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The Waves

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Dedication

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.

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Abstract

The present study tackles the theme of identity in Virginia Woolf's novel *The Waves* (1931). It aims at investigating Woolf's perspective of identity which consists of a variety of identities via one of her influential character that is Bernard, using a highly and sophisticated language due to his obsession of words. The main objective of this study is to show Bernard's multiplicity of identity with some aspects which will be discussed in accordancewith the theory of Linville's Self-Complexity Theory(1987)who states in her Self-Complexity Theory one has as many selves as he/she has others with whom he/she interacts. This work is threefold: the first chapter will be a theoretical framework of multiple identities; the second chapter deals with modernism in British literature; and the third chapter is to investigate Bernard's multiple identities. This study reveals that a single character has got many identities and the strength of that character is dependent on the number of selves held by him or her.

Key words: modernism, identity, character, self, obsession.

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General Introduction

General Introduction

Modernist Period in English Literature occupies the years just after the beginning of the twentieth century through roughly 1965 (Acker, 2006).The period is in greater details marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Experimentation and individualism becomes tidiness, whereas in the past they were often discouraged (Fleming, 2000). The Great War, which took place in Europe from 1914 through 1918, known now as World War One, is looked upon with such ghostly horror that people cannot not imagine where the world was going to. The first signs of that particular way of thinking calls Modernism go back into the nineteenth century (Levy, 2003). Furthermore, writers who adopt the Modern point of view of the world write so quite deliberately and self-consciously. They are mainly occupied with the inner self and consciousness.

Modernist period is a total reaction against the Victorian culture and aesthetics, which have dominated most of the nineteenth century society (Anteby, 2008). The educational reforms of the Victorian Age increase literacy rates; this lead to the demand of literature of all sorts (Davis, 2005). Modernism introduce a new kind of narration to the novel, one that would deeply change the entire essence of novel writing (ibid.). The 'unreliable' narrator replace the trustworthy omniscient narrator of passed centuries that readers are forced to believe in (Briggs, 2006). Stream of consciousness is a new technique of writing that correspond to this period (Levy, 2003).

A prominent figure in the twentieth century British literature is Virginia Woolf (Alvesson, 20008). Despite her fame and popularity in writing novels, Woolf also pioneers in writing essays on literary history and the politics of power(Fleming, 2000). She is talented in producing biographical writing, short fictions, and brilliant letters sent to friends and family (ibid.). Identity is one of the prominent themes in Virginia Woolf's novels mainly *The Waves* that is   the corpus of this dissertation.

The Waves is very distinguished from others; it is a kind of a pleasant challenge that motivates the reader to decipher its meanings and its beauty (Morf, 2001). Its sensibility of language makes it a kind of poetry (ibid.). Each character is known of his or her peculiarities through the first chapter; therefore, they will be recognizable for readers later.

The novel is the accomplishment of one of the most important figures in modern English literature who is Virginia Woolf. She is known for the use of the inner mind of her characters to introduce their feelings, thoughts and beliefs (ibid.). This study attempts to cast light on one of the most critical themes of modernism which is identity.

The Waves is narrated entirely in soliloquies (Adams, 2010). There is no narrative between the six characters (ibid.). Their destinies from childhood to old age are told through soliloquies. Characters are not only thinking; they are also expressing their qualities, their ideas, as well as their beliefs. These characters have an ordinary life, they go to school, they go to work, they have love affairs, they marry, they grow older, and they die.

This study explores Virginia Woolf's *The Waves* in order to decipher the subject of identity that Woolf puts forward by looking closely at her novel's character Bernard, and how he determines his identity when he is alone and when he congregates with others.

In order to conduct the present study, the following questions are raised:
1) To what extent does Virginia Woolf succeed in exposing her perspective of identity?
2) To what extent isSelf-Complexity Theorysuitable to understand Bernard's multiplicity of the self in *The Waves*?

This work is divided into three chapters, the first chapter sheds light on the concepts of identity and the self, the second chapter is devoted to expose the modern British literature and the last one is the practical part in which it is endeavored to depict Woolf's point of view of her theme of identityvia Linville's theory of Self-Complexity. Therefore, the extracts from the novel will be analyzed to evidence what is said about the main character's multiple identities.

This study tries to cast light on one of Virginia Woolf's aims in tackling such theme in her novel which is to give the readers a new way of perception of their identities and hence more understanding of human mind and human behaviors. Also this study aims at exposing the importance of Linville's theory of Self Complexity as a literary criticism theory and its adequacywhen dealing with a literary production since it gives readers its implications that are closely related to surrounding based understanding.

Chapter One

Multiple Identities: A Theoretical Framework

Introduction

Psychologists and sociologists have recognized that people possess multiple identities based on situations such as organizational member, profession, gender, ethnicity, religion, nationality and family role. Current literature on multiple identities is short and meager, and has to look in depth in this foundational idea. This is important because multiple identities shape important consequences in organizations, such as individual stress and well-being, intergroup conflict, performance and change (McConnell, 2011). Thus, the first chapter comes to tackle notion related to identity.

1.1 Identity

Defining identity is not an easy task because approaches to define identity differ in many aspects (Alvesson, 2008). Erikson (1968, p. 17) observes that "the more one writes about this subject, the more the word becomes a term for something that is as unfathomable as it is all-pervasive".Some perspectives support subjective knowledge. For instance, social identity theory, with its social psychological roots, suggests that social identity is "that part of an individual's self-concept which derives from his knowledge of his membership of a social group (or groups) together with the value and emotional significance attached to that membership" (Tajfel, 1978, p. 19). Still other perspectives suggest experience. For instance, identity definitionfrom a critical perspective suggests that identity refers to subjective meanings and experience, to our ongoing efforts to address the twin questions, who am I? Andby implication, howshould I act? (Alvesson, 2008). In addition, identities are not the same as social roles or social categories. For many researchers some elements of self-definition or subjective acceptance are still critical (Ashmore, 2000).

1.2 Perspectives of Multiple Identities and Theories of the Self

Having multiple identities is actually a popular topic among today's social scientists. An important theory in this respect is called 'social identity theory' (developed by Henri Tajfel and his student John Turner). Social identity theory essentially maintains that people have several identities that are resulted from group membership (Turner, 2007).

A particular definitional issue that arises when analyzing the literature is that the terms 'self' (or 'self-concept') and 'identity' are used in at least three distinct ways. Scholars have sometimes used the terms self and identity interchangeably. They have also used the term 'self' as a broad construct to denote the entire set of identities a person may have and the term 'identities' to denote more specific targets. Scholars have also sometimes proposed the opposite that a person has one core identity and this identity is composed of various selves (Brewer& Gardner, 1996). In this study, the terms' self' and 'identity' are used therefore interchangeably. Self concept research introduces a part of the study in the field of psychological research that depicts the self as a social construct (Kihlstro& Klein, 1994). With the apparent infinite number of ways to represent oneself, an organized structure of the self seems necessary

1.2.1 Perspectives of Multiple Identities

The literature of multiple identities can be reviewed and organized into four different theoretical perspectives, micro sociological, developmental and psychodynamic, critical and intersectional (Leary &Tangney, 2003). These are the main perspectives that are basically tackled by many researchers and scholars aiming at giving a close understanding of multiple identities.

1.2.1.1 Developmental and Psychodynamic Perspectives

Developmental and psychodynamic perspectives differ from one another in important ways; however, both share a common conceptualization of the self and identity as an unfolding developmental process that takes place in the context of communities or significant others(Kegan, 1982).Developmental perspectives scholars describe a continuous developmental process of the self-evolving (Phinney, 1993).This process suggests that the self is initially inextricable from its context (Kegan, 1982). Over time, a person will begin to differentiate his or her 'self' from his or her context at each stage of growth (Phinney, 1993). Appropriate developmental contexts, within which a person is embedded, are those that provide confirmation (providing attention, recognition and confirmation of the person's experience) contradiction (providing support for the person's autonomy or differentiation), and continuity remaining in place for the re-integration or recovery of a new relationship (Kegan, 1982).

On the other hand, psychodynamic perspective views and states that when the self is divided, often the good and the bad elements of the self emerge where the bad elements are difficult to experience consciously (Erikson, 1980). These negative aspects are suppressed and then can be projected upon others (Stein, 2012).

1.2.1.2 Micro Sociological Perspective

Micro-sociological perspectives and views on identity are highly concerned with the negotiation of one's identities with other people and negotiation among one's own identities Coffman's(2000)"dramaturgic self-highlights the central role of other people or audiences in shaping our self views". On the other side, Mead's (1934) idea of the 'parliament of selves' casts light on how our many identities negotiate with one another (McCall & Simmons,2000). Micro-sociological approaches largely consist of research drawing upon identity theory (Stryker &

Burke, 2000) in which a view of identity as constructed and negotiated with other people and groups in particular contexts rather than as a set category or property of an individual.

As social identity theory point of view, identity theory also emphasizes that people have multiple identities and for the most part claims that a single identity influences behaviors at a given time (Stryker & Burke, 2000). Identities in identity theory are organized in a salience hierarchy. In opposite to social identity theory perspective, which argues that contextual fit drives single identity salience, identity theory argues that salience is based on how important and central an identity is to the individual (McCall & Simmons, 1999).

Identity theory tells more of the micro- sociological research on identity (Stryker, 2008). In identity theory, identities are tied to a person's roles in the social structure. Identity arises when people internalize the meanings associated with their social roles and personalize them, coloring them with unique meanings (Stryker, 2008).

1.2.1.3 Critical Perspective

Multiple identities have been more central and essential in this perspective than in some of the perspectives previously discussed (Kenny, 2011). An important assumption of these perspectives is that there is no unified self (Alvesson, 2008). The core image between these views is one of fragmentation (ibid.). Critical researchers, examining identity, argue that identities appear stable, single and shared due to the operation of power(Kenny et al., 2011).In that, organizations attempt to control and maintain employees work identities to appear static and dominant (Covaleski, 1998). This perspective assumes the presence of multiple, shifting, competing identities, even as they may appear orderly and integrated in particular contexts (Alvesson, 2008).

Studies using a critical perspective deconstruct and break down a single focal identity in an organizational context, such as professional identity but implicitly allude to another identity (such as professional and gender identities) (Jorgenson, 2002). For instance,one scholar, Watson (2009),employing a critical lens argues that:

> Identity scholars should stop talking about people having "managerial identities", "professional identities", "work identities" and the rest and always look, first, at whole individual identities and, only subsequently, at the part that organizational, managerial or occupational experiences play in the forming and maintaining of those identities. (Watson, 2009, p. 450)

1.2.1.4 Intersectional Perspective

Intersectional theory clearly comprises the notion of relationships among multiple identities(Yuval-Davis, 2006). Indeed, scholars define intersectionality as the mutually constitutive relations among multiple social identities (Holvino, 2010). Intersectionality theory is a section of feminist scholarship that challenges the exclusive and the unique focus on gender in feminist research (McCall, 2005). It investigates the separation of categories such as gender, race, class and nationality (ibid.). An important feature of intersectional analyses is the theorization of relationships among such groups (Holvino,2014). Another second distinguishing feature is that these analyses pay attention to the historical and structural inequalities among social groups (ibid.).

1.2.2 Theories of the Self

The notion of self-concept has been appeared for thousands of years. It is mentioned in the Vedic philosophy as 'Ahamkara' a term originating approximately 3000 years ago. Psychologists, Carl Rogers and Abraham Maslow, were the leaders in popularizing the idea of self-concept in the West (Rogers, 1959).

According to Rogers, everyone strives to reach an 'ideal self'. Rogers also hypothesizes that psychologically healthy people actively move away from roles created by others expectations, and instead look within themselves for validation(Rogers, 2000).

Self-Perception theory suggests that people develop attitudes and opinions by observing their own behavior and drawing conclusions from it (Bem, 1972). Another point of view for this concept is Self-verification theory whichsuggests that people want to be known and understood by others according to their beliefs and thoughts (Swann, 1981). Self and Other theory is a social conception of the self (Akert, 2007). Mead argues that individual selves are the product of social interaction and not the (logical or biological) preconditions of that interaction (Charles, 1967).

1.2.2.1 Self Perception Theory

The self-perception theoryis an alternative to the cognitive dissonance or discord theory in explaining how attitudes are shaped (Festinger, 1975). The radical element ofBem's theory is the hypothesis that 'behavior causes attitudes', as opposed to the notion that attitudes shape behavior.

The self-perception theory is a process of understanding attitudes based on observing one's own behavior (Festinger, 2007). The theory asserts that a person functions as an observer of his or her own behavior, and then makes attributions to either an external (situational) or internal (dispositional) source (ibid.).

Based on the findings and results of several studies, it can be said that Bem's self-perception theory provides an explanation for how some people may infer their attitudes from their behaviors (Roese, 1995). Those whose attitudes are vague or unformed are much more to

infer their attitudes by observing their own behavior (Olson, 2005).Those who possess well defined attitudes on a particular topic are less vulnerable to outside influences (Hodges, 2000).Bem (1972) quotes that: "Individuals come to know their own attitudes, emotions and internal states by inferring them from observations of their own behavior and circumstances in which they occur. When internal cues are weak, ambiguous, or uninterruptable, the individual is in the same position as the outside observer".From this quotation, Bem explains that we learn about ourselves and form self-judgments the same way we learn about and judge others, by observation.

1.2.2.2 Self Verification Theory

Individuals sometimes feel they are uncreative, but their partner might feel they are very creative(Burke & Stets, 1999). According to self verification-theory, individuals seek feedback that proves their perception of themselves even if this feedback is negative and critical. Accordingly, individuals should gravitate towards partners who present this feedback. They should withdraw from a partner who presents feedback that space from their perception of themselves, regardless of whether or not these evaluations are positive or not(Swann, 1998).

Many studies have proved this proposition (Swann, 1998). Self verification theory claims that individuals construct and build an identity of themselves, perception of their roles, reputation, qualities, behaviors and values(Burke & Stets, 1999). This identity supports individuals with a sense of certainty as well as guides their choices and actions(Swann, 1998). Therefore, individuals struggle to maintain these identities and attempt to avoid sources of feedback that challenge these perceptions of themselves. Instead, they seek feedback that goes with these identities (ibid.).

1.2.2.3 Self and Other theory

The self is a reflective method; it is an object to itself. For Mead, (1934)it is the reflexivity of the self that distinguishes it from other objects and from the body:

> It is perfectly true that the eye can see the foot, but it does not see the body as a whole. We cannot see our backs; we can feel certain portions of them, if we are agile, but we cannot get an experience of our whole body. There are, of course, experiences which are somewhat vague and difficult of location, but the bodily experiences are for us organized about a self. We can lose parts of the body without any serious invasion of the self. (Quoted in Mead, 2000, p. 17)

Mead's consideration of the social emergence of the self is developed further through an exposition of three forms of inter subjective activity: 'language', 'play', and 'game'. These forms of symbolic interaction (social interactions that take place via shared symbols such as words, definitions, roles, gestures, rituals, and the like) are the major standard in Mead'stheory of socialization and are the basic social processes that render the reflexivity of the self possible.

According to Mead's theory, the self has two sides or phases: 'me' and 'I',the 'me' is considered as the socialized aspect of the individual. The 'me' represents learned behaviors, attitudes, and expectations of others and of society. This is sometimes referred to as the generalized other. The 'me' is regarded as a phase of the self that is in the past(Robinson & Lovin, 1992). The 'me' has been developed by the knowledge of society and social interactions that the individual has gained.

The 'I', on the other hand, can be considered as the present and future phase of the self. The 'I' represents the individual's identity based on response to the 'me' (Robinson &Lovin

'

1992). The 'I' says, 'Okay' and society says 'I should behave and socially interact one way, and I think I should act the same' and that notion becomes 'self' (ibid.).

The 'me' and the 'I' have a didactic relationship, the 'me' exercises societal control over one's self (Berlyne, 1999). The 'me' is what prevents someone from breaking the rules or boundaries of societal expectations (Lund, 2015). The 'I' allows the individual to express creativity and individualism and understand when to possibly bend and stretch the rules that govern social interactions (Berlyne, 1971). The 'I' and the 'me' make up the self.

1.3 Linville's Self-Complexity Theory

Self-complexity research is a part in psychological research that depicts the self as multifaceted and not a unitary (Campbell, et al., 2000). There are many ways in representing oneself. Thus, researchers have proposed a variety of models of the self, including self-regulation (Carver & Scheier, 1982), self-discrepancy (Higgins, 1987), self-schemas (Markus, 1977), possible selves (Markus & Nurius, 1986), and self-complexity (Linville, 1987) which is the concern of the present study.

1.3.1 Linville's definition of self complexity

Linville (1987) defines self complexity as the number of self-aspects 'sub-selves' a person has and the amount of independence among those self-aspects(Morgan,1994). Compared to people low in self complexity, people high in self complexity possess a greater number of self-aspects and greater distinctions among these aspects (Linville, 1987). Such self-aspects may include "information about specific events and behaviors, generalizations developed from repeated observations of one's own behavior, or other self-relevant knowledge such as traits, roles, physical features, category membership, abilities, preferences, autobiographical

recollections, and relations with others" (Linville, 1987). In this context, Linville explains that the self-complexity is associated with greater experiences, and multiple roles. For example, awoman who hasseveral roles including professor, wife, mother, friend, and daughter, and who has encountered a wide variety of life experiences, presumably has a large number of no overlapping self-aspects which means high self-complexity. In contrast, a woman who perceives her-self only as a professor and friend and who sees these roles, as closely rolled up presumably, has a small number of self-aspects and substantial overlap between her few self-aspects which means low self-complexity.

1.3.2 Positive and Negative Self Complexity

The distinction between positive and negative self-complexity may also partly explain the obscure findings of a recent meta-analysis (Steele, 1988). The meta-analysis finds out that self-complexity is negatively correlated with well-being (Rafaeli, 2002). However, the meta-analysis also revealed a large hesitation of effect sizes, ranging from highly negative to highly positive relationships between self-complexity and well-being (ibid.). Moreover, the number of negative words included in self complexity card sorts contributed to substantial heterogeneity in effect sizes (ibid.).

1.3.3 Self-Complexity and other 'Self' Constructs

Researchers have described a number of constructs that, on the surface, seem similar to self-complexity, however are distinct. Notably, self complexity is distinct from a self lacking in clarity (Campbell et al., 1991) or cohesiveness (Donahue, 1993). For example, seeing oneself as having many different roles or as possessing distinct traits in different contexts may appear to be a lack of certainty about the self (low self-concept clarity). Like self-complexity, a lack of clarity

or certainty about the self may include a wide variety of self-views (Campbell, 1990). However, theorists were against equating high complexity with low self-concept clarity (ibid.).

Evidence which supports the distinction between self-concept clarity and self-complexity are numerous. Results of several studies indicate that self-esteem is positively correlated with self-concept clarity (Biggert, 1990). Thus, people with low self-esteem also seem to be uncertain of their self views (Campbell, 1990). If self-complexity were merely a lack of self-concept clarity, then it should correlate negatively with self-esteem. Instead, empirical evidence demonstrates that self-complexity is either positively correlated or uncorrelated with self-esteem (ibid.). Thus, high self-complexity does not appear to be merely low self-concept clarity.

1.3.4 Consequences of Self-Complexity

Linville (1987) and others have claimed that the importance of self-complexity resides in its potential role as a buffer from stress, negative feedback (Dixon, 1991), and affective variability (Campbell et al., 1991).Therefore, some evidence proposed that people who are high in self-complexity fight better against stress, negative feedback, and other negative events than people who are low in self complexity (Linville, 1987).

In contrast, other evidence claims that people who are high in self-complexity fare no better (Mor et al., 1999) or even worse (Gara et al., 1993) than of those who are low in self-complexity. Researchers have sought evidence of self-complexity's importance and benefits using a variety of prospective and experimental designs. However, these designs may be obviously flawed in testing self-complexity benefits that means they do not appropriately test the complexity-coping relationship(Koenig, 1989).

The original self complexity model suggests a moderating, rather than direct, effect, such as that self complexity's benefits will appear only in response to negative events (Linville, 1987). Accordingly, researchers should not expect a simple correlation between self complexity and well-being.

Conclusion

Chapter one was devoted to introduce a general background about some perspectives of multiple identities as well as theories of the self. A particular attention was given to one of the most influential theories of the self that is of Patricia Linville (1987) which is essential to the theoretical framework of this study and hence to the analysis of the target corpus in the third chapter.

This study tackles one of the main aspects of the self which is self complexity introduced by Linville. In the light of this, it will attempt to scrutinize Woolf's main character Bernard in her novel *The Waves*. For this, Linville's theory of self complexity is used in order to portray Bernard's multiple identities.

Chapter Two

Modernism in British Literature

Introduction

The modernist period in literature is highly remarked by shifting from focusing on the outside world as a major factor upon the human life and thus human beliefs and thoughts to tackling the human himself as a component that carries special and inner thoughts that constitute his perspectives in life without any guidelines or instructions (Mitchel, 2006).Modernist literature did not employ continuous narratives and fixed points of view. It employed the technical qualities like paradox, irony and ambiguity praised by the New Critics. Writers like Virginia Woolf wrote poetic prose and prosaic poetry (ibid.).

2.1 Modernism

Modernism is not an easy term to be well defined because it includes a variety of specific artistic and philosophical movements including symbolism, futurism, surrealism, expressionism, imagism, and others (Steiner, 1998). Many modernists(including some of the most successful and most famous), do not belong to any of these literary or philosophical groups (Thornburg, 2013). However, what it cannot be denied is that all modernist writers have one common feature which was obvious in their works "Modernist literature is characterized chiefly by a rejection of 19th-century traditions and of their consensus between author and reader" (Umberto, 1990).

Modernist writers try in all ways to break down with all the conventions of the Victorian's. This divorce from 19th century literary and artistic principles is a major part of a main goal. For modernist writers, the way of achieving their wish having and creating a new kind of literature is just by creating a new distinguished style of writing (Steiner, 1998). The period is the one of the appearance of many pioneers in distinct and new way of writing to produce influential and lasted works as fiction writers and poets (Gerald, 2000). Perhaps the

most famous ones in fiction are James Joyce and Virginia Woolf, and in poetry T. S. Eliot and Ezra Pound.

The beginning of the 20th century is clearly the obvious and clear starting point. Most scholars use 1945 as the endpoint for Modernism (Dettmar, 2006). The goal of accomplishing something which is never done before is often accompanied by a sense of despair due to the difficulty of accomplishing that goal (ibid.).While the pre-modernist world is characterized by a sense of order and stability caused by the meaningful nature of faith (Pratt, 2001), the collective social values and a clear sense of identity, the modernist period is characterized by a sense of chaotic instability due to the meaning that collective social values are not particularly meaningful(Jonathan, 2002).

2.2 Modern Period Literature

The Modernist Period in English literature occupy the years from shortly the beginning of the twentieth century to nearly 1965. In short, the period is marked by a divorce between traditional and new ways of viewing and interacting with the world. Experimentation and individualism become basics and principals even though they are neglected and marginalized in the past (Edith, 2000). The first hints of that particular way of thinking called Modernism stretch back into the nineteenth century. A central preoccupation of Modernism is with the inner self and consciousness (Jonathan, 2002). In contrast to the Romantic world view, the Modernist neglected and marginalized the role of nature and being a human was of thinking and perceiving life in literature(Connell, 2010). Modernism sees clearly the alienation of the individual in traditional literature. The Modernist Period in English literature was in one way or in another a reaction against the traditional Victorian aesthetic side that dominated nineteenth century

(Skrynnikov, 2011). It was believed that what was just done before was just a cultural dead end. The stability and comfort that were supposedly accompanying the Victorian Age were just of the past (Connell, 2010).

In modernist literature, it was the poets who took the first step in inserting a new spirit in literature of the time in a way which had not been witnessed before (Simon, 2013). No modernist poet has gained more praise and attention than Thomas Stearns Eliot (Ricklefs, 1991). He was the pioneer of the ironic mode in poetry; that is, tricky appearances hiding difficult truths (ibid.). The novel was not away from this greater radical changes new view of literature. Modernism introduced a new kind of narration to the novel, one that would fundamentally change the entire essence of novel writing (Stuart, 2000). The unreliable narrator supplanted the omniscient, trustworthy narrator of preceding centuries, and readers were forced to question about how the novel should operate (Simon, 1996). A whole new perspective appeared to be known as 'stream of consciousness' (Skrynnikov, 2011). Instead of looking out into the world, novelists took care of the inner part of the human mind(Simon, 1996). Meanwhile, the psychoanalytic theories of Sigmund Freud won acceptance among population. These two forces helped together to alter people's view of what was be considered truth and reality(ibid.).

2.2.2.1 Themes and Techniques of Modern Period Literature

Modern literature represents a break from 19th century realism, turning from external reality to examine inner states of consciousness and then drawing attention to consciousness style ofboth Virginia Woolf and James Joyce (Wood,2000). In addition, modern literature explores fragmentariness in narrative and character construction (Winning, 2012). It sees fragmentation and extreme subjectivity as a problem that must be solved, and the artist is often cited as the one to solve it (ibid.).

2.2.1.1 Stream of Consciousness

Stream of consciousness is a literary technique which channels a, usually fictional, characters thoughts and presents them to the reader in a disarray of fragmented phrases which are both confusing and thought-provoking (Winning, 2000). Pioneering this inspirational technique of mind-diving was James Joyce who later influenced Virginia Woolf to implement the stream of consciousness technique into her literature(Wood, 2012). Psychologist William James first used the term 'stream of consciousness' to depict the complicated mental flux of thoughts that features the human consciousness (Connell, 2010).

Virginia Woolf keeps a rapidity to move from one character's to another's mindscapes(Baldick, 2009).Other variations of the technique also exist, such as the interior monologue which was used in fiction for representing the psychic content and processes of character (ibid.). Stream of consciousness is a strong mean for the writer for one side to expose the mind of any character inside a story and from the other side to evoke the intelligence in the readers and then the emotions.

2.2.1.2 Techniques of Fragmentation

Modernist literature do not use continuous narratives and fixed points of view. It uses the technical qualities like paradox, irony and ambiguity which are praised by the New Critics(Maurice, 1999). Writers like Virginia Woolf and Lawrence write poetic prose. These writershighlighte self-consciousness, employing fragmentation and collage as illustrated in *The Waste Land*(Drabble, 1996). The present sections of *The Waste Land*: *"The Burial of the Dead", "A Game of Chess", "The Fire Sermon", "Death by Water"* and *"What the Thunder Said"* are discontinuous in theme and reveal the fragmented structure of the poemstating the fragmentation

of the modern society(Brown, 2008).The mythical and multi-perspectives narrator, Tiresias, serves to connect the five disconnect sections in a unifying voice, echoing the modernist desire to find unity and coherence amidst apparent fragmentation(Bloom, 1996).Such a fragmentary technique is also employed by William Faulkner in *The Sound and the Fury* in the multiple ambiguous representation of the character, Caddy.

2.2.1.3 Identity

In recent years, a greater interest is taken in the field of identity. Within politics, the concept of identity becomes the center of any debates. Students of American politics devote new researches in the domain of identity politics, of race, gender and sexuality.In political theory, the question of identity marks numerous arguments on gender, sexuality, nationality, ethnicity and culture in relation to liberalism and its alternatives(Young, 1990).

Besides, the study of identity forms a critical cornerstone within modern sociological thought(Milton, 2003). Introduced by the works of Cooley and Mead, identity studies have become central to current sociological discourse(Levin, 1999). Micro sociological perspectives dominate works published through the 1970s. Sociologists focus on the formation of the 'me', exploring the ways in which interpersonal interactions creates an individual's sense of self (Thoits, 1993). Recent literature constitutes an opposite view to such concerns. Many works refocus attention from the individual to the collective; others prioritize discourse over the systematic scrutiny of behavior; some researchers approach identity as a source of mobilization rather than a product of it; and the analysis of virtual identities now competes with research on identities established in the world(Bladder& Tyler, 2009). Identity studies move to another site of the collective, with gender/sexuality, race/ethnicity and class forming the 'holy trinity' (Gates, 1995).

2.2.1.4 Feminism

Feminism is a range of political movements, ideologies and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social rights for women(Freedman, 1992). This includes seeking to establish equal opportunities for women in education and employment (Humm, 1990).Feminist movements campaign and continue to campaign for women's rights, including the right to vote, to hold public offices, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leave(Anthony, 1980). Feminists also worked to promote bodily autonomy and integrity, and to protect women and girls from rape, sexual harassment, and domestic violence(Beasley, 1999).

The feminist movement produce both feminist fiction and non-fiction, and created a new interest in women's writing (Lynne, 2007). It also stimulated a general reevaluation ofwomen's historical and academic contributions in relation to the belief that women's lives and contributions have been less explored as areas ofinterest (Blain, 1990). Much of the early period of feminist literary study is given to the rediscovery of texts written by women (Beasley, 1999).

2.2.2 Identity in Literature

Identity is a state of mind in which someone recognizes or identifies the characters' traits that lead to know who they are and what they do(Poster, 2007). The theme of identity is often expressed in books and novels or any other piece of literature asresult; readers can include and relate themselves to the characters and their emotions (ibid.). It is useful in helping readers understand that a person's state of mind is full of tiring thoughts based on who they are and what they want to be (Arnett, 2002).

2.2.2.1 Identity Crisis

The concept originally used in the work of the psychologist Erik Erikson who believe that the formation of identity is one of the most important parts of a person's life (Erikson, 1970). While developing a sense of identity is an important part of the teenage years, Erikson does not believe that the formation and growth of identity is just limited to adolescence (Arnett, 2002). Instead, identity is something that grows throughout life as people face new challenges and tackle different experiences(Poster, 2007).Theorist Erik Erikson coins the term 'identity crisis' and believes that it is one of the most important conflicts people face in development. According to Erikson, an identity crisis is a time of intensive analysis and exploration of different ways of looking at oneself (Erikson, 1970).

2.2.2.2 Gender Identity

Gender identity is defined as a personal conception of oneself as a male or a female (or rarely, both or neither), (Samuel, 1998). Gender identity is self-identified as a result of a combination of inherent and environmental factors and gender role; on the other hand, is manifested within society by observable factors, such as behavior and appearance (Van Dick, 2006).

2.3 Virginia Woolf's *The Waves*: A General Literary Analysis

The Waves was first published in 1931; it is Virginia Woolf's most experimental novel. Some critics consider it as Virginia Woolf's master piece. The poetic language of this work and the soliloquies used in it make it to be considered, as Virginia Woolf calls it in her diaries 'a play poem' (Mulas, 2002). The whole novel is entirely told in soliloquies; there is no conversation

between the six characters and this is due to the talent and the geniality of Virginia Woolf. The characters are not just thinking, they are also expressing their selves.

The Waves portraits the lives of six friends: Bernard, Neville, Louis, Jinny, Susan, and Rhoda. The novel is divided into nine sections, each of which corresponds to a time of day, and symbolically, to a period in the lives of the characters (Rodal, 2006). Each section begins with a detailed description of the course of this symbolic day (Klitgard, 2004).

2.3.1 Plot Summary

The first section of the novel starts with the very beginning of the day with the sun rising and thus the period of childhood. In this section, each character starts to introduce himself or herself through interior monologues; their distinct personalities start to appear: Bernard and his obsession with language and words, Neville's desire for order and beauty; Louis's ambition; Jinny's physicality; Susan's intensity and attachment to nature; and Rhoda's dreamlike abstraction from ordinary life(Roger, 1998).

The second section deals with adolescence. It starts when every one of the six friends has been sent to different boarding schools. Boys, Bernard, Louis and Neville were not satisfied with the authority and the traditions of the school and they met a handsome guy called Percival whom they became friends with and later he would become a central character of the six friends all together (ibid.). The girls want the school to be done. Susan wants to go back to her farm and her family, Jinny wants to satisfy her desire to begin her life in the society to expose her beauty and to get as possible as she can men around her and Rhoda and her desire to be escaped from the disturbances to her mental solitude caused by school (ibid.).

The third section introduces the very beginning of the adulthood of the friends. Bernard and Neville are together at college and they both like and admire Percival; however, Neville falls in love with him because of his obsession of beauty and perfection (Reid, 1996). Bernard is interested in the way his personality is built out of his relationship with others. Louis is working as a clerk at a shipping firm. Susan is at home on her farm enjoying herself beneath the fields. Back to London, Jinny comes fully alive in the social setting, and she takes a great, sensual pleasure in the beauty of her surroundings, but Rhoda is always feels that she is hated by others and she wants to disappear (ibid.).

The fourth section starts at a dinner party on the honor of Percival before his leaving to India for the colonial government there (Roger, 1998). At the party, the six characters are united again. At first, the group is tensed and uneasy they did not meet for a very long time. Very soon, the moment ends and the group goes back into its individual parts.

The fifth section takes place not very longer after the dinner party when the group hears about the death of Percival in India (ibid.). Neville is extremely disappointed and becomes surrounded by a sense of sadness and death. Bernard is torn between two opposite feelings; the feeling of joy for receiving his first child and the feeling of sadness caused by the loss of his friend(Reid, 1996).

The sixth section shows that the group enters full maturity (ibid.). Louis is attracted to the dirty side of life and spending his life looking and walking around poorer neighborhood. Rhoda and Louis become lovers, Susan is a mother, Jinny continues her interest in her body and in her beauty spending. Neville also moves from lover to lover, but he is tries to keep faithful to his first love because it is the source of his creativity.

The seventh section is concerned with midlife, the characters are getting older. Bernard has traveled to Rome, where he observes the ruins he comes to terms of failure, he begins to doubt his abilities and the ability of his stories to capture life (Roger, 1978). Susan goes deeper in her rural life. Jinny has a moment of fear in which she sees that she is aging and her beauty is disappearing. Neville has become a successful writer but he continues to shift the focus of his desire from lover to lover (ibid.). Louis rises higher in his business but still returns to his attic room to write. Rhoda has left Louis and travels to Spain, where she has a moment in which she comes face to face with death.

The eighth section represents another gathering of the sixth friends for dinner. The meeting this time is shadowed by death due to their increasing ages and the death of Percival (ibid.).

The ninth section is told entirely by Bernard in which he tries to give a summary of his life and in which he starts doubting the accuracy of language of any representation of life. Bernard discusses the others including the fact that Rhoda has killed herself. Bernard describes how he tries to move beyond language into a direct perception of reality (ibid.). In the end, Bernard sees his life as an attempt to use language to fight against death and he sees how the others have been, in their individual ways, a part of the same struggle (ibid.).

2.3.2 Characterization

The Waves is an abstract novel that does not reflect easily recognizable objects or provide familiar images. Its six characters are essences without form. The reader has no idea what they look like, how they dress or move or smile (Rosenman, 1990). The six characters, who are about

the same age have grown up together and have continued to keep in touch with one another as their lives took them in very different directions(King, 1998).

-Bernard: One of the six characters, he is friendly so that he could gather the sounds of the group of friends (ibid.). He wants to become a novelist because of his obsession of words and hence making of phrases. As a child, Bernard sees language as a way to control reality, to turn chaos life into a chain of meanings. Later, he begins to turn his phrases into stories as a tool for understanding others. (Goldman,2001)

By time, Bernard comes aware about the problem with his stories which is language itself, a language that cannot express enough life. Bernard comes to think that reality is always more complex than what our words can grasp (King, 1998). Part of this reason is related to Bernard's concept of identity as multiple and changing. Bernard sees himself as a compound being, influenced by people who surround him. His dissatisfaction with language reflects many of Woolf's own concerns (ibid.).

-Jinny: She is a beautiful woman who admires the life of upper class. She is intensely obsessed with her physical appearance, seeing her body and her sexuality as her primary means of interacting with the world (ibid.). Jinny is perhaps the most static of the main characters, though she comes to recognize her own aging (Goldman, 2001)

-Louis: His father is an Australian banker, and Louis is aware of his own accent and his lower class status in comparison with his friends. He is guided by a desire to escape his position as an outsider and to prove his superiority of his own intellect.(King, 1998) Louis becomes a successful businessman, but he also wants to become a poet. He and Rhoda are lovers for a time, but she leaves him (ibid.).

-Neville: He is an intellectual and an upper class, with a deep appreciation of beauty. Neville loves Percival and admires him (Goldman, 2001). After Percival's death, Neville pursues many different lovers, moving from one to another (ibid.). Neville desires order and beauty, and he tries to get rid of the ugliness of the world in his life by isolating himself with his books and his lovers. Neville becomes a famous poet.

-Susan: Shehates city life and cannot wait to return home from school to her family farm, where she wants to raise children (King, 1998). Susan is a passionate woman highly compelling to men, though not as beautiful as Jinny. Susan has an intense relationship with the land and with nature. Susan loves Bernard, but sacrifices any passion of her own for the sake of her family (ibid.).

-Rhoda: Heis highly sensitive and very phobic when she interacts with others. She tries to get into her imagination as a means of escaping from social situations. She comes to feel that her own personality is unstable (Goldman, 2001).Rhoda and Louis become lovers, but Rhoda is terrified of intimacy and leaves him. Her own desire for unconsciousness leads her to take her own life (ibid.).

2.3.3 Stylistic Features

The Waves (1931) is regarded as another stream of consciousness novel and Woolf's most daring departure from the ordinal novel (Hussey, 1995). Woolf herself acknowledged this: "What a long toil to reach this beginning if *The Waves* is my first work in my own style!" (Milligan, 1969).*The Waves* represents the genius of Woolf in matters of technique, point of view and style.

The novel does not only continue the creative effort of *To the Lighthouse;* Virginia Woolf stated: "I have netted that fin in the waste of water which appeared to me when I was coming to the end of *To the Lighthouse*" (ibid.). Woolf herself acknowledged that difficulty when she said: "The most complex and difficult of all my books" (Warner, 1987).

The language and the style of*The Waves*differ from its antecedents (Hussey, 1995). The stylistic change is visible and obvious at all levels of the text(ibid.). For the stylistician, it requires a different approach to study the language of *The Waves*.

2.3.3.1 Phonological Analysis

Woolf's aesthetic language which is consisted of auditory effects in terms of sound level; reaches a culminating point in*The Waves* (Marcus, 1997) .Woolf use of certain phonological aspects of the language in the text integrated in the use of alliteration, onomatopoeia and music made the language of the text designed, as in an orchestra, to be read aloud to feel the rich form of the sound and experience its magic force (Hein, 2011).

a) *Alliteration*

In *The Waves*, alliterations are used in an artistic way in order to draw attention to the repeating sounds which contribute to the meaning patterns by direct status of the sounds(Marcus, 1997). Alliteration echoes the emptiness of the utterances, of the actions and feelings of the characters experiencing the world (Stephan, 1969). The conscious technique and the deliberate exaggeration act as counterpoint to the silence and emptiness of the characters (ibid.).

> "The back of my hand burns", said Jinny, "But the palm is clammy and damp with dew" (*The Waves*, p. 6).

b) *Onomatopoeia*

The excessive use of onomatopoeia and sound symbolism in the text of*The Waves* is obvious (Phelan, 1990). Woolf recreates the sounds the characters hear and respond to in an attempt to present the noise and the crowd.

> "A drop oozes from the hole at the mouth and slowly, thickly, grows larger and larger" (*The Waves*, p.8).

c) *Music*

The Waves is a unique novel with respect to its musicality as well (Bishop, 1991). Short sentences and phrases of similar structure are repeated in succession; the musical structure of the text becomes foregrounded to the extent that meaning is minimized (ibid.). Such a spectacular and deliberate use of music is noticeable in *The Waves* (Milligan, 1969). Bernard stresses the relationship between music, literature and life when he says:

> The crystal, the globe of life as one calls it, touch, has walls of thinnest air. If I press them, all will burst.Faces recur, faces and faces […] Neville, Susan, Louis, Jinny, Rhoda and a thousand others. How impossible to order them rightly; to detach one separately, or to give the effect of the whole– again like music. What a symphony with its concord and its discord, and its tunes on top and its complicated bass beneath, then grew up! Each played his own tune, fiddle, flute, trumpet, drum or whatever the instrument might be. With Neville, 'Let's discuss Hamlet', with Louis, science, with Jinny, love […] (*The Waves*, p.197).

2.3.3.2 Semantic Analysis

Woolf's creative flow of meaning in *The Waves* is another achievement through the exploitation of the potential meaning of the linguistic elements by the collocation of words (Booker, 1991). Woolf invests words with new significance of language using unusual collocation, to stretch the language beyond ordinal limits to make it yield the intended results (ibid.).

b)*Unusual Collocations*

Since the novel presents unusual experiences of the world as experienced by the characters, the chaos, the flux, the death and the eternity of time to portray the insignificance of human life. The unusual collocations capture the essence of this meaning that is conveyed by the characters (ibid.). Here are some examples of these unusual collocations:

Islands of light, a loop of light (*The Waves*, p.5).

2.3.3.3 Figurative Language

The Waves consists of complicated and intricate patterns of imagery. Here is a passage

that is later analyzed to illustrate the level of poeticism in the novel:

> Who then comes with me? Flowers only, cowbird and the moonlight-colored May. We launch now over the precipice. Beneath us lie the lights of the herring fleet. The cliffs vanish. Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my years. The white petals will be darkened with sea water. They will float for a moment and then sink. Rolling me over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me (*The Waves,* p.158).

The passage describes the funeral destiny envisioned by Rhoda with poetic sensibility

and intensity. The poetic image of the sea and Rhoda's death by drowning are presented in a

carefully changes of rhythm and sound (Hein, 2013). The sentences describethe scene of Rhoda

and the flowers drowning together in the moonlight, the flowers shouldering her while she

drowns and her body is dissolved. The waves remain forever, whereas Rhoda is dissolved into

nothingness. The binary opposition between human mortality and immortality of nature is

suggested here (ibid.).

a)*Imagery*

The Waves is wholly transferred into imagery (Hild, 1994). Life, experiences, feelings

and ideas of the characters are translated into tangent images. It is a mode of self-expression, a

true creative urge in which continuous revelation of experiences and circumstances of the

characters are depicted through concrete imagery (ibid.). All action, all emotions and all

changes become a series of pictures.

Another distinctive feature of imagery used in *The Waves* is its rigid and purposeful

selection. The images are selected to be representative of the consciousness of the characters

which reveal their personalities (ibid.). Each character reveals a pattern of images which serve

to define the individual human qualities in him / her and then to identify each character to the

reader and to his or her friends in order to distinguish the soliloquies from one character to
another. The following table supplies some illustrations:

Character	Its Characteristics
1/Louis	A great beast's foot is chained. It stamps, and stamps, and stamps (*The Waves*, p.5).
2/Susan	Now I will wrap my agony inside my pocket- Handkerchief (*The Waves*, p.8).
3/Bernard	The gardeners sweep the lawn with giant brooms (*The Waves*, p.11).
4/Rhoda	But here I am nobody. I have no faces (*The Waves*, p.23).
5/Jinny	I leap like one of those flames that run between thecracks of the earth. (*The Waves*, p.30)
6/Neville	I am like a hound on the scent. I hunt from dawn to dusk (*The Waves*, p.97).

b) *Metaphors and Similes*

Metaphors and similes in *The Waves* are analyzed according to the model provided by
Leech (2008) by using the concepts of tenor, vehicle and ground as it is explained in examples
(1) and (2) for simile and in example (3) for metaphor.

1) They have been crippled days, like moths with shriveled wings unable to fly (*The Waves,*
   p.39).

Tenor	Vehicle	Ground
Crippleddays	Mothswithshriveled wings	Beinguseless

2) Mybody goes before me, likea lantern down a dark lane (*The Waves*, p.98).

Tenor	Vehicle	Ground
My body	Lantern	Being a guide

3) But if you holda blunt edge to a grindstone lone enough, something spurts jagged edge of fire (*The Waves*, p.207).

Tenor	Vehicle	Ground
Somethingspurts	Holding bluntedge to a grind stone a jagged edge of fire	Beingdynamic and active

2.3.3.4 Symbols

The Waves is a symbolic novel (Culpeper, 2001). It represents Woolf's vision and art which transposes art onto a symbolic form of the waves. Life is conceived in the form of sea or stream in the novel (ibid.). In every sentence of the text, objects turn into general images symbolizing experiences and motifs weaving the meanings in the novel. The title, *The Waves*, provides the central symbol of the novel. The six characters are caught symbolically as representatives of mankind.

a)*The Sun*

The rise of the sun embodies the creation out of chaos and darkness with the awakening of the six characters. The later phases of the sun go with the growth of the characters until the sun sinks and the darkness and the death covered the characters (Hild, 1994). The sun presents the creator, the bringer of light and life to the universe existed in darkness:

> The sunhad not yet risen […] Behind it, too, the sky cleared […] as if the arm of a woman couched beneath the horizon had raised a lamp and […] Then she raised her lamp higher and the air seemed to become fibrous […] Slowly the arm that held the lamp raised it higher and then higher until a broad flame became visible; an arc of fire burnt on the rim of the horizon, and all round it the sea blazed gold.
> The light-struck upon the trees in the garden […] one bird chirped high up; […] thesunsharpened the walls of the house (*The Waves*, p.3).

b)*The Waves*

The description of the waves in a poetic language acts as background to the metaphorical waves which are repeated in the thoughts and consciousness of the characters in the novel. The wave images are presented as having the force, aggression and ability (Hild, 1994).

The waves are likened to warriors, riders on horseback. The onomatopoeic verbs 'crashed', 'fell', 'broke' evoke a vision of unsympathetic waves. The change of color of the waves from blue and green to red and goldand ultimately waves of darkness contributes to the pitiless aspect of the waves (ibid.):

> Blue waves, green waves swept a quick fan over the beach, circling the spike of sea-holly and leaving shallow pools of light here and there on the sand […]meanwhile the concussion of the waves breaking fell with muffled thuds, like logs falling, on the shore.(*The Waves*, p.20)

Conclusion

Modernism period has had an intense effect upon social, intellect.al and literary lives. Writers and poets grasped this meaning of change and turned it into a number of themes and ways of exposing their new perspectives of the literary product. Identity was a crucial theme in their discussion and interest and has a respectful space in modern literature. The coming chapter will expose the concept of multiple identities in the character of Bernard in Woolf's novel *The Waves* relying on Linville's Self Complexity theory.

Chapter Three

Exploring the Major Character's Multiple Identities

in Woolf's *The Waves*

Introduction

In her novel *the waves* Woolf has the aim to show that identity consists of a variety of selves (Boon, 1998). For that reason the question 'Who am I?' is central to all characters in the novel (ibid.).

Woolf introduces a circle of friends that consists of seven people and describes the lives of the characters from childhood until they are old. Six characters, three men and three women, get voices and express themselves (Flint, 1992). Stylistic similarities of the soliloquies hint that Virginia Woolf intended to present the consciousness of a single person and not of six different individuals (Harper, 1982). Therefore this feature serves to illustrate the concept of a multiple self (ibid.).

The focus of the third chapterwill be on Bernard because he is the primary voice in the novel. His multiplicity of identity will be shown and it will be illustrated relying on Linville's Self Complexity theory. The present study will show how Virginia Woolf's uses this character to illustrate the concept of identity that is composed of various elements.

3.1 Bernard's Position in the Novel

Bernard has a key position in *The Waves* in terms of (Lang, 1999). This special role is mainly based on his linguistic ability(Flint, 1992). His soliloquies constitute one third of the novel and are written in a higher linguistic style(ibid.). Except the fifth and sixth chapters, Bernard introduces all chapters and gives an overview of the topic of each new chapter. He is the first and the last character who speaks in the novel. His key position has the function of a commentator, who sums up and interprets important events and thoughts(Lang, 1999).

Bernard's keyposition in *The Waves* is due to the two main roles that he has(Flint, 1992). On one hand he is one of the six charactersand on the other hand he functions as a writer and represents the other six characters(Lang, 1999). In contrary to Louis and Neville who are poets, Bernard writes prose(Flint, 1992). He makes up stories from common perceptions and situations and writes about the other characters, who are contained in his consciousness(ibid.).

Bernard is able to put himself in the positions of the other characters and feels like them when writing about them (Flint, 1992). By having written the statements of all characters in a similar style, Virginia Woolf makes it plainer to the reader that the voices are represented by one character(Lang, 1999). In this way, by combining all the voices within the consciousness of one character, a multiplicity of self is shown(Flint, 1992). When finding the voices unified in Bernard, who comments and sums them up, the reader combines the different voices to one meaningful narrative, because the connections between the thoughts and events get more recognizable (ibid.).As the main voice in *The Wave,* Bernard can be regarded as the most comprehensive and stable character in the novel(ibid.). Besides that he seems to be the most self-conscious one of the seven friends(Lang, 1999).

3.2 Bernard and the Question of Selfhood

Bernard is left with the problem of attaining selfhood within the time limited world of change; he seems not to be concerned with attaining a distinct and separate individuality. He must have others for his words to have meaning. He must have others for his Self to exist. "We use our friends to measure our own stature" (*The Waves*, p. 90). His life represents the mirror of many selves and not one self (Takehana, 2013).

According to Linville's theory of self complexity Bernard's quote exposes explicitly the many aspects of the self that Bernard possesses as a poet, as a business man and as a nature and life lover.Bernard quotes:"For this is neither one life; nor do I know if I am man or woman, Bernard or Neville, Louis, Susan, Jinny or Rhoda—so strange is the contact of one with another" (*The Waves*, p. 281).

The distinct social roles, suggested by self complexity theory, that is associated with multiple selves released from the matrix of inherited social bondages, can be attained, and Bernard sees that in factit has been attained many times, specifically by those giants of creative thought, those 'divine specifics', as he calls them. Bernard confronts the question of selfhood throughout his soliloquies; finally he realizesfor he has the artist's eye to see. There is no separateness. (Takehana, 2013):

> I begin now to forget; I begin to doubt the fixity of tables, the reality of here and now, to tap my knuckles smartly upon the edges of apparently solid objects and say, "Are you hard?" I have seen so many different things; have made so many different sentences. I have lost in the process of eating and drinking and rubbing my eyes along surfaces that thin, hard shell which cases the soul, which, in youth, shuts one in — hence the fierceness, and the tap, tap, tap of the remorseless beaks of the young. And now I ask, "Who am I?" I have been talking of Bernard, Neville, Jinny, Susan, Rhoda and Louis. Am I all of them? Am I one and distinct? I do not know.(*The Waves*, p. 154)

3.3 Bernard and the Concept of Multiple Identities

Woolf believes in the idea of an interdependent identity inherently defined as a part divided, but dependent on what the character he or she is not. The severity of this type of identity construction is most clearly evident in the character of Bernard (Takehana, 2013).

As claimed by Linville's self complexity theory, and which states that we have as many selves as we have people with whom we interact; Bernard does not face the problem of being able to craft stories and insert himself in any circumstance that brings meaning to him. When he

and his five friends meet as mature adults at Hampton Court, Bernard cannot describe himself

without indulging the experiences of his friends into his own identity. He says:

> Thus when I come to shape here at this table between my hands the story of my life and set it before you as a complete thing, I have to recall things gone far, gone deep, sunk into this life or that and become part of it; dreams, too, things surrounding me, and the inmates, those old half-articulate ghosts who keep up their hauntings by day and night; who turn over in their sleep, who utter their confused cries, who put out their phantom fingers and clutch at me as I try to escape .what I call 'my life', it is not one life that I look back upon; I am not one person; I am many people; I do not altogether know who I am – Jinny, Susan, Neville, Rhoda, or Louis; or how to distinguish my life from theirs. (*The Waves*, p.276)

Not very long later, as Bernard tries to recount the story of his life to a stranger in a café,

he takes this multiplicity of identity a step further by marking his own body with the experiences

of his friends rather than himself. He says with all acquisition and conviction:

> We sat here together. But now Percival is dead, and Rhoda is dead; we are divided; we are not here. Yet I cannot find any obstacle separating us. There is no division between me and them. As I talked I felt "I am you". This difference we make so much of, this identity we so feverishly cherish, was overcome. Yes, ever since old Mrs. Constable lifted her sponge and pouring warm water over me covered me with flesh I have been sensitive, percipient. Here on my brow is the blow I got when Percival fell. Here on the nape of my neck is the kiss Jinny gave Louis. My eyes fill with Susan's tears. I see far away, quivering like a gold thread, the pillar Rhoda saw, and feel the rush of the wind of her flight when she leapt.(*The Waves*, p. 154)

While Rhoda deracinates her entire body in order to deny and refuse all relations and

collaboration in creating an identity for herself, Bernard takes all external experiences he can

recall and pastes them into his body, using the events of the other as intimately his own. Unlike

Rhoda, who is only of consequence when she is alone in her daydreams, Bernard needs all the

others present in order to lighten and to illuminate his own significance as the storyteller, the

master craftsman of words, figures and languages?

We return to the need for collaboration with others not for the sake of rediscovering or recreating a self, but to find commonality in our confrontations with the porosity of our own boundaries that refuse singular unity(Takehana, 2013)

Virginia Woolf states that 'I' is just a term used for a person with "no real being"(Goldman, 2000). The idea of self gives a way to a shifting 'series of moving oppositions' as Lucenti (1998) represents Friedrich Nietzsche's thoughts on the modern subject (Mitchell, 2006). She explains that Nietzsche believes that the subject is a spell of language masking that reality is not based on the subject but on a constant action.

Davey rejects René Descartes's self-aware subject by restating the interpretation of the use of the word 'I'. For Davey, 'I' does not symbolize the self-aware subject, but the linguistic existence of the other from which 'I' is differentiated (Davey, 2003). The 'I' is not a singular point of a person; in that the 'I'is a location stretched over 'I' the reader imagines and the 'I'the author imagined. The 'I' allows an opening and interrelationship between two separate imaginations; two rooms that are on each side of a limit (Davey, 2003). The 'I' then is the very paradox of dividing something to make a unity (ibid.). In this, Bernard begins the writing process with role-playing, he is no longer Bernard, and instead he is Lord Byron. He states:

> You are all engaged, involved, drawn in, and absolutely energized to the top of your bent — all save Neville, whose mind is far too complex to be roused by any single activity. I also am too complex. In my case something remains floating, unattached.Now, as a proof of my susceptibility to atmosphere, here, as I come into my room, and turn on the light, and see the sheet of paper, the table, my gown lying negligently over the back of the chair, I feel that I am that dashing yet reflective man, that bold and deleterious figure, who, lightly throwing off his cloak, seizes his pen and at once flings off the following letter to the girl with whom he is passionately in love.(*The Waves*, p. 39)

Despite Bernard's several assumptions to write the letter as well as his failure to finish it, he believes that taking up Lord Byron's character will motivate him to accomplish the project newly. Bernard admits that he is using Byron to strength himself by relying on Byron's

rhythm that helps in giving him a new start in writing the inspiring love letter he imagines. With Linville's theory point of view that states that individual identity is a careful remix of personal experience and one's surroundings Bernard can express this when he incarnates Byron's way of thinking; he is no more thinking as Bernard but as Byron:

> I have been reading, some out-of-the-way book. I want her to say as she brushes her hair or puts out the candle, "Where did I read that? Oh, in Bernard's letter." It is the speed, the hot, molten effect, the Laval flow of sentence into sentence that I need. Who am I thinking of? Byron of course. I am, in some ways, like Byron. Perhaps a sip of Byron will help to put me in the vein. Let me read a page. No; this is dull; this is scrappy. This is rather too formal. Now I am getting the hang of it. Now I am getting his beat into my brain (the rhythm is the main thing in writing). Now, without pausing I will begin, on the very lilt of the stroke. (*The Waves*, p.40)
> .

Bernard embraces the idea of identity being a collective project and then multiple, so that any artistic creation to be necessarily a rendition of the material already filling the cultural and historical archive that human history has accumulated over the millennia (Takehana, 2013). He recognizes his multiplicity of identity by saying:

> […] I am Bernard; I am Byron; I am this, that and the other. They [past literary figures] darken the air and enrich me, as of old, with their antics, their comments, and cloud the fine simplicity of my moment of emotion. For I am more selves than Neville thinks. We are not simple as our friends would have us to meet their needs. (*The Waves*, p.89)

3.4 Bernard's Multiple Identities as Negative Feedback Buffer

Bernard, the one who enjoys and takes full advantage of the potential of words, using them to adorn the worlds he creates on the foundations of the real, is also a character that is introduced as resenting insincerity, words that are not felt as true, which comes in opposition with the stories that he creates (Briggs, 2005), disregarding the true one; if in Woolf's novel identity is also framed by language and the ability to express oneself into words, then untrue

words conceal or alter identity, they are but a mask meant to deceive the others and to protect the self, or even a frail attempt to contain and create a longed-for identity (McConnell, 1986).

The multiplicity of the self represents for the gregarious Bernard a protection from failure, an incentive to create, to succeed, to build on the structure of imagination and to verbalize the world as he sees it (Radoo, 2000). When he is just Bernard, he sees the imperfections of his stories, those thin places as he calls them, that result in felt vulnerability (Fand, 1999); therefore, at this stage, solitude of the self does not represent the medium for creative contemplation, but it leads to the cessation of the act of creation.

> What am I? I ask. This? No, I am that. […] I am not one and simple, but complex and many, I escape them, and am evasive is thus reemphasized, and so is the connection between self and others, which of these people am I? It depends so much upon the room.(*The Waves*, p. 60)

Bernard's self is also one that is subject to perpetual changes, a colored one;he is made and remade continually. Yet, one that does not belong to himself entirely, but partly becomes the others' creation, the others being seen as stimulus and positively creative (Radoo, 2000). Bernard explains this changing situation when he says:

> What am I? I ask. This? No, I am that. Especially now, when I have left a room, and people talking, and the stone flags ring out with my solitary footsteps, and I behold the moon rising, sublimely, indifferently, over the ancient chapel — then it becomes clear that I am not one and simple, but complex and many. Bernard, in public, bubbles; in private, is secretive. That is what they do not understand, for they are now undoubtedly discussing me, saying I escape them, am evasive. They do not understand that I have to effect different transitions; have to cover the entrances and exits of several different men who alternately act their parts as Bernard. (*TheWaves*, p.38)

In the last section, Bernard reinvestigates his idea of the multiplicity of identity. For Bernard, all personalities are multiple: we are not self sufficient, self created entities(Briggs, 2005). Therefore, Bernard suggests that we should be both humbled and comforted since we are not just our selves; however, we are in greater details shaped by others.

If we can see others as connected and parts of ourselves, we will not be objectives when exploiting others to suit our own desires(McConnell, 1986). By the end of the novel, Bernard is able to put his own desires, and even his own thoughts, to the side and to look upon others with a sympathetic objectivity born of the certainty that we all share in the same life, and are all going toward the same end.

Conclusion

This chapter utilized one of the most recent theories of the self, Linville's self Complexitytheory to cast light in depth on Woolf's major character in *The Waves*. Through the analysis, passages are discussed alternatively to depict Bernard's multiplicity of the self. Woolf portrays her character in distinctive positions which were tools in the present study for being crucial data to the exploration of the character'sself complexity.

Woolf validates Linville's Self Complexity theory when presenting Bernard's multiple identities as soon as he is interacting with others and the usefulness of this complexity of the self as a buffer to any negative feedback. Finally, one can acknowledge that Woolf is very talented to expose such a theme in accordance to the borderlines of nowadays sociology field.

General Conclusion

General Conclusion

The scarcity of multiple identity research is surprising; conceptualizing identities as multiple is not a new or a recent idea: psychologists, sociologists, and philosophers have discussed the existence of multiple identities very long ago. Thus, moving multiple identity research forward requires in one way or in another a certain amount of coordination and an emphasis on works of important figures in literature.

Asan approach to literary criticism, identity theories and Linville's theory of Self Complexity in particular amplify writers' assumptions of portraying a fictional character to sustain the elements of depth. Linville's theory sheds light on significant aspects to offer a profound understanding of the fundamental mechanism of the human behaviors. Writers, therefore, imply these perceptions to visualize and portray characters' nature.

Being a part in the field of literary studies allows one to inspect a fictional world full of literary works that provides good materials. Therefore, Woolf's novel *The Waves* as a corpus and her major character Bernard were appropriate and suitable for the investigation of self complexity theory as an approach in revealing the multiplicity of the self.

Linville's self-complexity theory provides a perspective on several enduring issues and paradoxes in the psychology of the self. It is directly related to a classic debate about whether people have a unified, single self, as was adopted by many early self theorists, or whether people have multiple selves as was espoused by William James and most contemporary researchers.

The present self-complexity concept assumes that self-knowledge is represented in terms of multiple self-aspects related to various contexts of experience. In addition, different self-aspects may be cognitively activated or accessible at different points in time or in different contexts, thus creating a flexible working self. Also, one may develop entirely new self-aspects as one enters new realms of experience. Relying on this idea, the analysis of Bernard's character

was undertaken to depict his multiplicity of identity. Linville claims that we have as many selves as we have others with whom we interact.

The present study paved the way to a new approach in the literary studies and hence a deeper understanding of character's behaviors. It emphasizes the idea that a single character does have many identities and the strength of that character is dependent on the number of selves held by him. Thus, the character Bernard has no more one single identity, he is changing and he is holding multi selves accompanied with different characters held in his mind and therefore influencing him. Moreover, the present study sustained the idea that social studies can provide the reader with useful data which can help in the analysis of any literary work.

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Résumé

La présente étude aborde le thème de l'identité dans le roman de Virginia Woolf*Les Vagues*. Il vise à étudier la perspective d'identité de Woolf qui se compose d'une variété d'identités 'via un de ses personnages influents qui est Bernard, en utilisant un langage hautement et sophistiqué en raison de son obsession des mots. L'objectif principal de cette étude est de montrer la multiplicité d'identité de Bernard avec certains aspects qui seront discutés conformément à la théorie de la complexité de soi de Linville (1987) qui a déclaré dans sa propre théorie de la complexité que nous avons autant d'êtres autant que nous avons autres avec qui nous interagissons. Ce travail est triple: le premier chapitre sera un cadre théorique d'identités multiples; le deuxième chapitre porte sur le modernisme dans la littérature britannique et le troisième chapitre est d'étudier les identités multiples de Bernard.

Mots-clés : Modernisme, identité, caractère, soi, obsession.

ملخص

تتناول الدراسة الحالية موضوع الهوية في رواية الأمواج لفرجينيا وولف. تهدف هذه الدراسة إلى مناقشة موضوع الهوية من وجهة نظر الكاتبة التي تعتقد أن الهوية الواحدة ما هي إلا مركب من عدة هويات أخرى وذلك من خلال استعمال الشخصية الرئيسية برنارد في الرواية الذي يمتلك براعة لغوية فائقة نتيجة هوسه وحبه للكلمات. الهدف الرئيسي لهذه الدراسة هو توضيح تعدد الذات في شخصية برنارد وذلك من خلال توظيف بعض العناصر المتعلقة بذلك ومن خلال اللجوء إلى نظرية لينفل (1987) والتي أكدت فيها بأننا نمتلك هويات متعددة وذلك بتعدد الأشخاص الذين نحتك بهم. الدراسة الحالية مقسمة إلى ثلاثة أجزاء، خصص الجزء الأول للدراسة النظرية للهوية،وخصص الجزء الثاني للأدب البريطاني في العصر الحديث اما الجزء الثالث فهو الجزء التطبيقي الذي يتناول تعدد الذات في شخصية برنارد.

الكلمات المفتاحية: العصر الحديث ـ الهوية ـ الشخصية الأدبية ـ الذات ـ الهوس.

Abstract

The present study tackles the theme of identity in Virginia Woolf's novel *The Waves* (1931). It aims at investigating Woolf's perspective of identity which consists of a variety of identities via one of her influential character that is Bernard, using a highly and sophisticated language due to his obsession of words. The main objective of this study is to show Bernard's multiplicity of identity with some aspects which will be discussed in accordancewith the theory of Linville's Self-Complexity Theory(1987)who states in her Self-Complexity Theory one has as many selves as he/she has others with whom he/she interacts. This work is threefold: the first chapter will be a theoretical framework of multiple identities; the second chapter deals with modernism in British literature; and the third chapter is to investigate Bernard's multiple identities. This study reveals that a single character has got many identities and the strength of that character is dependent on the number of selves held by him or her.

Key words: modernism, identity, character, self, obsession.

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الكلمات المفتاحية: العصر الحديث-الهوية –الشخصية الأدبية -الذات -الهوس.