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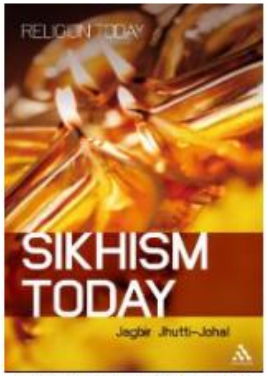

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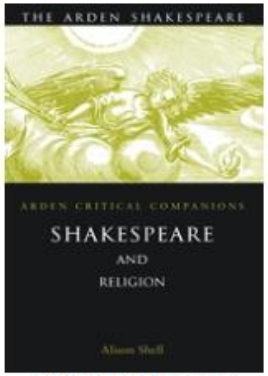

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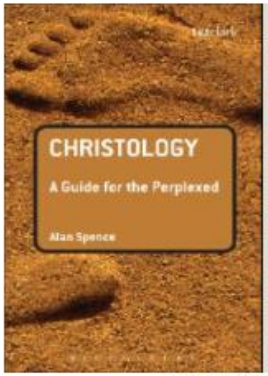

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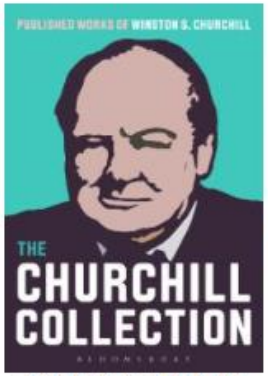

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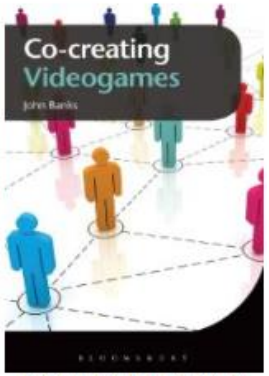

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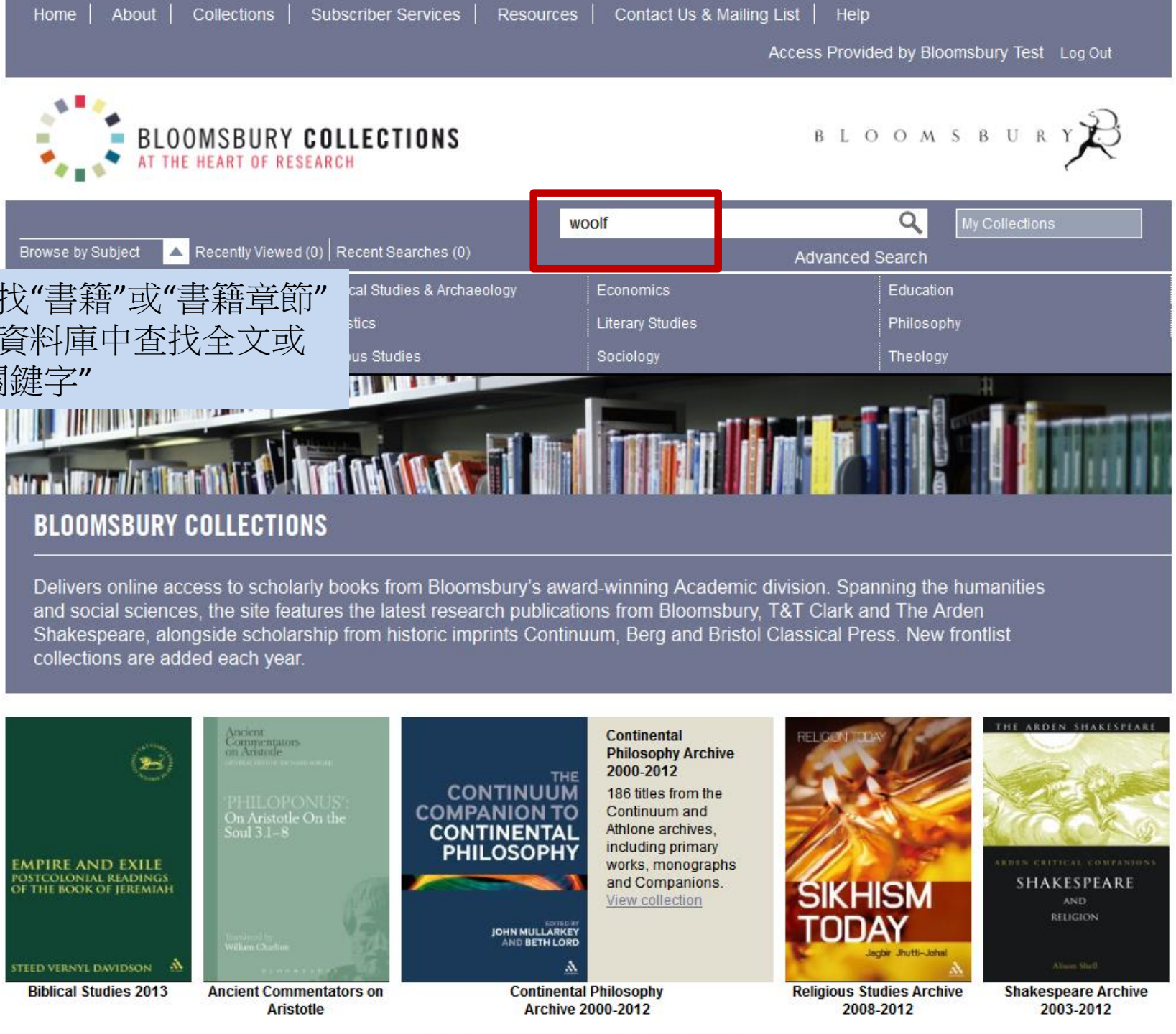

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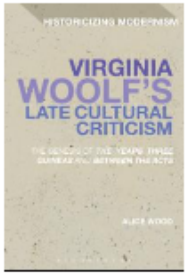

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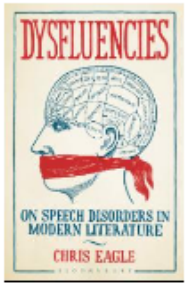

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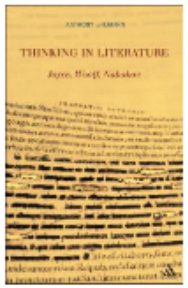

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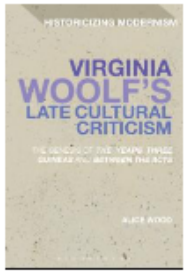

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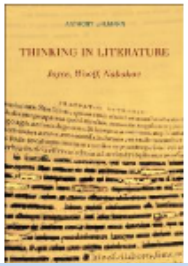

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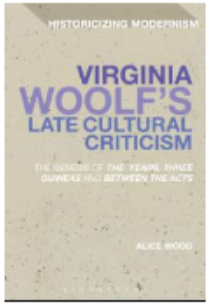

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Chapter DOI 10.5040/9781472544162.ch-001 Page Range 1–26

Chapter 1. Introducing Late *Woolf*

Joyce is dead – Joyce about a fortnight younger than I am. I remember Miss Weaver, in wool gloves, bringing Ulysses in type script to our tea table at Hogarth House. […] Would we devote our lives to printing it? […] One day Katherine Mansfield came, & I had it out. She began to read, ridiculing: then suddenly said, But theres some thing [sic] in this: a scene that should figure I suppose in the history of literature. […] This goes back to a pre-historic world.

Virginia *Woolf*, 15 January 1941 (*Diary* 5: pp. 352–3).

Two months before her own death in March 1941, the news that James Joyce had died prompted Virginia *Woolf* to look back on the modern fictions that she, Joyce and Katherine Mansfield had each once strived to create as relics of 'a pre-historic world' (*D* 5: p. 353). Early 1920s modernist experimentalism belonged to pre-history in *Woolf*'s mind in part due to the extinction of many of the period's champions of avant-garde art and literature, including Joyce, Mansfield, Lytton Strachey, Roger Fry and Ottoline Morrell, all of whom she mentions in this late diary entry. In addition, as World War II raged on, German air raids were then demolishing the cityscape that this era evoked for *Woolf*. Her

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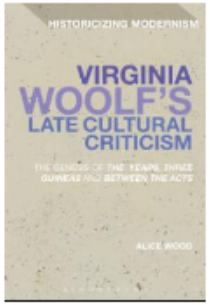

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American modernist art and literature of the late 1920s and 1930s, sustained critical attention has been valuably directed to modernism's continued presence and growth alongside the more overtly politicized literature of the later interwar period.[1] Miller and subsequent scholars of late modernism, notably Jed Esty (2004) and Marina Mackay (2007), argue that modernism evolved beyond its conceptual origins in the 1930s and 1940s as experimental writers sought new ways to respond to the era's social and political instability. 'Facing an unexpected stop,' Miller contends, 'late modernists took a detour into the political regions that high modernism had managed to view from the distance of a fast-moving car' (1999, p. 13). This conception of late modernism successfully destabilizes the familiar divisive assumptions of British literature of the 1920s and 1930s and offers an interesting paradigm through which to interpret Woolf's increased social and political engagement of Woolf's later writings. It also relies, however, on our acceptance of 4
contention that high modernism, including Woolf's early output, was not already politically engaged. This maps Woolf's later career on a similar trajectory to the trajectory of late modernism, but crucially reads Woolf's cultural criticism as an extension of, rather than a departure from, the innovative feminist politics and aesthetic experimentation of her earlier writing. A sustained discussion of these scholars' conceptions of late modernism and their relevance to Woolf will draw this book to a close.

The following introductory chapter sets the scene for *Virginia Woolf's Late Cultural Criticism* with three brief critical contexts. The first provides an overview of British society, politics and literature in the years 1931–41, situating the development of Woolf's late cultural criticism in its historical and literary context. The second reviews Woolf's lifelong engagement with politics with reference to her major works prior to and beyond 1931, including discussion of the core theoretical approaches responsible for establishing her reputation as a cultural commentator. The third introduces the methodology of genetic criticism with an outline of the approach and content of the subsequent chapters of this study.

British society and literature, 1931–41

The timing of Virginia Woolf's late turn to cultural criticism in the 1930s reflects the pervasive presence of social and political commentary in much British literature of the later interwar period. In *The Auden Generation*, the classic survey around which most retrospective accounts of the decade's literature are formulated, Hynes asserts that '1931 was the watershed between the post-war years and the pre-war years, the point at which the mood of the 'thirties first became generally apparent' (1976, p. 65). Fundamentally important to the pre-war mood Hynes identifies is the Wall Street Crash of October 1929. The financial crisis that followed this collapse of the American stock market led many European countries, still recovering from the economic cost of World War I, to experience steep rises in unemployment and widespread poverty among their labouring classes. Unemployment peaked in Britain in the years 1931–2, described by John Stevenson and Chris Cook as 'the trough of the depression,' with over 2.5 million people officially registered as out of work (the actual number of jobless workers, as Stevenson and Cook note, was probably far higher) (1994, p. 15). Global economies remained in a depressed state throughout the decade until the outbreak of World War II in September 1939.

In the context of sustained economic depression, and as a consequence of it, Europe in the 1930s became 5
increasingly politically unstable. As Hynes observes, popular protest, civil disobedience and a growth in fascism became progressively more visible in Britain and across the continent from 1932:

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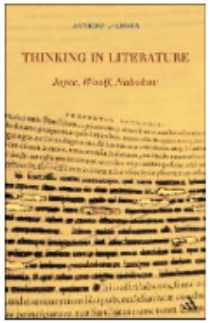

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Joyce, *Woolf*, Nabokov

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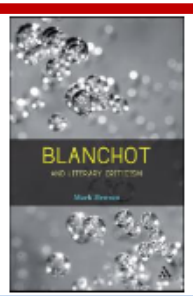

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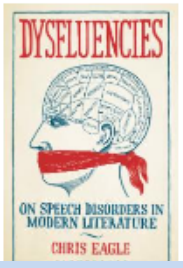

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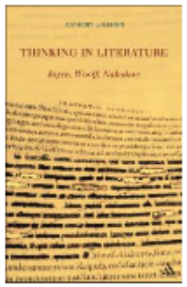

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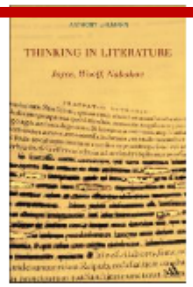

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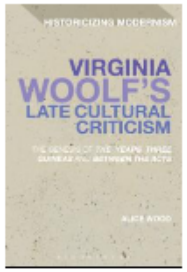

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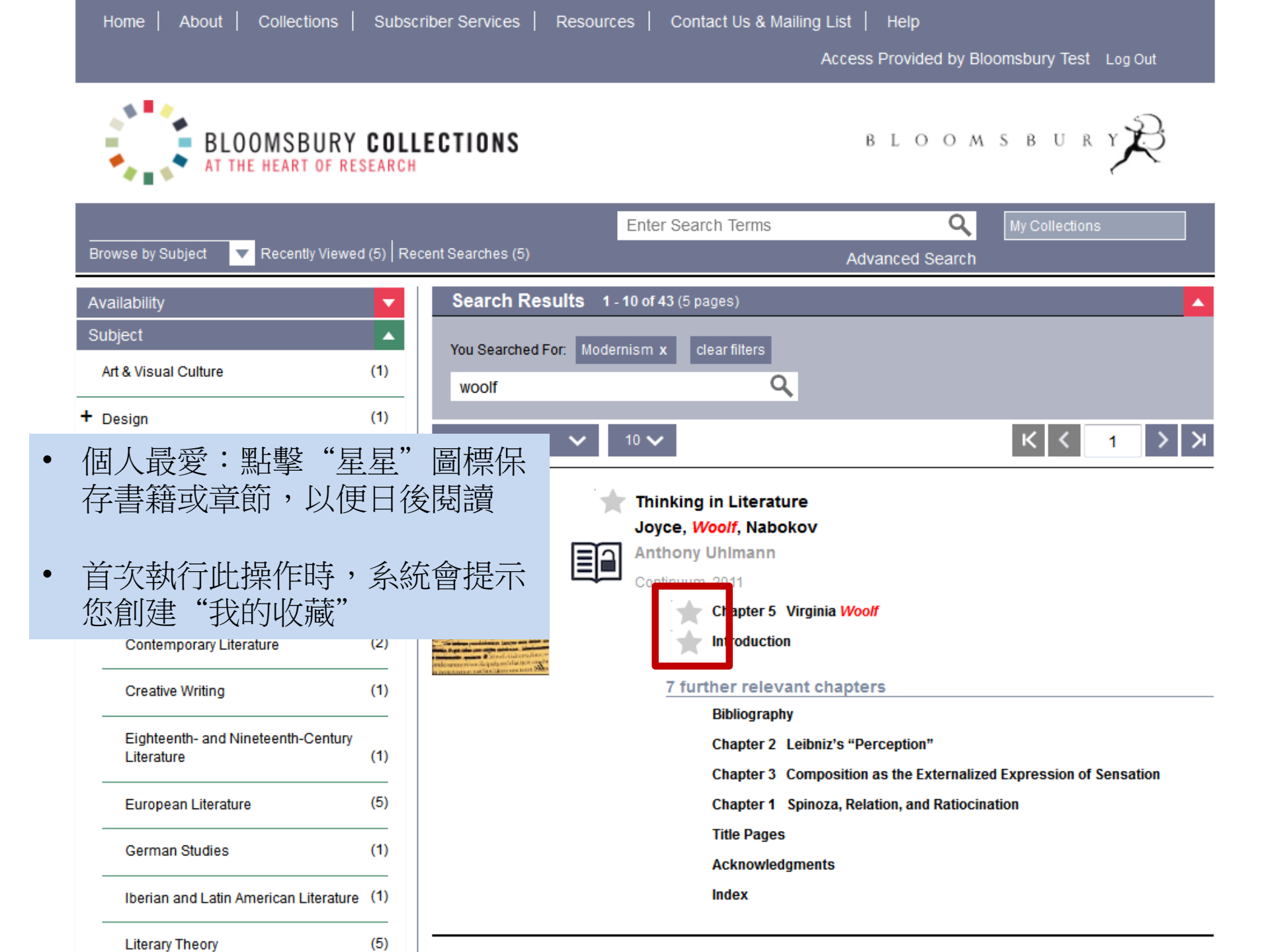

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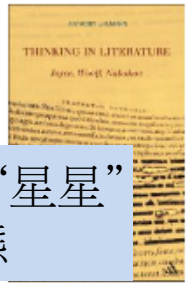

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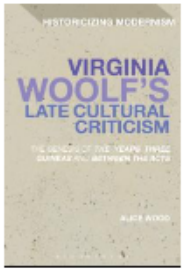

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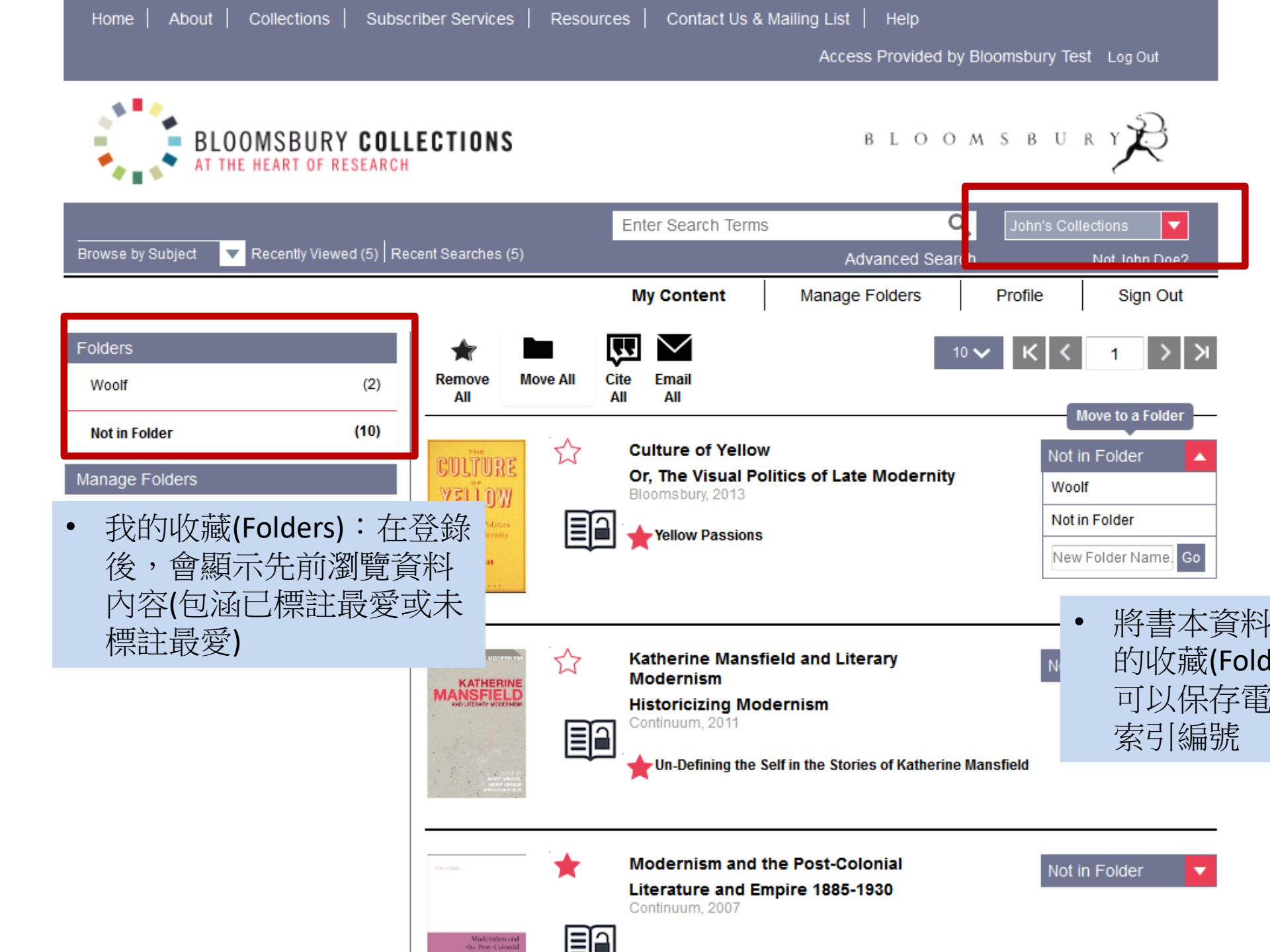

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Globalization as a kaleidoscopic concept

Globalization is a term that has come from nowhere to occupy almost everywhere, thus becoming a household name in public-private domains, especially in the last decade. Although the focus on ***globalization*** is very diverse, what seems to run through is the view that 'the world is experienced as a single place, or even a non-place, an abstract sign space, or as subject to time-space compression' (Robertson 1992). But this one world also has its shadow world. Andre Droogers (2001: 41–61) aptly remarks that the fascination with ***globalization*** does not stem from the characteristics of the ***global***, but from the attitude developed locally in order to survive in an era of ***globalization***. There is often talk of a tension between the universal and the particular, the ***global*** and the local, and this has led to Roland Robertson's popularization of the term 'glocalization' (1992). The adjective *glocal* from the process noun *glocalization* relates to the nexus between the ***global*** and the local. As a portmanteau word, glocalization is a conflation of ***globalization*** and localization. The local is an integral aspect of the ***global*** rather than a discrete space, hence the term 'glocal'. It may refer to the individual, group, organization, and community with inclinations to 'think globally and act locally'.

Thus, one way of understanding ***globalization*** in a space-time continuum, is to see ***global*** and local as two faces of the same movement from one epoch. The ***globalization*** process is not static but dynamic; it is not unidirectional but multidirectional. A ***global*** space today can change to a local space and vice versa. ***Globalization***, if it is to be of enduring analytical value, should transcend inferior and superiority boundaries. It is referring to influences at the level of elements and symbols, not entire structures but substructures. In this respect, ***globalization*** depends on where you are and what you are talking about. It is not only in terms of continents, countries or between the West and the rest of the world, or between the North and South. It could also be within a smaller entity, community or nation-state.

The glocal, an admixture of the ***global*** and the local, is a cultural, theoretical construct that is susceptible to debate. Glocalization consists of processes that lead towards ***global*** interdependence and increasing rapidity of exchange across vast distances. One challenge of a globalizing world is to think through the complex relationship between the ***global*** and the local by paying attention to how ***global*** forces influence, shape and structure local situations on the one hand, but also how local forces mediate and negotiate the ***global***. These dialectical relationships and processes produce unique configurations for thought, praxis and action. The process is not so much in relation to the ***global***, but much more in relation to the local translations of the ***global***. The actual processes that lead to interdependence and exchange may not necessarily lead to homogeneity; interactions of this nature also evince heterogeneity. At the same time, such processes are often shaped by power dynamics that result in positive/negative consequences for the different local-***global*** actors and spaces.

The take-off point of ***globalization***, how old or new the phenomenon is, and who first coined it remain a matter of conjecture. Nonetheless, glocalization, like ***globalization***, as a concept, slogan and as a term with a relatively short history in academic discourse has captured attention as a catchword for describing both 'the compressing of the world and the intensification of our conscious awareness of the world as a totality' (Robertson 1992: 8). Robertson

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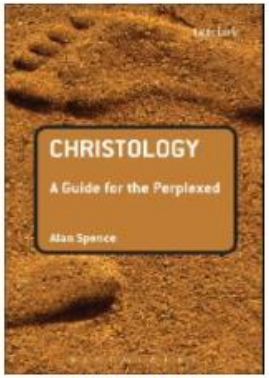

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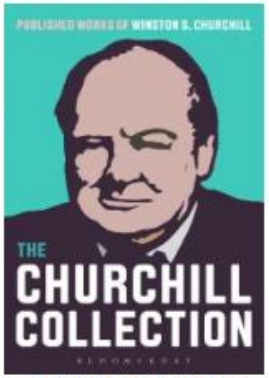

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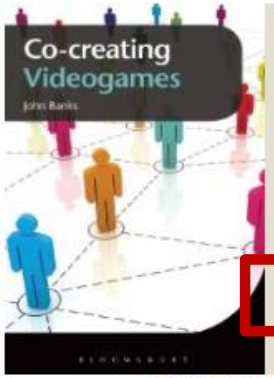

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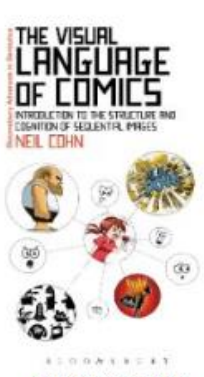

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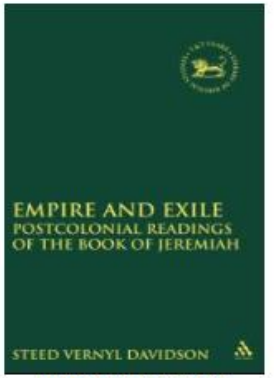

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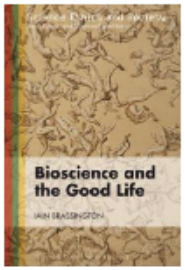

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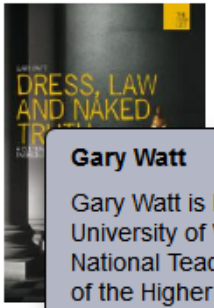

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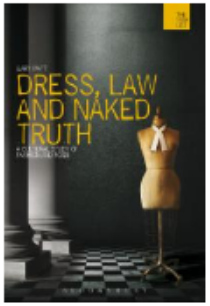

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Published Online	30 April 2014	Subjects	Cultural Sociology, Dress and the Body, Sociology
ISBN	978-1-4725-0042-7 (hardback) 978-1-4725-4443-8 (online)	Series	The WISH List

Book Summary / Abstract

Why are civil authorities in so-called liberal democracies affronted by public nudity and the Islamic full-face "veil"? Why is law and civil order so closely associated with robes, gowns, suits, wigs and uniforms? Why is law so concerned with the "evident" and the need for justice to be "seen" to be done? Why do we dress and obey dress codes at all? In this, the first ever study devoted to the many deep cultural connections between dress and law, the author addresses these questions and more. His responses flow from the radical thesis that "law is dress and dress is law". Engaging with sources from The Epic of Gilgamesh to Shakespeare, Carlyle, Dickens and Damien Hirst, Professor Watt draws a revealing history of dress and civil order and offers challenging conclusions about the nature of truth and the potential for individuals to fit within the forms of civil life.

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. Benjamin Ferrers, 'The Court of Chancery during the reign of George I' (detail). Honoré *Daumier*, lithographic plate 14 in the series Les Gens de Justice

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the ways in which such contemporary figures as *Daumier* and Baudelaire in Paris and Dickens and Carlyle in London help us to appreciate the numerous interfaces between the public performance of dress and law. While the hats of men

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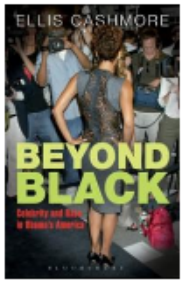

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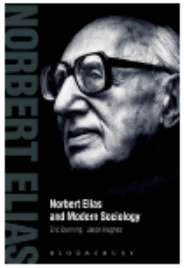

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Eric Dunning and Jason Hughes

- 點擊”關鍵字(Daumier)”
- Daumier作品插圖嵌入全文

lithographs in the 1844 series (Figure 4.3) shows a lawyer speaking to a colleague as they put on their robes in advance of a hearing. The joke is that the two lawyers will be arguing an identical case to one they had disputed three weeks earlier, but this time each is arguing against the point that he had supported on the previous occasion. The speaker finds the whole thing very ‘drôle’. He says that his colleague will use the speaker’s own former submissions against him, and the speaker jokes that he, in turn, will send back his colleagues former replies. ‘If we need to’, he laughs, ‘we can prompt each other’.[4] Arsène Alexandre writes:

> Not since Rebelais has the legal breed been more closely observed, more thoroughly investigated, more mercilessly dissected in all its tricks, its obsessions, its effronteries, its wiliness. The black gowns, the shaven faces, the damp chill of the waiting room, the suffocating atmosphere of the courtroom, *Daumier* was positively intoxicated by it all.[1]

Honoré *Daumier*, lithographic plate 14 in the series *Les Gens de Justice* (Loys Delteil 1350). First published in *Le*

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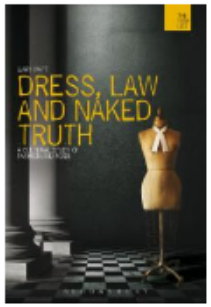

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A Cultural Study of Fashion and Form

Gary Watt

Bloomsbury 2013

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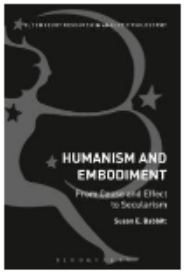

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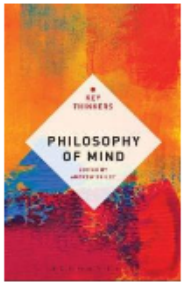

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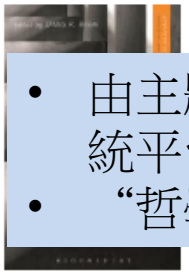

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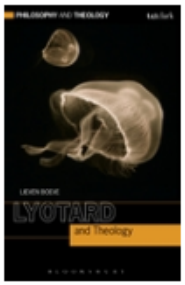

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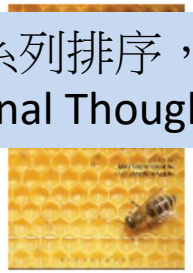

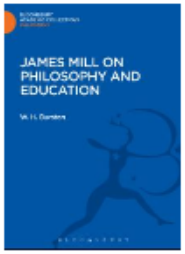

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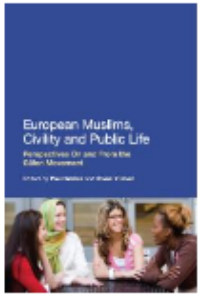

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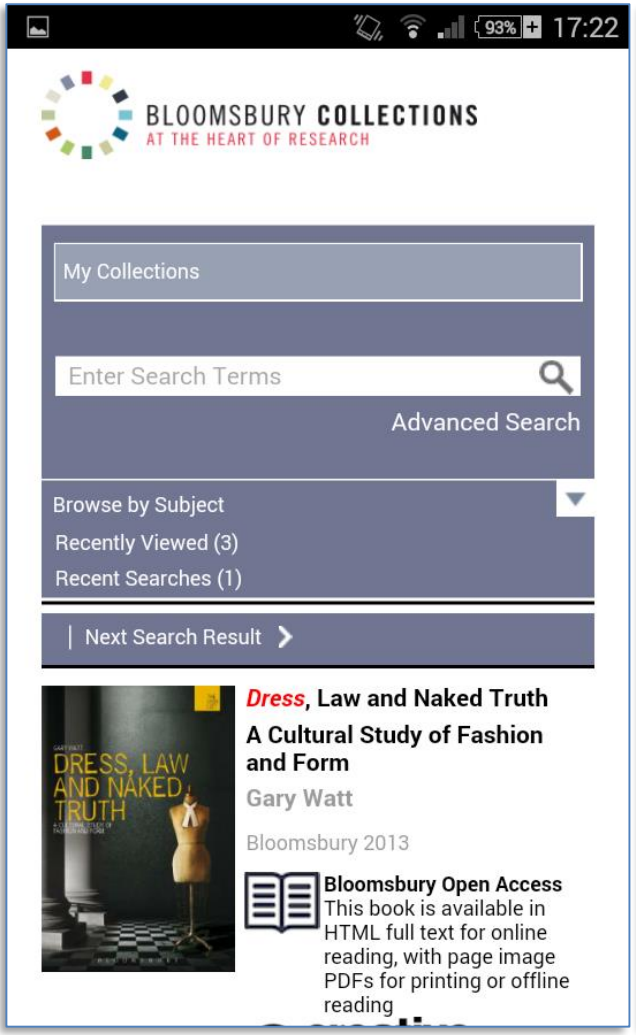

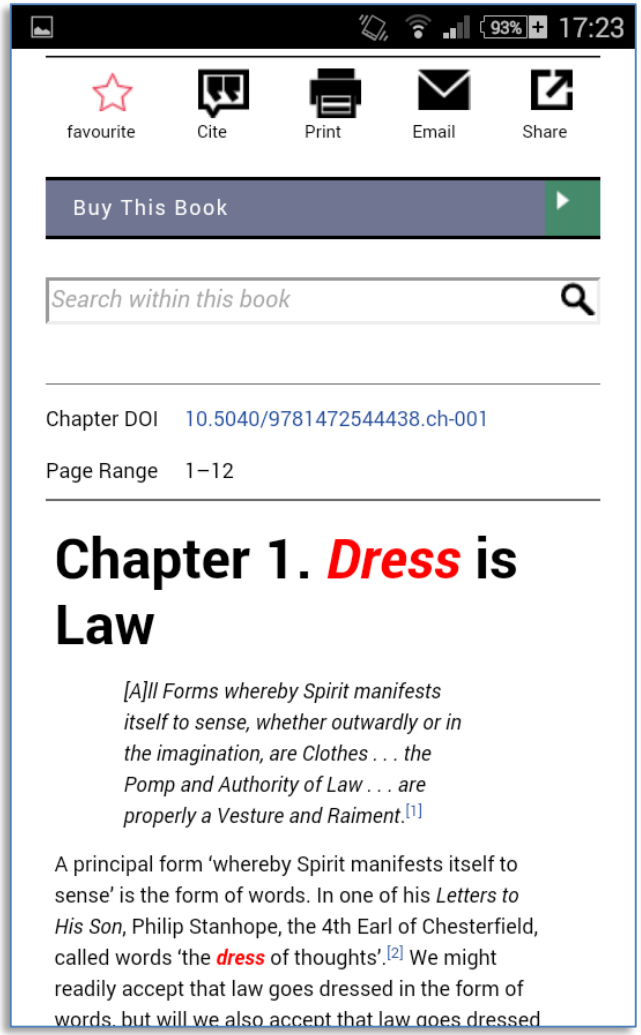

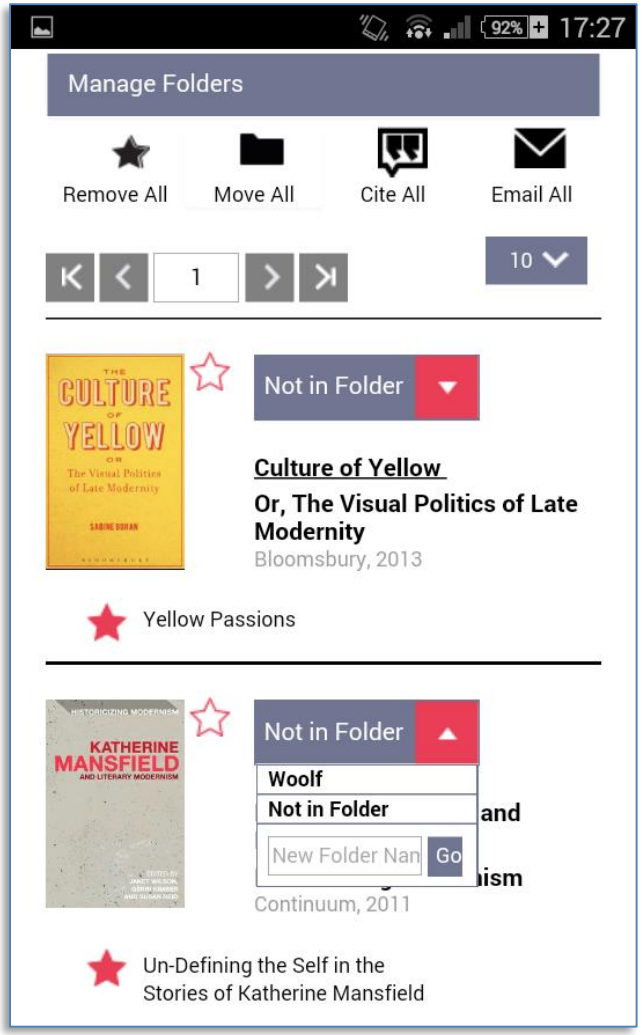

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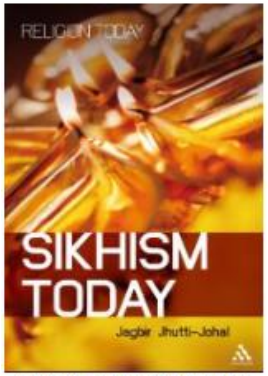

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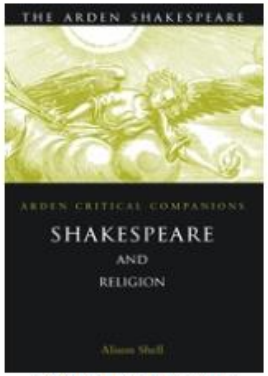

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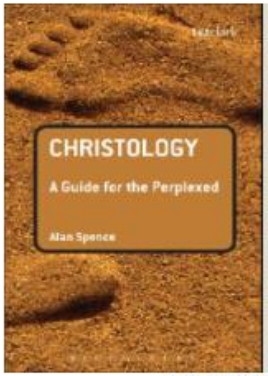

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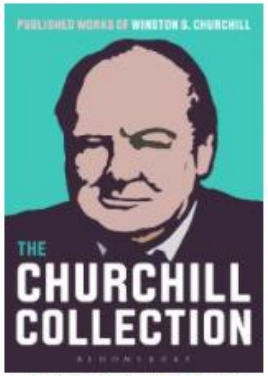

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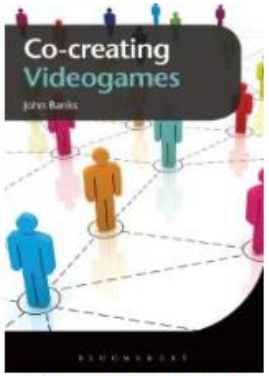

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