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Dedication

WITH GREAT PRAISE

TO

ALLAH,

THE GREAT & THE NOBLE FATHER

THE STRONGEST & THE WONDERFUL MOTHER

MY BROTHERS AND SISTERS

I ALSO DEDICATE THIS WORK

TO

MY SPECIAL **FRIENDS** WITH **WHOM** I SPENT THE BEST MOMENTS

THE SOURCE OF MY HAPPINESS

SOLIMAN, SMAIL AND KHADIDJA

TO

THE PARTNER DURING THIS PATH, **TOUFIK**

TO

ALL THE **PEOPLE** WHO KNOW **ME**

AND

TO ANYONE **WHO** RESPECTS AND LOVES **ME**

I DEDICATE THIS WORK

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Praise be to Allah the Almighty who has given us power and patience

to complete this humble work

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Abstract

During the nineteenth century, the major authors' contributions in the British Literature were to paving the way for the appearance of a new literary movement, namely called modernism, where authors eradicate the former literary Realism and naturalism standpoints and corroborate their literature to devising a modern novel and reasoning. Virginia Woolf, next to a band of other figures, is one of the famous figures in this era, with her writing style not being disposed to follow any rules or conventions. In her novel *Mrs.Dalloway*, Woolf represents new kind of writing with a variety of narrative techniques and literary devices like Flashback and Stream of Consciousness. Thus, this research aims at investigating the implication of different narrative techniques in MD, to make a stylistic analysis to illustrate the different literary techniques manifested in the novel and to account for the stylistic effects of the literary devices on the readers mind. A corpus-based analysis study is used to conduct this research in regard to the credibility of the corpus sources and to help go through extracting excerpts from it and analyze them. Insofar as the inquiries are made about the purpose of employing Flashback in the narrative, the nostalgic traits were in a remarkable indication in the plot story of MD, and hence also evident in the thought process of immediate writing. Therefore, the implication of Flashback literary technique aims at creating suspense and awakening the readers' attention as far as they are concerned. The author's vivid imagination worked its narratology through the course of the story.

Key words: Flashback - Memory - Straightforward - Nostalgia - Dream Sequence –
The psychological novel.

List of Abbreviations

DS: Direct Speech

DT: Direct Thought

IS: Indirect Speech

IT: Indirect Thought

FID: Free Indirect Discourse

FIS: Free Indirect Speech

FIT: Free Indirect Thought

MD: Mrs Dalloway

NRS: Narrative Report of Speech

NRT: Narrative Report of Thought

SOC: Stream of Consciousness

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General Introduction

General Introduction

The nineteenth century witnessed a revolution in literature, shaped in a shift in understanding the concept of self and mind, paving the way for the emergence of a new era, Modernism. A bunch of artists were remarkably showing up like James Joyce and Virginia Woolf. These authors were known by their rich narrative style and language evident in their literary works. Virginia Woolf's *Mrs.Dalloway*, represents one of the interesting novels in the era, in which the author's narrative style implies different literary techniques like Flashback and stream of consciousness in order to reveal the different status of the characters.

In this regard, an introduction to modernism is preliminary before investigating the literary techniques manifested in the Novel *Mrs.Dalloway*, which is the realm of study in the present research. Modernism is described not only as an art of a rapidly modernizing world, or a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life, but also the art of a world in which many traditional certainties and certain sorts of Victorian confidence had departed. Not only, as well, in the onward progress of mankind but the evaporation of the very solidity and visibility of reality itself. (Bradbury and McFarlane, 1976 p57)

Modernism implies a break from the traditions. That is, it emphasizes on the inward qualities of the individual rather than the outward values of the society, treating characters as thinking individuals valuing the unconscious rather than the outer visible self.

Mrs. Dalloway is one of the remarkable works that portrays the characteristics of modernism. In the novel, Virginia Woolf portrays her main character Clarissa Dalloway's psyche in form of multiple flashbacks where the character rekindles her dormant memories, to repeatedly sever time and go back to past events, in several conflicts leading to one single climax that occurs by the end of the novel. Though the long narrative Woolf has set, Clarissa is having only one journey of her life as a character. These literary techniques and the narrative style, being intertwined together, forge the fractured and dislocated self of Post-World War One era, and remain the secret behind this narrative. Thus, this research aims to investigate the implications of the different narrative techniques presented in the story in order to understand the function as well as the use of each element and the way in which Woolf managed to combined them, also to Make a stylistic analysis to illustrate the different literary techniques manifested in the novel and to Portray the stylistic effects of the literary devices on the readers mind.

Therefore, this study would try to answer the following question:

- What is the purpose of using the flashback literary device in *Mrs. Dalloway*?
- To what extent did Virginia Woolf succeed in employing flashbacks in *Mrs. Dalloway*?

In order to answer the above-stated questions, the researcher would formulate the following hypotheses:

- The purpose of Flashback is to reveal the nostalgic feeling of the character when remembering their dormant memories.
- Woolf uses flashback to transmit the characters' inner thoughts and speech.

This dissertation will attempt to dig light through the use of various rhetorical devices employed by Virginia Woolf in *Mrs. Dalloway*. Therefore, the research is going to be corpus based analysis (according to Chatman ,Geoffrey Leech and Mick Short) in order to analyze the systematic patterns of language variation and use of the linguistic features (Language manipulation) in the narrative.

The present research consists of three chapters that are:

The First Chapter includes a presentation of the various definitions and elements of Narratology, as well as the types of Flashback use and the Second Chapter reviews the author's literary context and background, in addition to modernism features in accordance to the novel. Whereas the Third Chapter is going to be the practical part and the analysis of flashback in the novel.

Chapter One

Literature Review

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Introduction

During the nineteenth century, a bunch of artists were remarkably showing up like James Joyce, and Virginia Woolf. This last figure is considered as one of the most glittering novelists and essayists in this period. Virginia's famous novel *Mrs Dalloway*, was known by the implication of different literary techniques like Flashback and stream of consciousness, with her own peculiar narratology and writing style in addition to her modernist view.

This chapter aims at reviewing the different aspect of narratology, representation of speech/thought and flashback as an element of stream of consciousness. In order to explain the way writers manifest these devices in the narrative to create an art form of literature.

1.1. Narratology

Narratology can be briefly defined in literary theory as the study of narrative structure. In a way that it looks at what narratives have in common and what makes one different from another. It derived from structuralism and semiotics, narratology is based on the idea of a common literary language, or a universal pattern of codes that operates within the text of a work. Its theoretical starting point is the fact that narratives are found and communicated through a wide variety of media such as oral and written language, gestures, and music as well as the fact that the same narrative can be seen in many different forms. The development of this body of theory accelerated in the mid-20th century as we cite Seymour Chatman, one of the influential theorists in narratology (Britannica, 1999).

1.1.1. Elements of Narration

In the field of stylistics and narratology, we often examine two main elements of narration the first one is narrative plot and the second is narrative discourse. Narrative plot is the abstract storyline of narrative; that is, the sequence of elemental, chronologically ordered events which create the 'inner core' of a narrative, whereas narrative discourse surrounds and covers the manner by which the plot is narrated. If the narrator uses flashback that means he disrupted the basic chronology of the narrative's plot. Therefore, narrative discourse shows how the text is realised and in what way language is produced by the storyteller to consequently give us context (Simpson,2004).

1.1.1. Speech Representation

As a starting point, before tackling narrative plot, the representation of speech and thought in narrative discourse is analysed first. It is not that simple to tell if the language is represented in an indirect way. Here, the medium and the utterance differs grammatically and stylistically. The story teller uses many ways to bring forth characters' speeches and thoughts, ranging from the summarized compressed and concise versions of what characters say in speech report. Speech report is to sum up what the other person have said. It is the nature of the utterance and the kind of words uttered, therefore the overall topic is the focus of attention. The exact propositions that make up the original are not reproduced word by word, however the fact of something being uttered is mentioned, but the words themselves are not reported in other words to keep the context, not the text.

1.1.2. Chatman Definition

Chatman, on the other hand, defines narrative as a conjunction of discourse and story. Moreover, by analogy with the narrator in the traditional mould, he introduces the figure of a 'cinematic narrator' who is comparable to the narrator in the novel and fulfils a similar mediating function in the presentation of the story.

He furthermore states that the significance of action sequences takes place in the definition of narrative. Conventionally, a story is conceived as a concatenation of incidents that has a beginning, a middle and an end, it is known to make suspense due to some complications in the middle part that will disappear when these conflicts are resolved by the end of the work (Chatman, 1928).

1.1.3. Free Indirect Discourse

FID (Fr. style indirecte libre; Ger. erlebte Rede) in the process of representing the contents of an utterance in a narrative context, it draws stylistically and syntactically on the expressive power of DS. The fact that there is no syntactic frame (She said that/Father wanted to know when . . . syntagms), the stretch of speech being depicted is incorporated into the flow of the narrative. This means that it is not always easy to ascertain where speech representation begins or whether we have an instance of free indirect discourse at all. FID is called 'free' because the introductory verbs of saying (He claimed that) are dispensed with; 'indirect' because the

utterances represented are referentially aligned and tenses shifted in accordance with the surrounding narrative discourse. In traditional third-person past-tense narrative, sequence of tense rules applies and first/second-person pronouns of original/supposed utterances are shifted into the third person (Chatman, 1928).

1.1.4. Direct Speech and Indirect Speech

IS is characterized by its syntactic subordination. As a result passages of IS are easiest to notice when they fill the syntagmatic slots that follow introductory parts phrases like the following examples (Paul claimed that . . . , Eva asked whether . . . , The Colonel ordered) Pronominal references have to be changed to fit in with the referential parameters, in other words if the narrative tense is the past tense, then the tenses also shift accordingly (Leech and Short, 2007).

Starting with the categories of speech presentation, the baseline form against which other forms are often measured is DS; In this mode, the reported clause which tells us what was said is enclosed within quotation marks, while the reporting clause (which tells us who did the reporting) is situated around it. The following two examples of DS illustrate how the reporting clause in this mode may be either put in front of or as is more common placed after the quoted material:

- She said, "I'll come here tomorrow."
- "I'll come here tomorrow," she said.

DS stands in contrast to (though is systematically related to) an altogether more remote form of reporting known IS which is the equivalent of Indirect forms as illustrated above:

- She said that she would go there the following day.

The method for converting direct forms into indirect ones requires to carry out a series of simultaneous grammatical operations. These are summarized in the following stages:

Stage 1: Make the reported material distant from the actual speech used.

Stage 2: Shifting pronouns 1st and 2nd person pronouns (I, you and we) into 3rd person forms (he, she, it or they).

Stage 3: Switch deictic words from their proximal forms into their distal forms.

Stage 4: Change the direction of movement verbs.

Stage 5: Place tenses in their back shifted forms.

For example, if the primary tense is in the simple present (eg. know) the shifted tense will be in the simple past (knew). Through this process, a modal verb like ‘will’ becomes ‘would’, ‘does’ becomes ‘did’, ‘must’ becomes ‘had to’, ‘is’ becomes ‘was and so on. If the primary tense is already in the past (knew) the shifted tense will be past perfect (had known).

When these steps are carried out, the following changes are brought about to the report in our DS example:

1.1. Table 1 *Shifting from DS to IS* (Simpson, (2004), P31)

Direct	Indirect
I	She/he
will	Would
come	Go
here	There
tomorrow	The following day

A further operation may be carried out on both the Direct and the Indirect forms above to render them into their corresponding ‘Free’ variants. This involves removing the reporting clause and removing, if present, any inverted commas. If this operation is only partially followed through, then various intermediate forms present themselves.

The following are ‘Free’ versions, along with possible sub-varieties, of both the DS and IS forms introduced above:

Free Direct Speech (FDS):

- I’ll come here tomorrow, she said.

- " I'll come here tomorrow."
- I'll come here tomorrow. (Freest form)

Free Indirect Speech (FIS):

- She would be there the following day.
- She would be there tomorrow. (freest form)

The categories available for presenting thought in narrative fiction are formally similar to those of speech. Here are examples of the four main types:

Does she still love me? (FDT)

He wondered, 'Does she still love me?' (DT)

Did she still love him? (FIT)

He wondered if she still loved him. (IT)

It is important to note that in spite of their formal similarities, there are significant conceptual differences between the speech and thought modes. Whereas speech could be overheard and reported by any bystander to an interaction, the presentation of thought is somewhat 'counterfeit' insofar as it presumes entry into the private consciousness of a character. To this extent, the presentation of thought in stories is ultimately an artifice (Leech and Short, (2007)).

1.1.1. Narrative Report of Thought and Narrative Report of Speech

There is one more important category of speech and thought presentation which we can add to our model. This is manifested in its speech and thought variants as, respectively, NRS and NRT. This technique involves a narrator reporting that speech or thought has taken place but without offering any indication or flavor of the actual words used (Leech and Short, 2007).

The upcoming examples are two Narrative Report transpositions, one for speech and one for thought, of the basic examples given above:

- She spoke of their plans for the day ahead. (NRS)

- He wondered about her love for him. (NRT)

Unlike the more explicit modes discussed above, where it is possible to work out the words in which something was said or thought, this mode can be used to summarize whole stretches of reported speech or thought. That is not to say that the NRS and NRT models are always more economical than their more explicit counterparts in fact, it is sometimes easier to report verbatim what someone has uttered than to try to look for alternative ways of capturing what they have said.

It is due to the author's intention to arrange the story events and chose his technique in representing characters' utterances in discourse while manipulate the plot direction. That is who ever happens to be a character in the story has possibly a particular effect on the reader. The story events are traditionally said to constitute an array of development which is plot (ibid).

1.1. Flashback as an element of Stream of Consciousness

SOC is a writing style that is incorporated by many famous writers during the post-modern period in which it reflects the flow of character's thoughts and feelings especially Clarissa's thought in Mrs. Dalloway. According to literary criticism observed that:

Stream of consciousness: A term coined by William James in Principles of Psychology (1890) to denote the flow of inner experiences. Now an almost indispensable term in literary criticism, it refers to that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind (Condon, 2013. p682).

Whereas a professor at London University said:

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. (Baldick, 2001. p244).

In the above, SOC as becoming an indispensable term in literary criticism played a crucial role in bringing forth the character's attitudes and to delve deeply into the character's mind, as well as the syntactic level, without being interrupted by any sort of punctuation. Moreover,

William James gave explanation to the SOC as the moment when a human mind sinks in a flux of permanently changing thoughts, perceptions, feelings and memories. Or as the continuous concatenation of thoughts without any interference by the use of usual methods of description as the description of the association of ideas, impressions, sensations, and memories in a free way that can pass through someone's mind at any given time.

1.1. Definition of Flashback

The concept of time has been widely debated between a large number of philosophers, scholars and critics for ages. The aspect that Virginia Woolf came up with in fact is not new, but the methods she adopted were revolutionary. In terms of the distinction between mind-time concept.

"The time involved in the basic drama which takes place in the minds of these characters covers eighteen years; the place of incident varies from India to Bourton to London to the World War battlefields of France; and about a dozen characters are involved"
(Willis. 2006. p28).

It is clear from the above quote that the speaker sums up all different places of the story which most of them of course where images and memories in the character's mind rather than real places.

As previously defined the concept of SOC, this phenomenon of continuous and contiguous flow of sensations, impressions, images and thoughts which are experienced at all levels of consciousness, and generally associated with the person's subjectivity or sense of self is not as one may conceive, it is quite the contrary, these important events and memories are used by an omniscient narrator throughout the character's mind, thus the personage's reminiscing actions is known as flashbacks. After all we probably may consider that flashbacks in Virginia Woolf's MD is a subgenre of SOC.

Many Scholars have defined flashbacks with different perspectives here are some definitions: This is Andrew Sedillo an instructor of Language Arts, Social Studies, and Technology who says

"Authors use flashbacks as a means of adding background information in the present events of their story. They interrupt a specific event within their story by using events that have already occurred or that have not been presented. This gives the reader added information about a character's past, including his or her secrets, inner or external conflicts, or significant events that affected his or her life. If the author is able to do this well, the reader will begin to convey reasoning for the actions of the characters throughout the story and develop a better understanding of present events. This also helps the author create a theme for the story and increase the emotional impact it will have on the reader" (Sedillo, n.d).

In addition to what have been said, Britannica Encyclopedia stat that:

“Flashback, in motion pictures and literature, is narrative technique of interrupting the chronological sequence of events to interject events of earlier occurrence. The earlier events often take the form of reminiscence" (Britannica, Encyclopædia. 1999).

Flashback is an interruption that writers use to moves the audience from the present moment to the past via insert events in order to provide background or context to the current events of a narrative.

This inserted past event is a literary technique used by Virginia Woolf in most of her works with the main character of the novel, and that is the occurrence in which a character remembers an earlier moment of her life that happened before the current point of the story.

Stylistically flashback is defined in literature as identical to that of analepsis, which comes from the Greek for “the act of taking up.” There are two types of flashbacks—those that recount events that happened before the story started (external analepsis) and those that take the reader back to an event that already happened but that the character is considering again (internal analepsis).

1.1. The Implication of Flashback in Literature

Authors use flashbacks in their works for many different reasons. One key reason is to fill in elements of one or more characters’ backstories. Flashbacks can help the reader understand

certain motivations that were otherwise unclear, or provide characterization in other ways. Flashbacks can also create suspense or add structure to a story.

The use of a flashback is to convey to the readers information regarding the character's background and give them an idea of the characters motives for doing certain things later in the story. Therefore, a flashback in the story deepens inner conflict. It provides stimulus for the conflict, deepens the touching effects and allows the reader to sympathize even with the villain.

1.1.1. Flashback Use

Another's function of flashbacks in a narrative is to increase tension. A mere mention of the past event makes readers wish to know the secrets. So, he reads on to find out what the secret is, and how terrible is the secret that it provides the motivation for the conflict in the story.

Habitually, the function of flashback in poetry is to convey an idea of happiness that poets enjoyed in the past but presently does not enjoy those pleasures. Poets use flashback to contrast a character's unhappy circumstances in the present to the happy days of his past. A flashback is a way of presenting events that happened prior to the current action taking place (Littlehale, n.d.).

Flashbacks are a popular literary technique for writers to use when starting a story in the middle of things, to add drama or suspense, or to provide the reader with important information. A flashback typically is implemented by:

- The narrator tells another character about past events
- The narrator has a dream about past events
- The narrator thinks back to past events, revealing the information only to the reader
- The narrator reads a letter that prompts back to an earlier time

More often than not, flashbacks are a useful way to start a story at the end, and then fill the reader in on the events that got the characters at a certain point. Flashbacks also mirror the way our minds work, as we often think back to past events or people as the result of triggers we may see throughout a normal day. Frequently, we are not aware and conscious of these memories.

In literature, flashbacks are incredibly useful for different objectives it is linked to the author's purpose. The writer may opt for various aims, understanding characters' relationships and background, understanding a character's motivations and perspective, disrupting the

chronological linear order of a narrative for more depth and complexity, creating surprise or suspense, giving clues or hints to remember which foreshadow future events, enhancing understanding of an important theme or idea.

In order to use flashback, it is important to be aware of why the flashback is necessary to the story. The flashback must reveal something intriguing which propels the plot forward or supplies essential information for the reader's understanding of the story. To use flashback the writer has first to write the story in the present situation and then insert the necessary information using flashback.

Many well-known works of literature begin their tales at the end and work their way back to the beginning. Other stories begin in middle and fill in the rest of the narrative with flashbacks before moving forward the example of *Ulysses* by James Joyce (ibid).

1.1. Types of Flashback

Authors use flashbacks as a means of adding background information in the present events of their story. They interrupt a specific event within their story by using events that have already occurred or that have not been presented. This gives the reader added information about a character's past, including his or her secrets, inner or external conflicts, or significant events that affected his or her life. If the author is able to do this well, the reader will begin to convey reasoning for the actions of the characters throughout the story and develop a better understanding of present events. This also helps the author create a theme for the story and increase the emotional impact it will have on the reader (Sedillo, n.d).

Recognizing the passage where the writer employs flashback is crucial while reading a story, otherwise the reader will become confused. An author can do this in a variety of ways, which include dream sequences, memories, or even bringing it up in a straightforward way through character narrative (ibid).

1.2. Table 2 *Types of Flashback* (Sedillo, n.d)

Type	Example
Dream Sequence - Occurs when a character has fallen asleep and dreams about events of the past.	Sarah was nervous about her performance. She had a dream about her performance last year when she fell in front of everyone.
Memory - Occurs when the character is interrupted by thinking about an event in the past. The author will typically put the character in a place in which something from the past occurred. The character may see something, taste something, or encounter a person who played a role in their past. Through this process the author will successfully indicate to the reader that a flashback is occurring.	After the teacher took attendance, Sandra was shocked when she saw that James was back in class. Sandra thought about what happened last week at school when James was involved in several fights with other students.
Straightforward - Occurs when it is obvious that the flashback is presented to the reader.	After talking to friends about certain fads in the past, Andrew remembered about a time he was in high school and dressed a certain way to impress a girl he liked.

Conclusion

The implication of the literary technique which is flashback, takes place in Virginia Woolf's writing style in accordance with SOC technique, these two most used literary devices are intertwined together having the same characteristic, to sever time and plot direction, they interrupt the sequence of events.

Chapter Two

Features of Modernism in British Literature

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Introduction

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Introduction

This chapter is devoted to review modernist features in literature, more specifically; tackles modernism features in MD from literary criticism. In addition, it accounts for the overall literary context in the most experimental works written by Virginia Woolf.

2.1. Characteristics of Modernism

The appearance of modernism had offered readers a new way of understanding the world and a free way to writer to express their inner feelings and thoughts. Many people begin disillusioned by the previous trends on the verge of world war one. By extending the relationship between artists and the representation of reality. Modernism implied a break with the past artistic conventions which created a literature of crisis and dislocation, desperately trying to shape the new world by creating new perspectives and narrative techniques to transmit their point of view of the surrounding world. Many famous writer like Virginia Woolf have been a great influence to the British literature.

2.1.1. Modernism Background

Modernism in its broadest sense, implies the modern thought, character or practice. More specifically it describes the modernist movement, in contrast with the classic realism, which was the dominant popular mode in literature. Modernism, in which Surrealism gained fame among the public as being the most extreme form of it, since it emphasises the inward qualities and allows for the individuals' conceptions of the world, brings a set of cultural tendencies and an array of associated cultural movements. In the 1890s and 1900s, partly in reaction to the failed Romantic Revolutions of 1848, Modernism initiated a time which experienced mass technological innovations and industrial revolution that begun nearly a century before (Jackson, 1994).

The modern literature which is in the beginnings of the twentieth century, implies the sudden changes and breaks with traditional views of world realities. Its development was through the WW1 and WW2 or the "Cultural Shocks". Where it flourishes and then takes a step forward to reaching its peak level in art so in literature (Ibid).

2.1.2. The Emergence of Modernism

The horror left after the two devastating world wars, as well as gender, class and race struggles have alienated the individuals. These circumstances precipitated them into reaction. Intellectuals, being the most concerned, were impelled strongly to dispose of the traditional constraints of realism and naturalism. Most figures like Ezra Pound, Thomas Eliot, James Joyce and Virginia Woolf tried to shape the world into its most realistic aspect (L. Menand 2007).

Modernist literature is a way of controlling, of ordering, of giving shape and a significance to the immense panorama of futile anarchy which is contemporary history, it is, I seriously believe, a step towards making the modern world possible for art.(T.S Eliot, 1922, P 93)

Modernists often made the relationship between artists and the representation of reality, this implied a break with the past artistic conventions which created a literature of crisis and dislocation. Modernism characteristics are found in such writers via their new writing style and treating characters as thinking individuals; emphasizing on the unconscious rather than the outer, visible self (Jackson, 1994).

Modernism features the cohesion and balance between the genres, it bases its interest on experimentation and individualization and broke the Victorian bourgeois morality rejecting nineteenth century optimism. Modernists tried to reject the aesthetic burden of the realistic novel by considering the inner self and consciousness as the central concerns. Modernism provides little care for nature unlike romanticism and realism and shows in addition the decay and alienation of the individuals. The modern era is dominated by poetry and the poetic rhythm (Dekoven,1991).

2.1.3. Poetry and Symbolism

Modernism is also known with poetry domination and the poetic rhythm. In the First World War, poetry is spread largely with the new figure (Ezra Pound), with short and unrhymed poems and characterised by frequent use of adjectives and adverbs, wherein plain language took part in poems. That is, there was less interest in the beauty of language. Thomas Sterns Eliot, another figure who

added much more ingenuity to imagism in literature, in a highly intellectual allusive poetry with the style of moving from very high formal verse into a more conversational and easy style (Louis, 2007)

Symbolic language is also dominant in this era with T.S Eliot, he was the pioneer of the ironic mode in poetry, i.e. deceptive appearance hiding difficult truths, in which Language is multi-layered, and is prevalent among most modernist authors. And as similar, Modernism implies themes of individuality and selfness, where it alienates the individuals and numbs them to their truest selves, and exemplifies the conviction of decay and uselessness of the older forms of authority, and that individual's authority must be strengthened. It provides a faith in the power of the art to save humanity from the deadening features of everyday life alluding to the artist as sensitive; motivating and heroic. Modernism ensures the subjectivity of the experience of time and space, depending on one's context and perspective (ibid).

2.1.4. Authors' Contributions to Modernism

In the American Literature, for example "*The Lost Generation*" is the perfect reflection of modernism, they refer to the spiritual and existential *longueur* left by four years of destructive war, and that they did not bear a "world of chaos" and escaped shocking realities by turning the mind's "I" to record the workings of consciousness, for instance Hemingway abandoned ornamental language (simple and emotive mood), where Again, Irony is also used by Hemingway's style and his characters often have hidden agendas where nothing is truthfully revealed about their real psychological status (Dekoven, 1991)

Another feature of modernism is mistrust and nothingness, mostly in novels, where most truths and appearances are relative and changing, like in Fitzgerald's "*The Great Gatsby*", the loss of the American dream and the series of calamities that ruined the protagonist's life. Talking of prose, modernists bring a new kind of narration, in which the narrator is deemed unreliable like in James Joyce's "*Ulysses*", to seldom show what is true and direct, in other words, the novel does not happen outside but in the mind of the narrator, so that pathways to human consciousness are translated in accordance to the narrative choices (Ibid)

Considering Language and style, authors cast heavy emphasis on innovation in writing, to disrupt traditional syntax and form and to break old patterns in order to see things in a fresh, new

way. The modern literature welcomes the artistic self-consciousness whereby the style of the text makes it clear to the reader that an author consciously crafted it with switches in narration using many voices. They have also emphasized on life presentation as experienced, capturing the impression of a moment or representing the inner experience of time (Ibid).

2.1.5. The Psychological Novel

In the modern literature, there was the “psychological novel” where novelists integrate the psychological theories of Sigmund Freud like Thanatos and psychoanalysis, to show the instinctive impulses and the psychological involvement of the characters. In addition, considering fragmentation and dislocation in this era, authors intend to use impossible and unrealistic events into a narrative that is realistic. However, in modern literature, it is hard to distinguish between fiction and reality, without clearly defining what is factual and what is fictional. Furthermore, novelists show much more alienation and cynicism in their characters’ lives, frustrated and worried about reality and life, but later alienation and cynicism started to diminish and disappear (Parsons and Deborah 2007).

2.2. Features of Modernism in Mrs. Dalloway

Virginia Woolf’s *Mrs.Dalloway* represents a modern novel which has also most of the features of modernism. These features are what could be drawn from its major characters, be it the protagonist *Clarissa Dalloway* or her Double (as deemed in literary criticism) Septimus Warren Smith.

2.2.1. The Fractured Psyche

This story describes one day in the life of its central character, *Clarissa Dalloway*, on a June day in Post-World War One England. In which, many impressions and understandings can be drawn from the characters’ psychic involvement. *Clarissa*, for instance, besides being the feminine voice, exemplifies the fractured and dislocated self. That is, *Clarissa* lives privately with her need to unveil

the mystery over the self, when she frequently looks into the mirror, and sees a dartlike blatantly pointed face, which is in fact, the stern and determined face that reflects many years ago, and with which she could forge her charisma as a unified static self and the person that she produces to live with. (Bloom 1990)

As the novel unfolds over the course of one day, with a description of how it is experienced by *Mrs. Dalloway* and the other characters, wherein, the basic drama time period covers 18 years of the characters' lives, nothingness could be seen also in the structure of the novel, there is no actual story, no plots or sub-plots, nothing takes action in this narrative, apart from the myriad of impressions created by Virginia Woolf's new style of writing, that she further asserts in her essay *Modern fiction*, that the mind is visited by fleeting, fantastic or strongly inculcated impressions, and as they fall from everywhere, they evoke an incessant deluge of innumerable impressions, and describes them as a "luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Marcus, 1981).

Woolf's major interest in bringing forth the characters' status and personality, is embodied in the constant use of Flashbacks and Stream of Consciousness. But the novelist also incorporates these two techniques to create interior time, in which the recurrent image of Big Ben in each chapter represents the external reality of England aftermath as well as the unstable or lifeless image of the city and individuals. This puts the issue of identity in question, where modernists preoccupied and eventually differ in it, Woolf for example sees the self as it depends on the other, though separated from it. Where intangible true qualities can't be possibly glimpsed (Bradbury and McFarlane 1976).

2.2.2. Confusion and ambiguity

The author also merges interior and exterior time (the basic drama time period and time involved in the narrative) by the use of repetition, concerning the double Clarissa Dalloway, Septimus Smith and also Peter Walsh all along the novel, and unifies them by the constant use of memory. The characters seek their own identities and they feel, experience and think rather than act. It is obvious that the writer does not narrate the story as her predecessors did and the technique she uses is common to many Modernists which is the stream of consciousness technique (Simon, 2014)

These interconnections might be frames, at their simplest, by a shared occurrence or spatial environment, such as the aeroplane, the prime-minister's car and the chiming of Big Ben that momentarily draw the attention of disparate figures in the city streets, but they are also developed through patterns of common and recurring mental images and phrases that serve to link even characters who never meet, such as Clarrisa and the shell-shocked Septimus Smith (Dorothy Parsons 2007, p11).

This is very peculiar with the novel *Mrs. Dalloway* that this spatial environment or shared occurrence are considered the common images and remembrances of the British milieu in the characters' minds, and as a way to oscillate between the present time and the time when England witnessed the War. Moreover, these interconnections, being engraved as mental images for the traumatized figures, serve to bring all characters into the same confluence even those who aren't acquainted.

Considering John R.Maze's view on Virginia Woolf's novel *Mrs.Dalloway*, he argues that there are some whimsical parts that cannot be understood by anything else in the text. And hence also, Orthodox literary criticism can provide nothing enlightening, within the constraints of impossibility to interpret anything in the text by reference to something else not in it. He further states that these ambiguous excerpts can be possibly illuminated with the aid of the author's unconscious and mental life. However, Sigmund Freud's Psychoanalysis mostly takes place in this novel and is workable to clear up some of the confusion about the mental mechanisms and unconscious motifs (Maze 1997).

2.2.3. Woolf's Characterization and Writing Process

The very method of characterization with Woolf's writing style in *Mrs.Dalloway* is central, by which a figure's personality is conceived by others' external perceptions of it in addition to their own internal consciousness. Also, the conception of identity pervades Woolf's thought and is furthermore emblematic (Jackson 1994).

Mrs.Dalloway is the embodiment of the identity issue, in which the most intriguing question to the characters was the reality they live, characters were utterly bewildered about their identity and

society. The protagonist Clarissa Dalloway seeks to endear her private self to the public while Septimus Smith fails to do so and finally committing suicide. When Clarissa hears about Septimus at her party, she identifies with him and considers his act as an apt choice.

She felt somehow very like him-The young man who had killed himself.
She felt glad he had done it; thrown it away while they went on living
(Virginia Woolf, Mrs.Dalloway P 245)

Most of the novel lays out very clearly the major characters' remembrances and thoughts about the past, where the author, using Flashbacks, depicts the all-important events mainly when Clarissa was muddled between Peter and her husband Richard. Using Stream of Consciousness and Flashback, Woolf records Septimus' thoughts about death and the war as well as other characters' consciousness.

According to Harold Bloom, as the speech act of narrating is reflected in the mind of one character to another, it is often dreamlike and erratic. What's more, there is no narrator to tell an organized regular story and everything narrated is casual and can be close to the actual thought process in an individual reasoning. And, despite the two significant events that the narrative tells us apart (Septimus's suicide and Peter Walsh's return), the story of *Mrs.Dalloway* is nevertheless unplotted and the events can be occurring in the everyday life (Bloom 1990).

2.2.4. Rejection of the Bourgeois Ideology

Considering Harold's view on the protagonist, he argues that Clarissa Dalloway is seen similar to the protagonists; Daniel Defoe's Moll Flanders, Jane Austen's Emma Woodhouse, Catherine Earnshaw in Emily Bronte's *Wuthering Heights* and Dorothea Brook in George Eliot's *Middlemarch*. That is, Clarissa is involved in a mercantile world with money and class domination, and is impelled to take action for the sake of founding a self-definition to whether accept or reject the bourgeois ideology (Bloom, 1990).

For the character Moll Flanders for instance, she represents confidence of the bourgeois in her mind. She believes the world is unlimited and open to conquest, also she rejoices at her freedom and power. However, for Clarissa Dalloway, the world is limited and has become brittle, and the desperate efforts to struggle for self-definition bordered on hysteria and suicide when she eventually

felt confinement and impasse. The history of the bourgeois mind is a history filled with dismay and diminishment encountering the devastating effect of the aftermath. (Bloom, 1990)

These ambiguities that the bourgeois ideology had encountered is an act of rebellion towards the conventions. The authors integrated their characters in an attempt to dispel the former convictions about societal and predetermined ideologies that the individuals had embraced, though dislocated and fragmented, they persevered to capture their true selves and tried to evade the critical years in Post-World War One England.

2.3. Literary Context in Virginia Woolf's Works

Virginia Woolf is a representative of self-reflexivity which is intrinsic to modernism. She was writing extensively and she had the tendency of reflection on her own process of writing as well as reading. In *Mrs. Dalloway* Woolf records, most of the characters' thoughts, remembrances and impressions (Simion, 2014).

2.3.1. Virginia Woolf's Literary Experience

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 and considered the youngest daughter in her home. Virginia's father named Leslie Stephen was an educated man, a distinguished, critic, biographer and philosopher. He was also a most important figure in the literary society of late Victorian England and was considered the originator of the 'Dictionary of National Biography. In addition, 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).

According to Woolf, London was not the most vivid childhood memories but felt at home 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 were discussed in her literary work *To the Lighthouse*. In 1895, Virginia witnessed three fatal breakdowns when she was thirteen years

old, she lost her mother. And after two years later her half-sister Vanessa has gone. Also, she has suffered from another breakdown when her father died in 1904. This period led her to be vulnerable and was affected by sexual abuse (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. In 10th August, 1912 Virginia Stephen married with the great writer Leonard Woolf, when they engaged Virginia called him “a penniless Jew” (ibid)

After Woolf finishes her last novel *Between the Acts*, she had a nervous breakdown due to her nostalgia to London and became unable to write. Besides, she suffered mental illness plagued her intermittently throughout her life. Eventually, she considers to take a courageous act which is suicide to dispose of her madness, she hoped to spare her loved and drowned herself in a nearby river (ibid).

2.3.2. Virginia Woolf’s Works

Virginia Woolf’s retrospective is famous with the fictional style of writing and a mélange of different narrative techniques and literary devices in the heart of most experimental novels by written Virginia Woolf. As a matter of fact, Woolf interested in the history of England and casts more attention to the individual. She emphasizes the psychological reality.

2.3.2.1. *The Voyage Out*

It was published in 1915 by her half-brothers’ imprints, Gerald Duckworth and Company Ltd. This novel was originally titled *Melymbrosia*, but Woolf repeatedly changed the draft. An earlier version of *The Voyage Out* has been reconstructed by Woolf scholar Louise DeSalvo and is now available to the public under the intended title. DeSalvo argues that many of the changes Woolf made in the text were in response to changes in her own life. *The Voyage Out* (1915) is often classified as ‘traditional’ or ‘conventional’, for it treats a young woman’s “coming of age”, or it follows a linear chronology. But the novel is far from conventional, it does not have a ‘plot’ as such.

A group of people go on a cruise from London to Latin America. Whilst there, they organize an expedition into the interior, and when they get back one of them dies of fever. There is no mystery to be solved; there are no surprising coincidences or revelations; the one serious romance between the characters is abruptly terminated by Rachel's death; and the narrative denied any structural closure. There is no return journey to the starting point (Woolf, 1967).

3.3.2.2. *Mrs. Dalloway*

It was published in (1923) by Virginia Woolf which centers on the efforts of Clarissa Dalloway, a middle-aged society woman, to organize a party, even as her life is paralleled with that of Septimus Warren Smith, a working-class veteran who has returned from the First World War bearing deep psychological scars with all her friends. A literary work that focuses more on the characters' thoughts and in which she incorporates flashbacks and stream of consciousness. In *MD*, Woolf moves deeply from one character to another and from the past to the present days (Woolf, 1967).

3.3.2.3. *The Waves*

It is Virginia Woolf's most experimental novel, it is all about six characters: Bernard, Susan, Rhoda, Neville, Jinny, and Louis. Also important is Percival, the seventh character, though readers never hear him speaking by his own voice. As the six characters or "voices" alternately speak, Woolf explores concepts of individuality, self, and community. Each character is distinct, and there was a sense of privacy among them, yet together they represent a "gestalt" about a silent central consciousness. *The Waves* was published in (1931) and it represents, in a career filled with bold experiments, her most audacious exploration of the possibilities of the novel form. *The Waves* abandons traditional structure and plot as practiced in the English novel since the days of the writer Henry Fielding. In favor of a lyrical, almost dreamlike evocation of character. Instead of narrating her characters' outward actions, Woolf enters their minds and reports their thoughts and perceptions as they occur (Gane, 2006).

3.3.2.4. *To the Lighthouse*

To the Lighthouse (1924) is one of the most complex novels of the Modernist movement. Only Joyce's *Ulysses* is more profound in the disregard of the rules that the novel has, and its manifestation of breaking the rules of literature set during the Victorian era. Virginia Woolf was dealing with a new way of writing the novel: she considered whether 'elegy' might be a more apt word to describe *To the Lighthouse*. What is certain is that the traditional modes of reference for describing the novel, as far as storyline and plot analysis are concerned, are rendered impossible by the fluidity of Woolf's stream-of-consciousness style (Woolf, 2009).

To the Lighthouse is presented from the individual viewpoints of the involved characters. The characters can explore time, present and future and Woolf focuses upon the relationship between the individual and their surroundings. The focus upon the individual centers upon their mind. The individuals in Woolf struggle to find a sense of direction and purpose in a world whose basic values and structures have been destabilized by the war and the shift in morality which preceded and followed it. Loneliness takes part in *To the Lighthouse*, even in her joy at the union with Paul. Woolf's "mind style" raises questions about the function of the mind. Mrs. Ramsay best exemplifies mysteries of the consciousness when she enters into her trance-like meditation of those around her. She becomes: "a wedge-shaped core of darkness, something invisible to others" (Jackson, 1994).

Conclusion

Indeed, modernism represented the break against traditions, and took the important role in shaping the new kind of literature, and was an allowance gate for many authors to manifest their new style of writing and literary potential. Modernism has also vindicated Woolf's outlook on the reality and framed her literary background.

Chapter Three Practical Part
Woolf's Flashback
Use in Mrs. Dalloway

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Introduction

This chapter is the practical part which examines the implication of flashback Woolf's MD. Flashback is the central focus device and the main technique in the novel used to tell the plot sequence of this storyline. Since this paper aims at investigating the author's use of flashback, a corpus-based analysis is used to analyze some excerpts from the novel MD. Finally, a suggest flashback plot diagram is provided to illustrate the type of narration Woolf employed in MD and what the reader is supplied with.

3.1. Flashback in MD

Woolf's storyline covers one day from morning to night of her central character Clarissa Dalloway. The audience were exposed to flashback, rather than being normally introduced to an ordinary narration. The story is then presented with an excessive abnormal use of flashback in the middle of narrating the actual events of the day.

3.1.1. Clarissa Flashes Back to Peter

In the novel, a character or several characters are evoking events, experiences or even feelings from their past, this new writing style presented by Woolf helped her work to be unique and innovative. Virginia Woolf, deemed as claimed above one of the pioneers of Flashback when she verbalizes lots of her characters' thoughts in a disorderly manner, severing time by outer occurrences, in MD Clarissa is depicted in a scene pondering of Peter.

She could remember scene after scene at Bourton—Peter furious; Hugh not, of course, his match in any way, but still not a positive imbecile as Peter made out; not a mere barber's block. When his old mother wanted him to give up shooting or to take her to Bath he did it, without a word; he was really unselfish, and as for saying, as Peter did, that he had no heart, no brain, nothing but the manners and breeding of an English gentleman, that was only her dear Peter at his worst; and he could be intolerable; he could be impossible; but adorable to walk with on a morning like this. (MD. p5)

In the aforementioned quote, Virginia Woolf uses a flashback, and verbally expressed it, to show Clarissa remembering Peter. with the expression "remember scene after scene". This use of a flashback exemplifies a nostalgic feeling towards a memory, and involves the relation connecting the changes in perception experienced by the subject in a moment of being and the possibility of recreating them in writing. A Moment of being is what Woolf creates when Clarissa recalls her dormant memories with Peter and she uses descriptive language to have the reader linking of those instances with the present time of the novel. This section shows that Peter's name is an important word as well as words like "unselfish", "gentleman", "dear" and "adorable". From these words it would seem that Clarissa is remembering Peter in a very fond way. However, in the following extract, Clarissa rejects Peter

3.1.2. Clarissa Rejects Peter

Clarissa's feeling towards Peter did not end happily, because she rejected Peter's proposal as this extract lays out very clearly what the situation is.

And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about with her for years like an arrow sticking in her heart the grief, the anguish; and then the horror of the moment when someone told her at a concert that he had married a woman met on the boat going to India! Never should she forget all that! Cold, heartless, a prude, he called her. Never could she understand how he cared. (MD. p6)

In this section, Woolf writes about Clarissa rejection to Peter at the fountain. This portion of the story is a flashback which is clearly exemplifying the fractured self of Clarissa Dalloway. Besides, she employed the expression "when it came to that scene" of flashback. The data analysis shows that "destroyed", "ruined", "grief" and "horror" are expressive words in this passage. That is, Clarissa will not marry Peter and he should move on with his life. As a matter of fact, and from the overall impressions and understandings from the characters analysis, Woolf devises the most of the script sunk in a subconscious state. This is due to the individualization and alienation of a modernist figure, with her affective filter in the peak level, where nothing can be possibly said of a mind which is nearly in a trance-like status.

3.1.3. Clarissa Flashes Back about Sally

Throughout the novel MD, Clarissa shows hatred towards Miss Kilman, who is Elizabeth Dalloway's closest confidant. Clarissa is seen analyzing Miss Kilman's and Elizabeth's relationship to be more than just a friendship. In response to this pondering. The following is another flashback to Elizabeth past relationship with Sally Seton.

The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally..... She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it—a diamond, something infinitely precious, wrapped up, (MD. p29)

The expression Woolf uses here is "looking back", is evident that words such as "feeling", "exquisite", "a present", "a diamond", and "precious" obviously reveals a strong feeling, that is because Clarissa misses her past love relationship with Sally. This love she had towards Sally maid Clarissa afraid that Elizabeth might fall in, which is the reason that she hates Miss Kilman. Moreover, another interpretation may take place which is that Clarissa is said to be jealous of Miss Kilman for having the ability to live a life Clarissa once had and now wishes she did.

3.1.4. Septimus' Story

In many passages, there has been descriptions of Septimus' war trauma, Virginia Woolf contrasts Septimus' past with his present by utilizing a variety of words that emphasize his gradual mental withdrawal from the world that leads him finally to commit suicide

Then when they got back he could hardly walk. He lay on the sofa and made her hold his hand to prevent him from falling down, down, he cried, into the flames! and saw faces laughing at him, calling him horrible disgusting names, from the walls, and hands pointing round the screen. Yet they were quite alone. But he began to talk aloud, answering people, arguing, laughing, crying, getting very excited and making her write things down. Perfect nonsense it was; about death; about Miss Isabel Pole. (MD. p55)

To describe Septimus time at war, Woolf uses words such as 'cried', 'horrible', "walls", and 'death' to describe Septimus' relationships and sanity of his youth and to describe Septimus' present perception of the world as that of loneliness, fear, madness, and alienation. Furthermore, Septimus is deemed as England "scapegoat", for his sufferance from severe mental bouts or what is known in psychology with the PTSD. Again he is created by Woolf to ensure the dislocated and fragmented psyche of the individuals after the devastating effect left after the war.

3.2. Types of Flashback in MD

Flashback, is the narrative writing technique that helped Woolf giving us background information of a certain events in the life of her main character, while presenting current actions. This interruption of specific event can be seen through the story in various ways; that's when an author uses flashback in his writing s/he may opt for dream sequences, memories, or s/he would just provide the adding information in a straightforward way using one of his characters.

In MD, all the types sited above have been used to complete the story events. As these extracts portray and some definite words that tells us more about which type of flashback in the passage Woolf used.

3.2.1. Dream Sequence

Dream sequence is defined as when a character has fallen asleep and dreams about events of the past. The case In MD is of Peter Walsh, he remembers past events back in a long time ago, yet Peter still always had strong feelings for Clarissa. In the story, he is depicted in many scenes dreaming of her as in the following.

So the elderly nurse knitted over the sleeping baby in Regent's Park. So Peter Walsh snored. He woke with extreme suddenness, saying to himself, "The death of the soul". "Lord, Lord!" he said to himself out loud, stretching and opening his eyes. "The death of the soul." The words attached themselves to some scene, to some room, to some past he had been dreaming of. It became clearer; (MD. p48)

In this scene, and has been said earlier about the affective filter in one's subconscious, it is very likely believed from a psychological point of view that dreams reflect a strong desire gone unfulfilled, or a repressed anger or hatred towards someone or any kind of imaginative intrinsic impulses to capture. It is clearly understood from words like "snored", "woke" and "dreaming" that Peter is asleep and in a deep dream of his past moments with Clarissa. Moreover, as Peter snored with the repeatedly said words without him knowing: "the death of the soul" and "Lord, Lord" are just to awaken himself and for making sure that he is awake "stretching and opening his eyes" to numb himself into a normal personality, and to infuse himself with courage to reality. Words like "some scene", "some room" and "some past" give the analogy of the dream he wishes to wake up in i.e. again, the tight embrace to past memories is still being filled with nostalgia. Moreover, a statistical analysis on the novel points out that Woolf has used the word "Dream" in MD only eight times which means this type of Flashback is still present in the narrative.

3.2.2. Memories

Memory or vivid memory is a sudden thought giving us an insight into the past of the character. This type of flashback occurs often when the author locate his characters in, as mentioned earlier in chapter two, shared occurrences and spatial environment. These flashbacks are made when the character see, taste or encounter something which evoke shared feelings and remembrances, these memories are resurfaced in a way the author will demonstrate that the character is physically living in the present but mentally living in the memories and events of the past. Such feelings are also projected onto the readers' mind. An example of vivid memory Clarissa thought of in Bond Street as she passes by a shop.

Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter; one roll of tweed in the shop where her father had bought his suits for fifty years; a few pearls; salmon on an iceblock "she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. And her old Uncle William used to say a lady is known by her shoes and her gloves. He had turned on his bed one morning in the middle of the War. He had said, "I have had enough." Gloves and shoes; she had a passion for gloves; but her own daughter, her Elizabeth, cared not a straw for either of them. Not

a straw, she thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party. (MD. p9)

Clarissa was walking on the street, she rejoiced at the view, there she remembers her father who has bought a suit from one of the shops. This is a clear representation of her fascination with Bond Street and all the incessant memories, of buying perfect gloves and shoes from the shop. She used to go there with her heart filled with happiness, she lived her femininity and her belonging. She wishes those memories were at present. Woolf has used clues as "fifty years", "before the War", "old Uncle" and "thought" to mention the past events in Clarissa's life. A statistical analysis on the novel asserts that Woolf has used the word "Thought" in MD two-hundred and ninety-five times which of course is not surprising because Memory flashback is the predominant type all along this story.

3.2.3. Straightforward

Direct or straightforward is the easiest type of flashback that can be identified. It is when the author clearly and obviously presents flashback to the reader that is to pull forth or mention the past events of the character. Woolf also has used this way in MD in the following extract:

"They did," he said; and he remembered breakfasting alone, very awkwardly, with her father; who had died; and he had not written to Clarissa. But he had never got on well with old Parry, that querulous, weak-kneed old man, Clarissa's father, Justin Parry. (MD. p34)

This is a clear example where Peter remembers a scene with Clarissa's father at a breakfast. As soon as he saw her he had his mind triggered to her dead father in an epiphany of his past encounter with him. Again Woolf employs words such "remembered" and "died" as proves that they were grieving over Justin Parry's death, i.e. Woolf, after being illuminated with her life, she incorporates this occurrence to grieve for her father's death too, which caused her a severe mental breakdown.

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," "civilised"; 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? (MD, p30)

Clarissa is depicted here as if she is paranoid she could not stop this thinking obsession. The phrase "thinking of the past" is a clear evidence Woolf left us to recognize the flashback of Clarissa to Peter. Moreover, she is in a moment of doubt because as she did reject him first in the previous scene she fears due to his long absence that he would have changed and as a result she could be rejected back. In addition, Woolf's writing style has often linguistic deviation and violates the normal use of punctuation.

3.3. Effects of Flashback Use

Flashbacks are used in narratives to increase tension of the actions and the ongoing events that is why modernist writers use flashback in their works. Some authors have chosen to tell their stories entirely in flashback like Virginia Woolf's MD. She typically implemented flashback to think back to past events, revealing the information about characters but only to the reader.

Woolf's extensive use of flashback is very significant that she kept the story in the objective dramatic present. Therefore, this technique which covers all her novel must have certain effects on the audience which can be summarized as follow:

- Attracts the readers and makes them wish to know the secrets of characters so they keep on reading to find out. It simply creates curiosity, suspense and surprise in the reader's mind.
- Adds complication and depth to the narratives that is otherwise straightforward and chronological. The case of MD where Woolf employed no plot in other words it has no concrete actions an anti-plot story.
- Can thicken the plot by creating a dynamic and complex characters as well as it serves to complicate the plot by interrupting the linear narrative no chronological incidences (anti-classic plot diagram) see the suggested plot diagram.
- Convey the idea of happiness that the author enjoyed in the past but presently does not enjoy those pleasures are the example of Clarissa's longing to past moments evoked with Peter or Sully these memories are provoked via flashback (nostalgia).

- The writer may provide characterization and reveal information otherwise left unspoken, many characters in MD are presented as a memory of another character (Peter's personality traits presented by Clarissa).
- The reader gain information about nearly everything from referencing the past. Septimus' Story is a strong and evident example in MD of the war's effects on individuals.
- Increase the sense of sympathy and empathy on the reader towards a certain character. Woolf has ingeniously distanced and isolated herself to permit to her readers to be closed to her character through flashback.
- As a matter of fact, flashback is an ordinary and daily experience that simply mirrors the way our minds work, as we often think back to past events or people as an outcome of triggers we may see throughout a normal day.

3.4. Suggested Flashback Plot Diagram

Virginia Woolf uses flashback to tell the story of how the characters remember their past experiences. She breaks the conventional way of narration and plot sequence with flashback to have the reader link that past instance with the present time. In MD, the characters had a sense of nostalgia and truly missed their past. Words such as “old”, “always”, and “feeling” let us into the character’s urge for the past and helped us better understand their motives, personalities and stories.

In the coming plot diagram, we see that Woolf has used an anti-plot. She employed a new mode or technique which is flashback not following the traditional plot diagram. As this diagram shows each time the story moves forwards it quickly gets back to recall past events and complete the plot that raises the feeling of putting puzzle pieces together to have a full vision of the story.

As mentioned earlier MD does not have real actions but only triggers of memory, dream sequence and straightforward flashes. The concept of affective filter in Clarissa's consciousness is up which means it impedes her motivation, self-confidence and anxiety.

Conclusion

This chapter has analyzed multiple flashbacks including Clarissa's flashback to Peter, Clarissa's flashback to Sally, Peter's flashback to his love for Clarissa. Putting these flashbacks and passages throughout the novel in one unit allows us to determine what was important and enables us to have a complete picture of the story. When the writer decides to let us know the thoughts of a character, even by the mere use of thought act reporting, is inviting us to see things from that character's point of view and that's exactly what Woolf did in *Mrs. Dalloway*.

3.4. Suggested Flashback Plot Diagram

Rising action

London, England. Clarissa spends the day organizing a party that will bring people together, where the Dalloways live.

the air was in the early morning; like the flap of a wave; the kiss of a wave; 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; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling;

Through all ages – when the pavement was grass, when it was swamp, through the age of tusk and mammoth, through the age of silent sunrise, the battered woman – for she wore a skirt – with her right hand exposed, her left clutching at her side, stood singing of love – love which has lasted a million years

Climax

At her party, Clarissa goes to a small room to contemplate Septimus's suicide. She identifies with him and is glad he did it, believing that he preserved his soul.

When his old mother wanted him to give up shooting or to take her to Bath he did it, without a word; he was really unselfish, and as for saying, as Peter did, that he had no heart, no brain, nothing but the manners and breeding of an English gentleman, that was only her dear Peter at his worst – and he could be intolerable; he could be impossible, but adorable to walk with on a morning like this.

Falling action

Clarissa returns to her party and is viewed from the outside. We do not know whether she will change due to her moment of clarity

Last time they met, Peter remembered, had been among the cauliflowers in the moonlight, the leaves "like rough bronze" she had said, with her literary turn; and she had picked a rose. She had marched him up and down that awful night, after the scene by the fountain; he was to catch the midnight train. Heavens, he had wept!

General Conclusion

General Conclusion

The present research shed light on the implication of the different narrative techniques presented in the novel *Mrs. Dalloway*, the flashback realm as well mentioned with a heavy indication of its resources; that is to say, we felt compelled to utilize the different aspects of speech representation. In due to the coming of Modernism, its major contributions were to eradicate the former beliefs of realism and naturalism, whose aim was to pin novels at a level of a simple language and reasoning, in the way of a natural reaction towards the intellectual at that time, which had modernism fostering an insight of the situation, its embarkation that changed those moral thoughts into an open field of creativity, sooner after the crisis of the World War One which brought about new notions such as: stream of consciousness and flashback. These features appeared more conspicuously as a sign of the dislocated and the fragmented psyche.

In as much as the question has risen, the nostalgic traits were in a highly inclination of the plot story of *Mrs. Dalloway*. Therefore, the implication of Flashback literary technique aims at creating suspense and awakening the readers' attention as far as they are concerned. Virginia Woolf, being the pioneer of such employing the flashbacks was a mere proportion in accordance to what she witnessed back then, the significant components she relied on were the fact of a vivid imagination that worked its way through the course of the story. Wherein characters appended the nostalgic feelings as a sign of failure in sharing them to publicity which modernism stood against and thus emerged into a decent stand.

The Corpus-based analysis methodology was a one method that helped shape the plan of the work, in terms of extracting the particulars into several segments of assuring the amount of their credibility that we would later validate, through which we assure them as being valid and in accordance to the quotes using descriptive analytical method.

The flashback literary technique is abundantly implied in *Mrs Dalloway* rather than the other works written by Virginia Woolf, to exemplify several reminiscent memories and remembrances of the central character Clarissa Dalloway. Virginia Woolf's narration and haunting language made this novel a great literary work. Hence, it similarly met with famous critics and novelists' approval.

For further researches, this study could contribute in pedagogical implication. we may include this type of texts in classes to teach students how to use literary texts, syntax, grammar (Tense, Sequencing) and how to write chronological paragraphs as well as essays. Because we believe that it could be an effective tool of acquiring language competency.

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المخلص

خلال القرن التاسع عشر، كانت إسهامات المؤلفين الرئيسية في الأدب الإنجليزي هي تمهيد الطريق لظهور حركة أدبية جديدة و التي يطلق عليها اسم العصرية أو الحداثة، أين يسعى المؤلفون إلى القضاء على الواقعية الأدبية السابقة والنظرية الطبيعية لإثبات و توريث الأدب الخاص بهم من أجل خلق رواية حديثة و منطوق. فرجينيا وولف، و بجانب العديد من الشخصيات الأخرى، تعد من أشهر شخصيات هذا العصر و هذا ما يظهره أسلوبها في الكتابة الذي يوحى بأنها لا تتبع أي قواعد أو اتفاقيات. ففي روايتها "السيدة دالواي"، تقدم وولف أسلوب جديد من الكتابة بجانب التنوع في التقنيات السردية و الأدوات الأدبية كاستعمال "المقطعات" و "تدفق الوعي". لهذا يهدف هذا البحث إلى التعرف على تأثير تقنيات السرد المختلفة في الرواية الحديثة من أجل القيام بعمل تحليلي لتوضيح التقنيات الأدبية المختلفة التي تظهر في الرواية. لإجراء هذا البحث استعملت الدراسة التحليلية التي تقوم على هذا العمل معتبرا مصداقية المصدر و المساعدة في استخراج مقطعات و تحليلها، فبقدر ما تم إجراء تحقيقات حول الهدف من استعمال تقنية المقطعات أو الإرجاع في السرد، إضافة إلى ذلك فإن الأثار المترتبة عن استعمال هذه التقنية الأدبية تهدف إلى خلق التشويق و إيقاظ انتباه القراء بقدر ما هم معنيين. إن خيال الكاتبة الحي قام بتفعيل علم الرواية لديها خلال طول مسار القصة.

الكلمات المفتاحية: الإرجاع _ الذاكرة _ المباشر _ الحنين _ شريط الحلم _ الرواية النفسية.

Résumé

Au cours du dix-neuvième siècle, les contributions des grands auteurs dans la littérature britannique allaient ouvrir l'apparition d'un nouveau mouvement littéraire, à savoir appelé modernisme, où les auteurs éradiquent les anciens points de vue du réalisme littéraire et du naturalisme et corroborent leur littérature pour concevoir un moderne Roman et raisonnement. Virginia Woolf, à côté d'une bande d'autres figures, est l'une des figures célèbres de cette époque, son style d'écriture n'étant pas disposé à suivre des règles ou des conventions. Dans son roman, Mme Dalloway, Woolf représente un nouveau type d'écriture avec une variété de techniques narratives et de dispositifs littéraires comme Flashback et Stream of Consciousness. Ainsi, cette recherche vise à étudier l'implication de différentes techniques narratives dans le MD, à faire une analyse stylistique pour illustrer les différentes techniques littéraires manifestées dans le roman et rendre compte des effets stylistiques des dispositifs littéraires sur l'esprit des lecteurs. Une étude d'analyse basée sur le corpus est utilisée pour mener cette recherche en ce qui concerne la crédibilité des sources du corpus et pour aider à extraire des extraits et les analyser.

Mots clés : Flashback - Mémoire - Directement - Nostalgie - Séquence des rêves - Le roman psychologique.

Abstract

During the nineteenth century, the major authors' contributions in the British Literature were to paving the way for the appearance of a new literary movement, namely called modernism, where authors eradicate the former literary Realism and naturalism standpoints and corroborate their literature to devising a modern novel and reasoning. Virginia Woolf, next to a band of other figures, is one of the famous figures in this era, with her writing style not being disposed to follow any rules or conventions. In her novel *Mrs.Dalloway*, Woolf represents new kind of writing with a variety of narrative techniques and literary devices like Flashback and Stream of Consciousness. Thus, this research aims at investigating the implication of different narrative techniques in MD, to make a stylistic analysis to illustrate the different literary techniques manifested in the novel and to account for the stylistic effects of the literary devices on the readers' mind. A corpus-based analysis study is used to conduct this research in regard to the credibility of the corpus sources and to help go through extracting excerpts from it and analyze them .

Key words: Flashback - Memory - Straightforward - Nostalgia - Dream Sequence – The psychological novel.