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Virginia Woolf *Mrs Dalloway*:

A Psychoanalytic Approach

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Dedication

I hereby dedicate this humble research to my father's dear soul. Who struggled and sacrificed everything he could to get me where I'm today. Thanks, my dear, I couldn't make it up to you what you have done for me, but I won't forget you in my prayers.

God bless you my, dear ♡

To my great mother, to say thank you is not enough to express what you have done for me, here I'm today get graduated because of you and my dear father, thank you a lot!

I lovingly dedicate this thesis to my loving husband, who supported me each step of the way

♡ Thank you for your patience, for your support and, for standing by me ♡

To my only and little daughter Siwar Eljanaa, thank you, my sweetheart.

Your smile and your spontaneous love for me encouraged me to get on it, I hope one day you will achieve more than what I achieved today and I will be proud of you

To my whole family

To my sisters, Hamida, Latifa, and Nadjat who have strengthened my resolve thank you all.

To all my friends from the university or outside it, thank you all.

Sana

Dedication

I, first and foremost, dedicate this work to those who gave me birth, the reason of my existence and the secret of my success may Allah grant them with long life ♥

TO:

*who supported me to pursue knowledge and paved my path with advice and guidance
my life example and supreme idol who raised me upon great principles and high morals for so I
became the person who I am this present day
who grant me with everything and did not spare me anything
who was an adviser and a mentor along my life
the most kindhearted and wonderful father the dearest father Mr. madjid
who breastfed me love of goodness, forgiveness and chastity
the eternal source of tenderness who stayed up nights for my happiness
whom Allah made the heavens under her feet
the shine of my path and the light of life and all what I have*

Giving her back a word of thank and gratitude is the weakest faith . . . the dearest mother Mrs

Meriem

the dew drops and the candles which enlighten me the way of life . . . my dearest sisters

Moufida, Amina and Nassima

*my brothers in law Mr Fares Charaf Eddine, Mr Boutemdjet Badr Eddine
Ghozlene, Nesrine, Safia, Rima, Youcef may Allah protect them from any harm
the dearest and the most kindhearted person who was an adviser and a mentor
who helped and assisted me along my journey
the friend, the lover, my life partner and the best guide . . .*

Thank you for being there by my side every time

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whom I shared with the best and the worst life moments . . . my classmates and childhood friends

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humble words.*

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Abstract

The present paper attempts to reawaken the avant-gardism of the literary Stream of Consciousness; a twentieth-century psychological concept that has been accommodated into fictional exertion through the Interior Monologue. The first practitioners of this technique and mode of narrative reportedness are Virginia Woolf, Dorothy Richardson, and James Joyce, all of whom are modernist fictional writers who engaged with what previous novelists of the nineteenth century failed to engage with. Woolf observed - in a lecture given to the Cambridge Heretics Society in May 1924 - that: “no generation since the world began has known quite so much about character as our generation”. Woolf’s fiction tends to be psychological, for she experiments with the working of the psyche of her characters and the permanence of the past in the present beyond the reach of realism. Her fiction treats the complex networks of emotions and memories of which the character is the center of the narrative. Mrs. Dalloway is a stream of consciousness novel with a vigorous structure. The unique achievement of Mrs. Woolf in the novel is that she has succeeded in imposing form and order on what is, by its very nature, incoherent and chaotic. This is achieved by providing the novel with a narrow framework. There is a skillful confrontation of ‘psychological time’ with ‘clock time’. Whenever the London clocks strike, we may be sure that there is going to be a transition from the past to the present, or from one character to another. The omniscient narrator is not altogether absent and reappears on the events scene, which is our main focus of this piece of work.

Key words: Virginia Woolf, Stream of consciousness, Interior monologue, Psychological

Résumé

Virginia Woolf est probablement l'une des plus grands écrivains du 20^{ème} siècle, et si elle est une écrivaine talentueuse, c'est aussi une femme très fragile. De plus, beaucoup se demandent si son talent est un génie littéraire ou un fou. Plongez-vous dans l'une de ses œuvres majeures, *Mrs Dalloway*, pour mieux comprendre ce monument à la littérature anglaise. En fait, si les origines de l'histoire ne sont pas rares,

Woolf prendra le temps d'approfondir ses réflexions sur sa personnalité à travers ce qu'on appelle le «stream of consciouness» ou «flux de conscience» en français. Woolf a été toujours considérée comme une écrivaine talentueuse qui a contribué au développement de la littérature mondiale et à littérature anglaise. son style d'écriture unique et son discours narratif a toujours attiré l'intérêt de lecteurs et écrivains. cette études donc menée pour analyser le flux de conscience utilisée dans le roman *Mrs Dalloway*. En adoptant une perspective psycholinguistique .

Mots clefs : Virginia Woolf, Flux de conscience, perspective Psycholinguistique

التلخيص

يمكن القول ان فرجينيا وولف واحدة من أعظم الكتاب القرن العشرين. إذا كانت كاتبة رائعة، فهي أيضا امرأة هشة للغاية. علاوة على ذلك، هناك الكثير من يتساءلوا عما اذا كانت موهبتها عبقرية أدبية أم جنون ... لمحاولة فهم هذا النصب التذكاري للأدب البريطاني بشكل أفضل أعد الغوص في واحدة من أعمالها الرئيسية، السيدة دلواي. ففي الواقع، إذا لم تكن أصول القصة غير شائعة، فستأخذ وولف الوقت الكافي لتعميق أفكارها حول شخصيتها من خلال ما يسمى بتيار الوعي.

لطالما اعتبرت وولف كاتبة موهوبة ساهمت في تطوير الأدب العالمي والأدب الإنجليزي لوطالما جذب أسلوبها الفريد في الكتابة وخطابها السردي اهتمام القراء والكتاب. لذلك أجريت هذه الدراسة لتحليل تدفق الوعي المستخدم في رواية السيدة دلواي من خلال تبني منظور لغوي نفسي

الكلمات المفتاحية: فرجينيا وولف، تيار الوعي، منظور لغوي نفسي

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General Introduction

General Introduction

Overview

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Dissertation Study

Topic:

The impact of the 1st world war on English literature was clearly noticed in the beginning of twentieth century by the end of victorian period to the arrival of ‘modern’ life in the early 20th century”¹all human relations" have shifted – those between masters and servants, husbands and wives, parents and children And when human relations change there is at the same time a change in religion, conduct, politics, and literature.’ A time of artistic and literary experimentation began and was immediately seen as a radical break with the traditional forms and ideologies.

Modernism is a very interesting and important movement in literature, characterized by a very self-conscious break with traditional ways of writing, in both poetry and prose fiction. However, the most important literary genre of modernism is the novel. Although prewar works by Henry James, Joseph Conrad, and other writers are considered Modernist, Modernism as a literary movement is typically associated with the period after World War I. Other European and American Modernist authors whose works rejected chronological and narrative continuity include Virginia Woolf, Marcel Proust, Gertrude Stein, and William Faulkner. After the First World War a lot of developments took place, new inventions opened up the mind of artists in the 1920s, one of them was Virginia Woolf (1882- 1941).

Woolf is undoubtedly one of the most famous female writers at that time. Her books and essays are characterised by the movement’s stream of consciousness style, interior perspectives and abandonment of a linear narrative. A thoroughly talented writer,she is among the leaders of modernism movement Woolf is one of the prominent representatives of modernist novelists in England, and has contributed significantly to the development of modern novels in both theory and practice. She abandoned traditional fictional devices and formulated her own distinctive techniques.

The novels of Woolf tend to be less concerned with outward reality than with the inner life. Her masterpiece, Mrs Dalloway, serves as an excellent sample in analyzing Woolf’s literary theory and her experimental techniques.

¹ ‘All human relations have shifted’: From Virginia Woolf’s essay ‘Mr. Bennet and Mrs. Brown’, 1924

The novel is an extremely complex and tangled web of interconnected ideas of a group of people during a single day in their lives. There is one simple event and behind it is an accelerated and very dynamic movement from the present to the past and then to the present again through the memory of the characters.

Woolf manage to convey not only the content but the structure and process of *Mrs Dalloway's* thoughts, a fact which is all the more impressive because she does so while writing in the third person . The topic of this piece of work deals with analysing the use of modern stream-of-consciousness literary technique and free indirect discourse in Virginia Woolf novel "*Mrs Dalloway*» .Also, we tended in this study to adopt the psychoanalytic approach to analyse the complex structure.

Motivation

Surely one of the reasons why Woolf's fourth novel has attracted the reader's attention is that it takes place over the course of a single day. The single-day novel is appealing because it provides a clear, manageable, and predetermined time frame and structure. In addition, it allows the particular (a single day) to reveal the whole (an entire life). Also, Woolf's techniques for the presentation of characters' voices, thoughts and perspectives represent a challenge for readers, the fact that encourages the researcher to take it as a corpus of study.

Objectives of the Study

Our intention behind this study is to:

1. Analyse Virginia Woolf new technique of narration in *Mrs Dalloway*.
2. Explain how Virginia Woolf portrays her characters in the novel.

Research Questions

This work seeks to answer the following questions :

- 1- To what extent is à psycho_analytic approach appropriate to analyse Virginia Woolf *Mrs Dalloway* ?
- 2- What is Woolf's intention behind the use of stream of consciousness technique in *Mrs Dalloway* ?

Methodology

This study is a descriptive analytic study based on a corpus "*Mrs Dalloway*" adopting a psychoanalytic approach in analyzing the use of modern stream-of-consciousness literary technique and free indirect discourse.

Dissertation Structure

This piece of work is divided into four main chapters. The first chapter deals with a contextual review, it presents the modernism period and Virginia Woolf Biography and introduce the stream of consciousness origin and background. The second Chapter is the theoretical study tend to represent psychoanalysis theory .The third is the practical one, deals with exploring stream of consciousness as an important narrative device in *Mrs Dalloway*.

To finish with ,the forth chapter is the practical study tend to analyses Virginia Woolf *Mrs Dalloway*, one of her most influential works from the perspective of psychoanalysis and to give an interpretation from perspectives of Freud's theories.

Chapter one

Contextual Overview

Chapter One : Contextual Overview

1.1. Introduction

1.2. Characteristics of Modernist Period

1.3. Definition and Terminology of Modernism

1.4. The Avant Garde of Modernism

1.5. Goals of Modernism Movement

1.6. Literary Wings of the Movement

1.6.1. The life of Virginia Woolf (Central Figure of Modernism)

1.6.2. Major Works

1.7. The Stream of Consciousness Origin and Background

1.8. Conclusion

1.1. Introduction

This chapter attempt to deal with the contextual framework, in which we will define modernism and discuss the main characteristics of the modernist period. Additionally, we will introduce a modernist writer "Virginia Woolf's" biography, and her major works. As, we will present goals of the modernism movement Leading lights within the literary wing of this movement, then trying to dive deeply into analyzing the stream of consciousness technique as a technique of narration in the novel.

1.2. Characteristics of Modernist Period

1.2.1. Definition and Terminology of Modernism

Modernism is modern thought, character, or activity in its fullest sense. More precisely, the term refers to the modernist movement, as well as its accompanying cultural inclinations and movements, which arose in response to large-scale and far-reaching changes in Western culture in the late 19th and early 20th centuries. Modernism was a reaction to realism's conservative beliefs. The rejection of tradition and its reprise, inclusion, rewriting, recapitulation, revision, and parody in new forms is perhaps the most characteristic impulse of modernism. Modernism rejected the Enlightenment's residual certainty, as well as the notion of a caring, all-powerful Creator God.

Modernism, in general, refers to the actions and output of people who believed that "traditional» forms of art, architecture, literature, religious faith, social structure, and daily living were becoming obsolete under the changing economic, social, and political conditions of a growing fully industrialized world. "Make it new!" said poet Ezra Pound in 1934, encapsulating the movement's attitude toward the outmoded. Theodor Adorno, a philosopher, and composer offered another paradigmatic admonition. This self-consciousness often led to experiments with form and work that draw attention to the processes and materials used (and to the further tendency of abstraction)

In the early twentieth century, Modernism, in response to the earlier Victorian, Romantic, and realist movements, carried the movement a step farther into a realm of the unconscious mind and the surreal, fueled by Sigmund Freud's psychiatric revelations, which revolutionized our understanding of the self and psyche. Henry Louis Bergson, another major thinker of the 1920s, believed that intuition and

immediate experience were more important than logical science as a basis for comprehending reality. Memory, inner time, outer time, and intuition were among the notions he utilized, with memory serving as a connection between the past and the present. On the eve of World War One, many individuals had been disillusioned by past trends, and Modernism provided a new way of perceiving the world. Modernism meant a break with prior creative norms by widening the link between artists and the depiction of reality, resulting in the literature of crisis and dislocation urgently attempting to mold the new world. a new way of looking at the world Modernism signified a rupture with previous creative conventions by enlarging the relationship between artists and realistic depiction, resulting in the literature of crisis and dislocation desperately seeking to reshape the new world.

In their book entitled *Modernism 1890-1930*, Bradbury and McFarlane describe modernism as “an art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life” but also” the art of a world which many traditional certainties had departed, and a certain sort of Victorian confidence not only in the onward progress of mankind but in the very solidity and visibility of reality itself has evaporated”.

As “thinking” individuals, emphasizing the unconscious rather than the outer, visible self. The substance of a literary work characterized as “modern” is formed by imagination and internal thought processes and the plot becomes a collection of incidents and their effect on the individual.

As Deborah Parsons argues in her book entitled *Theorists of the Modernist Novel: James Joyce, Dorothy Richardson, Virginia Woolf* it is hard to refer to Modernism as a strict period in literature “because modernism connotes a cultural sensibility rather than a particular period in time and it is not simply interchangeable with strictly historical references such as “the early twentieth century” or “the 1920s”, even though it overlaps with them. The label “ high modernism” As she noted, this alludes to the conventional story of Anglo-American literary experimentation between the wars, which is marked by a shift away from direct modalities of representation and toward increased abstraction, aesthetic impersonality, and self-reflexivity. These features may be seen in writers like Ezra Pound, T.S. Eliot, James Joyce, and Virginia Woolf, who is regarded as major protagonists in the Modernist movement. Virginia Woolf exemplifies the Modernist trait of self-reflexivity, as she was not only a novelist but also a professional

literary critic throughout her lifetime, writing extensively and commenting on her process.

1.3. The Avant-Garde of Modernism

The modernist movement, which began in the early twentieth century, was the first time that the term "avant-garde," which was used until the term "modernism" became popular, was used in the arts (rather than in its original military and political context).

Orton and Pollock (1996) p.141 quote:

The term avant-garde had a shorter provenance in the language and literature of art. It was not until the twentieth century that its military or naval meaning (the foremost division or detachment of an advancing force) or the political usage (an elite party to lead the masses) was appropriated by art criticism. Modernist art history has evacuated the term's historical meanings, using it to signify an idea about how art develops and artists function concerning society

Surrealism became known as the most extreme type of modernism, or "the avant-Garde modernism," among the general public.

In the twentieth century, the social processes that bring this maelstrom into being, and keep it in a state of perpetual becoming, have come to be called modernization. These world-historical processes have nourished an amazing variety of visions and ideas that aim to make men and women the subjects as well as the objects of modernization, to give them the power to change the world that is changing them, to make their way through the maelstrom and make it their own. Over the past century, these visions and values have come to be loosely grouped together under the name of 'modernism (Berman 1988, 16)

1.4. Goals of the Movement

1.4.1. Rejection and Detournement of Tradition

Many modernists thought that by discarding tradition, they would be able to discover completely new ways of creating art. The rejection of tradition's obsolescence and its reprise, integration, rewriting, recapitulation, revision, and parody in new forms is perhaps the most emblematic motive of modernism.

Eliot's emphasis on the relation of the artist to tradition. Eliot wrote:

"[W]e shall often find that not only the best but the most individual parts of [a poet's] work, maybe those in which the dead poets, his ancestors, assert their immortality most

vigorously." Literary scholar Peter Childs sums up the complexity: at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair."There were paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight "

These oppositions are intrinsic to modernism: it is, in its widest cultural meaning, the understanding that the world was becoming more complicated, and that the old "ultimate authorities" (God, government, science, and reason) were subject to severe critical scrutiny.

1.4.2. Challenge to False Harmony and Coherence

Theodor Adorno, a philosopher, and composer formulated an archetypal modernist exhortation in the 1940s, inviting to challenge traditional surface coherence and appearance of harmony

"Modernity is a qualitative, not a chronological, category. Just as it cannot be reduced to abstract form, with equal necessity it must turn its back on conventional surface coherence, the appearance of harmony, the order corroborated merely by replication."

Adorno defined modernity as a rejection of Enlightenment thought, art, and music's illusory reason, harmony, and coherence. However, the past is a thorny issue. Traditional tonal harmony, a hierarchical method of structuring works of music that had driven music production for at least a century and a half, was discarded by Arnold Schoenberg. He thought he'd developed a whole new method of sound organization based on the utilization of twelve-note rows. Abstract artists, including the impressionists, Paul Cézanne, and Edvard Munch, started with the idea that color and shape, not the portrayal of the natural world, were the most important aspects of art. Wassily Kandinsky, Piet Mondrian, and Kazimir Malevich all believed in reinventing art as a pure color arrangement. This part of modernism was heavily influenced by the introduction of photography, which had rendered much of visual art's representational role obsolete. These painters, on the other hand, thought that by refusing to show tangible objects, they were assisting art in moving from a materialist to a spiritualist phase of growth.

1.5. Literary Wings of the Modernism Movement

In the first decade of the twentieth century, this wave of the modern movement attempted to reinvent numerous art forms radically, breaking with the past.

Leading light within literary wings of modernism movement such as:

- Gabriele D'Annunzio
- Guillaume Apollinaire
- Ivan Cankar
- Anna Akhmatova
- Mário de Sá-Carneiro
- Constantine P. Cavafy
- Joseph Conrad
- E. M. Forster
- Hugo von Hofmannsthal
- Ernst Toller
- Max Jacob
- Robert Musil
- Fernando Pessoa
- Luigi Pirandello
- Ezra Pound
- Marcel Proust
- Rainer Maria Rilke

1.6. The Life of Virginia Woolf (1882-1941)

Adeline Virginia Stephen was born in 1882, her father Leslie Stephen and his second wife Julia. Her father was a well-known intellectual who was a novelist, literary critic, and philosopher, as well as the founder and first editor of the Dictionary of National Biography and a pioneering climber. Julia had worked as a nurse and as a model for photographers and Pre-Raphaelite artists. Virginia had three full siblings, Vanessa, Thoby, and Adrian; and four half-siblings. The family lived at 22 Hyde Park Gate in Kensington, where the young daughters were educated at home. Virginia studied Greek, Latin, History, and German at the King's College Department for Ladies in London from 1897 to 1902.

In 1895, tragedy struck when her mother died. Virginia went through her first significant episode of mental illness, and she would spend the rest of her life suffering

from mania and severe despair. Two years later, her half-sister Stella died, causing her much more grief. In 1904, her father also died, and in 1906, her beloved Thoby died of typhoid sickness. In addition to these tragic losses, Virginia said that her half-brothers, George and Gerald, sexually molested her as a youngster, particularly the former. Virginia, Vanessa, Thoby, and Adrian moved to 46 Gordon Square in Bloomsbury after Sir Leslie Stephen's death. Here, Thoby hosted Thursday evening meetings to discuss intellectual and cultural issues. The Bloomsbury Group was born out of this group. Virginia married Leonard Woolf, one of the group's members, in 1912, despite telling him she didn't think him physically appealing. Leonard proved to be a kind spouse, keen to help her develop her skills and establish a relaxing setting in which she could write.

1.6.1 Virginia Woolf Major Works

In 1915, she published her first novel, *The Voyage Out*. In 1917, the Woolfs established the Hogarth Press in Richmond. This allowed them to print their work and commission writings that would otherwise be turned down by more commercially oriented publishers. For example, they published Katherine Mansfield and T.S. Eliot.

Virginia's other/ major novels were:

Night and Day (1919)

Jacob's Room (1922)

Mrs. Dalloway (1925)

To the Lighthouse (1927)

Orlando (1928)

The Waves (1931)

The Years (1937)

Between the Acts (1941)

Woolf was a pioneering author. She experimented with theme and form throughout her career, writing insightful articles about the nature of prose fiction and the issues it offered. 'Modern Fiction' (1919); her renowned plea in *A Room of One's Own* (1929) for women to have the independence and solitude to write; and *Three Guineas* (1938), which was largely on the issue of women's role in the world and their educational opportunities. Woolf suffered through five severe spells of serious physical disease and

psychological breakdowns, Woolf tried suicide several times. She committed suicide in 1941, leaving notes in which she professed her regret for ruining Leonard's life.

She has always worried about what would happen to her literary works after she died, believing that she would be forgotten and her works would be gone in time, and this fear has aided her much in becoming a polished novelist. It drove her to improve her writing skills. In her writings, she employed a lot more consciousness, which helped her establish the stream of consciousness.

1.7. The Stream of Consciousness Origins and Background

The Stream of Consciousness is a term coined and used by the twentieth-century psychologist William James who described it in his *Principles of Psychology* (1890) as:

“the looking into our minds and reporting what we there discover” (p. 185). It is also referred to as “the flow of inner experiences” (Cuddon, 1999, p. 866). This concept entered into literary criticism and fictional use as a mode of narration that attempts to depict “the multitudinous thoughts and feelings which pass through the mind” (p.866). David Lodge (1992) describes it as “the continuous flow of thought and sensation in the human mind” (p. 42).

The interior monologue is a literary technique first used by Laurence Sterne in *Tristram Shandy* (1760-1767), and later by Russian novelist Fyodor Dostoevsky in *Crime and Punishment* (1866), French novelist Edouard Dujardin in *Les Laurier's sont Coupés* (1888), and German playwright and novelist Arthur Schnitzler in *Leutnant Gustl* (1901), a satirical novel.

British novelists of the early twentieth century championed this mode, and at the head of whom are Conrad in *Heart of Darkness* (1899), Woolf in *Mrs. Dalloway* (1925), Joyce in *Portrait of an Artist as a Young Man* (1916), Dorothy Richardson's twelve-volume *Pilgrimage* (1915-67), and Marcel Proust *A la Recherche du Temps Perdu* (1913-27), all of these works hailed the introspective writing utilizing the interior monologue technique through which the Stream of Consciousness.

Woolf was the major sample authorial figure that utilized and developed this dominant aspect/technique that characterizes the Modernist Novel and the Stream of Consciousness (Interior Monologue) and believed that Modern fiction needed to break from previous generic conventions to express life properly, and their initial exploration of the possibilities of a subjective as opposed to a dash of social and mimetic realism.

Because of the pervasive impact of psychological thinking at the turn of the century, and how it repositioned the person concerning the environment around him, a shift in focus in the portrayal of character and consciousness was an essential aspect of their new realism. This isn't to argue that older authors weren't interested in the heartbeat and whims of the human psyche. (As cited in Parsons, 2007, p. 55) In comparison with the concerns displayed within nineteenth-century realistic fiction; characteristically descriptive of the external scenes/realities, Woolf observed - in a lecture given to the Cambridge Heretics Society in May 1924 - that, "no generation since the world began has known quite so much about character as our generation" (as cited in Parsons, 2007, 67-68). Indeed, modernist fictional writers defy their predecessors for not having disclosed the realism-effect of the mind; of the psychological aspect of characters, instead, their realism was mainly concerned with reflecting the socio-economic background of the time. Hence, what modernist fiction did was to push forward the social realism to the authenticity of the human psyche: the constant internal conflicts, the anxiety vis-à-vis the hyper modernization that the age came to, the disillusionment towards the advance which ushered to human destruction/dehumanization; the Great War, colonialism, mechanization ... etc.

The Stream of Consciousness, which is the defining feature of the modernist novel, tends to put the focus of the narrative on the subjective knowledge of the individual mind, identified as both its principled theme and dominant technique and *Mrs Dalloway* (1925) is the crystal example of the psychological deployment into fictional exertion.

Parsons (2007) notes that: By the time Woolf [was] struggling with how to portray modern consciousness in the early 1910s, the notion of the self as primarily stable and rational had been exchanged for something far more variable and intangible, subject not only to its particular biases and perspective but also to the more mysterious workings of the mind and the unconscious. (p. 56) etymologically, the Stream of Consciousness derives from William James's description - in his *Principles of Psychology* (1890) - of how "thoughts, perceptions, memories, associations, and sensations in their entire multitude are experienced by the mind" (as cited in Parsons, 2007, 56). William James associates the Stream of Consciousness to "the never-ending associative flow of our conscious or half-conscious thoughts and perceptions and feelings, the activity of the mind that we are always at least vaguely sensible of" (p. 56). However, the Stream of Consciousness is a concept, not a literary technique, and in literary criticism, the

equivalent term for it is that of the interior monologue, along with time shift from analepsis, to prolepsis and vice versa.

The interior monologue attempts to represent, reflect, and imitate the hidden psychological aspect in the symbolic form of language.

Such psychological realism in literary exertion also owes much to the influence of the psychoanalyst of the first decades of the twentieth century; Henri Bergson (1859-1941) who theorized on the impossibility of a real reflection of the Stream of Consciousness into symbolic expressionism only for the process of condensing the abstract, or the internal working of the individual mind into the linguistic system, and through this process, the quality and authenticity of consciousness could easily be lost. Bergson suggests:

If some bold novelist, tearing aside the cleverly woven curtain of our conventional ego, shows us under this appearance of logic a fundamental absurdity, under this juxtaposition of simple states an infinite permeation of a thousand impressions which have ceased to exist that instant they are named, we commend him for having known us better than we know ourselves. (1889; Trans 1910, p. 133).

1.8. Conclusion

The appearance of the Modernism movement in the early Twentieth century marked a revolutionary moment in the history of English-language literature.

It led to the development of a new literary technique which was depicted by the writers of contemporary psychologists, philosophers, and scientists who challenged well-established concepts regarding time, such realistic depiction was achieved by writers such as James Joyce and Virginia Woolf, who exploited these traditional linguistic devices in innovative ways.

**Chapter Two: Review to Psychoanalysis: Freudian
Psychology to Mrs. Dalloway**

Chapter Two: Review to Psychoanalysis: Freudian Psychology to *Mrs Dalloway*

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2.2. Psychoanalysis Theory

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2.5.1. Freudian Theory Psychoanalysis

- The Pre-Oedipal Stage all Humans
- The Oedipus Complex
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- ID
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A General Overview

- Freud Theories and Virginia Woolf
- Freud Contribution to Psychoanalysis Theory
- Hysteria in Psychoanalysis
- Freud’s Free Association Technique
- Woolf Adaptation of Freud's Technique

2.7. Conclusion

Introduction

This Chapter brings together numerous references to Virginia Woolf's feelings and thoughts about Freud, psychoanalysis, and psychoanalysts. She made uninformed, deprecating remarks about Freud in the early 1920s, but a decade later greatly admired and respected his genius. Despite being part owner of the Hogarth Press, Woolf read almost none of Freud's work until after she met him in 1939, nine months before his death and less than two years before her suicide.

Woolf's unhappy experiences with Harley Street neuropsychiatrists may have contributed to her marked ambivalence toward the analysts she knew personally: her brother, Adrian Stephen, his wife, Karin, and the Strachey's, James and Alix. Her resistance to psychoanalysis was perhaps mostly a case of such familiarity breeding contempt. Woolf's Masterpiece "*Mrs Dalloway*" presents an excellent sample of the influence of Freud's theories on Woolf's writing. Thus, this chapter attempt to adapt Freud's Psychoanalytic theory to analyze Woolf's novel "*MrsDalloway* and presenting a general overview of the theory of Psychoanalysis.

Virginia Woolf was one of the most famous authors of the twentieth century. She was a writer (of the literary kind), a feminist, a publisher, and an essayist; she suffered from numerous bouts of mental illness.

One of the most well-known psychologists of the twentieth century was Sigmund Freud. He was a writer (of the academic variety), a former cocaine user, a neurologist, and the father of psychoanalysis. Even from these brief descriptions, a writer's imagination may make various parallels between the two: victim and rescuer, feminist and chauvinist, shut-in and partier, but the relationship between Woolf and Freud were more than what their histories could provide. They knew one other in the most personal manner that artists can know each other: via their work and through each other.

The similarities between Woolf's method and Freud's theories and techniques begin to emerge, not only in the methods employed to create Mrs. Dalloway but also in the study of the novel's primary characters. In addition to these parallels, Freud's influence was not restricted just in Woolf's fictional universe, but also in her real life. Woolf believed in writing true to life, and she poured her heart and soul into her work. As a result, Freud may be able to shed light on Woolf's most personal issues, including how

she dealt with her mental illness and what may have been the underlying cause for her walking into a river with a huge rock in her pocket.

2.1. Psychoanalysis Theory

Introduction

The early twentieth century has seen the birth of modern psychology, and with it came the evolution of psychological analysis of literary texts. Psychoanalysis is based on the assumption that people's behaviors are determined by their pre-stored memories of recurring experiences. Sigmund Freud, as a result, is a strong supporter of the psychoanalysis movement. Carl Gustav Jung, a later student of Freudian psychology, re-directs his perspective on the knowledge of psychoanalysis to suit his social context. According to Monte (1977), "Psychoanalytic theories assume the existence of unconscious internal states that motivate an individual's overt actions".

2.2. Literature and Psychoanalysis

Psychoanalysis is more than just a field of medicine or psychology; it also aids in the understanding of philosophy, culture, religion, and, most all, literature.

Sigmund Freud frequently linked psychoanalysis to art in general and literature in particular as he developed his theory.

Freud investigated Sophocles' Oedipus Rex and Shakespeare's Hamlet for their oedipal components and the effects the plays had on their audience in his book "The Interpretation of Dreams." Freud focused on the relationship between literature and psychoanalysis in his essay, "Creative Writers and Day-dreaming." He compared to fantasy, play, dreams, and the work of art to understand creativity. In 'creative writers and Day- dreaming' Freud first presented his theory on the structure of the literary work and made a psychoanalytic inquiry into the nature of literature. For Freud, a literary work is analogous to a daydream. Like a daydream, the literary work contains in its fantasy the fulfillment of an unsatisfied wish and thus improves on an unsatisfactory reality. Psychoanalytic literary criticism can focus on one or more of the following:

- 1) **The author:** The theory is used to analyze the author and his/her life and the literary work.

- 2) **The characters:** This theory is used to analyze one or more of the characters, the psychological theory becomes a tool that to explain the characters' behavior and motivations.
- 3) **The audience:** The theory is used to explain the appeal of the work for those who read it.
- 4) **The text:** The theory is used to analyze the role of language and symbolism in the work.

Psychoanalytic principles impact authors and writers, which are mirrored in the personalities of their works as well as in their minds.

The psychoanalysis of authors has been impacted by Sigmund Freud's psychoanalytic views which are:

- 1) **The primacy of the Unconscious.**
- 2) **The Iceberg theory of the psyche**
- 3) **Dreams** are an expression of our conscious.
- 4) **Infantile behavior** is essentially sexual and the relationship between neurosis and creativity

2.3. The Basis of Freudian Psychoanalysis

The term "modern theory" has two distinct meanings in literature. To begin with, it refers to a treatment strategy for mentally ill persons. Second, it encompasses hypotheses about the human mind and its varied intricacies. Sigmund Freud was the founder of psychoanalysis. Sigmund Freud began his career as a doctor, studying and treating patients at his clinic. His extended commitment to this field has made him aware of, and he has noticed mental illness in his patients. Gradually, he became increasingly interested in psychology, specifically the psychology of the unconscious mind. Our minds, according to Freud, are divided into three separate zones.

On His early discoveries were based on the psychology of psychoneurosis, nightmares, humor, and what he dubbed "everyday psychopathology," such as slips of the tongue and pens. The second is a pre-conscious system, and the third is a conscious system. 'The Interpretation of Dreams' was the first book in which he articulated his theories (1900). It has long been considered that his research of dreams provided the evidence for these views. It is in the mind that we acquire, synthesize, and organize all of our pleasurable and terrible experiences. (Ritamain Das, pp.13-18)

2.4. Theories Relating to Psychoanalysis

The main theories that are related to psychoanalysis are Freudian theory, Lacanian theory, and object-related theory.

2.4.1. Freudian Theory Psychoanalysis

It is a psychological theory created by Austrian Neurologist Sigmund Freud and others in the late 19th and early 20th century. Freud's psychoanalytic theory, which emerged around the turn of the century, offered a whole new method to the study and treatment of "abnormal" adult behavior. Previously held beliefs tended to overlook behavior in favor of a physiological explanation for 'abnormality.' Freud's method was innovative in that it recognized that neurotic conduct is goal-directed rather than random or meaningless.

The Pre-Oedipal Stage: according to Freud, we are born with certain instincts, or a natural desire to meet their biologically established requirements for food, shelter, and warmth. The fulfillment of these requirements is both practical and a source of pleasure, which Sigmund Freud referred to as "sexual." This stage is divided into three stages by Sigmund Freud: the oral stage, the anal stage, and the phallic stage.

The Oedipus Complex: In his book "Interpretation of Dreams," Sigmund Freud coined the term "Oedipus complex" (1899). According to him, the notion is a desire for sexual engagement with the opposite sex parent, which creates a sense of competition with the same sex parent and is a crucial step in the natural maturation process (Freud, 1913)

The phrase Oedipus complex was coined from the Greek mythological person of the same name. Oedipus, the son of king Liaus and queen Jocasta of Thebes, killed his father and married his mother unknowingly, which the writer and the people of the period believed was predetermined by fate. 1768 (Safra). The accidents or occurrences in Oedipus' life, according to Sigmund Freud, occurred as a result of sexual complexity between Oedipus and his mother. And it was based on this account that he coined the term "Oedipus complex," which he attributed to youngsters aged three to five. (Boeree, 2006) Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs.

The Unconscious: The unconscious is the part of the mind that exists outside of the somewhat vague and porous limits of awareness, and is built in part by the repression of what is too hard to remain in consciousness. Repression is

distinguished by Sigmund Freud from sublimation, which is the redirecting of desires that are unable to find an appropriate destination. The unconscious also contains what Sigmund Freud referred to as "Laws of Transformation."

In general, the unconscious performs the theoretical purpose of explaining the relationship between childhood experience and adult behavior.

Freud Proposed Three Structures of the Psyche or Personality

Id, Ego and Super-Ego

Id: refers a selfish, primitive, childish pleasure –oriented aspect of the psyche that is incapable of deferring satisfaction.

Ego: refers to the moderator between the Id and the Super-Ego, who attempts to compromise to pacify both. It's what we call our "sense of time and place."

Super- Ego: refers to Internalized societal and parental norms of "good" and "bad," "right" and "wrong" behavior.

Problems: Following are some of the issues that have been highlighted to educational theory:

The theories of Sigmund Freud are neither verifiable nor falsifiable. It's unclear what constitutes adequate proof to support or disprove theoretical statements.

The notion is founded on a faulty understanding of a woman's experience.

The notion exaggerates the significance of sexuality in human psychological growth and experience.

2.4.2. Lacanian Theory

Jacques Lacan, a French psychoanalyst, has redefined Freud's theory in structuralist terms, bringing it into the second half of the twentieth century.

Lacan, like Freud, emphasizes the importance of the pre-Oedipal stage in a kid's development, when the child lacks a clear separation between himself and the outside world; when the infant lacks a distinct sense of self and lives symbiotically with the mother's body. This stage is referred to by Lacan as the Imaginary.

The Mirror Stage. The mirror stage, according to Lacan, is when a kid learns to make rudimentary differences between self and others. This is when the child's concept of self and the initial steps toward language learning develop. In a 'mirror,' the 'I' sees a reflection of itself.

2.4.3. Object Relations Theory

Another adaption of psychoanalytic theory, known as "object relations theory," begins with the notion that human beings' psychological lives are shaped by and through their interactions with other people. As a result, the object relations theorist distinguishes between an individual's physical and psychological birth. While physical birth takes place during a particular and readily observable period, psychological birth happens across the first three years of life and can only happen in and through social relationships. Certain "innate potentials and character characteristics" are permitted to develop at this time in the context of "excellent object interactions. The quality of one's language and physical skills is influenced by the quality of these relationships. The creation of a deep bond with the primary caregiver during the first years of life is followed by the disintegration of that bond through separation and individuation. This psychological growth of the kid is part of a reciprocal adjustment process between the kid and the caregiver, in which both must learn to respond to the demands and interests of the other.

Self-identity and gender identification are two crucial parts of a child's development. In a nuclear family, the kid must move away from the mother to attain autonomy, and the father provides an alternative to identify with. As a result, the boy develops a strong sense of self but a poor sense of gender.

2.5. A psychological Analyse of Virginia Woolf “Mrs. Dalloway ‘

Overview

Even though Woolf said she had never read or studied any of Sigmund Freud's work and was utterly unaware of him, she could not stop the avalanche that was Sigmund Freud. She was still aware of his theories. If only, as Woolf stated, “merely from the superficial talk” (Broughton, 1987: 152). Even though the first of Freud’s seven-volume collection had yet to be published by Hogarth Press, Leonard Woolf had started negotiations for his work by 1921. By this time, Woolf was well aware of Freud and his theories long before she penned, “Mrs. Dalloway said she would buy the flowers herself,” on February 20, 1924.

Although Freud contributed to the area of psychoanalysis with several ideas, the two key hypotheses that will be discussed for this study are hysteria and depression. By this

time, Freud had already created the seduction theory, which proposed that latent childhood sexual trauma from a parent or other adult lay under all repressed memories and that these repressed experiences evolved into hysteria during puberty (Appignanesi and Zarate, 1979: 39).

Women's hysteria was a common diagnosis at the time. Acting strangely and/or enduring inexplicable illness (paralysis, inability to speak, memory impairments, etc.) in the absence of any overt physical reasons were all symptoms of hysteria (Appignanesi and Zarate, 1979: 17).

Hysteria was once thought to be caused by uterine malfunction; however, Sigmund Freud was the first to explain that it was a psychological disorder with traumatic origins (Hergenhahn, 2001: 464). In terms of depression, Freud believed that it was caused by a combination of loss, such as the loss of a loved one, and subconscious residuals of hatred against the departed. When people were unable to aim their hatred at the deceased due to feelings of great guilt, they turned it on themselves.

This internalization of hatred resulted in depression, regardless of whether the loss was real (an actual death) or imagined (losing the lottery). The subsequent despair, according to Freud, would be the same as long as the person was unable to process the guilt linked with sentiments of hatred (Comer, 2001: 202). As a coping mechanism, the individual would retreat to the anal stage, one of Sigmund Freud's five phases of psychosexual development. Biting, spitting, and defecating were common throughout the anal stage, which lasted around one to three years and was accompanied by mood swings between fondness and violence (Appignanesi and Zarate, 1979: 142).

Freud was a big supporter of a method called free association when it came to treating patients. The patient spewed out whatever came to mind through free association, while Freud integrated the notions into a primary theme (Hergenhahn, 2001: 464).

The free association approach was to uncover the patient's mental theme and then keep digging until that theme disclosed the buried trauma (Comer, 2001: 56).

The patient was only able to work through the trauma and return to a sense of normalcy once the underlying trauma was brought to the surface, the subconscious becoming conscious.

Woolf may or may not have realized that while writing *Mrs Dalloway*, she used a technique that was very similar to Freud's free association. Woolf believed in recounting the details of real-life as seen through the eyes of the characters. One method was to use internal monologue or stream of consciousness narration to “record the atoms as they fall upon the mind...[to] trace the pattern... which each sight or incident scores upon the consciousness” (Briggs, 2005: 132). The complexity of life was better able to come through the text by eliminating the narrator and allowing the character's thoughts to come at will without restriction, as with Freud's free association

When this happened, the character's life became a reflection of real life, complete with all of its ambiguity, muddiness, and random connections. This, according to Woolf, was closer to the truth, and Sigmund Freud would have agreed.

2.6. Conclusion

It is widely accepted that Freud is among the most influential psychoanalysts, especially on Virginia Woolf and that is why this study analyzed the significance of Freudian concepts in the novel *Mrs. Dalloway*. It attempted to provide close readings of this book through the lens of Psychoanalytic Literary. This tried to show how human psychology was affected by society.

**Chapter two: Stream of Consciousness in *Mrs*
*Dalloway***

Chapter Two: Stream of Consciousness in *Mrs Dalloway*

3. Introduction

3.1 The Genesis and Evolution of *Mrs Dalloway*

3.2 Mrs. Dalloway Major Events

3.3 Mrs. Dalloway and Features of Modernism

3.4 Mrs. Clarissa Dalloway

3.4.1 Clarissa Dalloway Stream of Consciousness

3.4.2 The Reason behind Using Woolf to Clarissa Dalloway

3.5 Stream of Consciousness in *Mrs Dalloway*

3.5.1 Manipulation of Time

3.5.2 Symbolism

3.5.3 Losing the Plot

3.5.4 Interior Monologue and Free Association

3.6 Conclusion

Introduction

Woolf observed - in a lecture given to the Cambridge Heretics Society in May 1924 - that: "no generation since the world began has known quite so much about character as our generation". Woolf's fiction tends to be psychological, for she experiments with the working of the psyche of her characters and the permanence of the past in the present beyond the reach of realism. Her fiction treats the complex networks of emotions and memories of which the character is the center of the narrative. This chapter accordingly attempts to analyse Mrs. Dalloway and addresses Stream of Consciousness and its use within fictional exertion and how the latter is deployed in Woolf's *Mrs. Dalloway* (1925)

3.1. The Genesis and Evolution of *Mrs Dalloway*

In a diary entry of February 1922, Woolf stated: 'I have made up my mind that I'm not going to be popular, & so genuinely that I look upon disregard or abuse as part of my bargain. I'm to write what I like; & they're to say what they like.' Six months later she commented: 'There's no doubt in my mind that I have found out how to begin (at 40) to say something in my voice; & that interests me so that I feel I can go ahead without praise.'

She drafted her new novel in notebooks, which are now held at the British Library, and referred to it many times in her journals. This has enabled readers to share her evolving thought processes.

Clarissa Dalloway had previously appeared in the novel *The Voyage Out* (1915). Later, in 1923, *The Dial* published a short story called "Mrs. Dalloway in Bond Street." It was supposed to be the first chapter of a novel Woolf was working on, tentatively titled *At Home* or *The Party*. She had intended to make a comparison between a society hostess and the Prime Minister, but she gradually drifted away from that idea. Initially, Woolf intended to write a series of separate vignettes, but she became increasingly interested in the idea of a fusion, a web, or an organism. 'Mrs. Dalloway has branched into a book; & I adumbrate here a study of insanity and suicide,' she writes in her diary on October 14, 1922: the world as seen by both the sane and the insane – or something along those lines. Septimus Smith? Is that a good name?'

The novel's working title in 1923 was *The Hours*, and Big Ben chimes throughout the final version, signaling the passage of time and emphasizing its ephemerality. The characters are all in the grip of the number eight. On 30 August she noted in her diary:

‘I should say a good deal about *The Hours*, & my discovery; how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humor; depth. The idea is that the caves shall connect, and each comes to daylight at the present moment.’

As the work progressed, two characters who became ‘connected’ were Clarissa Dalloway and Septimus Smith.

3.2. *Mrs Dalloway* Major Events

Mrs Dalloway depicts the events of one woman's life that occur over one day in June 1923, from morning to night. Clarissa Dalloway, an upper-class housewife, walks out in the morning through her London neighborhood to buy flowers for the party she is hosting that evening at her home. When she returns home from flower shopping, she is surprised to see Peter Walsh, an old suitor, and friend, who has unexpectedly dropped by her house. Clarissa and Peter have always been harsh with each other, and their meeting sends them back in time. Clarissa had previously rejected Peter's marriage proposal. And Peter hadn't accepted it or moved on from his disappointment. Peter asks about Clarissa's happiness in her new life, particularly with her husband. Her daughter, on the other hand, enters the room and interrupts the conversation before she can respond. Peter walks from the house to Regent's Park, still thinking of Clarissa's rejection.

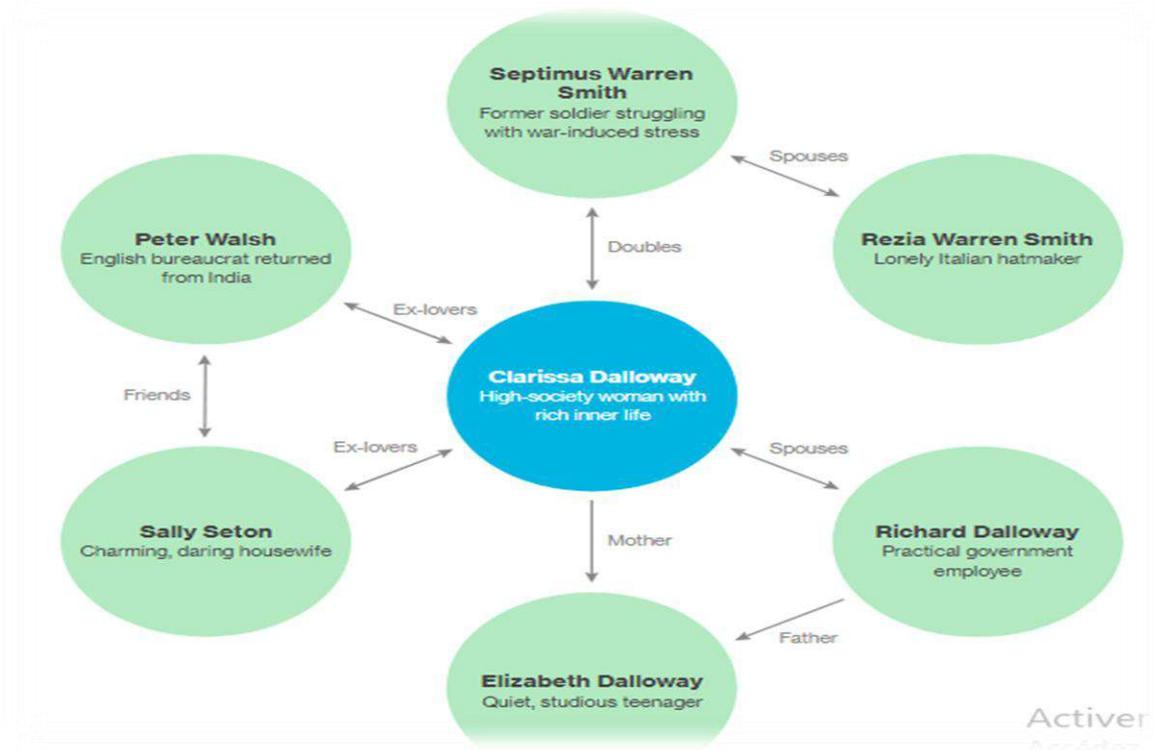
The narrator then shifts his attention to Septimus, a veteran of the First World War who was injured during the conflict and is now suffering from Shell shock⁵. Septimus and his Italian wife, Lucrezia, spend time in Regent's Park while waiting for Septimus' appointment with Sir William Bradshaw, a well-known psychiatrist. He was a skilled poet and a Shakespeare fan. He went to war just for his country. Septimus, on the other hand, now sees no value in England he fought for, and he has lost interest in preserving either his society or himself. He becomes suicidal and has serious mental problems as a result of the war. Sir William, on the other hand, ignores Septimus' advice and diagnoses “a lack of proportion.” Sir William plans to separate Septimus from Lucrezia and send him to a mental institution in the country.

Hugh Whitbread and Lady Bruton, two prominent members of society, join Richard Dalloway for lunch. Richard assists Lady Bruton in writing a letter to the Times, London's most famous and largest newspaper. Richard planned to bring Clarissa a large bouquet of roses after lunch to express his love for her. He, on the other hand, failed. Clarissa believes it is critical to keep a certain amount of distance between husband and wife to maintain privacy. At the same time, she finds it disturbing that her husband does not know everything there is to know about her.

Clarissa meets Elizabeth (Clarissa and Richard's only child) and Miss Doris Kilman, her history teacher, and tutor, on their way to the store. Clarissa and Miss Kilman both despise each other, believing the other to be an oppressive force in Elizabeth's life. Meanwhile, Septimus and Lucrezia are enjoying a happy moment together in their apartment before the men arrive to take Septimus to the asylum. Dr. Holmes, one of Septimus' doctors, arrives, and Septimus is afraid the doctor will destroy his soul. To avoid this fate, he jumps to his death from a window.

Clarissa works hard to make her party successful, which includes the majority of the novel's characters. Characters recall a particularly significant time in their lives throughout the day, a summer spent at Clarissa's family home in Bourton when she was eighteen. This summer was pivotal in her life because she decided to marry Richard Dalloway after rejecting Peter Walsh. Sally Seton, a rebellious young girl, also appears unexpectedly in Clarissa's party transformed into Lady Rosseter, with whom she had a youthful infatuation. She is dissatisfied with her Performance.

All of the partygoers, especially Peter and Sally Seton, have failed to realize their childhood dreams to some extent. The reader feels at the end of the novel that he or she has not followed a story in the traditional sense that has revolved around Mrs. Dalloway both internally and externally, and that very little has happened. The novel concludes with Mrs. Dalloway's appearance on the stairwell at her party, in front of Peter Walsh's admiring gaze and excitement. "It is Clarissa... For there she was" (Woolf MD 213).



***Mrs Dalloway* (Characters map)**

3.3. *Mrs Dalloway* and the Features of Modernism

In *Mrs Dalloway*, Virginia Woolf produces a modern novel that contains also most of the elements of modernism. Created from two short tales, *Mrs Dalloway* in Bond Street and the unfinished *The Prime Minister* and released in 1924, this novel portrays a day in the life of its principal character, Clarissa Dalloway on a June day in post-World War I England. Personality is one of Virginia Woolf's primary underlying themes in *Mrs Dalloway*, according to Harold Bloom: "Early in the novel *Mrs Dalloway*, he says, Clarissa Dalloway has a private searching moment when she examines her image in the mirror. There she sees a face distinctively" pointed, dartlike definite" the familiar face, composed and tense, that her mirror reflected "many million times". This focused image represents a unified and static self, the person she can produce wherever she needs a recognizable social mask.

Her social image hides "incompatible" components of her nature that can be refracted into a variety of divergent and contradictory images. Each of the other characters only

sees one of these contradictory facets of her personality and assumes that this is her whole identity. As the story unfolds, *Mrs Dalloway's* initial static picture in the mirror gives way to a succession of fluctuating and contradicting visions of herself, and her identity expands to accommodate all the diverse representations while staying unencumbered by them.”

Virginia Woolf captures all of Clarissa Dalloway's thoughts, recollections, and experiences, as well as those of other characters, as she prepares to give a party that evening. Nothing truly "happens" in this novel, aside from the "myriad of impressions" made by Virginia Woolf's new way of writing, as opposed to the conventional one. In her article, *Modern Fiction*, she writes, "Examine for a moment an ordinary mind on an ordinary day", she says in her essay, *Modern Fiction*.

”The mind receives myriad impressions-trivial, fantastic, evanescent, or engraved with the sharpest of steel. From all sides they come, an incessant shower of innumerable atoms, and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old...Life is not a series of gig lamps symmetrically arranged. Life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end”

Mrs Dalloway represents a constantly changing society, and the narration reflects these changes as well. According to Jane Marcus, who wrote *New Feminist Essays on Virginia Woolf*,” *Mrs Dalloway* offers a scathing indictment of the British class system and a strong critique of the patriarchy. The work’s social satire takes much of its force from ironic patterns of mythic reference that allow the fusion of dramatic models from Greek tragedy and the Christian liturgy. Woolf envisions an allegorical; struggle between good and evil- between Clarissa Dalloway’s comic celebration of life and the tragic death-dealing forces that drive Septimus Smith to suicide”.

Virginia Woolf establishes inner time through the use of flashbacks on a regular basis. The existence of external reality is signaled by the picture of Big Ben at the start of each new chapter. The city does not appear to be static or lifeless; it is bustling with automobiles, buses, and masses of people going about their daily lives. Identity, a recurrent concern of deconstructionists, is viewed from a new perspective. The self, according to Virginia Woolf, is dependent on the other, yet it is independent of it. True identity is ephemeral, elusive, and ethereal, making it hard to grasp.

Repetition (for example, Clarissa, Septimus, and Peter Walsh all repeating lines from Shakespeare's *Cymbeline*) is another method that helps the author connect inner and outside time, and her characters are linked by the ongoing use of memory. The characters are shown in their search for their own identities, and instead of acting, they feel, experience, and think. The writer does not narrate the narrative as her forefathers did, and the approach she employs is known as the stream of consciousness technique, and it is used by many Modernist writers. It consists of a constant flow of the characters' ideas with no apparent relationship. But as Dorothy Parsons notes, "these interconnections might be framed, at their simplest, by a shared occurrence of spatial environments, such as the airplane, the prime minister's car and the chiming of Big Ben that momentarily draw the attention of disparate figures in the city streets, but they are also developed through patterns of common and recurring mental images and phrases that serve to link even characters who never meet, such as Clarissa and the shell-shocked Septimus Smith.

In John R. Maze's book entitled *Virginia Woolf: Feminism, Creativity and Unconscious* the author states that in Virginia Woolf's novels

"there are mysterious pages that cannot be explained rationally by anything else in the text, and about which Orthodox literary criticism can say nothing informative. The limitation derives from the currently fashionable principle forbidding interpretation of anything in the text by reference to anything not in it. Such passages can be illuminated by reference to the author's life history and unconscious mental life, insofar as that can be inferred from other, independent, evidence. Psychoanalysis, for its part, can benefit because the mental mechanisms involved in creativity are laid out for inspection on the printed page, rather than glimpsed in the analysis of confused associations to a dream"

This is important to Woolf's characterization approach, in which a character is enlightened as much by other people's perspectives as by their internal knowledge but, also by her "conception of identity more generally" (p76). Search for identity is emblematic for this novel, Clarissa Dalloway trying to reconcile her public and private self and Septimus Smith failing to do so and finally committing suicide. When Clarissa hears about Septimus Smith's death at her party, she identifies with him:" She felt eerily similar to him—the young guy who had committed suicide. She was relieved that he had done it and thrown it away while they continued to live (Virginia Woolf, *Mrs. Dalloway*) Clarissa's memories of the past dominate the narrative, particularly when she considers whether she would like to be with Peter or with her husband, her

rejection of Peter's marriage proposal impacting all of his subsequent thoughts and acts. Septimus' thoughts about death and the conflict are also recorded through a stream of consciousness.

Narration is typically dreamy and fractured because it is reflected in the mind of one character or another. There is no narrator to deliver a clear and ordered tale, and the narration sounds remarkably similar to the real thinking process occurring in one's mind. Although there are two big events in the novel (Septimus' suicide and Peter Walsh's homecoming), there is no true narrative and the occurrences can be classified as ordinary or un-extraordinary. According to Harold Bloom, Clarissa Dalloway resembles such characters as Moll Flanders, Emma Woodhouse, Catherine Earnshaw, and Dorothea Brook. "Like Moll and the others", he says " *Mrs Dalloway* is enmeshed in a world determined by money and class and must struggle for a self-definition that in part accepts and in part defies those determinants. From Moll to *Mrs Dalloway*, then, we can trace the career of the mercantile world view; what we see is the bourgeois mind encountering its fatal limitations. For Moll, an early version of the bourgeois mind's confidence in itself, the world seems limitless and open to conquest; she exults in her freedom and power. For Clarissa Dalloway, however, the world has shrunk and become brittle; she senses confinement and impasse, and her struggle for self-definition borders on hysteria and suicide. The history of the bourgeois mind is then, a history of diminishment, of encounter with dark ambiguities and dismay"

3.4. Mrs. Clarissa Dalloway

Clarissa Dalloway and a variety of other personalities are followed for one day in 1923 London. Woolf likes to write in a narrative style. Because of the framework of the story, the narrator has the power to enter a character's head and create her thoughts and emotions as events unfold throughout the day. Clarissa, the novel's protagonist, is a middle-aged lady from the upper-middle class who is happily married to Richard Dalloway, a Member of Parliament. Clarissa's day is filled with preparations for a dinner party she will host later that evening. Numerous more characters are introduced and described through their inner thoughts and conversations throughout the narrative, including Peter Walsh, Septimus Smith, Miss Kilman, Sally Seton, and Hugh Whitbread. Although not all of the individuals maintain a social relationship, they all remain connected throughout time and via events that each has observed in their way.

3.4.1. Clarissa Dalloway Stream of Consciousness

Through her characters, Woolf concentrates more on the utilization of her ideas, feelings, and sensations. Her writings were built on the examination of the mind's exploration of human consciousness of feelings and ideas of vague emotions and experiences. It's a new approach that's difficult to master, but Woolf employed it brilliantly in Mrs. Dalloway, demonstrating its potential as a methodology for the artistic presentation of life.

The fresh morning air in the novel reminds Mrs Dalloway of Peter Walsh, and the mental excursion she makes into her past subsequently discloses to the reader the important element of his characters. He was discovered to be a felled lover, a loser, and a failed guy in life. Later, Peter has a self-revelatory monologue in which he contemplates his connection with Clarissa Dalloway, contrasting her with the major's wife, whom he offers to marry, as well as the possibilities of this married life with the shape of things that would have been if Clarissa had married him.

As can be seen, Woolf employs a stream of consciousness throughout the novel, beginning with the prologue. This was demonstrated through the use of time, from the past through the present to the near future. This is referred to as psychological time since it deals with the internal and outward subjectivity of each character's thoughts and feelings to reflect the flow of awareness that is interrupted by the clock. "*Mrs Dalloway* said she would buy the flowers herself."

Woolf employs the stream-of-consciousness approach through the use of free indirect style, which is the third person narrative style that combines some of the qualities of the third person with the essence of first-person direct speech. She initially uses it when she is describing Clarissa's celebration to her pals without mentioning who Clarissa Dalloway is or why she wants to buy the flowers.

Woolf concentrates more on communicating her inner thoughts and feelings via her characters throughout the novel, especially when she penetrates deeper into the narrative of the character's head without employing the intrusive authorial tag, as in 'Mrs. Dalloway reflected.' and Woolf said that, "For Lucy had her work cut out of her" (Woolf 7)

Woolf found that she moves into the analysis of Mrs. Dalloway's emotion which a questioning and exclamation way as an interior monologue in:

"What a lark! What a plunge!" (Woolf 7)

Mrs Dalloway is a novel of two separate but related stories, like the work as a whole comprises two related stories. The first is an upper-class woman named Mrs. Clarissa Dalloway who lives in postwar London. Throughout the novel, she is preparing for a party that will be held that evening just to meet people and friends from other social classes, whilst the second story is about the veteran Septimus Warren Smith, who is also supposed to attend that party and is suffering from the terrible impact of World War I, when his friend, rather best friend, was killed in the war. Septimus became mad after that, and he used to hear voices and suffocate."

Those ruffians, the Gods, shan't have it all their way, – her notion being that the Gods, who never lost a chance of hurting, thwarting, and spoiling human lives were seriously put out if, all the same, you behaved like a lady. That phrase came directly after Sylvia's death – that horrible affair." (4.69)

The aforementioned sentences are another example of the protagonist Clarissa Dalloway's stream of consciousness. She was staring in the mirror and encouraging herself to be happy and pleased with her life, which she was not. Clarissa observed her sister being cursed by a tree that was an accident, probably her father's fault, and, similar to Septimus' reaction to the loss of his closest friend Evans during World War I, Clarissa is attempting to persuade her to be happy by telling herself to "behave like a lady."

This demonstrates that, as she usually does, she is shifting from the past to the present and from the present to the past in the stream of her conscious thoughts.

"She had a perpetual sense, as she watched the taxi cabs, of being out, out far out to sea and alone; she always had the feeling that it was very very dangerous to live even one day."(Woolf 12)

Again, Woolf enters her awareness while crossing the road on her way to buy flowers; she pauses for a moment to look at the minibusses in Picadilly, emphasizing the two sides of public life, the busyness of public life and the peaceful privacy of the soul. While strolling, she realizes how lonely she is because she has no one to share her thoughts with. She recalls the kiss she had with her previous admirer, Peter Walsh when she was younger before marrying her current husband. Even though she has always loved him and still does. She has vivid recollections of her love life with Peter. All of these memories keep coming back to her throughout the novel. Nonetheless, she

ignored her love and married Richard Dalloway. Because she believes Peter's love is suffocating her, she believes he is overly possessive.

She had the oddest sense of being herself invisible: unseen, unknown: there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond street, This being Mrs Dalloway; not even Clarissa anymore this being Mrs. Richard Dalloway. (Woolf 15)

Virginia shifts from the past to the present, regretting her love, sometimes regretting her decision to marry Richard Dalloway (her present husband). She is perplexed and wonders if she made the right decision in marrying Richard, who has only addressed her as "*Mrs Dalloway*." She believes she has aged and has become invisible. She is no longer 'Clarissa' or 'Clarissa Dalloway,' and everyone knows her simply as '*Mrs Dalloway*,' the wife of Richard Dalloway, and nothing else. Septimus thinking also contained a Freudian idea of stream of consciousness.

So, thought Septimus, looking up, they are signaling to me. Not indeed in actual words; that is he could not read the language yet, but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words of languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signaling their intention to provide him, for nothing, forever, for looking merely with beauty, more beauty! Tears run down his cheeks. (Shmoop Editorial Team)

The preceding words depict the stream-of-consciousness of Septimus Warren Smith, a shell-shocked soldier. He was afflicted with numbness, hallucinations, and the loss of a friend. Septimus and his wife Lucrezia are the most vivid depictions of human misery and suffering. He went nuts because he couldn't comprehend the language or the words written in the sky by a jet plane. He feels that such phrases are a coded form of the same crime that he did and that he will not be spared.

3.4.2. Why The Protagonist Clarissa?

Capturing the Impact of Cultural Change

Clarissa was a vehicle for Woolf to investigate the personal consequences of cultural change, from new automobile, airplane, and cinema technology to increasing openness in marital and sexual relationships, as well as the beginnings of political upheaval. Woolf wanted to 'criticize the social system and to show it at work, at its most extreme when she was developing the novel. 1st The Armistice has been five years, and Peter

Walsh, returning for the first time since the war, is shocked by the differences: 'People looked different.' Newspapers appeared to be unique.' English society is also undergoing significant changes.

3.5. Stream of Consciousness in *Mrs Dalloway*

Virginia Woolf, with her mastery of the stream of consciousness technique in her works, was one of the most striking figures in English Literature. What sets her apart in this difficult method is her ability to adequately express her technical artistry in her story. The stream of consciousness approach is difficult to master since it defies typical storytelling conventions such as plot, chronology, and characterization. While reading a work composed in the stream of consciousness approach, the reader reveals himself to be the author.

In *Mrs Dalloway*, The unified stream of consciousness style is consistent from character to character, allowing the audience to move from one character's consciousness to another without drawing attention to the transition.

Clarissa visits a flower shop, and during the scene, the stream of consciousness briefly transfers from Clarissa to Miss Pym, the salesman, which is an example of a switch off consciousness. The focus of the stream of consciousness temporarily shifts to Miss Pym before returning to Clarissa at "moving her head from side to side" in the sentence " "very kind, but she looked older this year,,"." Miss Pym's ideas on Clarissa are briefly revealed to the reader, almost as though the reader is listening in on a private chat. Similar shifts occur frequently throughout the story. As the consciousness of numerous characters is fused, these results in a sense of coherence, and stream of consciousness terms become a plurality, possibly even a stream of life.

On August 30th, 1923, Woolf writes in her diary, "how I dig out beautiful caves behind my character: I think that gives exactly what I want; humanity, hummer, depth.

"The idea is that the caves shall connect and each comes to daylight at the present moment". She refers to her finding later that year as her "tunneling process, by which [she] tells the past by installments, as [she] requires it".

Woolf's first novel in which she uses her new style is *Mrs. Dalloway*. Woolf delves into her characters' pasts and allows the tunnels she's built to link at key points in the story, such as through imagery or mental echoes.

Virginia Woolf's stream of consciousness style allows her to depict the complexity of the human mind, as well as past and present, psychological and clock time. It allows for a departure from standard linear storytelling. The characters she excavated behind here appear in unexpected locations in the story thanks to the tunnels she dug behind them. It "[gives] the impression of simultaneous connections between the inner and the outer world, the past and the present, speech and silent: a form patterned like waves in a pond rather than a railway line".

Anna Benjamin claims in an article on *Mrs Dalloway* that "the events are related as they apply to the present". Benjamin writes later in her article. The main idea is that 'events' appear in the plot only when they are significant. Recollections are used to bring events to the surface. *Mrs Dalloway's* characters are almost involuntarily pushed into remembering past events by cues they experience in the current memory, which plays a crucial role in Woolf's approach. The character on the Strand, it appears, is walking along the Strand. In June, the character is reportedly walking down the Strand and standing on a balcony. Woolf then questions whether, of the character's two pictures, the image of the past or the image of the present is the genuine self. Clarissa experiences moments of connection in *Mrs Dalloway* when she recalls an occurrence at Bourton, as she does in the novel's opening scene. Clarissa opens the door to walk out and buy flowers when she is abruptly overcome with a flashback to Bourton, sparked by "a "squeak of the hinges, which she could hear now" Clarissa feels the same way she did thirty years ago on that morning in Bourton; her previous self superimposes itself on her present self, and the two are briefly unified in the person Clarissa is at the time. Woolf employs various unifying elements in her story, in addition to memories that either connect tunnels or allow them to momentarily surface.

These elements are used to link the consciousness of two or more characters without the characters meeting or conversing. A car backfiring outside Mulberry's flowers shop on Bond Street is one of these uniting incidents. Clarissa Dalloway is replaced with Septimus Warren Smith, a war veteran suffering from shellshock, thanks the backfiring automobile. Clarissa is standing at Mulberry's when she hears a bang from outside and exclaims, "Oh! a pistol shot in the street outside!" For a page, the narrative shifts to Septimus and his wife Lucrezia, before returning to Clarissa's perspective. Clarissa and Septimus both experience automobile backfiring at the same time.

Woolf depicts a simultaneous experience by switching between the perspectives of the several persons involved in the event, temporarily connecting the characters' lives. *Mrs Dalloway* employs a diverse narrative approach of direct and indirect narration that thoroughly absorbs us and explains the protagonists' thoughts and feelings.

Mrs Dalloway's three protagonists are originally on three different levels of consciousness: physical, complicated, and neutral. When Clarissa and Septimus' consciousness is diffused, this schematization fades, and Peter, too, reaches out to Clarissa's level of consciousness.

As a result, their story comes to a logical conclusion. Clarissa's consciousness is revealed at the start of the novel. Despite her age, “she felt unspeakably young and “at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on”. Clarissa can be seen walking down a London street on a beautiful June day, but her subconscious is full of complexity.

We can see Peter, her old suitor who had been traveling in India, and Sally Seton, her friend. She was injected into humanity, yet we can only see a little part of her personality. Her inner self, of course, yearns to maintain her own identity. As a result, she admires the elderly woman who lives across the street: “: “but love and religion would destroy that whatever it was, the privacy of the soul” Her social existence, however, denies her the luxury of individualism. Her satellites surround her, and the tale is held together by the deft juxtaposition of her past and present. Her soliloquies allow us to see inside her soul. She has a very regal position socially, yet she is a loving and affectionate person in truth, despite her attempts to maintain a snobby demeanor in her social contacts. Virginia Woolf was a lonely and despondent woman herself. Her physical issues had taken away her ability to enjoy motherhood and regular marital life. Clarissa's self-dejection penetrates the narration in her role as Clarissa.

We are aware of Clarissa's personality as well as that of another individual who will complete her individuality, namely the invisible portion of her being, through her interior monologues. Septimus is a man who, according to doctors and society, was on the verge of becoming insane. Clarissa gains a sense of self through this subconscious relationship, and Septimus' death finally redeems the hollowness, corruption, lies, and worthless chatter of her life. Clarissa's relationship with her husband Richard was lovely, all-encompassing, and without ties on the surface, but she couldn't get past her inner obstacles, seeking isolation. The concept of projecting life into reality

demonstrates the depth and richness of an artist's consciousness, and Virginia Woolf wonderfully exemplifies it.

3.5.1. Manipulation of Time

Mrs Dalloway by Virginia Woolf is intricately linked to time. *Mrs Dalloway* is a Modernist novel about the perambulations of a middle-aged woman on a lovely June day in London, written by Virginia Woolf. Time and the divide between two forms of time is one of *Mrs Dalloway's* most prevalent themes. The clock measures time, but time is also represented by the length of experiences as they are registered by human consciousness.

Psychological time is a concept coined by philosopher Henri Bergson to describe the time reported by the mind's wristwatch. Sitting in front of the computer for what seemed like hours, staring at a blank screen, only lasted five minutes. A three-week vacation appeared to fly by in a matter of days. It doesn't always matter what time the clock says it is.

The Woolf time system in human awareness records the length of feelings and experiences. It does not rely on minute-by-minute or hour-by-hour subdivision of time. The mind's time system is subjective and private, whereas the clock reflects the objective and public time. Psychological time is a term coined by intellectuals like French philosopher Henri Bergson to describe time spent in the mind. Questions like whether human awareness is capable of creating an individual time system and if it can be altered by outside forces are outside the scope of this article. The mind's timepiece has always existed. Human consciousness revolves around the concept of time. Plotinus, a Roman philosopher, was the first to describe the occurrence he pointed: "that all living beings experience their own experiences in temporal terms. [He] was the first to internalize the question of time".

Bergson believed that reality was defined by one's mental perception of time. This sensation of time was referred to by Bergson as "psychological time."

Psychological time, according to Bergson, is a new way of perceiving time, not a new form of time. Chronology and linearity are not applied to psychological time. It is concerned with memory, expectation, duration, extension, compression, and association, and it is constantly changing and very subjective. These traits make it difficult to characterize and even more difficult to depict in art and literature.

Woolf investigates the distinctions between the internal timepiece and clock time in *Mrs Dalloway* and shows how the two are interconnected. She distinguishes between psychological and chronological time. A preoccupation with time is evident in the novel's formal qualities. First and foremost, the novel's working title was the Hours, implying a fascination with time's boundaries. Second, *Mrs Dalloway's* recounted time is a single day. The fact that *Mrs Dalloway* is set on a single day in the life of an ordinary June day is described in *Mrs Dalloway*. The novel's focus is on the characters' perceptions of themselves. Another feature of the work is that it lacks a chapter numbering system. *Mrs Dalloway* is presented as a single huge chapter. The novel is divided into parts as Big Ben strikes the hours, even though the text does not have chapters. The novel's lack of chapter division also results in a continuous flow of psychological time.

Not only do these elements of the novel imply a fascination with time, but time-keeping gadgets, particularly Big Ben's clock, play an important role throughout the story. *Mrs Dalloway* also includes some aesthetic elements that show she is preoccupied over time. *Mrs Dalloway*, as Mr. Tindall pointed out, is a story about two different sorts of time and the tension that arises when they are juxtaposed. Big Ben is one of the most prominent imagery in *Mrs Dalloway*, and it serves a variety of purposes throughout the novel. It separates the text into timepieces for starters: "it was precisely twelve o'clock."

Breaks up the novel into hours and sections", says the author. It not only breaks up the story but also the characters' psychological time flow. As the players are reminded of reality, the chiming of Big Ben creates an intrusion into their thoughts and lives. Virginia Woolf's usage of clock time is explained by Anna Benjamin.

3.5.2. Symbolism

Virginia Woolf employs several individuals as metaphors to depict various aspects of society. Hugh Whitbread, according to Sally Seton, embodies the "most despised aspect of English middle-class". He is a man who has 'read nothing, though nothing has the 'manners and breeding of an English gentleman'. He is a perfect specimen of 'the public school man', a great 'snob', who has married 'the Honorable Evelyn' and found a little job at court.

Miss Kilman, whose love isn't selfish and whose religion isn't pure, becomes a symbol of impure feelings like "domineering," "indefinitely harsh," and "unscrupulous" love

and religion. Miss Kilman, who represents these unsightly and unpleasant things, is described as "ugly, awkward, and shabbily clad in a green mackintosh coat."

Similarly, Peter Walsh, Sally Seton, and Septimus Smith are utilized as symbols in society to represent the daring, unusual, and imaginative. One moves to India, the other lives in the country, and the third commit suicide since they don't fit into London's traditional society. As a result, they want to avoid being Londoners, whom E. M. Forster describes as "countrymen on the way to sterility."

In addition to using characters to provide insight into various parts of society, Woolf utilizes them to represent various circumstances and states of mind. The time of day, as well as the surrounding environment, is symbolic. The flowers and trees with the smokes winding off them, the rooks rising and falling, which she sees as she stands with Peter, symbolize her feelings about a rosy blooming life, and the early morning is indicative of her youth, the dawn of life, the flowers, and trees with the smokes winding off them, the rooks rising and falling which she sees as she stands with Peter, indicate her sentiments about a pink blooming life. The rising and falling rooks became an external representation of her rising and falling emotion in the presence of Peter, who she loved and had delicate sentiments for.

Some of the actions have a symbolic component to them. Peter's numerous moves with his antique "horn-handled knife," which Clarissa swears he's kept for thirty years, represent his many emotions and mental attitudes. His unusual habit of fiddling with his knife symbolizes his bumbling unconventionality, vulnerability, and lack of awareness of what anyone else was feeling. As a result, Woolf approaches symbols in a novel, almost revolutionary way. By repurposing previous photographs and placing them in a context,

She obfuscates the line between signifier and signified and disturbs the reader.

Throughout, *Mrs Dalloway*, Virginia Woolf employs a variety of techniques to disrupt linear time and create a feeling of cohesiveness in the shattered reality of the early twenty-first century. Through interconnected events and characters, she attempted to find coherence in her stories. Mrs. Dalloway gets a web-like structure built for her. She starts with the characters on the borders of the web and works her way to the center. Aside from the web-like framework, Woolf employed a variety of strategies to depict the characters' interconnectedness, as well as their thoughts and experiences.

3.5.3. Losing the Plot

Mrs Dalloway is located in London, primarily in the posh Westminster neighborhood. On a single day, Wednesday, June 13, 1923, the action takes place. Clarissa Dalloway is getting ready to throw a party, and the reader shares her excitement; but, a visit from an old flame, Peter Walsh, causes them both to be disturbed. The focus shifts to a war veteran named Septimus Warren Smith, who is dealing with major mental health concerns and is scheduled to see an expert psychiatrist. Many of the characters gather at Clarissa's party at the end of the story. When she hears that Septimus has committed suicide, she withdraws to contemplate his acts.

Woolf was adamant about avoiding a tidy, linear story. She described a "tunneling process" in which she "tells the past in installments as I require it" on October 15, 1923. Instead of chapters, the book is divided into sections. She uses free indirect discourse, a method that uses third-person singular pronouns to convey characters' internal memories, ideas, and feelings. 'Stream of consciousness is a technique for relaying these thoughts. Woolf's storytelling style has been regarded as cinematic, as she employs methods including close-ups, flashbacks, and montage.

People flocked to the movie theaters in the 1920s. Woolf said in an essay titled "The Cinema" (1926) that the media "holds within its grasp innumerable emblems for feelings that have so far failed to find expression." She was also influenced by Post-Impressionist art, as well as maybe Cubist painters who attempted to depict objects from many viewpoints. In *Mrs Dalloway*, for example, the airplane serves as a literary device, allowing us to watch the reactions of a variety of individuals. Skywriting (the use of smoke to write words in the sky) was a relatively new activity that began in London in August 1922.

People were attempting to come to terms with the consequences of World War I, as the novel depicts. The class system has left many people disillusioned. There was an air of hollowness about the old values and certainty. "This late age of the world's experience had bred in them all, all men and women, a well of tears. Tears and sorrows; courage and endurance; a perfectly upright and stoical bearing."



3.5.4. Interior Monologue and Free Association

Among the stream of consciousness writers, Virginia Woolf depends on the indirect interior monologue the most and does it expertly. Her novels were written in the manner of a narrated monologue, in which the characters' own internal language could be portrayed while maintaining a third-person perspective. The readers of *Mrs Dalloway* get a glimpse of London via Clarissa's eyes and learn about her past experiences. The entire novel shifts from the present to the past and back again. "Fear no more the heat O' the sun nor the furious winter's rages"(Woolf 13)

The above quote which mentioned in *Mrs Dalloway* is originally taken from Shakespeares' plays *Cymbeline*, showing the interior monologue expressed by the main character Clarissa Dalloway, both Clarissa and Septimus repeat these lines several times throughout the novel.

Clarissa Dalloway first reads the lines from *Cymbeline* in a book shop window, when she was on her way to buy the flowers for the party, and the significance of these lines laying weight on the repercussions of World War I. It argues that death is not a thing to be feared, but rather it should be considered as a respite from the hard fight of life.

And she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, more and more gently, as if this beauty, this scent, this color, and miss Pym liking her, trusting her, were a wave which she let flow ones her and up and up when – oh! A pistol shot in the street outside! (Woolf 17-18)

The following text is a classic example of narrated monologue or free indirect discourse being used frequently. It recreates Dalloway's thoughts and perceptions while she was choosing flowers for her party, as well as the associative connections of stream of consciousness. Clarissa and Septimus are brought together by Woolf's expertise in using memory to connect them by sharing entangled experiences. Both characters mirror each other and run parallel in the story. Although they never met in the novel, their discourse was intertwined because they were characters double.

3.6. Conclusion

Virginia Woolf has made use of many different technique in her novel *Mrs Dalloway* that disrupt linear time and create a sense of cohesion in the fragmented reality of the early twenty century. With her fiction she aimed at finding unity through interconnecting events and characters. She carefully construct a web-like structure for *Mrs Dalloway*. The fact that Woolf wrote her novel in stream of consciousness is a stylistic element that quickly draws attention. She employs a variety of techniques to depict the flux of time and the stream of life that includes all of her characters. She constructs a plane of reference in psychological time that can only exist in contrast to the reality of clock time. She depicts the cohabitation of the past and the present by giving her characters a history by excavating caves that reveal their past.

Chapter Four

Psychoanalytic Approach to *Mrs Dalloway*

Chapter Four: Psychoanalytic Approach to *Mrs Dalloway*

4.1. Introduction

4.2. Freudian Psychoanalysis to *Mrs Dalloway*

4.3. Interpretation of Freudian-Based Personality Structure in *Mrs Dalloway*

4.3.1. Freud and Woolf

4.4. Mrs. Dalloway's Struggles Between Id and Ego

4.5. Clarissa's Choice of Ego Over Id

4.6. Conclusion

4.7. General Conclusion

4.8. Bibliography

4.1. Introduction

The growth of Freud's psychological theory of conscious and subconscious minds coincided with the emergence of the novel. Throughout the nineteenth century, in which the number of published writings that reflect Freudian philosophy increased dramatically such as Woolf's writing that contained the technique of employing human thinking in her novel of *Mrs Dalloway* as the major focus of this chapter. Thus, we will investigate Woolf's adopted Freud's theories throughout the novel.

4.2. Freudian Psychology to *Mrs Dalloway*

Virginia Woolf understood the importance of the psyche and was adamant about expressing the characters' stream of consciousness in her works. Being psychologically ill herself, Woolf's earlier convictions that her illness was not one for the medical world were confirmed by Freud's conclusions. *Mrs Dalloway* was her literary answer to Ulysses, which she began writing in 1922. (Lehrer 170). Clarissa Dalloway was the protagonist of this novel, which represented a single day in her life. Woolf saw no need to make Dalloway's experiences heroic or sad to make the tale more interesting since she didn't want to dwell on the physical events.

Dalloway's internal monologue proved that thoughts that fill even an ordinary day are worthy of a story. According to Freud, these absent-minded conversations you have with yourself are the biggest indicators of your psychology. *Mrs Dalloway* spends this specific June day planning a party. During this party, she hears of the suicide of Septimus Smith, a man to who she considered herself to be similar. This prompts her to begin considering her state.

This was herself,' thinks Clarissa, as she stares into the mirror. 'Pointed; dartlike; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so far the world only into one center, one diamond, one woman who sat in her drawing-room...' (Woolf)

Woolf is portraying a stream of consciousness, but within that stream of consciousness is a woman pondering her subconscious, which mirrors Freudian psychology. The

beauty of this passage is that it accurately depicts reality. We can all identify with *Dalloway* because we've all had times of unfettered inward reflection on who we are and how others see us. And these recollections don't happen at set times; they happen all day long while we're doing mundane things like arranging a party or staring in the mirror. It's almost as if we had two distinct lives: the one we live in the outside world and the one we have with our inner selves.

The growth of the psychological theory of conscious and subconscious minds coincided with the emergence of works, such as Woolf's writing, that contained the technique of employing human thinking as the major focus of the piece. Throughout the nineteenth century, the number of published writings that reflect Freudian philosophy increased dramatically (“A Timeline of British Literature”).

Biological and anatomical researchers also attempted to find solid solutions to the human psyche at this time, but their attempts were futile because they failed to recognize the essential fact that psychology and literature had established: our mind was too profound to be found (Lehrer 171). Observing our thoughts was the finest method to obtain an insight into human character.

Authors like Eliot, Lawrence, and Woolf established to psychology that some of the most revealing features of human character may be found in our streams of consciousness. Because modernist authors demonstrated that we are the sum of our ideas about our experiences, a focus on introspection helped culture connect with psychoanalytical principles. Their depictions of the subliminal mind gave British society a glimpse into Freudian psychology's human mind.

Sociology, feminism, and stream-of-consciousness writing approaches are all common perspectives in literary criticism where Psychoanalysis has been the focus of a few. It is true that the post-World War I impact, as well as feminist components, contributed to *Mrs Dalloway's* despair; nevertheless, Woolf suffered from mental illness for a long time, and her understanding of Sigmund Freud and his followers should be taken into account while interpreting her novels and the characters in them. Virginia Woolf's major works were considered to have been created while she was suffering from mental illness.

4.3. Interpretations of Freudian-Based Personality Structure in *Mrs Dalloway*

4.3.1. Freud and Woolf

Sigmund Freud (1856-1939), the founder of the psychoanalytic school of psychology, was one of the greatest brains of the twentieth century (Freud, 2009). Freud's psychoanalysis affected the Western culture tremendously during the twentieth century. It has soon resulted in a new sort of art and text interpretation, particularly in literature. Bloomsbury became the first site in Britain in the 1920s where Freud's works and ideas were presented and accepted, with the majority of its founders being Cambridge graduates. Leonard Woolf praised the Hogarth Press's relationship with Freud in his autobiography: "The greatest pleasure that I got from publishing the psycho-analytical Library was the relationship which is established between us and Freud..." (Woolf, 1967, p. 64). Virginia Woolf, as a key member of the Bloomsbury group, was well-versed in Freudian-based psychoanalysis, despite her fear of being analyzed as a result of her early sexual experiences. Both Sigmund Freud and Virginia Woolf focused their studies on human minds. "Woolf's work invites endless psychoanalytic interpretation because of the ways it skirts 'madness'..." (Roe & Sellers, 2005, p. 256). Her reactions to Freudian-based psychoanalysis, on the other hand, were complex and often conflicting.

4.3.2. *Mrs Dalloway's* Struggles between Id and Ego

As we have mentioned before in chapter two, the id, ego, and superego are the three elements of Sigmund Freud's personality structure. The id hides all types of innate urges that are forbidden by human society's ethics and moral ideals. The ultimate goal of the id is to relieve human anxiety. The id of the personality structure is represented in the story by Peter Walsh and the young Sally, who are both guided by "the pleasure principle." Sally, who grew up in a home with a lot of kids and little money, refuses to obey any societal conventions as a woman. When she's young, she's ambitious and radical, but she's also motivated by a never-ending desire to enjoy life.

She is unconcerned about societal ideals. The youthful Clarissa is particularly appealing to the younger Sally, who has more primitive natural desires. Sally exudes vibrancy and passion, capturing Clarissa's attention at all times. Human beings, according to Freud, have androgynous features in both physiology and psyche.

Virginia Woolf's major works were considered to have been created while she was suffering from mental illness. She was involved in the publication of Freud's books as a Bloomsbury member. Virginia Woolf, in reality, could not avoid the influence of psychoanalytic concepts, in which her life and work have been viewed through the lens of psychoanalysis. This research attempts to understand *Mrs Dalloway* using Freudian-based psychoanalysis to understand why *Mrs Dalloway* becomes ambivalent while owning everything worthwhile in the sight of others, and therefore contributes to Virginia Woolf's research. The protagonist's inner world is primarily examined to represent her personality's imbalance and the discord between her id, ego, and superego. Androgynous men and women, according to Virginia Woolf, are more adaptable and intellectually healthy. *Mrs Dalloway's* heroine admires Sally, who possesses the androgynous traits she lacks. Their connection goes beyond regular friendships, and it represents Clarissa's id, since she can't forget Sally's particular kiss, and she often acts according to her own will, regardless of others' judgments.

She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. (Woolf 52).

Peter Walsh, who usually represents the id, is another figure Clarissa adores. Peter, a nobleman by blood, is consumed with satisfying his natural desires, regardless of societal standards. He gets fired from Oxford University, and as soon as Clarissa chooses to marry Peter, he rushes to marry a lady he meets on a boat bound for India. He is unemployed and plans to marry a twenty-four-year-old young widow in India when he becomes fifty-two. Clarissa is heartbroken every time she thinks of his failure because of his unfettered pursuit of pleasure, which leads to his awful destiny. Peter never seems to be able to adjust to his surroundings. Hugh Whitbread, Peter believes, lacks heart and intelligence and possesses just the fine manners and breeding of an English gentleman, as evidenced by the fact that he remembers his aunts' anniversaries. Clarissa's thoughts are a perfect example of contradiction in many ways.

“She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, ...out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day” (Woolf, 2003, p. 52)

Because she has recently recovered from an illness, everything that meets her eye on the street appears to be lovely; nonetheless, she longs to go to the sea for safety. *Mrs Dalloway* is merrily on her way to buy flowers for a celebration at the beginning of that morning; unfortunately, she is grabbed by the memories of a thirty-years ago her primal urges are constantly present. The discrepancies in her personality structure, as well as her memories of her upbringing, depict her battles between the id and the ego.

4.3.3. Clarissa’s Choice of Ego over Id

Mrs Dalloway's matrimonial decision demonstrates her preference for the ego above the id. Clarissa and Peter don't need to say much while they're together. They may occasionally communicate without saying anything. Peter is, without a doubt, Clarissa's soul partner to some level. Peter and Clarissa both enjoy the company of their peers from their youth. *Mrs Dalloway*, in comparison to Peter Walsh, has conservative inclinations, which offers Clarissa a sense of security. Clarissa has a poor opinion of individuals who are shameful and useless, so she replaces the naïve Peter Walsh with the pragmatic *Mrs Dalloway*.

Mrs Dalloway is drawn to Clarissa, who believes that living for one day is even perilous. *Mrs Dalloway's* marriage means enormous money benefits, a secure existence, and great social prestige, even though *Mrs Dalloway* is numb and apathetic, and romance is never far from his mind. Furthermore, “Peter wants everything,” while Clarissa longs for space with all her heart.

Mrs Dalloway believes that her marriage to Richard Dalloway will provide her with adequate happiness and security. However, she continues to lose herself in her marriage. When she returns from the florist, for example, she is surprised to learn that *MrsDalloway* will not be home for lunch since he has been asked to Lady Bruton's dinner party without her. Lady Bruton, a well-known London housewife from a respectable upper-class family, does significant harm to Clarissa.

She is preoccupied with other people's opinions of her, indicating that she is caught in an anxious personality structure. Her refusal at Lady Bruton's party causes her a great deal of pain, indicating her struggles for acceptance in upper-class society. Clarissa tries her hardest to be a perfect housewife, but she feels as though the acting and affectation have depleted all of her inner power and vitality. Even in this state of affairs, she is unable to completely integrate into upper-class society; anguish seizes the chance and once again dominates her mind.

Clarissa's battles between the id and the ego may be explained using Freudian personality theory. Clarissa and Peter Walsh were childhood lovers, and each believes the other is the worst version of themselves. They can communicate their inner ideas to one another without using words. Clarissa's memories of Peter are still vivid after thirty years, although he is not a proper gentleman like *Mrs Dalloway*. Clarissa's failure to recognize the tacit knowledge

4.4. Conclusion

Ultimately, the influence of psychoanalysis on Woolf's life and works has been viewed through *Mrs Dalloway*, especially on the main character. Clarissa's inner world was primarily examined to represent her personality imbalanced the discord between her id, ego, and superego was our case to understand *MrsDalloway* used Freudian-based personality

General Conclusion

This study aimed to explore the innovative literary style of Woolf's *Mrs Dalloway* dealing with the use of stream of consciousness technique in the novel and adopting in analyzing this novel a psycho-analytic approach which Woolf has chosen to present the complexities of her characters' thoughts. The analysis of this study was divided into two main parts: theoretical part, we dealt this part in introducing a general overview of the modernism movement and its characteristics shedding light on the literary technique of stream of consciousness and its usefulness in the modern novel. The second part was the practical one, in which we tried to analyze the stream of consciousness of *Mrs Dalloway* and then analyze it from the perspective of Freud's Psychoanalytic theory.

The actual study was made because of various reasons such as Woolf's manage to convey not only the content but the structure and process of *Mrs Dalloway's* thoughts, a fact which is all the more impressive because she does so while writing in the third person. Also, Woolf's techniques for the presentation of characters' voices, thoughts and perspectives represent a challenge for readers, the fact that encourages the researcher to take it as a corpus of study.

In this novel, Woolf masterfully employed the stream of consciousness technique which stresses the character's free association and interior monologue.

To conclude, *Mrs Dalloway* is one of the best books to start for those who are only just encountering Virginia Woolf's writing.

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