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**The Significance of the Use of Stream of Consciousness in
Virginia Woolf's *Mrs. Dalloway***

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Dedication

With great honor, we dedicate this work to the light of our lives, our

Parents; may God protect them

To our families, Aidli and Ouddane.

We also dedicate this work to our sisters and brothers

To our special friends with whom we spent the best moments

To anyone who respects and loves us.

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Abstract

During to 19th century, the realist deals with the social, political, and economical problems. Also, this time was characterized by the World War as a main theme by so many writers whom dealt with those realists style of writings .In the twentieth century, stream of consciousness as a most important style of writing that deals with the flow of ideas, feelings, thoughts, and sensation of the characters at a specific moment without any logical, punctuation, and reality. This narrative technique was advanced by many novelists such as: James Joyce and Virginia Woolf were one of them. She was well known by this new fictional style of writing within all her works especially in “*Mrs. Dalloway*”. This literary work is about the preparation of a special party by Clarissa Dalloway to all her friends as a description of one-night in June 1923, it is known by the analysis of character’s thoughts, feelings, and emotion. Woolf tried to move deeply into the portrayal of her characters in her novel. So, the aim of this study is to show Virginia Woolf’s consciousness through the character’s mind.

Key words: *Streams of consciousness, free indirect speech, free indirect thought, interior monologue, Virginia Woolf, Mrs. Dalloway, and Psychoanalytic theory.*

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General Introduction

General Introduction

1. Background of the Study
2. Aim of the Study
3. Justification of the Study
4. Motivation
5. The Research Questions
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General Introduction

1. Background of the Study

Modernist literature had captured the social and the historical ramification of late 19 and beginning of 20th century Europe through its content and form. The content of the Modernist literature had dealt with general issues of modernity .Complex as these issues were modernist writers had to find expression in innovative techniques and a new form. To truthfully address them .Bayu Al-Chazal (2009).

The ugliness of the industrial world at the outset of the nineteenth century brought anger into the hearts of many writers who felt that the literature was walking on shaking ground. Beauty and life are the essence of new literature. John Ruskin takes art as the admiration of literature, that is to say, art is the essence of creating new life with simple words. At the end of 19th century, literature seems to be more realistic rather than imaginative. In the 20th century many stories of new kinds and themes of writing emerged. Modernist writers were more acutely conscious of the objectivity of their surroundings like the previous ones. the Modern Literature was characterized by such thematic points: “Breakdown of social norms and cultural sureties, dislocation of meaning and sense from its normal context, valorization of the despairing individual in the face of an unmanageable futures, disillusionment, stream of consciousness and free indirect discourse”. (Ibid: 75).

“This literary movement often moves beyond the limitations of the realist novel with a concern for larger factors such as social and historical change .This is shown for example through the stream of consciousness technique” .(ibid:73-74)

When reading Mrs. Dalloway novel, readers find themselves inside Clarissa's mind in a way that gives them a chance to know, feel, and understand what is wrong with her and what she wants.

2. Aim of the Study

The major aim of this study is to explore the richness of Virginia Woolf's novel *Mrs. Dalloway*.

Focusing on the use of the stream of consciousness and its impact on the reader response and sympathy. Hence, this work will reveal to what extent Woolf succeeds in portraying Clarissa's inner thoughts at the level of utterances from the free indirect speech and thought. From psychoanalytical view we will discuss the reader's response to Mrs. Dalloway.

3. Justification of the Study

Recently, things have changed under the influence of novelists like Virginia Woolf. When readers read *Mrs. Dalloway*, they have to realize that, to understand it they have to think, and thinking is done only in their minds. Also, Virginia Woolf's way of writing text makes them pay attention to what the text is saying especially when Clarissa's thoughts flit from one place to another untimed.

4. Motivation

The use of modernist narrative devices in the language of literature such as Free Indirect Thought, it activates our attention and appreciation that was a well intentioned cause which motivated us to point to Virginia Woolf's *Mrs. Dalloway* in order to study this narrative technique because it shows that Woolf's narrative style has advanced Intellectually over the time of her career in writing.

5. The Research Questions

Based on the background of the study defined above, this work seeks to answer the following Questions:

- How does Virginia Woolf depict the characters' thought in *Mrs. Dalloway*?
- What is the aim behind the extensive use of stream of consciousness in *Mrs. Dalloway*?

6. Hypotheses

Under these questions, we formulate the following hypotheses:

- Virginia Woolf expresses the characters' thought through using stream of consciousness techniques: free indirect speech, thought and interior monologue.
- The aim behind the extensive use of stream of consciousness is to gain the readers sympathy.

7. Methodology

This study is descriptive analytical; it is based on extracting some utterances from the free Indirect speech and thought in *Mrs. Dalloway* to be analyzed and thus, exploring to what extent Woolf succeeds to reveal characters thoughts and feelings by using stream of consciousness technique, also, to explore to what extent Woolf succeeds to gain the reader's sympathy by using the free indirect speech and thought.

The sources for this research will be collected from both primary and secondary data:

- 1- The primary data will be Virginia Woolf's *Mrs. Dalloway*.
- 2- The secondary data will be collected from books, encyclopedias, and websites.

8. Dissertation Structure

This work is divided into three chapters. The first one deals with the contextual review, it presents the Modernism period and Virginia Woolf life. The second chapter discusses the literary theory and characterization portrayal; it is concerned with the literary theories and characterization techniques. The last chapter is the practical study of Clarissa Dalloway stream of consciousness and reader's response; it emphasizes the use of stream of consciousness to depict the character thought and gain readers sympathy.

Theoretical Part

Chapter One:

Contextual Overview

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Contextual Overview

1. Modernism

1.1. Introduction

1.2. Definition of Modernism

1.3. History of Modernism

1.4. Characteristics of Modernism

1.5. Themes of Modern literature

1.6. Literary Techniques in Modern Literature

2. Virginia Woolf: Biography and Works

1. Modernism

Modernism in its broadest definition is an advanced thought character or none. All the more particularly the term portrays the Modernist Movement, it is an arrangement of social developments emerging from the wide scale and broad changes to the western culture in the late 19th and mid 20th hundreds of years. Modernism was a rebellion against the preservationist estimation of Realism. Hans Hofmann (2009).

Arguably, the most paradigmatic rationale of Modernism is the dismissal of convention and its repeat, joining and changing, reiteration in new forms. It rejected the waiting conviction of enlightenment invitation furthermore rejected the existence of a compassionate, All-powerful Creator God. The term Modernism envelopes the exercise and yield of the individuals who felt customary, types of craftsmanship, design, writing, religious confidence, social association and day to day life were getting to become outdated or no longer used in the new monetary, social and political states of a developing, industrialized world. The poet Ezra Pounds, in the 1934 directive to “make it new” was paradigmatic of the movement’s approach towards the old. Another paradigmatic admonishment was verbalized by scholar and arranger Theodor Adorno who in the late 1940s tested routine surface lucidness and appearance of amicability run of the mill of the reasonability of enlightenment thinking. (Adorno et al, 2005).

A striking norm of Modernism is self-consciousness, the reluctance frequently prompted tries different things with structure and work that attracts thoughtfulness regards the procedures and materials utilized for the inclination of abstraction. (Guy Debord, 1958:56).

The Modernist Movement towards the beginning of the 20th century denoted the first occasion that the expression “vanguard” with which the development was marked until Modernism won; it was utilized for human expressions instead of its unique military and political context. Surrealism picked up popularity amongst the general population just like the greatest structures of Modernism or “the cutting edge of Modernism”.

1.1. Definition of Modernism

Modernism is relatively hard to characterize because the term envelops an assortment of particularly creative and philosophical developments including Imaginary, Futurism, Surrealism, Expressionism, Imagism, Vorticism, Dada, and others. To encourage entangle matters a number of Modernists are not subsidiary with any of these groups.

Be that as it may, there are several essential fundamentals of the Modernist Period which apply, in some how to each one of these movements and those journalists and specialists are not connected with them. “Modernist writing is described mainly by a dismissal of 19th century customs and of their agreement in the middle of a writer and peruser” (Baldick: 159). In particular Modernists purposely attempted to split from the traditions of the Victorian era. This detachment from the 19th century abstract and aesthetic standards is a note worthy part of a more extensive objective. Modernists wanted to separate themselves from almost the whole history of Art and Literature. Ezra Pound caught the pith of Modernism with his well known saying of “make it new” many Modernists felt that each story that could be told had ,in some way, been told as of now, keeping in mind that the end goal was to make something new, they frequently needed to have a go at utilizing new types of writing. The period created numerous exploratory and cutting edge styles. Best known people for experimenting with such techniques include authors like James Joyce, Virginia Woolf, and poets T S Elliot and Ezra pound are to name but a few.

1.2. History of Modernism

The dates of the Modernist Movement are sometimes difficult to determine. The beginning of the 20th century is an extremely convenient starting point. It saw the end of Queen Victoria’s reign, marking a symbolic break from the preceding century. The turn of the century also roughly coincided with the publication of several groundbreaking theories, such as Freud’s Interpretation of Dreams and Einstein’s theory of special relativity. As such, there were real shifts (not merely symbolic changes) in the natural sciences, social sciences, and liberal arts occurring at this time as well. However, using the year 1900 as a starting point for Modernism is also problematic, as it would exclude some writers or texts from the late 1800s which definitively display Modernist tendencies. Many scholars thus use the year 1890 as a starting point; it is close to the end of Queen Victoria’s reign and the end of the century, but still fairly inclusive. It is important to remember, however, that while 1890 is an entirely appropriate starting date, it is also an artificial one.

By convention and convenience, most scholars use 1945 as the endpoint for Modernism. The date marks the end of WWII, and a momentous shift in world politics as well as in the most prominent social, cultural, and literary values. It is preferred to use the year 1939 as a demarcation point. It is the beginning of WWII, and symbolically represents the same political and cultural changes brought about by the war as 1945 would represent. There is, however, a

specific literary reason to use 1939 rather than 1945: it is the publication year of James Joyce's *Finnegans Wake*. Insofar as Modernism is characterized chiefly by experimentation in structure, form, and technique, *Finnegans Wake* is the ultimate work of Modernism. It is truly the pinnacle of this experimentation and novelty. After the *Wake*, it is no longer possible for a writer to attempt to supersede his or her predecessors in the way Modernists often strove to do. As such, the Modernist movement had reached its natural teleological conclusion, and anything which came after must be part of a different part of literary history.

1.3. Characteristics of Modernism

Modernism was the major literary and artistic movement of the main portion of the 20th century. It was a worldwide and interdisciplinary movement that considered itself to be reacting to new circumstances of advancement, It built modernity frequently as far as change and misfortune. It was for the most part a urban movement, and considered "Modernism" to be connected with the city, whilst the wide open was seen as a relic of a more established more natural order .Modernism was likewise concerned with the artificial and constructed instead of the natural. Numerous Modernists concentrated on the loss of "old verities", whether religious, political or even exploratory (the certainty of Newtonian versus uncertainty of quantum physics).

Modernist Writers broadcasted another "subject matter" for literature and they felt that their better approach for taking a gander at life required another structure, another method for writing. Writers of the period tend to seek after more experimental and typically all the more very individualistic forms of writing.

The feeling of a changing world was invigorated by radical new developments such as:

- New bits of knowledge from the rising fields of psychology and sociology.
- Anthropological studies of near religion.
- New hypotheses of Electromagnetism and quantum physics.
- A developing critique of British Imperialism and the ideology of empire.
- The developing power of conventions of racial superiority in Germany.
- The acceleration of fighting to a worldwide level.
- Moving power structures, to aide women to enter the work force.
- The joining of new 'city consciousness'.
- New items for transmitting information technologies such a radio, cinema,
- The coming of mass democracy and the ascent of mass correspondence balance de-siècle (end of the century).

1.4. Themes of Modern Literature

The Modernists attempted to capture the essence of modern life in both the form and content of their work. The uncertainty, bewilderment, and apparent meaninglessness of modern life were common themes. Furthermore, these themes were generally implied rather than directly stated, to reflect this sense of uncertainty, and to enable readers to draw their own conclusions. For similar reasons fiction writers began abandoning traditional plot structures, omitting devices that in the past had clarified the work for the reader. Instead, stories and novels were structured to reflect fragmentation and the uncertainty of human experience. A typical modern story or novel seems to begin arbitrarily and to end without a resolution, leaving the reader with possibilities, not solutions.

The Modernists also frequently expressed their views about modern life in the themes of their works, often focusing on such themes as the uncertainty, bewilderment, and apparent meaninglessness of modern life. In poetry, they abandoned traditional forms in favor of free verse. Because they believed that modern life lacked certainty, the Modernists generally suggested rather than asserted meaning in their works. The theme of a typical Modernist work is implied, not stated, forcing readers to draw their own conclusions. Often the Modernists used symbols and allusions to suggest such themes as, for example, in the Modern Age people are often presented with false hopes and promises.

1.5. Literary Techniques in Modern Literature

The Modernists experimented with a wide variety of new approaches and techniques, producing a remarkably diverse body of literature. Yet, the Modernists shared a common purpose: they sought to capture the essence of modern life in the form and content of their work. To reflect the fragmentation of the modern world, the Modernists constructed their works out of fragments, omitting the expositions, transitions, resolutions, and explanations used in traditional literature.

In experimenting with a number of literary techniques, including shifting points of view and stream-of-consciousness, writers generally abandoned the use of omniscient narrators in favor of first-person and third-person limited narrators. They also generally used a limited point of view in their works because they believed that reality is shaped by people's perceptions. This practice also reflected the modernist belief that “reality” and “truth” cannot be viewed objectively, because no two people perceive the world in exactly the same way. Writers also

frequently attempted to convey a sense of uncertainty by using a narrator who lacks an understanding or awareness of the nature of human existence.

People's thoughts do not usually flow in a neat, organized manner. Instead, they usually proceed in an unorganized flow of insights, memories, flashbacks, and reflections. When a writer uses the stream-of-consciousness technique, he attempts to capture the way the mind works by showing the random movement and natural flow of a character's thoughts. In using this technique, the writer eliminates the transitions used in ordinary prose, instead connecting thoughts through the reader's natural associations.

The stream-of-consciousness technique was devised by the Modernists as part of their effort to capture the essence of the fragmented modern world. They generally believed that there is no external order governing human existence and that, as a result, life is often splintered and disjointed. Their use of the stream-of-consciousness technique reflected this opinion and expressed their belief in the need for people to turn their thoughts inward.

2. Virginia Woolf: Biography and Works

Virginia Woolf is named Adeline Virginia Stephen ,she was born in London in 1882 to Sir Leslie Stephen and Julia Prinsep Stephen (nee Jackson).She belonged to a larger family and to the Stephen family ,she considered the youngest daughter in her home .Virginia's father named Leslie Stephen ,he was an educated man, a distinguished, critic ,biographer, and philosopher. Also, he was a most important figure in the literary society of late Victorian England. He was considered the originator of the "Dictionary of National Biography". In addition to, her father began his development and career as a clergyman but he became agnostic and took up journalism later on, he was also the father of the Bloomsbury Group. But, her mother was the daughter of the great novelist William Makepeace Thackeray. Woolf (2009:7).

Woolf had a lot of sisters and brothers whom included to three groups: the first one was of Julia with Harbert, they had three children, Stella, George, and Gerard .Leslie with Minny Thackeray had a daughter named Laura Makepeace Stephen .The third group of children was of Julia with Leslie who had four children, Vanessa, Virginia, Thoby and Admir. Woolf's parents tried to build a home in which wealth and comfort are parts of it and each one of them had a previous marriage. (ibid: 7-8).

Woolf was surrounded by an educated family and became an educated woman and she hoped to be a writer in the soon future. Her mother has a various relationship with many such as: Henry James, George Henry Lewes, and Virginia's honorary godfather, Lowell. According to

her, London was not the most vivid childhood memories but Strives in Cornwall, where the family spent every summer during easy holiday in their place named the Tall end house. All of these memories of her holiday with her family discussed in her literary work "To the Lighthouse" especially in her home. In 1895 Virginia's mother died at the age of thirteen ,after two years later on her half-sister Vanessa was died .Also, she was suffered from other breakdown when her father was died in 1904.This period led her to be institutionalized and was affected by sexual abuse. Also, Virginia and her sister Vanessa were subjected by their half-brother George and Gerald Duckworth; she called this in her autobiographical essays:"A Sketch of the past and 22 Hyde Park Gate". (ibid).

Moreover, Virginia Woolf was one of the most figures of the Bloomsbury Group with those figures such as: Lytton Strachey, Clive Bell, Rupert Brooke, Saxon Sydney-Turner, Duncan Grant, Leonard Woolf, John Maynard Keynes, and Roger Fry. These Groups became so famous in 1910.On 10th August 1912, Virginia Stephen married with the great writer Leonard Woolf, when he was engaged Virginia called him "a penniless Jew"

After finishing her last novel "Between the Acts", Virginia had a nervous breakdown for her home London, the war and the cool reception given to her biography of her late friend Roger Fry till she became unable to work.

In March 1941, Virginia felt suicide not for her husband and her sister and drowned herself in a nearby river. She was happy for her suicide because she will take a rest from the madness that was returning and she cannot continue writing and she hope to spare her loved.

Virginia Woolf was a great English novelist and essayist, regarded as one of the foremost modernist figures of the twentieth century.

Virginia Woolf was considered as a famous novelist during the 20 century by the use of the fictional style of writing stream of consciousness ,she was portrayed her character's consciousness .Also ,she wrote so many different literary works within this narrative technique .

Woolf had remained productive. Her intense powers of concentration had allowed her to work ten to twelve hours writing. Her most notable publications include Night and Day, The Mark on the Wall, Jacob's Room, Monday or Tuesday, Mrs. Dalloway, To The Lighthouse, Orlando, A Room of One's Own, The Waves, The Years, and Between the Acts. In total, her work comprises five volumes of collected essays and reviews, two biographies (Flush & Roger Fry), two libertarian books, a volume of selections from her diary, nine novels, and a volume of short stories.

Chapter Two:
Literary Theory and
Character Portrayal

Chapter Two:

Literary Theory and Character Portrayal

1. Literary Techniques

- 1.1. Stream of Consciousness in Modern Literature
- 1.2. Free Indirect Speech and Free Indirect Thought
- 1.3. Free Indirect Speech
- 1.4. Free Indirect Thought
- 1.5. Interior Monologue

2. Characterization Techniques

- 2.1. Explicit and Implicit Characterization
- 2.2. Block Characterization
- 2.3. Reliability
- 2.4. Inner Life of Character
- 2.5. Contrasts and Correspondences

3. Psychoanalysis: theory and Basics

4. Reader Response in Psychoanalysis

1. Literary Techniques

Some writers have explored new literary forms and techniques, composing works from dialogue alone, creating works that blend fiction and non-fiction or fantasy and Realism, and/or experimenting with the physical appearance of their work. Other writers have focused on capturing the essence of contemporary life in the context of their works, often expressing themes concerning the complex, impersonal, and commercial nature of today's world.

1.1. Stream of Consciousness in Modern Literature

In fiction, stream of consciousness was presented by writers recounted by using another type of narrative, in another state of mind so each person can hear where writers recounted a story, utilizing composed content inside of a linguistic system and addressing recount a story, writers now can portray musings, sentiments or feelings, responses and so on to add new bits of knowledge to readers experience.

Stream of consciousness flow is characterized in Cuddens Penguin Dictionary of literary terms like “that technique which seeks to depict the thoughts and feelings which pass through the mind. Consciousness has no beginning and no end because the thoughts flit quite randomly from one thing to another, from the present to past and vice versa”.

Stream of consciousness is a style of writing which is presented by a variety of incredible writers during the Modern Period in which it mirrors the character's thoughts and feeling particularly Clarissa's thought in Mrs. Dalloway as indicated by literary criticism. (Lodge, 1992:43)

The stream of consciousness is a literary technique which seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes. Moreover, this literary technique of writing often connected with the Modernist Movement by some novelists like James Joyce and Virginia Woolf. This technique was characterized by nonstop streams of thoughts, pictures, considerations, and emotions of the characters to move profoundly into the human minds with no halted markers in which such a variety of basic critical writers noticed. As argued by Chris Baldick (2001) said that:

"Stream of consciousness, the continuous flow of sense, perception, thoughts, feelings, and memories in the human mind, or a literary method of representation such blending of mental

processes in fictional characters usually in an unpunctuated or disjointed form of interior monologue."

1.2. Free Indirect Speech and Free Indirect Thought

The study of the character speech and thought presentation is an important aspect of the narrative discourse. It has been extensively investigated within stylistics as well as narratology (D. Cohn & G. Leech & M. Short & S. M Fludernik & E. Semino & S. Rimmon-Kennan). There have been various classifications. The tripartite schemata, which embrace direct discourse, indirect discourse and free indirect discourse, is considered as a core theory. Free indirect discourse is believed to be situated between indirect and direct discourse and be an alternative to either. However, according to many scholars (M. Fludernik & S. Chatman & G. Leech & M. Short) it disregards all formal patterns that can be found in individual texts (Fludernik, 2005:276). An alternative theory in favor of a scale model is thought to hold formal variety more easily. According to Fludernik, this model provides positions for 'intermediary' phenomena, the formerly 'deviant' cases (2005: 276).

The modes of speech and thought presentation developed by Leech and Short are formally very much similar but are differently exploited by writers. Therefore, the effects they create vary from text to text and make readers respond differently. The categorization being discussed distinguishes between five techniques on the speech as well as thought presentation cline. The following techniques are Direct Speech/Thought, Indirect Speech/Thought, Free Direct Speech/Thought and Narrative Report of Speech/Thought Act.

1.3. Free Indirect Speech

FIS is considered to be the least frequent category of speech presentation (Semino & Short, 2004). Despite this, FIS is believed to be linguistically more complex than other forms since it is a mixture of direct and indirect features it could be lexical, grammatical or deictic markers of subjectivity (Semino & Short, 2004). FIS differs from other speech presentation categories due to the author's increased control of conversations: "the authorial voice is interposed between the reader and what the character says, so that the reader is distanced from the character's words" (Leech & Short, 2003). This way FIS allows the author to guide the reader's sympathy towards

certain characters. It does so through maintaining the features from both sources, the authorial commentary and the idiolect, value language and sentence structure characteristic of the protagonist: “Once, a year or two into their marriage, he had confessed to her that he found the presence of small children unbearably agitating: the unmodulated noise, the strewn plastic toys, the inarticulate demands that you provide something, fix something, and though you didn't know what it was”. (“Winter Break” H. Mantel) .One more essential quality of FIS lies in its ability to communicate various shades of conversations and to produce layers of the character speech. It could be perceived as presenting a kind of hierarchy of characters based on what amount of information is communicated to the reader and how : “This roast beef is marvelous, Cindy. And the green rice. How did you do that? By frying it lightly first and using plenty of parsley, Cindy disclosed. She would be glad to share the recipe. It was the least she could do, thought Violet, and leaned down to stroke the dog, who would park himself beside the chair”. (L. Sh. Schwartz, 2009).

In the example above the protagonist’s utterances are presented through FDS, which helps the reader to gain direct access to the character and subconsciously attach more importance to her presence in the scene.

However, a minor character is represented via FIS thus the shade of inferiority is attached to her. Furthermore, it could be argued that in the case above the combination of FIS followed by IT creates an effect of irony: the authorial voice is inserted between the reader and the character’s words/thoughts. The result of irony is distancing the reader from the character.

As the discussed passages illustrate, FIS communicates a sense of distance with relation to either the character who uttered the statement or the narrator who reported it.

1.4. Free Indirect Thought

According to G. Leech and M. Short (2003), while FIS distances the reader from the character, FIT manifests the opposite effect, it locates the reader directly in the consciousness of the character. FIT is a widely used mode in narrative fiction. Many novelists as well as short story writers exploit it successfully to manipulate the reader’s sympathy towards the story world, events and characters being presented. The most significant use of thought presentation categories and especially, FIT lies in manipulating the narrative point of view. This is accomplished by various linguistic features. In the following example the reader’s sympathy is generally manipulated by the use of deictic words (today’s, now), value laden (Leech & Short,

2003) vocabulary (outgrown cuteness, purely clinical, notably, a bit too much, too bright, too much wattage) and the character's idiolect (outgrown cuteness, purely clinical, notably, a bit too much, too bright, too much wattage). All these linguistic markers enable the reader to perceive the events from the protagonist's point of view and share her emotional reaction to the events going on: "Today's Cindy had outgrown cuteness. Violet's interest was purely clinical by now, yet maybe in the course of afternoon she'd spot something that would make it clear, some feature in Cindy notably lacking in herself. Youth and cuteness didn't seem enough to account for so much devastation. Cindy's hair was the color fortyish women often chose, somewhere between chestnut and gold, and there was a bit too much of it, Violet thought. She could also go easier on the makeup; the impression was altogether too bright, too much wattage". (L. Sh. Schwartz, 2009)

In summary, FIT provides extended access to the minds of characters without obvious traces of artificiality. By doing so, it allows the reader to get more dramatic and immediate access to characters' consciousness. In this respect, FIT is a great tool for manipulating the point of view effects and channeling the reader's empathy towards story existents.

1.5. Interior Monologue

The stream of consciousness is a new style of writing which has two technique "interior monologue" and "free indirect speech" in order to be represented Interior monologue is a narrative technique that records thoughts, feelings, and emotions of the human mind with the use of the pronoun "I". Lodge (1992:42) affirms that :interior monologue is the use of "I" and "We" "as the grammatical subject of the discourse, the character verbalizing his thoughts as they occur. According to Melham (2003) explained the interior monologue and said: "Interior monologue, or quoted stream of consciousness, presents character's thought stream of verbalized thoughts. Being thus restricted, interior monologue cannot be said fully present the stream of character's consciousness. Interior monologue represents characters speaking silently to themselves and quotes their inner speech, often without making this with speech marks."

In addition the interior monologue is a technique for representing the stream of consciousness, sometimes some writers refer to both of them as similar, they link to each other and cannot be separated specially James Joyce, G.G .Thornley and Gwyneth Robert (1968:149) in his work *Ulysses* said that : "the presence of a new style of writing which goes to the inner mind of the characters, and their thoughts and feeling in a continuous way .This new style is

known as interior monologue” or stream of consciousness in the previous quotes from his work. Moreover, Malkolm Bradbury and James McFarlane (1976 :455) said that: “Dujardin used the interior monologue in his most work “*Les Lauriers sont coupés*” this style in the modern in order to get the needs for his work as: Discovery of a “form” to express these symptoms .Dujardin ,in a book he wrote more than forty years later, was to refer to that form as “monologue intèrieur” and it was to became a familiar modernist mode .It was to accommodate certain poetic and musical devices to the needs of the novel.”

2. Characterization Techniques

Characterization is the act of creating and describing characters in literature. Characterization includes both descriptions of a character’s physical attributes as well as the character’s personality. The way that characters act, think, and speak also adds to their characterization.

2.1. Explicit and Implicit Characterization

There are two ways an author can convey information about a character (Kenan, 2002:59) direct (Explicit) characterization and indirect (implicit) characterization. The first one is when the author clearly and literally tells the readers what a character is looking like, by name the trait, using an adjective i.e. he was good hearted or an abstract noun i.e. his goodness venue no bounds, or part of speech i.e. he loves only himself. This may be done via the narrator (called authorial characterization) or by characters themselves (called self-characterization) or by other characters (called figural characterization). In contrast, the indirect (implicit) characterization, the readers must infer for themselves what the character is like through his traits that are given indirectly, through his thoughts, actions, speech, looks, environment, and interaction with other characters including other character's reactions to that character. Implicit characterization is the most indeterminacy preferred in the present days as Kenan states. Concerning actions the trait may be display by one time (or non routine) or by habitual ones as Kenan argues: “one time actions tend to evoke the dynamic aspect of the character often playing a part in a turning point in the narrative, by contrast habitual actions tend to reveal the character unchanging or static aspect often having a comic or ironic effect...” (Kenan, 2002: 61). Speech can be indicative of a trait or traits, whether in conversation or as a silent activity of the mind, speech can be indicative of origin dwelling place, social class, or profession Kenan asserts: “action and speech convey character traits through a cause and effect relation, which the reader deciphers in reverse x killed

the dragon, therefore he is brave; y use many foreign words, “therefore” she is a snob” (Ibid: 65). The same case concerning external appearance (look) and environment for instance a character's dirty dress and room express not only her depression but also result from it. Kenan argues that narrative fiction since the beginning used external appearance to imply character traits influencing by the theory of Lavater this later analyzed portraits of various historical figures as well as people of his time to demonstrate the relationship between facial features and personality traits focusing on Balzac and other nineteenth century authors many writers use this technique like color of eyes, hair style, clothes...etc i.e. her intelligent eyes instead of she is intelligent.

The environment (room, house, street, town, which called physical surrounding or family, social class which called human environment. The theory of race, moment and milieu was introduced by the historian philosopher Hippolyta Taime. Also Chatman asserts the importance of setting in the narrative he says : “characters exist and move in a space which exists abstractly at the deep narrative... so we can distinguish the character from the setting in a story” (Chatman,1978:138) Furthermore, theories of sociology in the last 150 years suggested that character is determined by social background and milieu. Novel writers since the later nineteenth century have taken up this concept and have presented characters whose personality is completely formed by their milieu. In other terms character presentation can be done by two major methods: telling and showing (Gellet and Valentine, 2005:12) for telling state that “the author tells us about the characters, their ideas, their motivations, etc. For showing we see the characters behaving and talking, and draw our own conclusions from this.”

2.2. Block Characterization

Essential information about character can be given at one in a block characterization, this later is usually given when the character is first introduced, the reader receives information piecemeal throughout the narrative, and this is usually the case for complex and dynamic characters. (Margolin, 1989).

2.3. Reliability

If a character describes himself (self characterization) generally the reader treats his opinion by care, because may be his self proclaimed opinion was given for purposes and it can be non honest. Also characterization by others is unreliable because it can be influenced by the difference in looks or it can be given for purposes. In contrast to self characterization and characterization by other characters, generally the descriptions given by the narrator are assumed

to be reliable and the reader tends to believe the narrator's characterization more than the others unless there are indications to the contrary.

2.4. Inner Life of Character

The reader will be familiar with a character depending on what sort of information is given about this character. The more he knows about a character's thoughts and emotional responses like interior monologue, psycho narration and narrated monologue or free indirect discourse the more to emphasize with the character. In addition to that Bennett and Royle (1986) argue that a person has two sides: inside and outside, they affect each other, and to know a person you should decipher the outer appearance and know character's inner thoughts and feelings.

2.5. Contrasts and Correspondences

Characters can be classified and defined by a way of comparison and contrast to other characters, for instance two correspond are exposed to similar conflicts and problems they correspond with one another on certain level, but they react differently. Such contrast and correspondences provide the reader with further information about the character.

3. Psychoanalysis: Theory and Basics

Psychoanalysis is a discipline devoted to the study of psychic life, aiming to cure diseases of the soul; from its earliest developments, however, it has had a broader vocation. Its founder, Sigmund Freud (1856-1939), placed it among the sciences of mind: psychoanalysis is not simply a branch of medicine or psychology; it helps to understand philosophy, culture, religion, and first and foremost literature. Freud is a great reader; he is familiar with the great works of universal literature, as well as of the works of his contemporaries. He also has an acute sense of language and style. It brings out the central place given to imagination in Freud's works (where poets are considered as the best allies, and indeed the pioneers of psychoanalysis), and the similarities between his approach and that of comparative literature, which likewise rests on processes of translation, comparison, and interpretation of fine details. "We are such stuff as dreams are made on, and our little life is rounded with a sleep." (Shakespeare, *The Tempest*, act 4, scene 1). But creative writers are valuable allies and their evidence is to be prized highly, for they are apt to know a whole host of things between heaven and earth of which our philosophy has not yet let us

dream. “[...] among them [individual writers] we are accustomed to honor as the deepest observers of the human mind.” (Freud: 1907)

Psychoanalytic literary criticism can focus on one or more of the following:

- **The author:** the theory is used to analyze the author and his/her life, and the literary work is seen to supply evidence for this analysis. This is often called "psychobiography".
- **The characters:** the theory is used to analyze one or more of the characters; the psychological theory becomes a tool to explain the characters' behavior and motivations. The more closely the theory seems to apply to the characters, the more realistic the work appears.
- **The audience:** the theory is used to explain the appeal of the work for those who read it; the work is seen to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously.
- **The text:** the theory is used to analyze the role of language and symbolism in the work.

4. Reader Response in Psychoanalysis

Some critics have applied a psychoanalytic approach to the kind of satisfaction a reader feels when reading a work of literature. This might be interesting but it is rather limited in the insights it yields. The American Norman N Holland, in *The Dynamics of Literary Response* (1968), argues that we enjoy a work of literature because it enables us to work through deep anxieties and desires in ways which remain socially acceptable. Literature allows a compromise, which placates moral and aesthetic norms, while allowing realization of what would normally remain repressed. This is little more than a restatement of Freud's own views in *The Creative Writer and Daydreaming*. Simon Lesser, in *Fiction and the Unconscious* (1957), had already pursued a similar line, presenting literature as a form of therapy. In Holland's book *Five Readers Reading* (1975), he explores how readers adapt their identities in the course of interpreting a text and discover a new unity within themselves.

The most interesting part of today's psychoanalytic criticism is its address to the reader. Nowadays we have psychoanalytically-oriented courses in literature and classes oriented to analyzing reader-response (Holland & Schwartz:1975). In such teaching, a critic or teacher can help readers understand what they are bringing to a given work of literature. In a general way, we think the discoveries of cognitive science are confirming the theory behind psychoanalytic literary criticism, particularly reader-response psychoanalytic literary criticism. The only way

you can know a book is through a mind. You can only know a book a work of art of any kind through some human process of perception, through your own mind or through some other person's telling you about the book or the painting. Inevitably then, there is a psychological component to any talk at all about books. Often, non-psychological critics don't talk about that psychological element.

Practical Part

Chapter Three:

**Clarissa Dalloway's Stream of
Consciousness and Reader
Response**

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Clarissa Dalloway's Stream of Consciousness and Reader Response

1. Description of the Novel

1.1 Mrs. Dalloway Style

1.2 Setting

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2. Clarissa Dalloway

2.1. Character Analysis

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5. Reader Response to *Mrs. Dalloway*

6. Mrs. Dalloway and Atmosphere

1. Description of the Novel

Mrs. Dalloway is an interesting novel in that it happens in a solitary day, a Wednesday in mid-June in 1923. The novel joins two apparently detached story lines amid this day. All-Time 100 Novels: *Mrs. Dalloway* (2008)

Towards the starting, Clarissa Dalloway is getting ready for a gathering she will have that night. She starts the day by running an errand to buy the blooms for the gathering. For the duration of the morning, Clarissa reminisces her past, including her choice to marry Richard Dalloway 30 years prior, instead of her more blazing suitor Peter Walsh.

The second storyline starts with Septimus Smith, a shell shocked war veteran, out in the city with his wife, Lucrezia, Septimus battles with the delayed consequences of the war. Hearing voices and thinking life has a small significance. Auto reverse discharges deaden him, and he considers his life. Septimus lost his great companion and leader Evans in the war and keeps carrying discussions with his lost companion.

Clarissa returns home and starts to recollect an uncommon fellowship that partook her in childhood with Sally Seton, a vivacious, some what shocking young lady the two shared an exceptional bond, verging on a pound, Clarissa reflects on a kiss they shared.

Clarissa starts patching her green silk dress for the night when she gets a sudden visit from Peter Walsh, her previous suitor. Subside had once caused Clarissa disparagingly the one day she would turn into “the perfect hostess”, and it turns out to become increasingly clear, that his four cast was precise. Clarissa and Peter converse with each other and effectively about present the present, yet both are thinking about the past, and the choices they have made to get them to the spot of where they are currently, Clarissa 17-year- old girl enters, and Peter closes the visit. (Virginia Woolf, 1996)

Peter goes after that to a park where Septimus and Lucrezia are likewise strolling. The couple gets into a warmed examination about suicide; Peter considers them to be youthful and in affection couple quarreling. He does not understand the profundity of their feelings of how Precarious Septimus is. Lucrezia has made an arrangement for Septimus to see a specialist. Sir William Bradshaw who rejects the many sided quality of Septimus, franticness and proposes a rest in a shelter to get a better view point.

Then Richard Dalloway has lunch with Lady Bruton. Clarissa was to some degree miffed that lady Bruton welcomed just Richard and not her, and considers it to be a comment on Clarissa's legitimacy. Richard has acknowledged admits this lunch he needs to go back home and tell Clarissa that he adores her, sadly he never finds the words, as he has gone such as variety of years without saying them.

Clarissa goes to see Elizabeth, who is examining with her guide, Doris Killman. Clarissa scorns Doris, who she sees as a beast with hooves taking her little girl away from her. Doris likewise detests Clarissa, to a great extent for her middle class ways and budgetary means.

Septimus and Lucrezia go to their flat to sit tight for their orderlies who will take him to the haven. When they arrive Septimus chooses to escape from them, and not have any desire to leave life but rather not having any desire to meet the specialists, he bounced out of the window to his death.

Clarissa's party is in progress, with a few phantoms from her past - including Peter Walsh and Sally Seton in participation. Richard has still not been able to tell her that he cherishes her Late into the party. Sir William and Lady Bradshaw arrive, exceptionally contrite for their lateness. Lady Bradshaw clarifies that they were postponed as one of Sir William's patients (Septimus) had conferred suicide that day. The gathering closes with Clarissa shockingly baffled at the achievement of the party.

1.1. *Mrs. Dalloway* Style

In her novel entitled *Mrs. Dalloway*, Virginia Woolf writes about a typical day for Clarissa Dalloway, a high society lady who lives in post World-War 1 London, using a specific stream-of-consciousness writing style. Such a style mixes the musings and activities of a character and commonly with those of another character. One can analyze such a written work style while executing a nearby perusing of specific entry in the novel, e.g. the section in which Mrs. Dalloway meets and banters with someone else of a high society position. Hugh Whitbread. Mrs. Dalloway is amidst a stroll through London when she stumbles across Hugh Whitbread, whom she depicts as the admirable Hugh (Virginia Woolf: 197). Before all else, the initial few lines of dialogue between Mrs. Dalloway and Mr. Whitbread are punctuated quotes. Be that as it may when Evelyn Whitbread, Hugh Whitbread's wife is specified, Woolf writes, "was Evelyn ill again" (ibid: 198). This line in any case is not in any quotations and did not appear to be one of

Mrs. Dalloway's thoughts, however this is apparent. The accompanying name is a mix of thoughts and activities of both characters. "Evelyn was a good deal out of sorts, said Hugh, intimating by a kind of pout or swell of his well-covered, manly, extremely handsome, perfectly upholstered body..." (ibid: 198). In this quote, Woolf incorporates Hugh discourse and additionally a depiction of Hugh's body, which must be psyche of Mrs. Dalloway for we realize that he is a subject of her profound respect. Clearly Woolf does not try to make the refinement in the middle of thought and action through her physical written work.

1.2.Setting

Setting is one of the most innovative aspects of Mrs. Dalloway. The events of the story take place on a Wednesday in June 1923 (most importantly, in post-World War I London), all in one day. The reader is taken away from London several times, and travels back in time to Bourton, to the country home owned by Clarissa's family.

Perhaps the most important setting in the novel is its historical setting. Taking place just after World War I, we see that the effects of the war are still around, whether or not men like Richard Dalloway acknowledge the scars left behind. Septimus went off to war believing it would make him a hero; instead, he ends up a shadow of a man, traumatized to the point of committing suicide. Even Clarissa, who lives a rather privileged life, has always abided by the strict patriarchal social standards of British culture and thus misses out on the freedom she craves. Throughout Mrs. Dalloway, we see a self-destructive faith in the greatness of nation and tradition at the expense of the individual.

1.3. Plot Analysis

The novel begins as Clarissa prepares for the party she'll give that evening. First stop: a trip to the florist. It's a big deal that Clarissa is doing some of the work of putting the party together rather than just planning it. Her parties mean a lot to her and she puts her heart and soul into making them perfect.

Clarissa's old suitor, Peter Walsh, drops in on Clarissa unannounced. They have a short visit in which it becomes clear that he has nowhere near being over his love for her. After a humiliating sob fest (on Peter's part), Clarissa invites him to her party as he races out the door. Now that Peter's back, will Clarissa start to doubt her relationship with her husband? Will she

pine for the past? All we know is that ex-boyfriends are never good news. We now meet Septimus, who's waiting for an appointment with the eminent psychiatrist Sir William Bradshaw. Septimus' presence isn't a complication to the main conflict: he doesn't really even cross paths with any of the other main characters. That said, his trauma-induced anxiety complicates the simple view that the English people want to have about the war. War is not all about heroism, and Septimus is a strong reminder of the scars that it has left on society. After a moment of joy with his wife, Lucrezia, Septimus decides that he will not go with the doctors to a mental institution. Instead, he throws himself out a window and is impaled on the railings below. The contrast between the joy of the couple's conversation and Septimus' suicide makes this scene even more climactic.

Woolf leaves the reader in the dark about the relevance of Septimus and his suicide to the rest of the story. What could a shell-shocked World War I soldier have to do with a fifty-two-year-old society lady? The narrative jump back to Peter's thoughts and Clarissa's party forces us to wait even longer for an answer.

Dr. Bradshaw and his wife arrive late to the party and Lady Bradshaw excuses them by explaining that one of her husband's patients had committed suicide. Clarissa is outraged that anyone would mention death at her festive gathering, and she retreats to her bedroom to collect herself. After a few moments of reflection, Clarissa is no longer offended by Septimus' suicide, but rather identifies with it. She feels that he has made a beautiful and sublime sacrifice that allows her to see life with fresh eyes. She returns to the party a somewhat different person, and her joy spreads immediately to Peter Walsh.

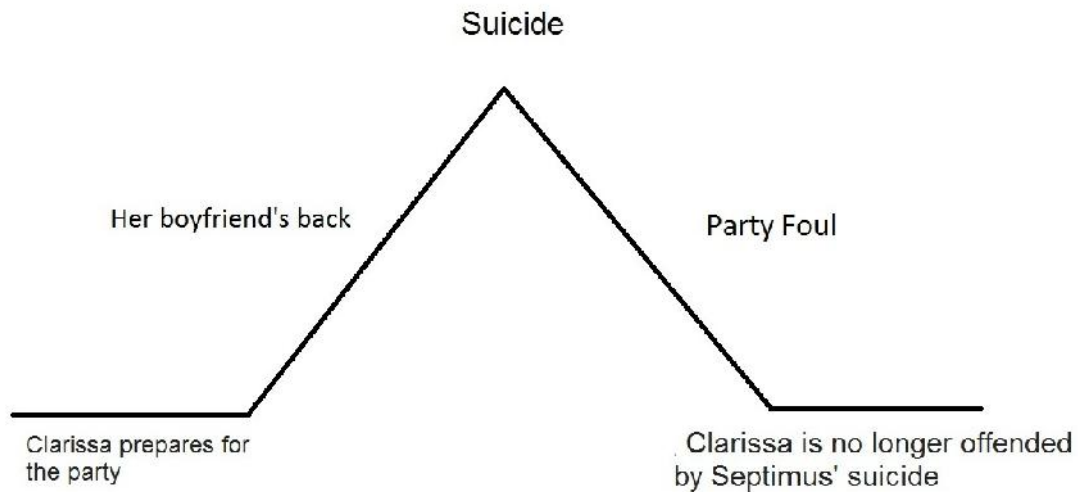


Fig.1. Plot Diagram

1.4. Point of view

The novel, however, is written in stream of consciousness, following the course of Mrs. Dalloway's mind rather than the course of her footsteps through London. For this reason, time flows back and forth from the present to the past. For example, on the very first page, Mrs. Dalloway has not even left her home yet before her mind wanders back to a moment when she was 18 years old in Bourton, a town on England's coast. When her mind returns to the present in the very next paragraph, she is standing on the curb of the street; as readers we realize that she has physically traveled from her house to the curb while her mind wandered.

The stream of consciousness is expressed from a third person omniscient point of view: Mrs. Dalloway does not speak in first person, yet the narrator knows and expresses not only what Mrs. Dalloway says, but also what she thinks. The narrator, in this sense, knows all. The omniscient narrator even knows what other people think of Mrs. Dalloway: for example, we are told that Scrope Purvis thinks Mrs. Dalloway is a "charming woman" lovely and birdlike. He does not tell her this though in fact she does not even notice him across the street.

1.5. Characters

- **Clarissa Dalloway**

Clarissa Dalloway is the principal character of Mrs. Dalloway, since it is her party that gives definition to the narrative and her point of view dominates the book. She was born Clarissa Parry, and the day the novel takes place, she is approximately 50 years old. Her husband is Richard Dalloway, and they have one child, Elizabeth. The overwhelming impression Clarissa gives is that she is a solitary, even isolated, being, and that she is often consumed with thoughts or feelings of death and mortality. This is not only because her thoughts of friends are for those of her youth and not present ones, but also because she seems to desire isolation. She chooses Richard Dalloway over Peter Walsh as a husband not because she loves him more, but because she believes Richard will not consume all of her personality and time, or all of her emotional and intellectual reserves. Clarissa sleeps in her own room, in a small single bed that is likened to a coffin, and such suggestions and imagery of isolation and death surround her throughout the book. (Jensen, 2007:117).

The reader gains a sense of Clarissa's character both from her own thoughts and from what other characters, especially Peter, think about her. Besides the fact that she has inspired love, which speaks well of her, she is also someone whom others, and herself, think flawed. Peter's notion that she is the "perfect hostess" sums up this suspicion of her weakness. Clarissa is well-off and does not work, putting her in a position to cultivate her preferences, which are the pursuits of beauty and social harmony. While she knows that these are worthy pursuits, she and her friends nevertheless wonder whether this is a wholly ethical way to live. The question she and they ask is whether or not she should be more like her husband or Lady Burton and take a more obviously practical role in public and political life. (Ibid: 118)

- **Septimus Warren Smith**

After Clarissa, Septimus is the character of most importance. His story parallels Clarissa's to a certain extent, as both characters are radically isolated and seem at odds with prevailing forces in the world. Septimus came to London as a young man in search of a career, and he showed early promise. He was an excellent worker interested in furthering his education, but then he went off to war. He returned from the war having fought bravely, but also with shell shock, a condition little understood at the time. He and his wife first seek help from a general practitioner, instead of immediately consulting the psychological specialist, Dr. Bradshaw,

demonstrating people's unfamiliarity with mental disease and how to manage it at the time. Septimus is a portrait of a distressed mind, going through the hours of his last day, entertaining delusional thoughts and experiencing hallucinations, and ultimately, killing himself.

- **Peter Walsh**

Peter Walsh is an Anglo-Indian, that is, a British citizen who worked in India during Britain's administrative colonial control of that country. At the time of the book's events, he is visiting London. Peter is defined mostly by his having been deeply in love with Clarissa Dalloway and by his intention, during his youth, of marrying her. In fact, he still seems to be in love with her, despite having married after she rejected him, and despite the fact that he is planning to marry for a second time. Of the group of close, youthful friends, Sally, Clarissa and himself, he seems more like Sally than like Clarissa. Sally and Peter were very lively; they took chances and espoused forward-looking political and social views.

- **Sally Seton**

Sally, with Peter and Clarissa, was a member of the close triangle of friends who often spent time together at Burton. Sally delighted her friends with her vibrant personality and her legendary exploits. Clarissa was so taken by Sally that she fell in love with her, as she realizes years later. Sally, like Clarissa, went on to marry, marrying a self-made man whose success eventually earns him high social distinction, giving Sally the title "Lady Rosseter."

- **Elizabeth Dalloway**

Elizabeth Dalloway is Clarissa's daughter. She is just coming of age, and she is somewhat in the thrall of her history tutor, Doris Kilman. However, Elizabeth is also her own person. When she goes out on a shopping trip with Miss Kilman, she soon parts from her tutor and steals a few hours to be by herself before she must return home to get ready for her mother's party.

- **Richard Dalloway**

Richard Dalloway, despite being Clarissa's husband, he does not play a large role in the novel. He was not as close to Clarissa as Peter and Sally were during their youthful days. Rather, in the various characters' memories of their mutual past, Richard is a late arrival on the youthful scene. He arrives around the time Clarissa is thinking about marriage and presents himself as the

perfect husband for her, in contrast to Peter. He is a politician and a member of Parliament and the Conservative Party, demonstrating Clarissa's and his relative social and political conservatism, especially compared to Peter and Sally.

- **Dr. Bradshaw**

While Dr. Bradshaw, unlike Dr. Holmes, immediately grasps the gravity and nature of Septimus' condition, he is still not a likable character. He seems very similar to Dr. Holmes. The book's argument against these doctors is that they are primarily concerned with managing individual cases of social and psychological distress without being interested in the causes of such problems. Thus, these doctors are still a part of the problem. They help to maintain the status quo by smoothing over difficulties instead of approaching psychological disturbance as evidence of deep social problems that must be addressed.

- Ellie Henderson.
- Dr. Holmes.
- Miss Helena Parry & Sylvia Parry.
- Lucrezia Warren Smith.
- Lady Rosseter.
- Lucrezia Warren Smith (Septimus' wife).
- Hugh Whitbread.

2. Clarissa Dalloway

Clarissa Dalloway by Virginia Woolf, battles with the life that she needs to live and the life that she is living. Clarissa Dalloway presents herself as a high society housewife who appreciates tossing parties, loves design, and she is worried about how society sees her. She is the ideal housewife and is known as "being Mrs. Dalloway, not even Clarissa any more, (but as) Mrs. Richard Dalloway" (Virginia Woolf: 10). Through her flash backs at Bourton. Clarissa uncovers a different side to herself apparently culminate life. In spite of the fact her life is breathtaking. It is sheltered, she longs for an alternative life of enterprise and freedom.

Throughout the novel it is clear that Clarissa is battling inwardly. Amid one of her first flashbacks, Clarissa speaks of her companion Sally Seton. "Her first impression of Sally - she is sat on the floor with her arms around her knees, smoking a cigarette - all that evening(Clarissa)

could not take her eyes off Sally. It was an extraordinary beauty of the kind she most admired, dark, large-eyed, with that quality which, since she hadn't got it herself, she always envied – a sort of abandonment; as if she could say anything, do anything” (ibid:32). “When Sally kissed Clarissa on the lips Clarissa felt like 'the whole world might have turned upside down!’” (ibid: 35) from the way that Clarissa talks about Sally, we can notice that Clarissa tries to resemble Sally. She needs to be heedless, diverse, and courageous which would be totally bizarre for Clarissa. At the point when Sally out of the blue goes to Clarissa's gathering as Lady Rosseter, Clarissa's first belief is that Sally looks not at all like was she recalls, all the desire that she had for her was no more. Sally is presently hitched to an independent rich man and has five children. The Sally that Clarissa recollected and the Sally that was quickly before her don't come close. Sally was the lady that she hoped to be and now they were equivalents. Clarissa's mistake in the present day Sally demonstrated Clarissa's actual goal of her longing to be defiant and free. Clarissa mulls over whether she settled on the right choice wedding Richard Dalloway. Clarissa energetically infatuated with Peter Walsh previous to meeting Richard. Diminish lived minus all potential limitations yet Clarissa acknowledged at the time that she could never have the capacity to join Peter in his enterprises. To Clarissa, her and Peter's qualities and convictions were extremely diverse. (Roxanne Fand, 1999:44)

She was excessively anxious of forsaking social orders desires of her and doing what she needed to do. She yielded the energy and fervor that she had with Peter for the security and budgetary soundness that she could have with Richard.

In spite of the fact that Clarissa Dalloway tries to carry on with a courageous and remarkable life, she doesn't. She avoids taking any unnecessary risks which is a genuine signifier of her character. She has the fantasies but not the drive to take after those fantasies. She lives vicariously through others and will dependably address whether she is making the right decision. At last Clarissa will dependably need to be nothing except for herself. (Gillian Beer, 1996:54)

2.1. Character Analysis

Clarissa Dalloway is the main protagonist; the book is named after her. We don't see through her eyes the whole time; however she is the focal point of the action, particularly when she arranges the party where all the characters meet up at night. Clarissa is a complex character to a limited extent since Woolf doesn't make her absolutely thoughtful. Despite the fact that she

feels the mistreatment of society, she is still particularly a part of the extreme world she evaluates. This is an exemplary instance of pot and kettle.

2.1.1. Party Girl

Her parties are all Clarissa truly has; they are her gift, and they bring individuals like Ellie Henderson and The Prime Minister. Her work as the “perfect hostess” is her most prominent joy, she reflects:

Every time she gave a party she had this feeling of being something not herself, and that everyone was unreal in one way; much more real in another. It was, she thought, partly their clothes, partly being taken out of their ordinary ways, partly the background, it was possible to say things you couldn't say anyhow else, things that needed an effort; possible to go much deeper (Woolf: 17)

Clarissa needs her parties to be significant occasions, to have importance to everyone included. Usually Mrs. Dalloway appears to be extremely disengaged, yet her gatherings propose the likelihood of individuals not being totally and completely confined from each other. Decent thought.

Clarissa (crossing to the dressing-table) plunged into the very heart of the moment, transfixed it, there – the moment of this June morning on which was the pressure of all the other mornings, seeing the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point (as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. (ibid: 24)

Clarissa reflects on herself, thinking of how time has changed her. She is still at her essence, but she thinks that important events such as her party might be reflected in the way she looks.

2.1.2. Clarissa Dalloway the Deep Shallow Lady

At first glance, Mrs. Dalloway appears to like be a truly shallow woman. She does not usually read and she is not keen on legislative issues of anything outside her Westminster

neighborhood. Everybody who knows her, including the men who adore her (Peter and Richard), asks why she thinks such a great amount about the parties she tosses.

Though she views herself as being a kind and sympathetic person, Clarissa is obviously a big show off: she's the wife of a government worker, which makes her a player in the higher positions; she looks down at any individual who does not maintain the right social principles; and having a country home and various workers are a major some portion of her personality.

We need to remember something, however, of course, Clarissa is pulled into these shallow delights, However there may very well be a diversion from the uneasiness and wretchedness that she encounters once a day. Like other people, Clarissa is influenced by World War I and can not resist the edge to see the progressions going on in the public eye around her. On top of the impacts of the war, the narrator even says that Clarissa saw her own sister being murdered. Because she does not consider it constantly, that was without doubt a very traumatic affair. She just figures out how to manage it in her party-girl way.

In the witness of we judge Clarissa for her shallow cravings we need to recollect that there's continually something more underneath the surface.

[...] she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. (ibid: 6)

Clarissa is very familiar with all of the material objects of British society. The fact that her family has been important for generations is something she thinks reflects well upon her.

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 any more; this being Mrs. Richard Dalloway.(ibid:18)

Clarissa feels that as she has aged, that she has become invisible. Youth is behind her and now she is known as the wife of Richard Dalloway and not as Clarissa.

Year in year out she wore that coat; she perspired; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug or whatever it might be, all her soul rusted with that grievance sticking in it, her dismissal from school during the War – poor embittered unfortunate creature! (ibid: 21)

Miss Kilman is defined by feeling rejected by society. She considers herself always to be on the outside – resentful, impoverished, and inferior.

2.1.3. The Glass is Half Empty

Clarissa does not appear to look on the good side of things: she is generally extremely worked up about something. For instance she imagines that doctors like Sir William Bradshaw, who rehearses psychotherapy and attempts to control super powerless individuals, are society's most exceedingly terrible scoundrels. She imagines that Dr .Bradshaw's logic of "Conversion" and "proportion" is only a method for considering patients to be cruel science tests.

Mrs. Dalloway additionally makes no endeavor to conceal her aversion of religion, and Miss Kilman's achievement in attracting Elizabeth to go to religious classes makes her truly distraught. Truth be told, Clarissa has a little confidence in anything other than her own social delight. In spite of the fact that she had her own lesbian fascination in her youth, she has no sensitivity for Elizabeth's association with Miss Kilman. At her age, she has faith in being a woman, performing certain social motions, and having the behavior appropriate for her class.

2.1.4. Complicated Relationships

In spite of the fact Clarissa enjoys her freedom, relationships are extremely important to her. The most three significant relationships she has are with Sally Seton, Peter Walsh, and Richard Dalloway (her spouse) these three connections are extremely interlaced in Clarissa psyche , every one would not be without the others.

Though the fact that Peter has constantly cherished her urgently and inwardly, Richard demonstrates some store; he gives her a chance to have more space and encourages her to rest alone in the attic. Though Peter begins crying uncontrollably before her, Richard cannot even bother himself to say "I love you" Even with these two men in the blend. Sally Seton is still the

main individual who gave Clarissa a suggestive rush. Their vital kiss in the garden at Bourton is something despite everything she values thirty years after the fact. So what could it be that Miss Dalloway needs from a relationship? Passion? Love? Status?

We can start to answer this enquiry by considering the relationships that Clarissa has in her brain with different characters. by the end of the novel, Clarissa had made two fundamental yet shocking connections: one to Septimus, whose passing she sees as a kind of redemption, and one to the woman over the way, who at long last looks at her recognizing Clarissa's nearness. It appears as if Mrs. Dalloway may simply be searching for some approach to interface her inward turmoil to her surroundings.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air.(ibid:2)

In this moment, the mere sound of a squeaky hinge transports Clarissa back in time. It makes her recall her youth at Bourton, her family's country home.

Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over – the moment. Against such moments (with women too) there contrasted (as she laid her hat down) the bed and Baron Marbot and the candle half-burnt. (ibid: 10)

Clarissa recalls some of the moments of profound beauty in her life. Though she has had these special moments, they always fade as quickly as they arrive.

2.1.5. Fear Factor

Fear is a focal segment of Clarissa's character. Despite the fact that we do not precisely know what is the issue with Clarissa - as we do on account of Septimus - we know she encounters everyday tension and occasionally confronts repulsive trepidation of assignments as little as intersection the road. We additionally know she was at one time a patient of Dr. Bradshaw and that simply being in his office panicked her.

Despite the fact that Woolf never offers a last diagnosis, our sense is that the mistreatments of day by day life in patriarchal England have constrained Clarissa to carry on with an extremely

cut off life, to the point she fears everything the outside world brings to the table. The feeling of freedom she feels when she opens the entry way of her home demonstrates how from time to time she ends up in that world, however the amount she aches for the associations it offers.

[...] chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen [...]
(ibid: 3)

Even before the war, Clarissa experienced deep anxiety on a daily basis. Even the simplest actions stir her fear of death now. Because she does not connect to other people, she has to deal with this anxiety on her own, which only exacerbates the problem.

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. (ibid:15)

Clarissa has two very different mindsets: one is her belief in beauty and life's precious moments, and the other is a fear of death and isolation. This second feeling she holds deep inside, but it is always there.

2.1.6. Englishness

Meandering around London helps Clarissa to consider what she appreciates in life:

- The hum of the city
- People's everyday life and routine.
- All the indications of the British Empire: Statues, fantastic structures, parliament, Big Ben.

Clarissa relates to these terrific indications of Englishness: "[...] the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs," for this "was what she loved; life; London; this moment in June. (ibid:4)

The urban surroundings are where she can experience moments of life. Because of the constant fear of death hanging over her these moments are crucial.

The sound of Big Ben striking the half-hour struck out between them with extraordinary vigour, as if a young man, strong, indifferent, inconsiderate, were swinging dumb-bells this way and that. (ibid92)

Big Ben has such a prominent role in the novel that the clock is almost a character. Big Ben disrupts, reminds, and comforts those who hear its hourly reminders.

3. Parallel Between Virginia Woolf and Clarissa Dalloway

Virginia Woolf helped to pioneer the writing style called stream of consciousness, this technique is noticed in the wondering sentences of Mrs. Dalloway. Stream of consciousness is characterized by the thoughts of the main character and the dialogue taking place weaving seamlessly together to give the narrative a rambling, dream-like quality. Woolf implements several techniques in order to achieve this goal, including long, adjective-laden sentences. Woolf use of dialogue also contributes to the stream of consciousness effect: the actual spoken dialogue and what the various characters are thinking are written intentionally similar, differentiated only by the presence of quotation marks. Also, there are very frequent shifts of points of view between the characters, giving readers insight into what each character is thinking. Together, these elements blur together what is actually happening and what is happening in the minds of the characters, creating a more visceral and realistic mood of the novel.

Virginia Woolf	Clarissa Dalloway
<ul style="list-style-type: none"> - Woolf and Dalloway in regards to sexuality and female independence. - homophobia and biphobia of the time - Woolf is known to have an affair with fellow authoress Vita Sackville-West, making her a target for the rampant. - The public criticism of the mental illness treatment: 	<ul style="list-style-type: none"> - Woolf and Dalloway in regards to sexuality and female independence as well. - homophobia and biphobia of the time - Dalloway remarks that the best time of her life was spent with Sally Seton, and even several years later, seems bemused over the intensity of her feelings for Sally.

<ul style="list-style-type: none"> - Woolf did not hesitate to publicly criticize the treatment of mental illnesses in post-war London. - Woolf uses Septimus' character to admonish medical professionals who dismissed or ignored the outcries of mentally ill and shell shocked patients. This was Woolf's way of publicly speaking out about the treatment of the mentally ill in London during this time. 	<ul style="list-style-type: none"> - Dalloway expresses her desire to accomplish things for herself, such as buying the flowers and mending her dress, enforcing the feminist concept of female autonomy. - Dalloway is not actively involved in the suffrage movement as Woolf was.
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Table.1

There are several parallels between Woolf and Dalloway in regards to sexuality and female independence. Woolf is known to have an affair with fellow authoress Vita Sackville-West, making her a target for the rampant homophobia and biphobia of the time. Similarly, Dalloway remarks that the best time of her life was spent with Sally Seton, and even several years later, seems bemused over the intensity of her feelings for Sally. In addition, while Dalloway is not actively involved in the suffrage movement as Woolf was, Dalloway expresses her desire to accomplish things for herself, such as buying the flowers and mending her dress, enforcing the feminist concept of female autonomy.

Finally, the parallels between mental illness as it is presented in the book and Virginia Woolf's own disease are undeniably present. Woolf did not hesitate to publicly criticize the treatment of mental illnesses in post-war London. In Mrs. Dalloway, Woolf uses Septimus' character to admonish medical professionals who dismissed or ignored the outcries of mentally ill and shell shocked patients. This was Woolf's way of publicly speaking out about the treatment of the mentally ill in London during this time.

4. Thought Analysis

In this novel, Woolf centers more on expressing her thoughts and feelings through her characters especially when she moves deeply into of the mind of the character without using the intrusive authorial tag such as in "Mrs. Dalloway reflected" especially through Clarissa's thought, and

Woolf said that: “For Lucy had her work cut out for her”. (ibid: 10). Also, she moves into the analysis of Mrs. Dalloway’s emotion with an exclamation way as an interior monologue in: What a lark! What a blunge!

In this novel, Woolf introduced a love-story between Clarissa Dalloway with Peter from the past till the present when she married Richard, she stopped loving him and speaks about her Inner feelings in the Sentimental book, Woolf said:

Yes, after all, how much she owed to him later. Always when thought of him she thought of their quarrels for some reason-because she wanted his good opinion so much perhaps. She owed him words: ‘sentimental’, ‘civilized’; they started up every day of her life as if he guarded her. A book was sentimental; an attitude to life ‘sentimental’.’Sentimental’, perhaps she was to be thinking of the past. What would he think, she wondered, when he came back? (ibid: 51-52)

In addition to what is mentioned above, Virginia Woolf utilizes the stream of consciousness in her character’s thoughts, feelings, and emotions especially Clarissa as Woolf said:

But then these astonishing into tears this morning, what was all that about? What could Clarissa have thought of him? Thought him a fool presumably, not for the first time. (ibid: 107)

Also, Woolf explains the stream of consciousness in Mrs. Dalloway through the individual’s mind and she presents such symbolic voices or refers to the rock and the wind as a stream of various letters in the following:

ee um fah um so
foo swee too eem oo---
and rocks and creaks and moans in the eternal breeze. (ibid: 108)

In the other side, she uses the Personal pronoun “I” to refer to the real stream of thought of her character’s mind, it includes Clarissa:

Clarissa stopped beside them. And in: “But I can’t stay”, she said. I shall come later. Wait, she said, looking to Peter and Sally. They must wait, she meant, until all these people had gone. “I shall come back”, (ibid: 235)

Also, it is appeared in the following example to:

“Yes”, said Sally, when I heard Clarissa was giving a party, I felt I couldn’t NOT come ---must see her again (and I’m staying in Victorian street, practically next door).So I just came without an invitation. (ibid: 247)

More importantly, Woolf used the stream of consciousness technique in her novel “Mrs. Dalloway” in different ways. In some parts she represents her inner consciousness through her character, and other cases include the reader in this novel by her speech to him in the aim to get the reader’s response.

Woolf presents the use of various thoughts in Mrs. Dalloway from one character to another within the social environment. She said:

Always when she thought of him she thought of their quarrels for some reason-because she wanted his good opinion so much, perhaps. She owed him words: ‘sentimental’, ‘civilized’; they started up every day of her life as if he guarded her. A book was sentimental; an attitude to life sentimental.”Sentimental”, perhaps she was to be thinking of the past. (ibid: 51-52).

Woolf explains Clarissa’ emotion specially when she remembers her lover Peter where she wrote a book named “Sentimental” which is about her emotional life. It means that her thought is conscious ,she knows what is she thinking about and as a real feeling that from the past she adored Peter till now, as the Freud’s point of view in which the ego ‘s of Clarissa is meaningful, it means that she knows her feeling and has a conscious emotion.

5. Reader Response to *Mrs. Dalloway*

It is this type of feeling that drives the expansion of Woolf’s ideal of sympathy across her career. Woolf is describing a feeling of immediate sensation, rendered in the present participles:

“lying and hearing this splash and seeing this light”, but the very immediacy of this sensation seems to take her beyond sensation, to feel purest ecstasy. Woolf conveys emotion as both grounded in the particular sensations of the individual body, suggested by the steady demonstratives: “this splash [. . .] this light”, and as something that seems to defy deliberate expression: “I could spend hours trying to write that as it should be written” (ibid: 79). Woolf’s response to the rhythm of the breaking waves (‘one, two, one, two’) focuses this capacity of feeling to poise between sensuous response and ecstasy: the sound of the waves is steadying and grounding, and yet in listening to the waves. Woolf becomes gradually attuned to their energy, her feelings recorded in language shaped by the patterns of their breaking. Woolf’s considerations of the possibilities of how we feel for each other were impelled by this awareness of how feeling might be at once bodily and intimate transcendence, and of how rhythm might create sympathy (Theo B. Hyslop, 1981:209).

6. Mrs. Dalloway and Atmosphere

The most striking instance in Mrs. Dalloway of people being connected in a way which implies that feeling can traverse distances between people is that of the relation between Septimus and Clarissa. Clarissa recreates in her own body the manner of Septimus’ death: “He had killed himself, but how? Always her body went through it, when she was told, first, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a window. Up had flashed the ground; through him, blundering, bruising, went the rusty spikes. There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness.” (Virginia Woolf: 156)

Clarissa’s experience is shaped by a sensationalist understanding of experience: “her body went through it” (ibid: 156), and yet she is imagining something outside her own body’s experience. The instance of sympathy is not perfect, as Clarissa does not know exactly how Septimus’ death felt to him: her recounting of the moment is sensationalist in the melodramatic sense as well, whereas Septimus’ impressions before he dies have a fragmented pathos “He did not want to die. Life was good. The sun hot” (ibid: 127). Woolf does not claim that we have complete access to another’s experience, but does suggest there is a way in which people’s bodies might know each other at a distance.

The way in which people are connected in Woolf is a particularly complicated issue. David Bradshaw has argued that: “the essential unanimity of the Londoners is most plainly stressed in their collective response to the car which travels from Bond Street to Buckingham Palace and the aero plane which swoops and soars above it.” (ibid: 60) The aero plane is not just an image of people’s shared participation in 1920s London, but instead physically affects people, binding people together by the generation and shaping of a type of energy. The aero plane which “turned and raced and swooped exactly where it liked, swiftly, freely, like a skater” (ibid:18) has shades of Futurism, and Futurism celebrated energy. However, whilst Futurist terms energy might mean power or fascistic domination, here it is to be something people share, infusing and guiding their bodies: “All down the Mall people were standing and looking up into the sky” (ibid:18). This suggests something unusual rather than connecting people through social interactions and culture, it depicts a mode of connection that is intimately connected to ideas of energy crucial to Woolf’s work.

This energetic communion in fact shows how Woolf’s vitalism, as well as grounding individual encounters, shaped her understanding of how emotions could be shared. Critics have hitherto approached an awareness of Woolf’s vitalism in the widespread recognition that Woolf’s writing seems conceptually close to Bergson.

Bergson was centrally concerned with an *élan vital* which was opposed to matter, and which could only be reached by intuition. His conception of the rhythms of our inner energy also shaped his re-evaluation of time, urging the concept of the experiential reality of time as opposed to clock-time. Bergson’s notion that we all experience time differently means that his conception of energy is essentially individualist, and in discussing Woolf and Bergson critics have cemented perceptions of Woolf as solipsistic. Whitworth notes that Bergson “seemed to endorse the idea of a private consciousness which was free of the constraints and conventions of a mechanized, regimented mass society”. (ibid: 63) It is not clear that Woolf would have read Bergson, and interpretations of Woolf’s work in terms of Bergson risk missing something crucial about her understanding of how people’s private consciousnesses might actually be connected.

The energy of the aero plane unites the Londoners, and moreover Woolf frequently shows the spaces of London to be animated with energy. Clarissa notes how Arlington Street and Piccadilly seemed to chafe the very air in the Park and lift its leaves hotly, brilliantly, on waves of that divine vitality which Clarissa loved, and she is echoed by Septimus: “But they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibers with his own body, there on the seat, fanned it up and down; when the branch stretched him, too, made that statement.” (ibid: 19) “When the branch stretched him, too made that statement” suggests

the type of empathetic connection Vernon Lee had noted as occurring when people intuit animation to the nonhuman. It shows that energy in Mrs. Dalloway fosters connections even as it underscores individuality.

A better way, therefore, of understanding the vitalistic connections between people in Mrs. Dalloway, is suggested by the possibility (first proposed by Allen McLaurin, and expanded by Michael Whitworth), that Woolf was guided by Unanimism. Unanimism showed how people might become possessed of a “group spirit”. Woolf may well have known of Unanimism: her friends Desmond MacCarthy and Sydney Waterlow translated Jules Romains’ Unanimist novel *Morte de quelqu’un* (1911) as *The Death of a Nobody* (1914) and Leonard Woolf reviewed Romains’ *Les Copains* (1913). Unanimism suggests how people might have at once an individual spirit and access to a group spirit. It is a difficult theory, and Whitworth has criticized Unanimism for providing “a shortcut, allowing a writer to avoid describing the real material activities and institutions that connect social groups”. (ibid: 66) Woolf’s use of Unanimism, Whitworth suggests, involves her in “mystifying real social relations” and was “forced upon her by the complexity of social and economic relations in her time”. (ibid: 67) Woolf’s understanding of possible energetic connections between the people of London, whilst difficult, is not, however, finally all that “mystifying”. Woolf shows Septimus considering the trees and making the observation that “the human voice in certain atmospheric conditions can quicken trees into life!” (ibid: 19). Septimus here is grasping at an idea that was very important to Woolf. Woolf frequently described atmosphere in her writing, and she defended the term “atmosphere” even in the philosophically testing Bloomsbury discussions which problematized other abstract concepts such as “beauty”, “good”, and “reality”.

The idea of emotional atmosphere is something that remains scientifically nebulous, and debated, today. Beginning her book on how emotion might be shared .Teresa Brennan opens with the persuasive sentence: “Is there anyone who has not, at least once, walked into a room and “felt the atmosphere”?”(ibid: 70) She notes that these questions of atmosphere have been occluded: The transmission of affect is not understood or studied because of the distance between the concept of transmission and the reigning modes of biological explanation. No one really knows how it happens, which may explain the reluctance to acknowledge its existence.

Woolf, in *Mrs. Dalloway*, is suggesting how this ‘transmission of affect’ might exist. Her sense of the infused energy of London, and the connection between Septimus and Clarissa, suggests how feeling might not be purely individual, but might, inevitably, give rise to sympathetic connections. Woolf developed this conception of how an individual’s feelings might somehow build up, and interact with, a wider atmosphere, from thinking about other art forms.

As Jack F. Stewart has noted, “Visual scenes in Woolf’s early novels [. . .] Show an Impressionist sensitivity to color, atmosphere, and shifting relations of subject and object”. Stewart notes that what has been said of Monet could be true of Woolf: “Monet, like Woolf, was fascinated by the “impalpable and fleeting; the transparency and vibration of air and water” ’. Impressionist painting has been seen as a purely subjective art form, not interested in the actual objects of the world, but in replicating our sensations of them. Yet it was also far from solipsistic: it was determined to convey the natural world as far as one might know it, Phoebe Pool has argued that the “painters” bond with nature was often founded upon a genuine scientific curiosity and the desire for accuracy’. Moreover, from capturing exactly one’s own vision of the world, Impressionist Painters further became aware of their own intricate connection with the world, as Kronegger puts it: “A world arises in which everything seems to have lost its natural identity.” (Maria Elizabeth Kronegger, 1973: 45). The frontier of the protagonist’s self is not the surface of the skin, but the outer limits of his perception. Fusion of the world with the soul of a protagonist comes to us like a chant, and thus a new universe of words and sounds arises, a world without finitude, held together only by sounds, light and color. An Impressionist sense of sensation suggests the blurring of the self with the scene it surveys. Impressionism gives rise to the idea of atmosphere. It’s something Woolf noted in Proust as well (to whom she has been seen as very close), when she identified what seems to be the atmosphere of Proust’s work: “he common stuff of the book is made of this deep reservoir of perception’, a result of the way that ‘[the] mind of Proust lies open with the sympathy of a poet and the detachment of a scientist to everything that it has the power to feel”. Woolf’s use of rhythm enabled her to incarnate the workings of individual perception: basing individuality on a concept of energy meant that any attempt to understand another person had to attend to their rhythm, their way of being.

In Mrs. Dalloway’s London, rhythm also seems to pattern the animated atmosphere, forging links between people. Prior to Clarissa’s strange vision of Septimus’ death, there are moments when their bodies seem to be in tune. First Clarissa reclines on her sofa: So on a summer’s day waves collect, overbalance, and fall; collect and fall; and the whole world seems to be saying “that is all” more and more ponderously, until even the heart in the body which lies in the sun on the beach says too, that is all. Fear no more, says the heart, committing its burden to some sea, which sighs collectively for all sorrows, and renews, begins, collects, let us fall. And the body alone listens to the passing bee; the wave breaking, the dog barking, far away barking and barking .(Jane Goldman ,1998 :101)

Septimus then falls into the same rhythms and images: “Every power poured its treasures on his head, and his hand lay there on the back of the sofa, as he had seen his hand lie when he

was bathing, floating, on the top of the waves, while far away on shore he heard dogs barking and barking far away. Fear no more, says the heart in the body; fear no more". (Woolf: 118)

Septimus and Clarissa are firmly encased in their bodies with the layering of prepositions: "the heart in the body which lies in the sun on the beach", and yet they are distant from their own body, Septimus seeing 'his hand lie' on the top of the waves seems a detached observer of his body, whilst Clarissa's body seems detached from her person, "the body alone listens". The echoing conveys how they are caught up on rhythms beyond them, how rhythm is a way of uniting as well as individualizing people. In conveying this form of sympathy, Woolf's writing falls into poetic rhythms. Her words move in sympathy with each other: in "collect, overbalance, and fall; collect and fall" the second "collect and fall" echoes the previous phrase, and Woolf's phrases create mirroring patterns: "dogs barking and barking far away". The ponderous poetic rhythms of the passage allow Septimus, Clarissa, and the words of Woolf's novel to become attuned, suggesting how sympathy might be born of individual feeling and yet be guided by patterns and a poetic momentum beyond the individual.

Woolf, then, is aware both of the intensity of personal encounters and, more radically, of how sympathy might work in a way connected with individual feeling and yet rhythmically caught up with things larger than it.

General Conclusion

General Conclusion

In conclusion, throughout this dissertation we showed how the stream of consciousness technique is employed in *Mrs. Dalloway*. We attempted to investigate whether Virginia Woolf succeeds in revealing Clarissa Dalloway's thoughts in the novel *Mrs. Dalloway*. The purpose of this study is to explore Woolf's habit in using the free indirect speech and thought, the stylistic device as a means that allow the reader of knowing Clarissa's inner thoughts.

This new style Stream of consciousness has two important techniques in which it is presented such as: Free indirect style, thought and Interior monologue. Moreover, it is a technique that was advanced by so many writers like Virginia Woolf as a great novelist and so famous by the use of this fictional style of writing within her novel "*Mrs. Dalloway*" in which she gives the description of one day through the preparation of a nice party by Clarissa Dalloway to all her friends such as: Peter, Septimus and others. This story finished in bad ending which is the suicide of Septimus.

We must emphasize the almost boundless versatility of speech and thought presentation as a means of varying point of view, tone and distance. The distinction between the author's voice and a voice which comes from inside the fiction can be signaled by slight variations of style which may or may not be perceived as significant by the reader.

Mrs. Dalloway is complex, and compelling modernist .It is a study of the minds of its principal characters. This novel enters into the consciousness of the characters, becoming its subject matter, creating a powerful and psychologically authentic effect talk a bit more about the stream of consciousness technique in the novel.

Eventually, we hope that the outcomes of our study would be appreciated and helpful to readers of Literature in our university in particular, and the reader in general who would benefit from this modern narrative device.

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عشر، تعامل الواقعيون "أنصار الحركة الواقعية" مع المشاكل الاقتصادية، الاجتماعية، و السياسية. و كان اهم موضوع تناوله هذا التيار هو موضوع الحروب العالمية. و قد اتخذه ممن ينخرطون تحت لوائه موضوعهم الاله. و في القرن العشرين ظهر تيار الوعي بصفته اسلوبا كتابيا يصد المشاعر و الخواطر و الاحاسيس التي تعتري الشخصيات الروائية في لحظة محددة بدون أي رابط منطقي أو . و قد مثل هذه التقنية الروائية الكثير أمثال جيمس جويس. و فرجينيا وولف خير مثال على ذلك، فقد عرفت بأسلوبها الخيالي في الكتابة الذي طغى على جميع أعمالها خصوصا في روايتها "السيدة دالواي". يحكي هذا العمل الادبي قصة حفلة خاصة أعدتها كلاريسا دالواي لكل أصدقائها. أحداثها في ليلة واحدة في جوان 1923، و فيها تجد تحليلا لخواطر شخصيات القصة: مشاعرهم ، خواطرهم و عواطفهم. تعمق في شخصيات روايتها. الهدف من هذه الدراسة هي إظهار الوعي الذي تميزت به وولف من خلال أفكار شخصيات الرواية.

الكلمات المفتاحية:

الوعي، الأسلوب الحر الغير مباشر، الحوار الداخلي، الوعي الشخصي، فرجينيا وولف، السيدة دالواي، نظرية التحليل

Résumé

Au cours du 19^{ème} siècle, le réaliste traite des problèmes sociaux, politiques, et économiques. En outre, ce temps a été caractérisé par la Première Guerre mondiale comme thème principal par tant d'écrivains qui traitent avec ceux de style réalistes d'écrits. Au XX^e siècle, le flux de la conscience comme un style plus important de l'écriture qui traite de la circulation des idées, les sentiments, les pensées et les sensations des personnages à un moment précis, sans aucune logique, la ponctuation et la réalité. Cette technique narrative a été avancé par de nombreux romanciers tels que: James Joyce et Virginia Woolf était l'un d'eux. Elle était bien connue par ce nouveau style de fiction écrit dans toutes ses œuvres notamment dans "Mrs. Dalloway ". Cette œuvre littéraire est sur la préparation d'une soirée spéciale de Clarissa Dalloway à tous ses amis que la description d'une nuit en Juin 1923, il est connu par l'analyse des pensées, des sentiments et des émotions du personnage. Woolf a essayé de déplacer profondément dans la représentation de ses personnages dans son roman. Donc, le but de cette étude est de montrer la conscience de Virginia Woolf dans l'esprit du personnage.

Mots clés: flux de conscience, le style indirect libre, monologue intérieur, la conscience personnelle, Virginia Woolf, Mrs Dalloway, et la théorie psychanalytique.