this paper.

In the third section of this project, I will elaborate on the concept of the 'feminine sentence' against the background of Virginia Woolf's ideas about women and literature and her own literary praxis and with a focus on the impact of such notion on the translation of Woolf's peculiar style into Spanish.

The following section will specifically probe into a couple of published translations of *A Room of One's Own*. I will consider specific style-related aspects and

several translation choices in this regard before reaching a final section where I will attempt to provide some conclusions.

Finally, Appendix One lists the occurrences of the personal pronoun ‘one’ in *A Room of One’s Own*: a grammatical feature that I pay special attention in my analysis since, from my point of view, it possesses an important significance in the original phrasing of this essay and one which involves relevant choices at the micro-level of the target text.

2. Preliminary remarks

In this section, I will briefly review some basic points from translation theory in order to provide a minimum setting for our analysis. First of all, a definition of the process of translation is necessary for this purpose. In Newmark's words (*A Text Book of Translation* 5): 'What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text.' In other words, translation involves the rewriting of a text in a given Source language (SL) into another different language, the Target language (TL), maintaining the original meaning and intentions the original author intended for the ST in the Target Text (TT). The translation implies that, in first place, the translator should be able to understand the author's intentions when writing the ST, the intention of the text itself and its target audience if he or she wants to then create a faithful and/or equivalent text in the TL. This is the reason why, according to Bassnett (45), the translator is both receiver and emitter of the same text.

2.1. The intention of the source text and the intention of the translator.

In the above context, the distinction drawn by Newmark between the intention of the text and the intention of the translator becomes particularly relevant:

In reading, you search for the intention of the text, you cannot isolate this from understanding it, they go together and the title may be remote from the content as well as the intention. Two texts may describe a battle or a riot or a debate, stating the same facts and figures, but the type of language used and even the grammatical structures (passive voice, impersonal verbs often used to disclaim responsibility) in each case may be evidence of different points of view. The intention of the text represents the SL writer's attitude to the subject matter. (*A Text Book of Translation* 12)

Thus, the correct understanding of the text's intention is absolutely important in order to create the same impression both on the ST and TT readership, even more so when dealing with literary texts, where the purely pragmatic function is not at the forefront of communication. For example, and to conveniently illustrate our point against the background of Virginia Woolf's literary output, her feminist views on the specific quality of women's writing expressed in *A Room of One's Own*, or her deliberate attempt to develop a new ultra flexible literary medium in *Mrs. Dalloway*, as painstakingly described in her diaries provide relevant standards whereby to assess the degree of accomplishment of foreign versions of her novels. In this context, a special emphasis will be laid in this graduation project on the importance of keeping a close watch on the ST's original grammatical structures and word-order nuances as well as their psychological implications and impact on readers.

The underlying dilemma is one that recurs in connection with many issues of translation as a general activity, but becomes particularly challenging when translating literary texts where formal features are so prominent and original as in the style of Virginia Woolf: the translator's choice between 'domesticating' or 'foreignizing' the text in the process of rendering it in a different language; between conveying the impact of literary novelty (at the risk of sounding unnatural and perhaps alienating readers —and also editors and proof-readers) and, on the other hand, simplifying things in the benefit of literary audiences: normalizing the written expression and easing the reading process. This is a predicament that we are familiar with in the arena of culture-bound allusions and their translation (e.g., should references to oriental classical culture in a Japanese or Chinese piece of prose fiction be simply transferred intact into a translation for a Western readership, thus enabling the latter to expand their cultural knowledge, or should they be expanded, modulated, glossed over or even replaced by others for the sake of availability and intelligibility?); but it also applies to linguistic (often grammatical) choices in literary translation. The foreign versions of Virginia Woolf's works are a case in point.

2.2 Meaning in Literary Translation

Ultimately, however, the problems involved in the translation of sophisticated literary works like Virginia Woolf's cannot be simply termed 'formal' since form and meaning are organically and inextricably fused in powerful literary styles. What is at stake, indeed, is a comprehensive notion of meaning as the central asset to be preserved in the process of literary translation. To use Geoffrey Leech's terminology (9), we may claim that all seven major types of meaning need to be safely transported in the translation of unequivocally literary texts: the straight sense of words and phrases, of course, but also the emotional associations, values and overtones beyond the purely conceptual contents; the social implications of linguistic choices (e.g., the use of language varieties in character creation), the contextual meaning, the meaning embedded in focus, order or emphasis, etc.

We might conclude that such a 'total' view of meaning requires an equally complete and inclusive approach to translation, unlike the one which may be demanded in rendering a purely informative text, which leads us to define a global translation strategy that can live up to such high demands. Before that, however, we still need to turn, if only briefly, to another staple of translation studies in order to enrich this conceptual backdrop: the notion of equivalence.

2.3. Equivalence

It is beyond the scope of this paper to engage in an inquiry into what has proven to be a controversial, yet central term in debates on the nature of translation. However, in connection with our previous discussion of meaning in translation and our defense of a mode of translation that allows for the transmission of subtle features of literary style, the term makes sense even at the level of its plain definition in The Oxford Dictionary On-line as ‘*equal in value, amount, function, meaning, etc.*’ We may posit that in translation, satisfactory equivalence is accomplished when both texts involved in the operation share the same meaning and the same functional value.

Needless to say, given the broad spectrum of meanings that are embedded in ‘high-end’ literary prose, full equivalence is easier proposed than done. If in plain ordinary communication, to follow Eco’s example (*Decir Casi lo Mismo* 36), simple words like ‘father’ and ‘dad’ are not always equivalent and therefore interchangeable, the centrality of connotation and intratextual, context-bound relations in literary discourse converts equivalence into a daunting challenge. So much so, indeed, that we may need to acknowledge that sometimes it is not possible to find a perfect equivalence that causes exactly the same impression on both readers of the original and the translated texts.

The focus on reader perception promoted by Vermeer’s and Reiß ‘skopos’ theory (as cited in Nord 100) or Dorothy Kenny’s listing of several types of equivalence (78) draw our attention to the many facets of equivalence, particularly in such complex texts as the polyphonic novels by Virginia Woolf. To mention one single but powerful feature of her writing style that may complicate the accomplishment of formal equivalence in their Spanish translation, her handling of syntax and ‘thematic meaning’ (e.g., her use of structures that are marked in English but perhaps not so uncanonical in the TL, or her reliance on present participles as a vehicle for memories or subjective associations) may be particularly trying for the translator, as we will discuss in greater depth below.

2.4. Negotiation

Ultimately, a sound and comprehensive translation equivalence involves what Eco (*Mouse or Rat?: Translation as Negotiation* 35-36) interestingly called ‘negotiation’: applying the translator’s interpretive skills to discern

Which portion of the expressed content was strictly pertinent in that given context? Between the purely theoretical argument that, since languages are differently structured, translation is impossible, and the commonsensical acknowledgement that people, after all, do translate and understand each other, it seems to me that the idea of translation as a process of negotiation (between author and text, between author and readers, as well as between the structure of two languages and the encyclopedias of two cultures) is the only one that matches our experience (2013:35-36)

In this way, for example, the disparity between the grammatical structures of English and Spanish would constitute no insurmountable barrier for a perceptive translator of the Woolfian style who can, through this kind of negotiation, make compatible the fidelity to the original phrasing with a fluent rendering that does not engage in undue syntactical disruptions. While a perfect stylistic equivalence may be not entirely available, this kind of negotiation can select those features of style that are truly relevant and identify equivalences for them in the TL.

However, negotiation is not always so simple, and it may be a very difficult task where losses will unavoidably take place.

2.5. Translation methods.

In view of the above considerations, it would appear that the general translation method to be used when confronted with a style where formal features are foregrounded and play a functional role (e.g. conveying focalization or point of view, or creating a subjective narrative) should modulate itself in order to support an effective negotiation of the kind mentioned above.

Following Peter Newmark's terminology (*A Text Book of Translation* 45-47), we should probably favor SL rather than TL oriented methods. Thus, it would appear that a 'semantic translation' is to be expected—one fully expressive and keen on preserving the aesthetic component of the original, including, for example, repetition and rhythm: and not simply because of the power of literary style to embellish the text, but also as a carrier of meaning in its own right, as we hope to illustrate in the case of Virginia Woolf. To follow Newmark's reasoning (*About Translation* 11), 'original expression (where the specific language of the speaker or writer is as important as the content),(...) needs to be translated semantically, since this approach *'fulfills the two main aims of translation, which are first, accuracy, and second, economy'* (*Approaches to Translation* 47). While we sometimes tend to associate literary translation with expressive freedom and creativity, Newmark's view involves a fair amount of literalness:

In communicative as in semantic translation, provided that equivalent effect is secured, the literal word-for-word translation is not only the best, it is the only valid method of translation. (*Approaches to translation* 39)

This may seem an extreme view, but it clearly puts the focus on the central issue of our graduation thesis: the tension that exists between faithfully—often literally—rendering Virginia Woolf's idiosyncratic syntax (her so-called 'feminine sentence') and producing an equivalent effect in Spanish while taking account of the natural differences

between the two languages in this regard. The challenge lies in the fact that ‘*The syntax in semantic translation, which gives the text its stresses and rhythm... is as sacred as the words*’ (Newmark (*Approaches to Translation* 47)). The reason for the latter claim is eloquently put by the same scholar in a later source that we can’t help quoting next, since it provides a nice backdrop for our own analysis:

The tone of a passage is the key to its communicative effectiveness. Tentativeness, urgency, menace, flattery, persuasiveness, all have certain markers which are more apparent in the syntax than the lexis, and may be reflected in the tense, mood and voice of a few significant verbs (...) For the translator it requires a considerable acquaintance with modern stylistic analysis. Otherwise he will not be competent to translate, say, the self-doubt of Kafka's subjunctives. Syntax, which is a more generalized and abstract measure of language than lexis, gives the feeling-tone of a text.

(Newmark *About Translation* 150)

With the above framework in mind, we shall next turn to the specific quality of Virginia Woolf’s syntax before probing into Spanish translations of illustrative excerpts. In order to do this, we need to consider her particular technique and the powerful way in which syntax and marked sentence order shaped her original narrative style. Her own definition of what she described as the ‘feminine sentence’ in her feminist writing, as well as her search for an extremely flexible and fluid mode of composition are relevant topics at this point.

3. Virginia Woolf's feminine sentence.

In the late twenties, when Virginia Woolf was reaching her creative summit, she gave birth to a number of ideas about women and literature that would become seminal in feminism of all time. These were included in the long narrative essay *A Room of One's Own*, first published in 1929 and based on a series of lectures she had delivered at two women's colleges at Cambridge University the previous year. There she addresses the position of women in literary history, emphasizes the importance of material independence for women in order to develop literary careers and delves into the special quality of women's writing: its past, present and future, with a particular focus on a new literary idiom for women, a way of writing which could fulfill their desire to express their inner world. Her praise in those pages of Jane Austen's and Emily Brontë's literary styles must be seen as part of this inquiry into the quintessence of women's writing:

Only Jane Austen did it and Emily Brontë. It is another feather, perhaps the finest, in their caps. They wrote as women write, not as men write. Of all the thousand women who wrote novels then, they alone entirely ignored the perpetual admonitions of the eternal pedagogue- write this, think that. (*A Room of One's Own* 71)

In this and other fragments from this work Woolf suggests crucial differences between male and female writing in terms of both range of interests and form: the masculine way of writing, is much more premeditated, restrained, authoritative; while the kind of writing Virginia Woolf claimed for women would be more natural, fluid and tuned up to the mind's discourse. In fact, what may be seen as an early draft of *A Room of One's Own*, the manuscript for the above-mentioned lectures titled 'Women and Fiction' (separately published in the journal *Forum* earlier that year), includes a much more explicit formulation of this idea as part of a forecast of what the writer saw as the future of women's writing. Her well-known words there on 'the feminine sentence' are worth quoting once more, found in her essay *Women and Fiction*:

But it is still true that before a woman can write exactly as she wishes to write, she has many difficulties to face. To begin with, there is the technical difficulty-- so simple, apparently; in reality, so baffling-- that the very form of the sentence does not fit her. It is a sentence made by men; it is too loose, too heavy, too pompous for a woman's use. Yet in a novel, which covers so wide a stretch of ground, an ordinary and usual type of sentence has to be found to carry the reader on easily and naturally from one end of the book to the other. And this a woman must make for herself, altering and adapting the current sentence until she writes one that takes the natural shape of her thought without crushing or distorting it. (*Women and Fiction* 145)

Although apparently a prediction, this proposal in fact reflects her own literary undertaking and explains, for example, why she developed her own brand of stream of consciousness narrative in order to achieve a more flexible way of writing: the vehicle for the 'freedom of mind' she vindicated in the extended essay:

I refuse to allow you, Beadle though you are, to turn me off the grass. Lock up your libraries if you like; but there is no gate, no lock, no bolt, that you can set upon the freedom of my mind. (*A Room of One's Own* 72)

Such was her challenge: finding a way of writing—a syntax even—that mirrored the pace of thoughts, the flow of ideas, memories, moods, and even the multiple crossings of the latter with external events like interruptions: a recurring concern of Virginia Woolf. Indeed interruptions play a central role in *A Room of One's Own*, where the author claimed that they were one of the main problems women found when they engaged in writing or in any other artistic pursuit. Lack of concentration resulting from the absence of a space of their own, both physical and metaphorical, was the main penalty women writers had to pay as a consequence of their unequal condition: one which hardened their work and turned it into an almost impossible venture. Interestingly, such interruptions are also reflected in Woolf's unique writing style, which often alters the canonical order of the sentences, plays with syntax and stretches the English sentence so that it suits the natural flow of

consciousness, apart from often introducing subtle observations or actions that the narrator is performing at the moment of his train of thought.

Moreover, in *A Room of One's Own* she introduces the fictional character of a woman writer named Mary Carmichael whose work, also fictional, '*Life's Adventure*' exemplifies Virginia Woolf's own search for a suitable grammar — the feminine sentence:

I am almost sure, I said to myself, that Mary Carmichael is playing a trick on us. For I feel as one feels on a switchback railway when the car, instead of sinking, as one has been led to expect, swerves up again. Mary is tampering with the expected sequence. First she broke the sentence; now she has broken the sequence. (*A Room of One's Own* 78)

It goes without saying that 'breaking the expected sequence and sentence' poses a critical challenge from the point of view of translation insofar as it demands that the TT should preserve idiosyncratic features of style that have a great semantic value (the rhythm of narration, the marked sentence constructions that appear in the ST) and must be heeded in the light of our above remarks about equivalence and the skopos theory and the relevance of transmitting the same impression than that of the ST. According to Moricconi (2), 'Woolf's technical experiments, such as her use of stream-of-consciousness narrative and the dislocation of grammatical structures, highlight her modernism which undermines the linguistic, syntactical and metaphysical conventions of language and narrative'.

The modernist character of Virginia Woolf's writing is also responsible for her characteristic blending of genres: in her literary output narrative fiction enters combinations with poetry, drama and, as is the case with *A Room of One's Own*, the essay format. I would argue that this hybrid quality makes this work a relevant choice for our analysis. Extremely original, it is a far cry from the conventional argumentative essay, while its vocative, persuasive nature calls for an enhanced literary style that provides plenty of room for a translation-gearred assessment.

In this sense, it is worth mentioning that this ‘essay’ has a rich narrative texture of the kind that confronts translators with choices that have far-reaching consequences for stylistic equivalence. Virginia Woolf fictionalizes herself here, steers the narrative and creates/impersonates fictional characters who in turn act as narrators: ‘Here then was I (call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance) sitting on the banks of a river a week or two ago in fine October weather, lost in thought’ (*A Room of One’s Own* 6); she furthermore depersonalizes the narrative, adds multiple possible subjects for the narrator, etc —all of which involves operations on the micro level and therefore demands an attentive translation.

An example of this, and a significant characteristic of Woolf’s narrative style, is the handling of pronouns and other pro-forms. While in her novels this plays a crucial role in the shaping of her characteristic free indirect discourse, in *A Room of One’s Own* it becomes the subject of meta-literary reflections. The use of the third person gender-neutral, indefinite pronoun ‘one’ instead of the first person pronoun ‘I’ must be seen against the backdrop of her ideas about men’s and women’s writing:

Indeed, it was delightful to read a man's writing again. It was so direct, so straightforward after the writing of women. It indicated such freedom of mind, such liberty of person, such confidence in himself (...) All this was admirable. But after reading a chapter or two a shadow seemed to lie across the page. It was a straight dark bar, a shadow shaped something like the letter 'I'(...) One began to be tired of 'I'. (*A Room of One’s Own* 94)

The last sentence in this quote is really significant. The opposition between both pronouns, ‘I’ and ‘one’ is correlated with the contrast between two diametrically opposed modes of writing: ‘one’ stands for impersonality and obliqueness, and also for a more intimate complicity with the reader (arguably traits of ‘the woman’s sentence’), whereas egotistical, authority-driven I may characterize the ‘male sentence’ that Woolf wanted to

depart from. This is not to say that her intention here is exclusively to identify the ‘I’ with a masculine style of writing, but moreover to support the fictional narrators in her essay and thus multi-perspectivism. In a later section of this paper, I will try to show the functionality of the pronoun ‘one’ in our ST as a way of eluding a self-centered story-teller in favor of fictionalized author-surrogates like ‘Mary Beton, Mary Seton, Mary Carmichael or ... any name you please—it is not a matter of any importance’.

Other examples of the big impact of grammatical choices in the shaping of a narrative voice (all of which is more than relevant in the context of literary translation) are Virginia Woolf’s use of the present and past participles in her variety of stream-of-consciousness, the rhythmical repetitions and parallelisms, her use of punctuation (semicolons, dashes, dots), her truncation/interruption of sentence structures as well as her general departure from conventions of the English language. To some of these features of Virginia Woolf’s idiosyncratic style, and to their consequences for Spanish translations aiming at conveying the full impact and meaning of the original text we shall next turn.

4. A Room of One's Own in translation: a discussion

Two translations of the text have been used, Borges's *Un cuarto propio* (2003) and Rivera Garretas' version (2003), also with the same title. For the purpose of this analysis I will refer to Rivera Garretas's translation by the abbreviation TT1, while the rendering by Borges will be designated as TT2. The source text will be a 1977 edition of *A Room of One's Own*. I make no aprioristic claim that either of these translations is more accurate than the other, but rather suggest that each features different translating strategies, if combined, could result in an even better TT. The examples have been organized into general categories depending on the feature commented (syntax, rhythm, etc), though sometimes other more general issues not concerning the feminine sentence have arisen and thus have been discussed as well.

4.1 A preliminary note on the title's translation

Before introducing our discussion of a selection of fragments and their corresponding translations, I would like to make a specific reference to one issue that I raised in the previous section, this time in connection with the translation of the ST's title. Here, as in a large number of instances in Woolf's piece, (see our Appendix One in this regard) the author resorts to the impersonal pronoun 'one' —a choice that, as we argued above, is not random but rather functional in the ST's phrasing, since it corresponds to the author's refusal to adopt a monolithic, egotistic point of view as well as to her deliberate departure from the conventional stiffness of the essay format in favor of a more fluid, fiction-driven approach. Besides, and according to Everdell (32), multi-perspectivism is a key and central feature of Modernist literature, and it is the pronoun 'one', as well as the shifts in the narrative voice, which make possible this multiplicity. That's the reason why, and at the risk of seeming unduly meticulous or ungrounded in my interpretation, I venture the view

that the translation of this pronoun has to be as literal as possible through the whole text, including the title.

I am aware that all Spanish translations of this work use the adjective *propio/a* in the translation of the segment ‘of One’s Own’. But in the context of the above remarks, and without stretching the point further, I would suggest that the alternative translation *Un cuarto para una misma*, which preserves both the impersonal pronoun and the prepositional phrase in the TL with hardly a slight transposition, possesses dialogic, reflexive and subjective nuances that are in tune with the fresh fictional nature of the original work as well as with the multiplicity of subjects which the original author intended for her text. This is not to say that the Spanish title *Un cuarto propio* could be interpreted as preventing those qualities or suppressing such multiple subjects, but it may possibly strike the reader as succinct enough (with its grammatical shift from the prepositional phrase to a single adjective) not to reveal those shades of meaning. At worst, it would still have the advantage of fitting into a pattern of repetition that will be illustrated, among other aspects, in the following analysis.

4.3. Rhythm, punctuation and cohesion in the translation of *A Room of One's Own*

The fragments shown below are specific illustrations of what has been the general tendency in both Spanish translations: changes in punctuation (notably the addition of commas in the TT), which apart from slowing down the overall rhythm of the narrative and segmenting what is meant to be a fluid, seamless discourse, may possibly weaken Woolf's attempt to 'break with the expected sequence' and depart from canonical word order. Additionally, the breaking down into two or more paragraphs of what in the ST is only one, or the rendering of the author's idiosyncratic handling of cohesion—in turn the result of her wish to avoid 'the admonitions of the eternal pedagogue, to think this and to write that' (*A Room of One's Own* 71)—will be the subject of discussion in the following pages.

Example One

ST	TT1	TT2
But, you may say, we asked you to speak about women and fiction—what has that got to do with a room of one's own? (5)	Pero –diréis– te pedimos que hablaras de las mujeres y la novela: ¿qué tiene que ver esto con un cuarto propio? (23)	Pero, dirán ustedes, nosotros le pedimos que hablara sobre las mujeres y la novela. ¿Qué tendrá eso que ver con un cuarto propio? (7)

Let us begin by a very simple illustration of feature of typographic syntax which, from my point of view, is perhaps better accomplished in TT2 than in TT1: the use of commas instead of dashes, if only because the rendering is more similar to the ST without having to disrupt the Spanish typographic conventions. More instances of this will be shown subsequently.

Example Two

ST	TT1	TT2
Women have served all these centuries as looking glasses possessing the magic and delicious power of reflecting the figure of man as twice its natural size. Without that power probably the earth would still be swamp and jungle. The glories of all our wars would be unknown. (35)	Durante todos estos siglos, las mujeres han servido de espejos dotados del mágico y delicioso poder de reflejar la figura del hombre al doble de su tamaño natural. Sin este poder, la tierra sería todavía, probablemente, ciénaga y jungla. No se conocerían las glorias de todas nuestras guerras. (61)	Hace siglos que las mujeres han servido de espejos dotados de la virtud mágica y deliciosa de reflejar la figura del hombre, dos veces agrandada. Sin ese poder el planeta sería todavía ciénaga y selva. Faltarían las glorias de todas nuestras guerras. (42)

To begin with, the translator in TT2 chooses to avoid the use of commas in the translation, except for the one almost at the end of the first sentence. This may seem a moot point, but apart from staying closer to the ST punctuation, it reflects a closeness to the text's graphic configuration that has consequences in terms of rhythm (starting off and then 'breaking with the expected sequence', as previously mentioned), cohesion and, consequently the transmission of the flow of thoughts —the feeling of writing as words come from the mind that is so characteristic of Virginia Woolf's literary idiom. Interestingly, both translators slightly strengthen the first sentence's cohesion by displacing the temporal adjunct so that it is no longer placed between the verb and the preposition.

Example Three

ST	TT1	TT2
At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle. (47)	Al final –pues era muy joven, de rostro particular como Shakespeare el poeta, con los mismos ojos grises y las cejas arqueadas–, al final, Nick Greene, el director de repertorio, se apiadó de ella; se encontró embarazada de este señor y entonces –¿quién podría medir el ardor y la violencia de un corazón de poeta atrapado y enredado en el cuerpo de una mujer?– se suicidó una noche de invierno, y está enterrada en un cruce de caminos, donde paran ahora los autobuses, más allá de <i>Elephant and Castle</i> . (75)	Al fin –porque era muy joven, muy parecida de rostro a Shakespeare el poeta, con los mismos ojos grises y las cejas arqueadas– al fin Nick Greene el empresario se apiadó de ella; un buen día, se encontró encinta y entonces –¿quién medirá el calor y la violencia de un corazón de poeta, arraigado y envuelto en el cuerpo de una mujer?– se mató una noche de invierno y yace enterrada en alguna encrucijada donde ahora se detienen los ómnibus frente al Elefante y la Torre. (55)

Leaving aside diatopic variations (*ómnibus, autobús*) and the difference in the translation of the proper noun *Elephant and Castle* (which the TT1 translator has decided to explain in a footnote leaving the original name, while in TT2 we find an almost literal translation), TT2 renders the original text in a way that is more similar in terms of punctuation (two commas in the SL, nine in TT1 and four in TT2) and thus in rhythm to those of the ST than TT1, as in the previous example. Nevertheless, the translator in TT2 opts for an amplification that reinforces the text's cohesion (*un buen día, ...*).

Example Four

ST	TT1	TT2
Here then was I (call me Mary Beton, Mary Seton, Mary Carmichael or by any name you please—it is not a matter of any importance) sitting on the banks of a river a week or two ago in fine October weather, lost in thought. (6)	Así pues, estaba yo (llamadme Mary Beton, Mary Seton, Mary Charmichael o con el nombre que más os guste, pues es cosa sin importancia) sentada a la orilla de un río, hace dos o tres semanas, en un octubre de buen tiempo, absorta en mi pensamiento. (25-26)	Ahí estaba yo (díganme Mary Beton, Mary Seton, Mary Charmichael, o con el nombre que se les antoje – todo es igual –) sentada a la orilla de un río, hace un par de semanas, en el hermoso tiempo de octubre, absorta en mi pesar. (9)

In the above selection, on the one hand, both translators resort to the use of commas that are not present in the ST. This may be the result of differing formal conventions across national literatures, according to Hatim and Mason (9), but in truth the additional commas can be safely eliminated in Spanish. On the other hand, the SL features the displacement of the grammatical subject to a marked (postponed) position, perhaps in tune with the implied author's keenness on self-effacement. Both Spanish translations easily capture this feature, although in the case of Spanish, with its greater freedom in the arrangement of clause constituents, the effect may be inevitably blurred. As for the use of the dash in TT2 (allowing for the typographic adaptations demanded by Spanish conventions where the single dash is not recommended), it neatly matches the interpolation in the ST, which is more abrupt than the more cohesive conjunction *pues* grants. In the fourth place, TT2 is remarkably economical in the rendering of 'it is not a matter of any importance' as 'todo es igual': a conciseness that may reflect Borges's penchant for austerity and precision, as Alazraki (207) suggests. Finally, the choice the translator of TT2 makes in translating 'thought' for 'pesar' strikes one as inaccurate (unless it is a misprint), by contrast with TT1's 'pensamiento'.

Example Five

ST	TT1	TT2
<p>What were the conditions in which women lived? I asked myself; for fiction, imaginative work that is, is not dropped like a pebble upon the ground, as science may be; fiction is like a spider's web, attached ever so lightly perhaps, but still attached to life at all four corners. (41)</p>	<p>Cuáles eran las condiciones de vida de las mujeres –me pregunté–; porque la novela, siendo un trabajo de la imaginación como es, no cae al suelo como un guijarro, a la manera en que puede caer la ciencia; la novela es como una telaraña, ligada, muy levemente quizá, pero ligada siempre a la vida por sus cuatro costados. (67-68)</p>	<p>Me pregunto a mí misma, cuáles eran las condiciones en que vivían las mujeres; porque la novela, es decir, el trabajo imaginativo, no se desprende como un guijarro, como puede suceder con la ciencia; la novela es como una telaraña ligada muy sutilmente, pero al fin ligada a la vida por los cuatro costados. (48-49)</p>

The last three fragments somehow exemplify the opposite situation, which goes to show that the use of commas and other punctuation signs in the writing of Virginia Woolf is not a matter of a purely quantitative import or that she consistently practiced some form of minimalist punctuation; on the contrary, her creative use of the latter quite often involves her splashing her sentences with many commas that help her construct sentences that seem to have no end. And the same can be said of other punctuation markers like dashes, semicolons, dots (frequently introducing ellipses), etc. The key to her scanty or abundant use of these resources lies in the psychological and narrative mode that governs each portion of her writing. By contrast with the preceding excerpts, the above fragment, for example, exhibits a slower, deliberated delayed pace that is suited to her reflective and expository tone. Both renderings appear to stick pretty closely to the ST's organization underpinned by the distribution of commas, while, each one in its own way, both weaken the impact of the opening direct interrogative (TT2 departs more clearly from the original

phrasing, while TT1 ‘domesticates’ the Woolfian typographic syntax by inserting conventional dashes (what had been previously commented in Example One).

Example Six

ST	TT1	TT2
<p>It was certainly the state of mind most favourable to poetry that there has ever existed. But Shakespeare himself said nothing about it. We only know casually and by chance that he 'never blotted a line'. Nothing indeed was ever said by the artist himself about his state of mind until the eighteenth century perhaps. Rousseau perhaps began it. (50)</p>	<p>Era ciertamente el estado de ánimo más propicio para la poesía que haya existido jamás. Pero el propio Shakespeare no ha dicho nada de ello. Solo sabemos, de pasada y de casualidad, que él “nunca tachaba un verso”. Nada, en realidad, dijo nunca el propio artista sobre su estado de ánimo hasta, quizá, el siglo XVIII. Tal vez lo empezó Rousseau. (78)</p>	<p>Era, es evidente, el estado mental más favorable a la poesía que jamás ha existido. Pero el mismo Shakespeare no nos dice nada de eso. Sólo sabemos de un paso, y por casualidad, que nunca tachó una línea. Nunca dijo nada el artista sobre su propio estado mental, hasta el siglo XVIII. El primero tiene que haber sido Rousseau. (58)</p>

The above example shows a passage of the ST in which the original author chooses to use rather simple sentences with few subordinated clauses without resorting to the use of any comma in them, which makes the general rhythm of the fragment rather fast paced. Once again, and as in the two previously discussed fragments, the translator in TT1 uses many more commas than the original author (six more), while on this occasion TT2 also features five more commas than the original.

In the second place, what Leone (54) claims to be one recurrent problem in TT2 can be observed in this fragment —that the intentional arbitrariness of the narration and its rhetorical function are lost due to the translator's choice of adding more cohesion to the translation by means of the reformatting of paragraphs and inserting dispensable adjuncts, like in previous examples.

It becomes clearer as we move forward that there is a general tendency in TT2 to create new paragraphs so as to group together by topic the narrator's thoughts. Essentially in terms of the text's layout, the translator of TT2 makes the text much more cohesive and tightly ordered than what is warranted by the ST by dividing and reformatting the text into many more paragraphs than there were in the ST. For example, between pages 4-5 there is only one paragraph in the ST, while in the same section in TT2 (pp. 5-6), the text is recast into three paragraphs: a change that is indeed relevant in the context of the author's search for textual flow and seamless continuity. The narrator's digressions are thus edited and organized, and thin boundaries are introduced where the ST contains none. An element of filtering enters the picture that may perhaps be alien to 'the feminine sentence'. From this point of view, the textual organization of TT1 with respect to paragraph structure seems more successful. Specially in this case, taking into account that the subsequent paragraph to the starting one, beginning in page 6, returns to the physical description of an specific event of the narration (when she is sitting by the banks of a river) after a digression of the narrator's thought.

To conclude this section, we could argue that while TT2 renders the translation much more cohesive than the ST by restructuring paragraphs (which TT1 does not do), it is more faithful to the rhythm of the narration in general, heeding and reflecting the distinction between fast-paced fragments and slow-paced ones. Additionally, both translators sometimes add adjuncts (examples four and five) in support of a stronger cohesion again, while the ST is more disjunctive in its association of ideas.

4.4. Syntactic issues in the translations of *A Room of One's Own*.

In this section, I will carry out a comparative analysis of marked sentence structures (so common in Woolf's writings as a result of insistence on 'breaking with the expected sequence') between the ST and the Spanish TTs, with the aim of trying to illustrate differences in syntax between the three texts under scrutiny. The bottom line of the following considerations is once again the idea that, even if natural differences between the syntax of the two languages involved have to be borne in mind, fidelity to the original arrangement, insofar as it is possible, is desirable in view of the utmost importance of this factor of style in literary translation generally, and more specifically in dealing with the Woolfian sentence.

Example One

ST	TT1	TT2
What idea it had been that had sent me so audaciously trespassing I could not now remember. (8)	No podría recordar ahora cuál fue la idea que me hizo delinquir con tanta audacia. (27)	No puedo recordar cuál fue la idea que me impulsó a esa violación. (10)

As can be observed in the fragments above, the ST places in a marked position the direct object of the verb (in which the emphasis is placed), while the two translations here discussed place it in the canonical order in Spanish syntax. In the following examples, I will try to show that marked sentence structures are very common in Virginia Woolf's writing, and are often used to lay emphasis upon one or more elements. There is also a substantial difference in the translation of the verbal phrase 'could remember', as TT1 suggests that the narrator is not going to remember anymore the idea she forgot, whereas TT2 changes the narrative tense into the simple present, despite the fact that the original text was written in the past. Finally, the translator of TT2, apparently once again for reasons of economy, does not transfer the adverb into the TL.

Example Two

ST	TT1	TT2
<p>Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. (46)</p>	<p>Sea como fuere, yo no podía dejar de pensar, mirando las obras de Shakespeare en la balda, que el obispo tenía razón al menos en esto: hubiera sido total y absolutamente imposible que una mujer escribiese las obras de Shakespeare, en tiempos de Shakespeare. (73)</p>	<p>Sea lo que fuere, no pude dejar de pensar, mirando las obras de Shakespeare en el estante, que el obispo tenía razón: hubiera sido imposible, completa y enteramente imposible, que una mujer escribiera las obras de Shakespeare en el tiempo de Shakespeare. (53)</p>

To begin with, the translator in TT2 does put the emphasis on the adjuncts ‘entirely’ and ‘completely’ (additionally foregrounding this segment by repeating the qualified adjective), while TT1 provides a smoother, understated rendering which does not exhibit any syntactic emphasis. This shows the opposite effects brought about by apparently small operations at the micro-level: TT1 normalizes and dissolves a marked element and contracts the English phrase, while TT2 explicitates that element and makes it salient while expanding the phrase.

Example Three

ST	TT1	TT2
Only Jane Austen did it and Emily Brönte. (89)	Sólo Jane Austen y Emily Brönte lo hicieron. (104)	Sólo Jane Austen lo hizo y Emily Brönte. (91)

In the above example, the differences in terms of syntax concerning both translations are clear, as TT1 does not render the displacement of the subject (or the omission of the verb, depending on the analysis). TT2 would be thus the preferred option for the translation since it preserves the original's word order and its emphatic, livelier ring (perhaps resulting from the tone of the original lecture as well?).

Example Four

ST	TT1	TT2
But while I pondered I had unconsciously, in my listlessness, in my desperation, been drawing a picture where I should, like my neighbor, have been writing a conclusion. (31)	Pero mientras meditaba, distraída, había ido dibujando sin darme cuenta, en mi desesperación, un cuadro donde hubiera debido estar escribiendo—como mi vecino—una conclusión. (56)	Pero al repensar esas cosas, yo había estado, de puro distraída y desesperada, dibujando un croquis, en lugar de escribir una conclusión, como mi vecino. (37)

The author's interpolating strategy, her conspicuous interruption of the canonical sentence sequence, is shown in the preceding example. It can be observed that Virginia Woolf places adjuncts between the auxiliary verbs (I had... been drawing) and between the modal and the lexical verbs (should... have been writing). TT1 does present the distortion of the syntax in Spanish in the latter case (though using dashes, as if a plain pair of commas would not make the interpolation prominent enough), whereas the TT2's syntax is this time smoother than that of the ST.

Summing up, then, it could be stated that marked syntactical structures in the ST are not systematically sustained in translation (examples 1 and two), which sometimes may imply that a sentence constituent not emphasized in the ST might be stressed in the TTs. And the other way around: in example three, TT2 did present a marked structure but TT1 did not. Finally, in example four, both translators conveyed interpolations in their TTs, yet in differing degrees.

4.5. Repetitions in the translation of *A Room of One's Own*.

In this section the focus of the analysis will be placed essentially on the translation of the impersonal pronoun ‘one’ essentially, since it is outstandingly repeated in the ST (238 instances, as Appendix One shows) and because (as previously discussed), Woolf explicitly associates in this essay the first person-centered form of writing (the pronoun ‘I’ as the cornerstone of narration) with the ‘male sentence’ and finds in the use of this other pro-form a device that enables her to elude the latter.

Example One

ST	TT1	TT2
One often does not recognize it in the first place; often for some reason one fears it; one watches it with keenness and compares it jealously and suspiciously with the old feeling that one knew. (15)	Una, en primer lugar, no lo reconoce; a menudo, sin saber por qué, lo teme; lo observa con atención y lo compara recelosa y suspicazmente con el sentimiento viejo conocido. (37)	En primer lugar uno suele no reconocerla; muchas veces uno la teme, la vigila con desconfianza y la compara celosa y sospechosamente con la emoción antigua y ya familiar. (20)

To begin with, the position of the verbal complements is not always respected in both TTs: see, for example, the way in which TT2 deals with the adjuncts ‘in the first place’ and ‘for some reason’, i.e. by respectively modifying the constituent’s position and simply suppressing it. Secondly, and more importantly, we need to consider that the repetition of the word ‘one’ in the ST appears to be both deliberate and an idiosyncrasy of Woolf’s style (in the above fragment there are 5 finite verbs, all of them having ‘one’ functioning as subject); here and elsewhere in *A Room of One's Own*, it enters repetition-based arrangements like anaphora or anadiplosis. After all, Woolf may have avoided such repetitions by resorting to expedients like parataxis instead of juxtaposition introduced by

semicolons —notably the single punctuation mark present in the fragment. In the case of TT2, the repetitions have been maintained almost completely, by contrast TT1, where the choice is made to eliminate the explicit subjects and rely instead on the grammatical subject of the verbs.

What is perhaps most striking is that TT2 translates ‘one’, unmarked for gender in English, as ‘uno’ in Spanish, which is marked as masculine. In my view, this has nothing to do with the generic use of the masculine morpheme in Spanish, since here there is a mismatch in terms of pronoun reference inasmuch as ‘one’, as explained above, between the pronoun It could thus incur in a reference mistake inasmuch as it embodies a woman’s point of view, ‘call her Mary Beaton or Mary Seton or Mary Charmichael’. But even leaving aside grammatical and semantic considerations, the choice of the masculine morpheme here is anything but gender-sensitive or even gender-accurate. As Leone claims, (2009:55-56), grammatical gender is largely mistranslated in the majority of TT2, including the ubiquitous ‘one’, whose Spanish counterpart is marked for gender. Indeed, it makes a big difference whether the translator chooses ‘uno’ or ‘una’ given the communicative setting in which this work originated: a series of lectures where Virginia Woolf addressed an entirely female audience in an only-women university college. By contrast, TT1 avoids (but not in this excerpt) the marking of gender in the TL by simply omitting the subject pronoun —an otherwise perfectly legitimate shift in Spanish translations. Interestingly, the differing gender choices (masculine/feminine) in this regard between TT1 and TT2 have the additional effect of evoking respectively and intra- and an extradiegetic voice.

Example Two

ST	TT1	TT2
<p>The moment, however, that one tries this method with the Elizabethan woman, one branch of illumination fails; one is held up by the scarcity of facts. One knows nothing detailed, nothing perfectly true and substantial about her. (44)</p>	<p>Sin embargo, en el momento en que una trata de aplicar este método a la mujer de la época de la reina Isabel I, falla una fase de la iluminación; a una le detiene la escasez de los hechos. No se sabe de ella nada con detalle, nada perfectamente verdadero y sustancial. (71)</p>	<p>Sin embargo, en cuanto uno trata de aplicar ese método a la mujer isabelina, se extingue una vía de iluminación: la escasez de hechos nos detiene. Nada minucioso sabemos de ella, nada completamente cierto y sustancial. (51)</p>

Firstly, the differences in the style of both translators become evident here, as TT1 tries to maintain to some degree the repetition of the word ‘one’, while eventually resorts to an alternative construction with ‘se’ as if it was uncomfortable with so much redundancy. Here it may be worth the while to remember that, even though a keen fidelity to the original phrasing is central to the translation of heavily foregrounded literary styles like Woolf’s, there are also different perceptions regarding literary style itself across several languages and cultures. One such perception involves a tendency in Spanish to avoid repetition in favor of elision or rhetorical, ‘elegant’ variation. In turn, TT2 does not even feature a single reiteration of this pronoun. Let us note, additionally, that both TTs resort to an inversion of syntactic order in the last sentence of this excerpt: another example of the ongoing tension between fidelity and normalization that underlies literary translation.

It can be concluded, therefore, that TT1 is more faithful than TT2 in what respects to the repetition of the pronoun ‘one’, and that it does not contain referential mistakes that may undermine the feminine point of view of the author.

5. Conclusion

The comparative analysis of our two Spanish translations of Virginia Woolf's *A Room of One's Own* shows the relevance of syntax, rhythm, cohesion and punctuation, among other verbal features in the rendering of what we have termed —conveniently for our purposes— the 'feminine sentence': the characteristic Woolfian style, which she discovered in her short sketches, developed to full maturity in her major novels and discussed with herself in her diary. That this original 'grammar' coincided with her forecast for the future of women's writing is not surprising in a writer whose literary and feminist concerns were by no means separate domains. This is also another reason why I have chosen *A Room of One's Own* as the ST for this analysis. While acknowledging that any of her major novels (*Mrs Dalloway*, *To the Lighthouse* or *The Waves*, for example) may have provided a fertile ground for this exploration, it is also true that my text of choice is in no way a conventional essay, displays the most salient features of the Woolfian style and ultimately possesses a narrative quality that makes it not really unlike the writer's more strictly fictional output.

I have tried to avoid being excessively concerned with fault-finding in my assessment of both translations (for one thing, challenging the translating skills of Jorge Luis Borges would sound unforgivably pretentious in a graduation project as well as a daunting task), and have instead tried to be observant and descriptive. On the other hand, both TTs have positive and negative aspects, as well as many others that simply represent personal choices of style and usage (as a matter of fact, I would claim that they complement each other), and I have not been able to trace a uniform pattern that makes TT1 better than TT2 in net terms with regard to the framework of my analysis.

But I dare argue that in both renderings there is still room for a closer equivalence to Virginia Woolf's literary voice even though admittedly an undertaking like this may introduce strains in the target language that no one wants to see in the translation of such a prestigious work as *A Room of One's Own*. In this sense, it is understandable that translations of literary classics should tend to be more cautious and conservative than their originals. Liberated from such constraints by the learning context of this project, and by

way of an experiment, I have tried to provide in Appendix Two some tentative, provisional translations of the excerpts analyzed.

In any case, my claim is that this project's description of Virginia Woolf's 'feminine sentence', a concept drawn from the preliminary version of *A Room of One's Own* ('Women and Fiction'), may provide a relevant standard against which to assess translations of her literary prose; and that if we do that, it appears that some blending of the two translations analyzed here could perhaps meet that standard in full and efficiently convey the original author's personal syntax and style.

Finally, I am aware that by concentrating so closely on a limited set of items (all of which belong to the micro level of literary translation assessment) I have left out of this analysis many interesting and more systemic aspects that could have provided a broader picture. Similarly, even within the kind of close reading approach that this paper represents, a number of interesting issues, some connected with the narrative voice (e.g. whether the narrator's voice is more or less intrusive in the ST and in the TTs) have not been touched upon for reasons that basically have to do with scope and space. Additional work on the translation of Virginia Woolf's prose fiction may fill this gap against the standard of the 'feminine sentence'.

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Appendix One

1. But, you may say, we asked you to speak about women and fiction—what, has that got to do with a room of one's own? (1977:5)
2. (...) a reference to Mrs Gaskell and one would have done. (1977:5)
3. (...) —one cannot hope to tell the truth. (1977:6)
4. One can only show how one came (...) (1977:6)
5. One can only show how one came (...) (1977:6)
6. One can only show how one came to hold whatever opinion one does hold. (1977:6)
7. **One** can only give one's audience the (...) (1977:6)
8. One can only give **one's** audience the (...) (1977:6)
9. There one might have sat the clock round (...) (1977:7)
10. (...) the sudden conglomeration of an idea at the end of one's line (...) (1977:7)
11. (unless one trespassed on the turf again) (1977:8)
12. **one** to whom one would have liked to say (...) (1977:8)
13. one to whom **one** would have liked to say (...) (1977:8)
14. —about the manuscript of one of Milton's poems which he saw here. (1977:8)
15. so that one could follow Lamb's footsteps across (...) (1977:9)
16. (...) hampers one, so far as I can remember (...) (1977:9)
17. (...) —a fact that one might prove (...) (1977:9)
18. But then one would have to decide what (...) (1977:9)
19. Still an hour remained before luncheon, and what was one to do? (1977:9)
20. (...) so singular that one was reminded of those (...) (1977:10)
21. It was time to find one's way to luncheon. (1977:11)
22. No need to be anybody but oneself. (1977:12)
23. (...) how admirable friendship and the society of one's kind, (...) (1977:12)
24. (...) one sunk among the cushions in the window-seat. (1977:12)

25. (...) if one had not knocked the ash out of the window in default, (...) (1977:13)
26. (...) one would not have seen, presumably, a cat without a tail. (1977:13)
27. (...) I had no doubt that one was (...) (1977:13)
28. Could one set that humming noise to words? (1977:13)
29. Perhaps with the help of the poets one could. (1977:13)
30. (...) is rarer than one thinks. (1977:14)
31. (...) —you know the sort of things one says as (...) (1977:14)
32. After the avenue one comes out upon (...) (1977:15)
33. One could almost do without dinner after such a luncheon. (1977:15)
34. What poets, I cried aloud, as one does in the dusk (...) (1977:15)
35. (...) I went on to wonder if honestly one could name two living (...) (1977:15)
36. The very reason why that poetry excites one to such (...) (1977:15)
37. (...) is that it celebrates some feeling that one used to have (...) (1977:15)
38. (...) so that one responds easily, familiarly, (...) (1977:15)
39. (...) with any that one has now. (1977:15)
40. One does not recognize it in the first place; (...) (1977:15)
41. (...) often for some reason one fears it; (...) (1977:15)
42. (...) one watches it with keenness (...) (1977:15)
43. (...) with the old feeling that one knew. (1977:16)
44. (...) and it is because of this difficulty that one cannot remember (...) (1977:16)
45. But lay the blame where one will, (...) (1977:16)
46. (...) on whom one will, (...) (1977:16)
47. One has only to read, to look, (...) (1977:16)
48. One could have seen through the transparent liquid (...) (1977:18)
49. No, one could say nothing of the sort. (1977:19)
50. One cannot think well, (...) (1977:19)
51. (...) if one has not dined well. (1977:19)
52. (...) one thinks this, another that; (...) (1977:19)
53. (...) one has improved out of all knowledge, (...) (1977:20)
54. One might be talking of Spain or Portugal, (...) (1977:20)

55. (...) yet strained expression of one who is sure (...) (1977:22)
56. One thought of all the books that were assembled down there; (...) (1977:24)
57. (...) as one does at the end of the day's work. (1977:24)
58. (...) and I remembered how if one whistled (...) (1977:24)
59. (...) one of them ran; (...) (1977:24)
60. One seemed alone with an inscrutable society. (1977:25)
61. One must strain off what was personal (...) (1977:26)
62. But one needed answers, (...) (1977:26)
63. (...) and there one stood under the vast dome, (...) (1977:27)
64. (...) as if one were a thought in the huge (...) (1977:27)
65. One went to the counter; (...) (1977:27)
66. (...) one took a slip of paper; (...) (1977:27)
67. (...) one opened a volume of the catalogue, (...) (1977:27)
68. But if, unfortunately, one has had no training (...) (1977:29)
69. Wherever one looked men thought about (...) (1977:30)
70. One might as well leave their books unopened. (1977:31)
71. One does not like to be told (...) (1977:32)
72. (...) one is naturally the inferior of a little man (...) (1977:32)
73. One has certain foolish vanities. (1977:32)
74. (...) one would not have been angry either. (1977:34)
75. One would have accepted the fact, (...) (1977:34)
76. (...) as one accepts the fact that a pea is green or a canary yellow. (1977:34)
77. By feeling that one has some innate superiority— (...) (1977:35)
78. Does it help to explain some of those psychological puzzles that one notes (...) (1977:35)
79. (...) always to be doing work that one did not wish to do, (...) (1977:37)
80. (...) a year will keep one alive in the sunshine. (1977:38)
81. Even if one could state the value (...) (1977:40)
82. (...) so much quicker, than men that one will say, (...) (1977:40)
83. (...) as one used to say, (...) (1977:40)

84. (...) and receiving on one's head an avalanche of opinion (...) (1977:41)
85. (...) one remembers that these webs are not spun in mid-air (...) (1977:41)
86. (...) Lady Macbeth, one would suppose, had a will of her own; (...) (1977:42)
87. (...) Rosalind, one might conclude, was an attractive girl. (1977:42)
88. Not being a historian, one might go even further (...) (1977:42)
89. (...) one would imagine her a person of the utmost importance; (...) (1977:42)
90. It was certainly an odd monster that one made up by reading the historians first and the poets afterwards— (...) (1977:43)
91. What one must do to bring her to life was to (...) (1977:43)
92. (...) was to think poetically and prosaically at one and the same moment, thus keeping in touch with fact (...) (1977:43)
93. The moment, however, that one tries this method with the Elizabethan woman, (...) (1977:44)
94. (...) one is held up by the scarcity of facts. (1977:44)
95. One knows nothing detailed, nothing perfectly true and substantial about her. (1977:44)
96. What one wants, I thought—and why does not some brilliant student at Newnham or Girton supply it? (1977:44)
97. Elizabethan woman must be scattered about somewhere, could one collect it and make a book of it. (1977:44)
98. For one often catches a glimpse of them in the lives of the great, (...) (1977:45)
99. How much thinking those old gentlemen used to save one! (1977:45)
100. When, however, one reads of a witch being ducked, of a woman possessed (...) (1977:48)
101. It is one of the great advantages of being a woman that one can pass even a very fine negress without wishing to make an Englishwoman of her. (1977:49)
102. Can one come by any notion of the state that furthers and makes possible that strange activity? (1977:50)
103. And one gathers from this enormous modern literature of confession and self-analysis that (...) (1977:50)

104. 'Of Mlle. Germaine Tailleferre one can only repeat Dr Johnson's dictum concerning, a woman preacher, transposed into terms of music. (1977:53)
105. (...) which plants him wherever one looks, not only in front of the arts, but (...) (1977:54)
106. Opinions that one now pastes in a book labelled cock-a-doodledum (...) (1977:54)
107. That one would find any woman in that state of mind in the sixteenth century was obviously impossible. (1977:56)
108. One has only to think of the Elizabethan tombstones with all those children kneeling with clasped hands; and their early deaths; (...) (1977:56)
109. What one would expect to find would be that (...) (1977:56)
110. One would expect to find a lady of title meeting with far greater encouragement than an unknown Miss Austen or a Miss Brontë at that time would have met with. (1977:56)
111. But one would also expect to find that her mind was disturbed by alien emotions like fear and hatred and that her poems showed traces of that disturbance. (1977:56)
112. (...) she wrote poetry, and one has only to open her poetry to find her bursting out in indignation against the position of women: (...) (1977:56)
113. She 'must have', I say, because when one comes to seek out the facts about Lady Winchilsea, (...) (1977:58)
114. (...) one finds, as usual, that almost nothing is known about her. (1977:58)
115. The employment, which was thus censured, was, as far as one can see, (...) (1977:58)
116. (...) the harmless one of rambling about the fields and dreaming: (...) (1977:58)
117. Open the Duchess and one finds the same outburst of rage. (1977:59)
118. No one checked her. (1977:59)
119. No one taught her. (1977:59)
120. most commonly when we are in the midst of our discourse one looks about her and spies her Cow's going into the Corne and then away they all run, as if they had wing's at their heels. (1977:60)

121. One could have sworn that she had the makings of a writer in her. (1977:61)
122. (...)—one can measure the opposition that was in the air to a woman writing (...) (1977:61)
123. (...) when one finds that even a woman with a great turn for writing has brought herself (...) (1977:61)
124. (...) even to show oneself distracted. (1977:61)
125. Here, then, one had reached the early nineteenth century. (1977:63)
126. They wrote novels, however; one may even go further, I said, taking *Pride and Prejudice* from the shelf, and say that they wrote good novels. (1977:65)
127. Without boasting or giving pain to the opposite sex, one may say that *Pride and Prejudice* is a good book. (1977:65)
128. At any rate, one would not have been ashamed to have been caught in the act of writing *Pride and Prejudice*. (1977:65)
129. One might say, I continued, laying the book down beside *Pride and Prejudice*, (...) (1977:66)
130. (...) but if one reads them over and marks that jerk in them (...) (1977:67)
131. (...) one sees that she will never get her genius expressed whole and entire. (1977:67)
132. One could not but play for a moment with the thought of what might have happened if Charlotte Brontë had possessed say three hundred a year— (1977:67)
133. One must submit to the social convention, and be 'cut off from what is called the world'. (1977:68)
134. But one could perhaps go a little deeper into the question of novel-writing and the effect of sex upon the novelist. (1977:68)
135. If **one** shuts one's eyes and thinks of the novel as a whole (...) (1977:68)
136. If one shuts **one's** eyes and thinks of the novel as a whole (...) (1977:68)
137. This shape, I thought, thinking back over certain famous novels, starts in one the kind of emotion that is appropriate to it. (1977:68)

138. Then since life it is in part, we judge it as life. James is the sort of man I most detest, one says. (1977:68)
139. And what holds them together in these rare instances of survival (I was thinking of *War and Peace*) is something that one calls integrity, (...) (1977:69)
140. (...) though it has nothing to do with paying one's bills or behaving honourably in an emergency. (1977:69)
141. What **one** means by integrity, in the case of the novelist, is the conviction that he gives one that this is the truth. (1977:69)
142. What one means by integrity, in the case of the novelist, is the conviction that he gives **one** that this is the truth. (1977:69)
143. Yes, one feels, I should never have thought that this could be so; (...) (1977:69)
144. One holds every phrase, (...) (1977:69)
145. (...) every scene to the light as one reads (...) (1977:69)
146. When one so exposes it and sees it come (...) (1977:69)
147. (...) it come to life one exclaims in rapture, (...) (1977:69)
148. And one boils over with excitement, and, shutting the (...) (1977:69)
149. (...) a stand-by to return to as long as one lives, (...) (1977:69)
150. (...) one puts it back on the shelf, I said, taking WAR AND PEACE and putting it back in its place. (1977:69)
151. If, on the other hand, these poor sentences that one takes and tests rouse (...) (1977:69)
152. (...) then one heaves a sigh of disappointment and says. Another failure. (1977:69)
153. The whole structure, therefore, of the early nineteenth-century novel was raised, if one was a woman (...) (1977:71)
154. One has only to skim those old forgotten novels (...) (1977:71)
155. One must have been something of a firebrand (...) (1977:72)
156. (...) to say to oneself, Oh, but they can't buy literature too. (1977:72)
157. It is useless to go to the great men writers for help, however much one may go to them for pleasure. (1977:73)

158. That is a man's sentence; behind it one can see Johnson, Gibbon and the rest.
(1977:74)
159. The book has somehow to be adapted to the body, and at a venture one would say
(...) (1977:74)
160. Among these new novels one might find an answer to several such questions.
(1977:76)
161. It seems to be her first book, I said to myself, but one must read it as if it were the
last volume in a fairly long series, (...) (1977:76)
162. (...) glide one into torpid slumbers instead (...) (1977:77)
163. (...) instead of rousing one with a burning brand, (...) (1977:77)
164. Up **one** went, down one sank. (1977:77)
165. Up one went, down **one** sank. (1977:77)
166. At any rate, she does not lower one's vitality, I thought, reading more carefully.
(1977:77)
167. For I feel as one feels on a switchback railway when the car, (...) (1977:77)
168. (...) instead of sinking, as one has been led to expect, swerves up again. (1977:77)
169. (...) if one dared say it, absurdly. (1977:78)
170. It is all half lights and profound shadows like those serpentine caves where one
goes (...) (1977:80)
171. (...) with a candle peering up and down, not knowing where one is stepping.
(1977:80)
172. (...) and to praise one's own sex is always suspect, often silly; (...) (1977:81)
173. (...) moreover, in this case, how could one justify it? (1977:81)
174. One could not go to the map and say Columbus discovered America (...)
(1977:81)
175. (...) into the fractions of an inch, that one can lay against the qualities (...)
(1977:82)
176. And without being Dr Johnson or Goethe or Carlyle or Voltaire, one may feel,
(...) (1977:83)
177. One goes into the room—but the resources of the English language (...) (1977:83)

178. (...)—one has only to go into any room in any street (...) (1977:83)
179. (...) that extremely complex force of femininity to fly in one's face. (1977:83)
180. And one must conclude that it would be a thousand pities if it (...) (1977:84)
181. (...) but if one asked her what her life has meant to her, she would say (...) (1977:85)
182. And if one asked her, longing to pin down the moment with date and season, (...) (1977:85)
183. For there is a spot the size of a shilling at the back of the head which **one** can never see for oneself. (1977:86)
184. For there is a spot the size of a shilling at the back of the head which one can never see for **oneself**. (1977:86)
185. Be truthful, one would say, and the result is bound to be amazingly interesting. (1977:87)
186. But the effect was somehow baffling; one could not see a wave heaping itself, a crisis coming round the next corner. (1977:87)
187. (...) that instead of being serious and profound and humane, one might be— (...) (1977:87)
188. It brought buried things to light and made one wonder what need there had been to bury them. (1977:88)
189. (...) and one would feel, as she went on writing, (...) (1977:89)
190. (...) as if one had gone to the top of the world and seen it laid out, very majestically, beneath. (1977:89)
191. Somehow it was like a signal falling, a signal pointing to a force in things which one had overlooked. (1977:92)
192. What does one mean by 'the unity of the mind'? (1977:92)
193. Again if one is a woman (...) (1977:93)
194. (...) one is often surprised by a sudden splitting off of consciousness, (...) (1977:93)
195. In order to keep oneself continuing in them (...) (1977:93)

196. (...) one is unconsciously holding something back, and gradually the repression becomes an effort. (1977:93)
197. But there may be some state of mind in which one could continue (...) (1977:93)
198. One has a profound, if irrational, instinct in favour of (...) (1977:93)
199. In fact one goes back to Shakespeare's mind as the type of the androgynous, (...) (1977:94)
200. And when one is challenged, even by a few women in black bonnets, (...) (1977:95)
201. (...) **one** retaliates, if one has never been challenged before, rather excessively. (1977:95)
202. (...) one retaliates, if **one** has never been challenged before, rather excessively. (1977:95)
203. One had a sense of physical well-being in the presence of this well-nourished, (...) (1977:95)
204. One began dodging this way and that to catch a glimpse of the landscape behind it. (1977:95)
205. Back one was always hailed to the letter 'T'. (1977:95)
206. One began to be tired of 'T'. (1977:95)
207. One cannot go on saying 'but'. (1977:95)
208. One must finish the sentence somehow, I rebuked myself. (1977:96)
209. Shakespeare's indecency uproots a thousand other things in one's mind, (...) (1977:96)
210. It is the power of suggestion that one most misses, (...) (1977:97)
211. Thus, when one takes a sentence of Mr B into the mind it falls plump to the ground— dead; (...) (1977:97)
212. (...) but when one takes a sentence of Coleridge into the mind, (...) (1977:97)
213. (...) and that is the only sort of writing of which one can say that it has the secret of perpetual life. (1977:97)
214. But whatever the reason may be, it is a fact that one must deplore. (1977:97)

215. It is coming, it is gathering, it is about to burst on **one's** head, one begins saying long before the end. (1977:97)
216. It is coming, it is gathering, it is about to burst on one's head, **one** begins saying long before the end. (1977:97)
217. But one will rush away before that happens and (...) (1977:97)
218. (...) and the Flag—one blushes at all these capital letters as (...) (1977:97)
219. (...) if one had been caught eavesdropping at some purely masculine orgy. (1977:97)
220. Thus all their qualities seem to a woman, if one may generalize, crude and immature. (1977:97)
221. And in that restless mood in which one takes books out (...) (1977:98)
222. For one can hardly fail to be impressed in Rome by the sense of unmitigated masculinity; (...) (1977:98)
223. (...) one may question the effect of it upon the art of poetry. (1977:98)
224. The Fascist poem, one may fear, (...) (1977:98)
225. (...) will be a horrid little abortion such as one sees in a glass jar in the museum of some county town. (1977:98)
226. (...) one has never seen a prodigy of that sort cropping grass in a field. (1977:98)
227. However, the blame for all this, if one is anxious to (...) (1977:98)
228. One must turn back to Shakespeare then, (...) (1977:98)
229. But that failing is too rare for one to complain of it, (...) (1977:99)
230. (...) one must be woman-manly or man-womanly. (1977:99)
231. That is why I have laid so much stress on money and a room of one's own. (1977:103)
232. (...) leads perhaps to the murder of one's aunts, (...) (1977:103)
233. (...) will make one almost certainly late for luncheon, (...) (1977:103)
234. (...) and may bring one into very grave disputes with certain very good fellows? (1977:103)
235. (...) if one has not been educated at a university, (...) (1977:104)
236. It overwhelms one walking home beneath the stars (...) (1977:104)

237. (...) one sees more intensely afterwards; (...) (1977:105)

238. (...) it would appear, whether one can impart it or not. (1977:105)

Total number of instances: 238