



"SILENCE, SILENCE, SILENCE:" AN EXPLORATION OF MUSIC AND  
SOUND IN VIRGINIA WOOLF'S *BETWEEN THE ACTS*

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“Silence, silence, silence:”  
An Exploration of Music and Sound in Virginia Woolf’s *Between the Acts*  
Kathleen Curtis<sup>1</sup>

ABSTRACT

Studies revolving around Woolf’s use of music have gained a large amount of traction in the last couple of decades, but still leave much ground to be worked on. Given the general novelty of the deep interdisciplinary study between literature and music, and particularly as it relates to Woolf’s *Between the Acts*, the present article will offer a fresh perspective on how circumstances of the time (particularly industrialization, and the two World Wars) affected not only the musical material present in her novel, but how it is represented and woven into the narrative. Through said analysis, new and interdisciplinary approaches are provided to understand how these two culturally informed phenomena work together towards the creation of a single coherent piece. Particularly, the text will include both the way sounds, silences, and music are incorporated in the structure of the text, as well as how some musical structures, belonging to both Modernism and Postmodernism techniques, are employed.

KEYWORDS: Rhythm, repetition, silence, war, Virginia Woolf

RESUMEN

Los estudios que giran en torno al uso de la música por parte de Woolf han atraído una gran cantidad de atención en las últimas dos décadas, pero aún dejan mucho terreno por recorrer. Dada la novedad general de los estudios interdisciplinarios entre la literatura y la música, y particularmente en lo que se refiere a la novela *Between the Acts* de Woolf, el presente artículo ofrecerá una nueva perspectiva sobre cómo las circunstancias de la época (particularmente refiriéndose a la industrialización y las dos Guerras Mundiales) afectaron no solo el material musical presente en su novela, sino también cómo se representa y entretiene en la narrativa. A través de dicho análisis, se brindan enfoques nuevos e interdisciplinarios para comprender cómo estos dos fenómenos culturales trabajan en conjunto hacia la creación de una obra. En particular, el texto incluirá tanto la forma en que se incorporan los sonidos, los silencios y la música en la estructura del texto, como el uso de algunas estructuras musicales, pertenecientes tanto a técnicas del Modernismo como del Posmodernismo.

PALABRAS CLAVE: Ritmo, repetición, silencio, guerra, Virginia Woolf

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*I'd decided, before your letter came, that I can't publish that novel as it stands— it's too silly and trivial*  
Virginia Woolf, "Letter to her publisher"

In *The Renaissance: Studies in Art and Poetry* (1893), Walter Pater famously declares that "all art aspires to the condition of music" (106). Within the framework of his essays, his words serve as an attempt to breach the previously well-established line between form and content. Never in his text does Pater truly deal with music as a focal point of study. Instead, his exemplification of music serves merely to express a grander condition within the modes of art he was interested in (Herzog 122). Consequently, for both Pater and many of the Modernists that succeeded him decades later, music served as a muse that seemed to perfectly exemplify a seamless integration of both form and content (Childs 136). In other words, music effectively existed as "pure material" (Morgan 447). Mirroring said feelings towards music, Virginia Woolf stated in a letter she wrote to Emma Vaughn in 1901, "the only thing in this world is music – music and books and one or two pictures" (Kelley 418). Music was something Woolf was initially drawn to because, like many Victorian women, she received piano and musical instruction. Even though she did not continue practicing music, as Joyce E. Kelley says, "Woolf's diaries reveal continual enjoyment of and interest in musical performance, although she notes a difference in the way she listens to music and the way her 'musical' friends do" (417). Furthermore, she often discussed the compositional nature of her writings with people such as composer Ethel Smyth, (418), which evidenced how Woolf herself understood and worked towards highlighting the connection between music and literature in her works.

In the following article, I will argue that, by looking and music and sound in Virginia Woolf's *Between the Acts* (1941), one can acquire a new perspective on how Woolf consciously used these elements to incorporate novel writing techniques, through which significance and meaning could be attained. In Woolf's final novel *Between the Acts*, one can appreciate how she further emphasizes the anxieties expressed during late Modernism. Predominantly through different expressions of fragmentation, Woolf both captures and articulates the incapacity of true communication and change, as well as the helpless realization of the incessantly cyclical nature of war.

## Virginia Woolf's Music

Elicia Clements wrote in “Transforming Musical sounds into Words” that Woolf was not only captivated by the relation between literature and music, but also by how sound is connected to its social surroundings (160). Clements states this while discussing some of Woolf's early essays regarding her perception of music, as both a non-musician and avid listener. Some of these texts included works such as “Street Music” (1905), “The Opera” (1906), and “Impressions at Bayreuth” (1909) (160). What most of these texts have in common is their focus on the symbiotic relationship music provided in relation to form and content, a perception often attributed to Walter Pater, amongst others (161). Nevertheless, Clements argues that Woolf's conceives of music and literature as being socially constructed opposing Pater's idea that music can express anything in an ethereal manner. Thus, even in her early works and essays by Woolf, social circumstances, particularly linked to audience perception and reactions, were of the utmost importance to her (160).

Nevertheless, for most of her early life and career, Woolf was not particularly interested in portraying the “historical moment” and instead attempted to consciously stay away from current events or politicized topics (Zwerdling 221). Her works mostly focus on the private sphere (i.e., the mental), rather than the public. Therefore, as Clements states in her analysis of Woolf's earlier pieces, Woolf identified music to be linked with an individual's internal and subjective experience. Consequently, music is utilized in her writing as a tool through which the subject can better understand themselves and their life (Clements 162). However, this does not mean that she shied away from stating explicitly politicized notions in her works. In fact, Woolf always had a perception of the artist being inherently tied to the context in which they produced works of art. As Woolf wrote in her 1936 essay, “The Artist and Politics,” the artist cannot create pieces of art outside their own contemporary context (228). The artist's private and public life are inherently intertwined. However, when it came to Woolf's literary creations, her focus was not on portraying the context which her characters existed, but rather, the mental impression produced by certain external stimuli. Consequently, the outside world was no longer valuable for its own sake, but rather, outer

events became relevant and existed insofar as the characters had internalized them. For example, in *Mrs. Dalloway*, the First World War is alluded to throughout the text. Still, its manifestation matters only in terms of the psychological consequences the war produces on the character of Septimus Smith (Zwerdling 222). Instead of the war being portrayed for its own sake, in most of her works, Woolf chooses to focus on how these historical events affected the individual psyche.

### **Between the wars**

Things changed a bit with Woolf's *Between the Acts*, compared to her previous works. Woolf began writing her final novel before the Second World War began and finished once the war had already started. One of the reasons *Between the Acts* has been greatly ignored, was due to her heavy reliance on the political context of the time and her divergence from her better-known experimental forms. Nevertheless, the novel uses both modernist and [what would later become staple] postmodernist techniques, as well as many experimental musical trends that would later arise, years after her death in 1941. Therefore, by understanding Woolf's work through the greater literary and musical context, one can have a better appreciation of her choices of representation and historical foundation.

Alex Zwerdling points out that the way current events were excluded from Woolf's earlier fiction works changed drastically during the eve of World War II. As Zwerdling notes, Woolf's diary entries during the time she was writing *Between the Acts* were filled with anguished portrayals of catastrophe, as the world inched closer to the Second World War (220). On May 17, 1938, she wrote "the whole of Europe may be in flames – it's on the cards." On August 17th, 1940, "the complete ruin... of civilization in Europe". And on August 31st, 1940, "Now we are in the war. England is being attacked. I got this feeling for the first time completely yesterday; the feeling of pressure, danger, horror... Of course, this may be the beginning of invasion" (220). Woolf's concern regarding the Second World War was highly influential in both her deteriorating mental health, and her last piece, *Between the Acts*. As Zwerdling states, unlike Woolf's previous works, particularly *The Waves*, *Between the Acts* is an intrinsically "time-bound" piece, which "is deeply imbued with this sense of crisis [...] The traditional village pageant, its major event, is juxtaposed against the very untraditional feeling of tension and nervous expectancy in many of its

characters” (221). Whereas Woolf’s focus previously centered on the mental impressions produced by outer stimuli, which often pointed towards definite incidents in current events, in *Between the Acts* her attention changes drastically. The novel no longer seeks to understand the ramifications of war in so far as its effect on the individual, but rather, it dishearteningly expresses the humanity’s incapacity to change, as it looks directly to the unavailability of future world conflicts.

Similarly, to *Mrs. Dalloway* (1925), the events in *Between the Acts* take place throughout the course of a single day. Set somewhere in England before the outbreak of World War II, the novel follows several characters and their concerns, as they have drifting thoughts while preparing their day for the pageant. Thus, a certain buildup is created towards the culminating moment of the pageant. Yet, once the event begins, characters are unfocused and interrupt the performance with mocking or unrelated comments. By the end of the performance, the characters that acted in the pageant and those who were in the audience seem to be emotionally moved to become better people, but nevertheless quickly return to normality right before the novel ends in the darkness of the night.

### **The Sound of War**

Early in the novel, one can notice how in *Between the Acts* Woolf emphasizes the constant and looming presence of war. The narrator states that Pointz Hall had been recently acquired by the Oliver’s family, even though they have lived there for the past hundred years. The Oliver family has no connection to the original aristocratic family it was previously owned by; thus, the Oliver’s are labeled as outsiders in their own home. Given their lack of familial relations to previous owners, the Oliver’s find themselves entirely isolated from the houses’ historical past. Once the house and its natural surroundings are described by the narrator, this description ends by stating that “nature had provided a site for a house; man had built his house in a hollow” (Woolf 13). Immediately, the house is portrayed as a historically detached, empty, trench-like space, juxtaposing two concrete images, through the repetition of “hollow”, which is utilized both in the quoted sentence, as well as the sentence that preceded it. Furthermore, connections are additionally built as Mr. Oliver, a retired Indian Army officer and owner of Pointz Hall is also described by the narrator with the same adjective. To describe Mr. Oliver’s disembodied voice when he first speaks to his grandson, Woolf

writes “a hollow voice boomed” (Woolf, *Between the Acts* 15), which “bawled, as if he were commanding a regiment” (16).

Disembodied voices are present throughout the novel and, as Michele Pridmore-Brown states in her essay, are directly tied with Woolf’s fear of war and what it epitomized. In “Of Virginia Woolf, Gramophones, and Fascism,” Pridmore-Brown notes that while Woolf was writing *Between the Acts*, she heard Hitler’s Nuremberg speeches broadcast on the radio. As she wrote in her diary at the time, hearing Hitler’s voice (in a language she did not understand) over the radio showed Woolf the true and frightening power present within the disembodied sound (Pridmore-Brown 411), which she internalized and understood principally by listening to Hitler’s rhythm and tone and the roaring of the spectators. Therefore, the employment of the disembodied voice is used as a metonymic element to represent the imminent threat of war, in part, due to the way individuals participate in society, but more on that last point later. Consequently, concepts are constructed, and metaphors understood, through abstractions of war. When Bartholomew Oliver describes the landscape where Pointz Hall is located, he does it by itemizing the abrasions caused by wars and general human intervention: “From an aeroplane, he said, you could still see, plainly marked, the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic wars” (Woolf 3). Furthermore, it is of paramount importance that Mr. Oliver frame his idea through the vision of an airplane, given that airplanes were one of the most novel and destructive forces in World War I and World War II. This way, it further highlights the idea that there is a constant hyperawareness of the imminence of war, throughout the world of the novel. Not only is the first view of the landscape described through the ways it has been tampered and destroyed by humans, but also through the vision of the threat of further destruction. Displaying, in this way, how these images and sounds seep into everyday life and its structure, through the character’s accounts.

### **Writing to a Rhythm**

When commenting about her writing to composer Ethel Smyth, Woolf compared her craft to that of composition, particularly because, unlike the tradition that preceded her, she was

“writing to a rhythm and not a plot” (Kelley 427). Rhythm is used to effectively reemphasize the hyperaware impression of war present in *Between the Acts*. To understand how it is done, we will return to the last sentence in the paragraph that refers to Pointz Hall. While the narrator describes the house as something built on an empty and trench-like space, they state that, outside the terrace, “roots broke the turf, and among those bones were green waterfalls and cushions of grass in which violets grew in spring or summer the wild purple orchids” (Woolf, *Between the Acts* 14). The rhythm of the sentence follows an interesting cadence, as it begins on the broadest element (i.e., the turf) and concludes on the smallest and most specific item (i.e., the orchids). The sentence places its main visual image on the bones as referencing roots (of the culture, war, and the trees), while the elements that follow roll out like water in a waterfall of green and violet hues. Because the last sentence is dedicated to the description of the house, special emphasis is placed on it. It becomes particularly important because the feelings provided by the rhythm are the last remaining impressions one has of the house. Thus, it would only make sense that the lingering concepts expressed would first, relate the house to a graveyard, and second, provide a flowing and lengthy cadence that closes in on the simplicity of small, beautiful elements found in nature, regardless of human destruction. Another element utilized to finish the quote, which allows it to have a soft hissing effect once it concludes, is the final “s” consonant. Because of its fricative nature, “s” further lingers even after the word itself is completed. In this way, the consonant produces both a sense of agitation and discomfort as the reader attempts to finish the sentence which lasts an anxiously long time, and lingers tensely, like an instrument might, even after the performers are done playing.

Repetition and rhythm are continuously used to emphasize feelings of helplessness in the face of imminent conflict. Early in the novel, the library of Pointz Hall is described by Isa Oliver as being “the nicest room in the house” (Woolf, *Between the Acts* 23). Isa herself, the wife of Giles Oliver (who is in turn the son of the owner of Pointz Hall, Bartholomew Oliver) is described by the narrator, a sentence before making her statement about the library, to be “a foolish, flattering lady” (22). Like many of the characters in *Between the Acts*, Isa can be easily distilled to that very descriptor throughout the whole novel, given that her actions and thoughts are always framed



within the idea that she is foolish and constantly embellishing reality to escape the present. For example, she is a hopeless romantic that writes overly elaborate poetry, which no one else ever reads, and constantly daydreams about a romance with Rupert Haines – a man with whom she has never exchanged more than a glance. Thus, it makes sense for her to introduce the recurring theme of helplessness in the face of imminent conflict, given that she finds herself helpless and trapped, unable to do anything else besides imagining a world within the confines of her imagination.

Following Isa's statement about the library, she says that "books are the mirrors of the soul" (Woolf, *Between the Acts* 23). Immediately following in the page after, the library is said to be empty (24), not one soul was in it, as everyone was occupied with other things. Isa goes quickly to the kitchen, Mr. Oliver is in the terrace, and Mrs. Swithin is at the church. Still, this image of the library as being the room where the "mirrors of the soul" are present, not only sets up the ultimate final act in the pageant, but also places the library as a key room in relation to the metaphysical welfare of its characters. When, in the middle of the novel, Woolf alludes back to the motif of disconnect from ancestry (as represented by the hanging of the picture of a woman who had been placed there for the aesthetic quality of the portrait, rather than familial motives), a particular rhythm is introduced. To bring the attention to this disconnect, the narrator opens the paragraph with the banging of a bass drum, as used in militaristic contexts, and continues to build up an orchestration that culminates in a rather unceremonious way:

Empty, empty, empty; silent, silent, silent. The room was a shell, singing of what was before time was; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence.

Across the hall a door opened. One voice, another voice, a third voice came wimpling and warbling: gruff–Bart's voice; quavering–Lucy's voice; middle– tone–Isa's voice. Their voices impetuously, impatiently, protestingly came across the hall saying: "The train's late"; saying: "Keep it hot"; saying: "We won't, no Candish, we won't wait."

Coming out from the library the voices stopped in the hall. They encountered an obstacle evidently; a rock. Utterly impossible was it, even in the heart of the country, to be alone? (Woolf, *Between the Acts* 57)

The entire section builds up momentum with the main musical elements we have covered thus far: rhythm, disembodied voices, and the silence of the empty library. Firstly, an underlying rhythm marked by the beat of a bass drum, as signified first by the repetition of the words “empty” and “silent,” which later transmutes to different words, which echo its meaning through the utilization of the same metronomic marking. Secondly, the choir of disembodied voices, which is the element Woolf also applies in the pageant, to reference society and community. Thirdly, the image of the empty and silent library and its connection to the items it houses that “mirror the soul.” In the culmination of the passage, when the reader reaches the library, expectations are subverted through the revelation of what is actually inside the library. Instead of referencing the presence of books, which have already been previously established concretely as the vital item present within the library, the reader is left with a rock and an odd feeling, wondering to oneself about how one can keep company with a rock. By presenting the reader, not with the object that provides a mirror to the soul, but rather, an earthly element that precedes most existing objects in nature, Woolf is conveying how humanity is doomed to cyclically reinstate war, until there is nothing left. Like the title of the novel states, humanity is constantly between acts of war. Through commenting on the fact that individuals now seem to maintain null agency regarding the future of humanity, Woolf chooses to give its audience an underwhelming rock, with the direct purpose of it keeping company. The quoted passage does not give the reader a mirror to the soul, because there is nothing left to reflect.

Through three meta-analytical levels of significance, one can understand the idea of emptiness and of the cyclical nature of war a little more clearly, by recognizing that firstly, the novel tackles issues of miscommunication and egocentrism as portrayed within the section dedicated to the pageant. These elements in themselves are reflected through the whole of the novel, as they serve directly to represent a group of individuals living in a society that is doomed to break out into war. The novel, in an explicit moment of self-awareness, comments on its own literariness (i.e., its capacity to put a mirror up to the human soul), by having its closing sentence be: “*Then the curtain rose. They spoke*” (Woolf, *Between the Acts* 349). In this way, the novel remarks on the fact that, not

only is war both imminent and cyclical within her work, but it is also imminent and cyclical in lives of the people reading this book. Consequently, both the characters of the novel and the individuals living in society outside it are ultimately doomed to a continuous existence between wars.

### **A Fragmented Identity**

One of the main critiques *Between the Acts* has received has predicated on the fact that the characters in the novel, as compared to Woolf's previous works, felt flat and underdeveloped (Zwerdling 235). Evidently, Woolf's characters in the *Between the Acts* are significantly less fleshed out and may even be considered caricatures, given that most of them can be represented by a single qualifier to describe their identity. However, I would like to argue that Woolf employs said a technique purposefully. Academic Galia Benziman argues in her essay on identity in *Between the Acts*, that the novel's "protagonist, if such a term is at all applicable to this novel, is not an individual; it is society as a whole, in the shape of an emblematic English community representing the nation at a time of crisis" (53). Thus, Benziman's argument rests on the idea that the identity of each individual matters insofar as they represent a particular aspect of society. This element is clearly manifested in the novel, as it was evident in the aforementioned meta-analytical symbolism of the novel. Nevertheless, when it comes to the simplistic portrayal of the characters, Woolf did so to highlight another aspect instead. Woolf's decision was based on the fact that the central focus of the novel lies not in character analysis, as her previous works did, but rather the anxieties troubling her mind; the anxiety of witnessing another imminent global war approaching, and having no means with which to stop it from occurring.

One of the ways Woolf can express the anxieties of the time is through a cacophony of sounds that many times appear chaotic. Zwerdling states that, in the final act of the pageant, it looks to be that "Western culture had been dissected and then stuck together again in random order to form a freaking organism with no chance of life" (232). Zwerdling asserts the former because, in the last part of the pageant, all of the characters that had appeared before returned to the stage at the same time, but now repeating seemingly incoherent fragments of their individual lines on top of each other:

I am not (said one) in my perfect mind... Another, Reason am I... And I? I'm the old top hat... Home is the hunter, home from the hill... Home? Where the miner sweats, and the maiden faith is rudely strumpeted... Sweet and low; sweet and low, wind of the western sea... Is that a dagger that I see before me?... The owl hoots and the ivy mocks tap-tap-tapping on the pane... Lady I love till I die, leave thy chamber and come... Where the worm weaves its winding sheet... I'd be a butterfly. I'd be a butterfly... In thy will is our peace... Here, Papa, take your book and read aloud... Hark, hark, the dogs do bark and the beggars... (Woolf, *Between the Acts* 293)

The final and frenzied section of the pageant, which after the chaos is revealed to be titled "Ourselves" closely mirrors a technique utilized by Modernist composers, which attempted to transform the relationship compositional foreground and compositional background. As Morgan explains in his article about the roots of Modernism in music, "the background represents what is essentially fixed and unchanging, while the foreground contains what is unique, individual, and characteristic in a composition" (451). What Woolf does in the quoted passage, musically speaking, is that she takes foreground elements, that is, each individual line each character must read, and presents it at the same level of something that would be commonly background. In other words, the structural hierarchy between that which is significant and important is discarded. The result is an assortment of incoherent noises with seemingly no internal structure. The same auditory effect is present in music. As Morgan, describes:

Such technical innovations often make it extremely difficult to 'hear' an implied background at all through the heavy accumulations of wayward foreground detail. The latter becomes so complex, so laden with multiple, entangled, and often contradictory layers of implication, that the underlying structure (to the extent that one can still be inferred) is brought to the edge of collapse. (452)

This very moment of the pageant, before the final and closing action is presented to the audience, represents the same collapse of the fabric which makes up the identity of English society. Whereas before, Woolf utilized rhythm in a far more constant and traditional manner, as

conceived by Western compositional conceptions of music, in the final section of the pageant, Woolf employs modern modes of music composition. Furthermore, Woolf also predicts some of the quintessential aspects of postmodern musical experimentations. Earlier in the novel, identity and order were marked by steady rhythms and the simple qualifiers each character possessed. In this segment, because of the cacophonous sound produced by everyone talking over each other in disconnected fragments, the simple notions of identity and order are destroyed. Thus, order and identity become incoherent and chaotic.

In the section following the strident chaos produced by the character's performance, the novel's audience are treated to a scene which interestingly foretells some of the most avant-garde pieces of music, which in themselves attempt to further answer questions about what truly constitutes music:

It was the cheval glass that proved too heavy. Young Bonthrop for all his muscle couldn't lug the damned thing about any longer. He stopped. So did they all – hand glasses, tin cans, scraps of scullery glass, harness room glass, and heavily embossed silver mirrors – all stopped. And the audience saw themselves, not whole by any means, but at any rate sitting still. The hands of the clock stopped at the present moment. It was now. Ourselves. (Woolf, *Between the Acts* 294)

In the final section of the pageant, Joyce Kelley argues that the moment is meant to fill the audience with sounds of their surroundings. To justify her opinion, she claims that, similarly to John Cage's piece "4.33", Miss La Trobe (the writer and director of the pageant) utilizes silence to "encourage the audience to listen consciously to the sounds around them" (431).

Nevertheless, although debatable, Cage's "4.33" seeks to question the nature and extent of sounds (or lack thereof) that can be considered music. What the scene is attempting to portray instead, most readily resembles a response he wrote to "4.33" titled "One<sub>3</sub> = 4'33' (o'o') + [G clef]." In it, the instrumentation reads: "For performer amplifying the sound of an auditorium to feedback level" (Roeder –One<sub>3</sub> = 4'33' (o'o') + [G Clef]"). The focus then aligns in the audience listening to themselves. In the last scene of the pageant, the audience must listen to each other while

contemplating their own doomed fragmentation, as present by the scraps of mirrors that, like Cage's amplification equipment, merely reflects a distorted view of the spectators. The focus is then, not on the silence that surrounds them, as Kelley says, but rather on, as the title suggests, "Ourselves." This is why, after the characters think they understood the message Miss La Trobe was attempting to convey, they happily cheer while Miss La Trobe angrily states that they did not truly comprehend its importance. Its importance lays on the fact that the audience is able to pause and have a moment of introspection. Instead, the audience quickly attempts to reach a fitting answer in order to move on to something else. The audience fails to meditate and remain in silence.

Once the pageant is over, and characters once again disperse and return to their caricatured personality trait. Even after stating that they must change and become united, they fail to do so, thus the novel closes as the darkness of night consumes them. Characters, one by one, are segmented into different parts of the house, and finally, the novel ends with the same meta-analytical levels of significance as mentioned earlier in the essay. The characters fail to have their moment of silent introspection, and so does the reader. So, by closing her novel with, "*the curtain rose. They spoke*" (Woolf, *Between the Acts* 349), it can be inferred that the moment between the acts was the reading of Woolf's novel, and the individuals doomed to repeat their mistakes are its readers themselves.

### **Final Thoughts**

As an avid music enthusiast, Woolf was aware of the capability of music to deconstruct and delve deeper into contemporary social issues (Kelley 418), given that she implemented this notion onto many of her works. As made explicit through this examination of *Between the Acts*, Woolf takes the chaos of noise and silences, as well as the conscious use of rhythm, to better express her war-ridden anxieties. Consequently, the present essay sought to work as an entry point to understand Woolf's writing through a musical lens. However, much work in this area still needs to be done. Given that said type of musicological investigation was, and continues to be, greatly missing from critical literature on Woolf's works.

The interdisciplinary study of literature and music is still growing and has much space for development. Given Woolf's conception of her writing as compositions, it seems that her works foster a great environment for musical and literary studies. Much more work still needs to be done in the area, given that it provides a great window of opportunity from which to acquire meaning and understand how other artistic forms influence and inform the art of writing, not only regarding Woolf's own works, but many other authors and works as well.

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