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**The Implications of Free Indirect Speech
in Virginia Woolf's *Mrs. Dalloway***

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Dedication

Thanks Allah for guiding and giving me
strength to finish this paper.

With great honor, I dedicate this work
to my parents; Allah protect them

To my beloved husband

To my beloved daughter

To my brothers

To my mother-in-law

Sincere thanks also go to my great friend CHIBLI Aicha

To all my friends and my colleagues

Especially those who helped me to complete this work

Successfully

MIMOUNI Manel

Dedication

Every challenging work needs self-efforts as well as guidance of elders especially those who were very close to our heart.

My humble effort I dedicate this work to my parents, Allah protect them, whose love, encouragement and prays of day and night for me.

To my best friend *HALLOUZ Louiza* who I spent the best moments with her.

I am grateful to her existence in my life and being there to motivate, and encourage me.

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Abstract

The present study attempts to explore the implications of free indirect speech and its significance in one of Virginia Woolf's masterpieces, Mrs. Dalloway in order to find out Woolf's intentions behind using this literary technique. In order to conduct this study, we opted for a descriptive analytical method to extract some utterance from the novel Mrs. Dalloway to reveal the contribution of Woolf in developing this literary technique. Therefore, we conclude that the aim of Woolf's use free indirect speech in Mrs. Dalloway is to give her readers space to make their judgments about characters' thoughts and speech.

keywords: free indirect speech, reader response, utterance, narrative techniques, stream of consciousness.

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List of Abbreviations

DS: Direct Speech

IS: Indirect Speech

FDS: Free Direct Speech

FIS: Free Indirect Speech

FIT: Free Indirect Thought

NRSA: Narrative Report Speech Act

SOC: Stream of Consciousness

IM: Interior Monologue

DIM: Direct Interior Monologue

IIM: Indirect Interior Monologue

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General Introduction

General Introduction

1 . Literary Background

2 . The Objectives of the Study

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4 . The Research Questions

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7 . Dissertation Structure

General Introduction

1. Literary Background

English literature passed through many periods that were the most interesting and universal in the world of the literature. Among these periods, Modernism was a movement that emerged in the late 19th and the early 20th centuries mainly in Europe and North America. In answer to the call of Ezra Pound “*Make it new*”, through its content and form, Modernist literature dealt with general issues of its time. In complexity of these issues, modernist writers had to find new expressions, innovative techniques and some new forms to truthfully address them.

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 quick industrial development, advanced technology, urbanization, secularization and mass forms of social life, but also the art of a world, in which many traditional convictions and certain sorts of Victorian confidence had departed. (Bradbury and McFarlane, 1976).

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

Literature in this period became the mirror of the ordinary life and society; it reveals its problems and concerns after the World War I. An epoch, where a bunch of artists were remarkably showing up, such as James Joyce and Virginia Woolf. These figures were known by their rich narrative style and language evident in their literary works.

Virginia Woolf’s *Mrs. Dalloway* is one of the remarkable works that portrays the characteristics of modernism. The novel depicts the subjective experiences and memories of its central characters in post World War I. The novel *Mrs. Dalloway* is divided into parts rather than chapters, because Woolf’s focus was not on plot or characterization but on character’s consciousness, thoughts and feelings. In the novel, Virginia Woolf portrays her main character Clarissa Dalloway’s psyche where the character rekindles her dormant memories. She repeatedly goes back to the tragic past

events. The several conflicts lead to one single climax that occurs by the end of the novel. This study aims to explore Woolf's intentions behind using the free indirect speech narrative method, presented in the story in order to portray the effects of the literary techniques on the readers' minds.

2. The Objectives of the Study

This study seeks to reveal the role of the discourse to innovate an empathy response toward the reader in which he/she can understand or feel character's experience through her use of this technique in the way to depict their thoughts, actions, speech.

- To investigate the reasons behind the use of free indirect speech in Virginia Woolf's *Mrs. Dalloway*.
- To explore the aesthetic values of this style on literary works.
- To highlight the importance of this style in literature as well as the given effects behind its use in the reader response.

3. Justification of the Study

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

Moreover, this study gives a well understanding to free indirect speech and how it is employed within literary text (fiction), might be helpful to students to develop their skills of analyzing a literary text.

4. Research Questions

The use of free indirect speech is a new style of writing developed by Woolf in *Mrs. Dalloway* in the modern period. This provokes the following questions:

- To what extent does Woolf succeed in of the use of free indirect speech through *Mrs. Dalloway*?
- What effects does *Mrs. Dalloway*'s free indirect speech have on the reader?

5. Motivation

Reading the novel of *Mrs. Dalloway* gives us a great pleasure. It tackles a variety of narrative subjects, such as our topic “The Implications of Free Indirect Speech”. This style activates our attention and appreciation. It motivated us to point out to Virginia Woolf’s *Mrs. Dalloway*, in order to study the narrative technique because it shows that Woolf’s writing style has advanced intellectually comparing to her contemporary writers. The novel’s name itself is very interesting because it incites us to go more efforts to analyze and understand her intention as well as to comprehend all the aspects related to it through the events and the presentation of the characters.

6. Methodology

This study is descriptive analytical; it is based on extracting some utterances and thoughts from the novel *Mrs. Dalloway*, then exploring to what extent the writer succeeds to reveal the characters' thoughts and feelings by using this style. After analyzing the main character Clarissa by using psychoanalytical theory, we will explore to what extent Woolf succeeds to gain the reader’s sympathy by using this literary techniques.

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

- The primary source will be Virginia Woolf’s *Mrs. Dalloway*.
- The secondary source will be other e-books, encyclopedias, and websites.

7. Dissertation Structure

In attempt to answer the questions that shape our dissertation, the current study is divided into three chapters. Chapter one presents a theoretical background, highlights the contextual overview about Virginia Woolf as a modernist writer, her style of writing and main narrative techniques that are used in her major works. The second chapter is contextual view of *Mrs. Dalloway*, it deals with description of the story, plot, character, themes. Chapter Three, provides an extensive analysis of some keys extract from the novel with a view to explore the use of free indirect speech in *Mrs. Dalloway* and its effects on reader.

Theoretical Part

Chapter one

Narrative Techniques in Woolf's *Mrs. Dalloway*

Introduction

1. Virginia Woolf as Modernist Writer

1.1 Virginia Woolf 'Style of Writing

1.2 Virginia Woolf's Major Works

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Introduction

Literature passed through several periods such as: The Old English age, the Medieval age, the Victorian age, the Modern and the Postmodern ages. Each period differs from another period in the quality of the literary productions which reflect the writer's way of thinking and their style of writing. Hence every writer has his own style that distinguishes him from others, as example modernist writers have adopted a new style of writing as contrast of traditional style in order to convey their messages. Virginia Woolf was one of those writers; she was famous by the use of the fictional style of writing such as Stream of Consciousness and Indirect Interior Monologue, and Free Indirect Speech.

Virginia Woolf's *Mrs. Dalloway* is one of the most intense scholarly studied novel in the English Language and has been the central focus of interest for various literary research categories. This chapter aims at giving a glance about Virginia Woolf as modernist writer as well as the main narrative techniques she used in her works, focusing in the use of free indirect speech in *Mrs. Dalloway*.

1-Virginia Woolf as a Modernist Writer

Virginia Woolf is named Adeline Virginia Stephen. She was born in London in 1882. (Nee Jackson).She belonged to a larger family, she considered the youngest daughter in her home. Virginia's father named Leslie Stephen, he was an educated man, a distinguished, critic, biographer, and philosopher. Also, he was a most important figure in the literary society of late Victorian England. He was considered the originator of the "Dictionary of National Biography". In addition, 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, Julia Prinsep Stephen, was the daughter of the great novelist William Makepeace Thackeray. (Woolf .2009,7).

The beginning of the modernism period in English literature could be traced back to the outbreak of the First World War. It had an effect on the whole world in all domains; art and literature not an exception. Modernist writers found that traditional narrative techniques are limited and useless for their aims. As a result, they developed

a style to suit their proposes that can be characterized by stylistics novelty, fragmentation, variety of perspectives and alternatives to traditional narratives forms. Virginia Woolf, for instance, emphasized inner psychological, emotional motives of her characters to give reader a direct access to the character's head by using narrative techniques especially in her work *Mrs. Dalloway* which provides a good example of modernist themes as Woolf said in her *Diary* on 19 Jun 1923, “In this book I have almost too many ideas. I want to give life and death, sanity and insanity; I want to criticize the social system and to show it at work, at its most intense.” (Lee.1977).

Woolf was a great English writer at her time and she was considered as a famous novelist during the 20th century by the use of the fictional style of writing stream of consciousness, she was portrayed her character’s consciousness. Also, she wrote so many different literary works within this narrative technique. She was one of the major modernist figures who experiments in extreme way. In addition, she exhibited the most important elements of modernism in her works very effectively. As she rejected the conventional techniques of 19th Century literature, from her earliest childhood she had been surrounded by intellectuals. She suffered several personal losses. Her mother died when she is very young, which was followed by a series of family tragedies made her prone to depression.

1.1 Virginia Woolf ‘Style of Writing

As one of the most prominent literary figure of the twentieth century Virginia Woolf is wildly admired for her technical innovation in the novel, most notably her development of narrative subjectivity. Most of her work was specific to women and was characterized by her simple, smooth style, which touched the heart of all who read it. She discussed many women's issues in defense of some of her rights.

Furthermore, Woolf is known by the use of stream of consciousness narrative technique in her literary works. Each writer has his own language that is different from one another, as well as Virginia Woolf as modernist writer gives important to the language, she was considered the innovator in English language, and with the new style of writing “stream of consciousness” in all her novels especially *Mrs. Dalloway*.

In the modern English Literature Language, style and form were developed from one time to another. Woolf pioneered herself in the modern literature; she and James

Joyce known as prominent literary figures of the twentieth century. Contradictory to Virginia Woolf gives importance to meaning and she used the poetic terms in most of her works. She respects every letter rather than playing with the form of words. In other words, she is so conservative in the selection of language in her works. Her language is the literary language that avoids colloquialism, social elites or slang. (Kaipiainen,2006).

There are some concepts which are of supreme importance to Virginia and they are repetitive in her major literary works such as: Time, memory, desire and inner consciousness of her characters. The presence of those elements by her is according to the choice of a particular technique. “This narrative technique creates an illusion that the character is talking in the first person and in the present tense although grammatically it may be related in the third person, past tense.” Kaipiainen (Ibid).

Woolf in her works uses different ways and techniques, for instance in her first novel *Jacob's Room* she used so many adjectives and adverbs in order to explain her novel, when she is describing the Room of Jacob: “*Jacob's Room*” has a round table and two low chairs, there were a yellow flag in a jar on a mantelpiece, a photograph of his mother, cards from societies with little raised crescent. On the table lay paper ruled with a red margin, there were books enough, very few French books.....” (p31).

Moreover, the use of the figurative devices such as simile and metaphor are much more in this novel, she said “his slippers were incredibly shabby, like boats burnt to the water's rim”.

Woolf in *Mrs. Dalloway* used another style which stream of consciousness to express her emotions through the character's feelings, thoughts and ideas. Woolf's major novels are carefully planned and well structured; each work has been produced to convey particular message and to highlight human experiences.

According to Kaipiainen (2005:25) *Mrs. Dalloway* contains patterns which reveal careful planning by another, it has the structure of one-day which folds round Clarissa's party, as a climax of the novel. In addition, she deals with the repetition of the consonant in one sentence, for example: “cool cathedral caves”, “bones bleach and bow” creates rhythmical within the same sentence.

Virginia Woolf published another literary work *To The Lighthouse* which is considered as the result of fiction of her memories of summer holidays that she spent with her family. It concentrated on the lives of people during the war and explores how time passes. It shows how women allow men to take strength of emotions and feelings from them. Woolf was to provide the different feelings of her mother and father through her characters. Dittmer and Wicke(2006:2550) point out that “when the beautiful and consummately material Mrs. Ramsey ministers to her intellectuality philosopher husband Ms. Ramsey, till her soldier death deprives the family and its circle of friends of their ballast in life”.

Moreover, in this novel Woolf focuses more on use of symbolism and characters thoughts to present time and memories as themes. As Maria (2005) observes that: “*To the Lighthouse* lies in its brilliant visual imagery extensive use of symbolism, and use of characters ‘stream of consciousness to evoke feeling and demonstrate the progression of both time and emotion”.

1.2 Virginia Woolf’s Major Works

Virginia began her writing career by writing essays and writing some traditional novels. One of her first novels was *The Night and the Day* which she wrote in 1919, but later took the well-known course of consciousness or stream of feeling. She was very interested in her novel on awakening (1925), the novel *Mrs. Dalloway*, which found great success and was produced again and was presented as a film in 1997 and the novel *Waves* written in the year (1931) and wrote other novels of an expressive nature such as a novel *Orlando* which was published in 1928, and the novel *For Years*, published in 1937, and the novel *Between the Seasons* which is published in 1941. In addition, she worked like her father in criticism, which was released in 1925 and *Butterfly Death* and also wrote many short stories.

1.2.1. *Mrs. Dalloway*

Virginia Woolf's *Mrs. Dalloway* (1925) was her famous novel. This work presents a vivid picture of the daily life of a woman named Clarissa Dalloway. Initially, *Ms. Dalloway* begins preparing for a concert that night, after recovering from her illness.

In this literary text, Woolf used a new way to express the thoughts and feelings of the characters, giving the reader the impression that he lives within the thought of each character in the novel. Her style of language and narration also has an impact on the novel itself. Woolf characterizes by the use of stream of consciousness technique. According to Galen (2009) "It is similar to the *Ulysses* by James Joyce which is take place at single day on June."

1.2.2. *The Voyage Out*

Virginia Woolf wrote her first novel *The Voyage Out* but she did not published it until 1915 by her step- brother Duckworth. She wrote her novel when she had a psychologically vulnerable. She suffered from periods of depression and at one point attempted suicide. She took her protagonists from the real characters around her, at this novel she was looking for freedom in London, and reflected much of her personal life.

1.2.3. *To The Lighthouse*

Then, *To the Lighthouse* (1927), Woolf wrote this novel basing on some elements of her own life. She presented those elements in the life of the character *Mr. Ramsay*. The events took place in the character's mind, but actually, nothing happened. This novel introduces two main truth of Ms. Ramsay's, the first one is the truth of facts that can be proved, and the other one which is an attempt to find the truth that lies below the facts and Ms. Ramsay. (G. G. Thornley and Gwyneth Roberts 1968).

1.2.4. *The New Dress*

Virginia Woolf wrote *The New Dress* in 1929. As usual, Woolf puts a female name on her novel, but the depth of the novel reveals that it illustrates the woman's clothing

and how it affects her psychological state, her intellectual balance and her sense of well-being.

1.2.5. *The Waves*

Virginia Woolf wrote *The Waves* in 1931, Woolf embodies the lives of six people and shows their suffering in their lives. They are Bernard, Lewis, Neville, Jenny, Susan, Roda, Percival, and their characters in the novel: Bernard is the narrator who narrates the story, Neville is a friend of Woolf who is a life-loving and optimistic person. Jenny is also the embodiment of one of Woolf's friends, a person who cares about appearances and materialism.

1.2.6. *Between the Acts*

Between the Acts was her last novel, published in 1941 after her death. It is about a retired army officer who lives with his sister in a house in England. He has a married son, but because of his constant preoccupation, his wife hates him, and the events between them range from treason to homosexuality loneliness and seclusion. Virginia Woolf quietly ended the novel and restored everything to what it had been before, thus ending her life to get rid of the mess she inhabited.

2. The Narrative Techniques in Woolf's Literary Works

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

2.1. Stream of Consciousness (SOC)

Stream of consciousness is a narrative technique in non-dramatic fiction intended to render the flow of myriad impressions-visual, auditory, physical, associative, and subliminal that impinges on the consciousness of an individual and form part of his awareness along with the trend of his rational thoughts. (Burkdall).

In addition, to this point, Stream of consciousness is a literary technique connected with the modernist movement by some novelists such as James Joyce and Virginia Woolf. The term “Stream of Consciousness” was coined by philosopher and psychologist William James in *The Principles of Psychology* (1890) said that: consciousness, then, does not appear to itself as chopped up in bits ... it is nothing joined; it flows. A “river” or a “stream” is the metaphors by which it is most naturally described. In talking of it hereafter, let’s call it the stream of thought, consciousness, or subjective life.

This literary technique defined as move in human mind; moreover, it seeks to portray the feeling, thought, emotion of the character in written equivalent. According to the *Oxford Dictionary* “stream of consciousness is a style in literature that is used to represent a character’s feelings and thoughts as they experience them, using long, continuous pieces of text without obvious organization or structure.”

Stream of consciousness is a style of writing which is presented by a variety of incredible writers during the Modern Period in which it mirrors the character’s thoughts and feeling particularly Clarissa’s thought in *Mrs. Dalloway* as indicated by literary criticism. (Lodge,1992). In using the technique, the author focuses mainly on characterization, rather than on action or setting of the narrative. The story, however, can be reconstructed from the thought content.

Otherwise Virginia Woolf dealt with the study of the individual’s consciousness and she said: “When I was moving from one room to another I have wrote hundreds of thoughts come to her mind collectively, she focus more not only on the nature of the human psyche, but also on the nature of human communication and relationships since most of the events take place in the character's mind, with little verbal dialogue and narration.”

As well as, James Joyce is known as one of the great literary pioneer of the twentieth century. He was one of the first writers who made extensive and convincing use of this narrative technique. According to G.G. Thornley and Gwyneth Roberts “James Joyce in this literary work created a new style of writing which allows the reader to move deeply inside the minds of the characters and present a continuous stream of thoughts.” (1968: p149).

2.2.Free Indirect Speech (FIS)

Free Indirect speech and Interior monologue are the preliminary techniques of stream of consciousness. Free indirect speech is different from interior monologue as it uses the third pronoun “He” rather than subject pronoun “I” to represent the feeling, thought, ideas of the character. It is used by lots of modernist writers as Virginia Woolf, and James Joyce. This technique describes thoughts as reported speech (in the third person, past tense) but keeps to the kind of vocabulary that is appropriate to the character and deletes some of the tags, like “she thought”, “she wondered”, “she asked herself.” etc.(Lodge 43).

Free indirect speech is another feature, it is “thought of as a freer version of an ostensibly indirect form” (Leech & Short, 2007: p260). It describes the character’s feelings and thoughts using third person narration and the past tense. This technique helps to put an ironic distance between the reader and the character. It gives a flavor to the character’s words and keeps the narrator in an intervening position between the character and the reader. (Leech & Short, Ibid, p260).

2.4. Free Indirect Thought (FIT)

Free indirect thought is an important linguistic device to portray characters, is widely used mode in narrative fiction. Many novelists as well as short story writers exploit it successfully to manipulate the reader’s sympathy towards the story world, events and characters being presented. According to G. Leech and M. Short (2003), free indirect speech distances the reader from the character, free indirect thought prove the opposite effect, it locates the reader directly in the consciousness of the character. free indirect thought lies in manipulating the narrative point of view.

While free indirect speech distances the reader from the character, free indirect thought manifests the opposite effect. It locates the reader directly in the consciousness of the character. Free indirect thought is a widely used mode in narrative fiction. Many novelists as well as short story writers exploit it successfully to manipulate the reader’s sympathy towards the story world, events and characters being presented. The most significant use of thought presentation categories and especially, free indirect thought lies in manipulating the narrative point of view. This is accomplished by various linguistic features. (Leech & Short .2003).

In the following example the reader's sympathy is generally manipulated by the use of deictic words (today's, now), value-laden vocabulary (outgrown cuteness, purely clinical, notably, a bit too much, too bright, too much wattage) and the character's idiolect (outgrown cuteness, purely clinical, notably, a bit too much, too bright, too much wattage). All these linguistic markers enable the reader to perceive the events from the protagonist's point of view and share her emotional reaction to the events going on: Today's Cindy had outgrown cuteness. Violet's interest was purely clinical by now, yet maybe in the course of afternoon she'd spot something that would make it clear, some feature in Cindy notably lacking in herself. (Leech & Short, 2003).

Youth and cuteness didn't seem enough to account for so much devastation. Cindy's hair was the color fortyish women often chose, somewhere between chestnut and gold, and there was a bit too much of it, Violet thought. She could also go easier on the makeup; the impression was altogether too bright, too much wattage. (L. Sh. Schwartz 'Taste of Dust').

All in all, free indirect thought provides extended access to the minds of characters without obvious traces of artificiality. As a result, it allows the reader to get more dramatic and immediate access to characters' consciousness. In this respect free indirect thought is a great tool for manipulating the point of view effects and channeling the reader's empathy towards story existents.

2.4. Interior Monologue (IM)

Interior monologue is a narrative technique in which the narrator represents the inner thought of the character using the subject pronoun "I" and "We". According to Melham (2003) explained the interior monologue and said, "Interior monologue, or quoted stream of consciousness, presents character's thought stream of verbalized thoughts. Being thus restricted, interior monologue cannot be said fully present the stream consciousness of character. Interior monologue represents characters speaking silently to themselves and quotes their inner speech, often without making this with speech mark."

Moreover, interior monologue is a style of recording the inner mind of character, in other words going into mind of the character.

In addition, the main feature of interior monologue are :immediate speech without introductory expressions (he said, he thought ...), the narrator may be present, lack of formal logical order, the action take place within character's mind, lake of chronological order.

Interior monologue is a term that is most often confused with stream of consciousness. It is used more accurately than the latter, since it is a rhetorical term and properly refers to a literary technique. But even this term is in need of more precise definition, and it is greatly in need of more limited application, if it is to be a useful critical term.

2.3.1. Direct Interior Monologue (DIM)

Direct Interior Monologue representation of the character's thought as it is without adding descriptions, appropriate comments and introductory phrases to guide the reader through the narration.

Direct interior monologue is that type of interior monologue which is represented with negligible author interference and with no auditor assumed. An examination of its special methods reveals: that it presents consciousness directly to the reader with negligible author interference; that is, there is either a complete or near-complete disappearance of the author from the page, together with his guiding such as “he said” and “he thought” and with his explanatory comments. It should be emphasized that there is no auditor assumed; that is, the character is not speaking to anyone within the fictional scene; nor is the character speaking, in effect, to the reader for instance, the speaker of a stage monologue.

The monologue is represented as being completely candid, as if there were no reader. This distinction is not easy to grasp, but it is a real. Obviously, every author is writing for the audience. “The interior monologue proceeds in spite of the reader’s expectations of conventional syntax and diction in order to represent the actual texture of consciousness--in order to represent it finally, however, to the reader.” (Robert,1968, P43).

2.3.2. Indirect Interior Monologue (IIM)

Indirect Interior Monologue differs from direct interior monologue basically in that the author intervenes between the character's psyche and the reader the author represents the thought of the character with some addition, description, and introductory expressions.

Virginia Woolf states that interior monologue, where the narrator never lets the character's thoughts flow without control, and maintains logical and grammatical organization. Furthermore, indirect interior monologue differs slightly from direct interior monologue in that it uses second or third person pronouns, and the author appears less distant, guiding the reader through the unspoken thoughts of the character's conscious. Thus, indirect interior monologue produces writing with just a tad more coherence. Woolf makes frequent use of this method in her novels, *Mrs. Dalloway* and *To The Lighthouse*.(Article Created by Laura Barnes.)

The opening lines of Virginia Woolf's *Mrs. Dalloway* (1925) combine Stream of Consciousness techniques, beginning with third person omniscient psycho-narration, then shifting to indirect interior monologue: "Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach. What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air.... (Lodge,1992)

3.SpeechPresentation

Leech and Short (1981) offered a system for speech and thought presentation which originally included five modes: Direct Speech/Thought, Indirect Speech/Thought , Free Direct Speech/Thought, Free Indirect Speech/Thought, and Narrative report of a Speech/Thought Act. The difference between these modes lies on the formal level (their formal linguistic characteristics are different) as well as in their semantics. Later on, the system went on to incorporate more modes.

3.1. Direct Speech (DS)

In Direct Speech the narrator keeps the origin word and grammatical structure of the character, he or she do not change or reformulate. Therefore, the inverted commas and the introductory reporting clause can be omitted. A given effects to use such form of speech representation is in order to create faithfulness and truthfulness to report certain quotes. Direct speech contains: what speech act was used; what proposition was conveyed. Which words and structures were used by the character to utter the proposition. As example “He said, I will come back here to see you again tomorrow.”

3.2. Indirect Speech (IS)

Indirect speech is reporting the speech of the character with some modification. In other words the narrator reporting the speech and thought of charter in his own word with some modification to fit the style of indirect speech from a preceded one such as the changes of “I”, “We”, “you”, “he”, “she”, and “they”. The backshift of tenses, and the absence of quotations marks. For instance, “He said that he would return there to see her the following day.”

3.4. Free Indirect Speech (FIS)

The free indirect speech or style is another technique in which the stream of consciousness. Represented, this narrative technique refers to the ideas or utterances of the fictional characters. Modernist authors such as Virginia Woolf and James Joyce greatly expand the use of free indirect discourse, a form of third person narration that is strongly influenced by the language of viewpoint character. This style is deferent from the interior monologue because it represents the thoughts of the characters without using the first personal pronoun “I”, but by using the third personal pronoun “He or She”. This literary technique is a popular research subject in the field of narratology.

In *Oxford Dictionary* “Free Indirect Speech is a way of narrating characters’ thoughts or utterances that combines some of the features of third person report with some features of first person direct speech, allowing a flexible and sometimes ironic overlapping of internal and external perspectives. Free indirect style (a translation of French style indirect libre) dispenses with tag phrases (“she thought”,

etc.), and adopts the idiom of the character's own thoughts, including indicators of time and place, as “She’d leave here tomorrow”, rather than “She decided to leave that place the next day”. The device was exploited by some 19th century. Novelists such as Austen and Flaubert, and has been widely adopted thereafter.

In its implement within literary work Lodge states that “It is the narration reports a characters’ speech and thought by combining direct speech (DS) with narrator commentary in indirect speech (ID).” (Lodge, 1965: 126). Moreover, he adds that “It relies on combination between presentation of one’s character perspective. It allows a novelist to vary from sentence to sentence to create distance between narrator's discourse and character.” (ibid).

In Free Indirect Speech the narrator is reporting to the reader the thoughts and dialogue of the character. It’s almost as if he is the character, except he’s still that third person.

3.5. Narrative Report Speech Act(NRSA)

This form tends to report a number of speech acts which has occurred with minimal account of statement in order to summarize relatively unimportant stretches of conversation where the narrator does not have to commit himself entirely to giving the sense of what was said. (ibid: 259).

4. Free Indirect Speech (FIS) in *Mrs. Dalloway*

Ms. Dalloway is one of Virginia Woolf’s most important works in the early 20th century literary movement, where words are expressed about the thoughts and feelings of the characters. The purpose of this technique is to give the reader the impression that he lives within the thinking of these characters. In the novel Woolf introduced a new style that gathers both complexity and cleverness. And it works a mosaic painting of the worlds of a group of characters through the transition between the inside and outside and from the present to the past and vice versa through the overlap of narrative texture.

In *Mrs. Dalloway* Virginia Woolf found her voice, a voice that moves effortlessly in and out of the minds of the characters, absorbing the myriad individual

voices, a voice that lies like a film over the whole novel, not only uniting it but becoming it so that, unlike in *Jacob's Room*, the action of the narrative is inseparable from the action of the voice. The narrator performs a function analogous to that of Clarissa as hostess, and Clarissa's theory of connection, that "she survived ... being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself." (p.10). It is a theory that governs not only events of the narrative but the functions of the prose.

The intricacies of free indirect discourse have been amply documented, but it is the way in which the voice engages the reader, implicating him or her in the rhythms of the novel, that concerns me here, that and the related consideration of how the functions of language constitute a major theme of the novel, and, more generally and more speculatively, how questions about the priority of writing and speech help define the particular quality of the discourse in *Mrs. Dalloway*. For it seems to me that the novel hovers or more accurately, oscillates between the two, even as it ultimately locates meaning and presence in silence.

Conclusion

Modernism is a literary movement in the 20th century which has so many characteristics include the use of the narrative techniques such as stream of consciousness, indirect interior monologue and free indirect speech. The modernist writers were developed those techniques in order to portray the effects of the literary techniques on the readers mind. Virginia Woolf was most of them, she was very famous and well known by the use of the narrative techniques within her works especially *Mrs. Dalloway* that dealt with woman, its modernist concepts, and the concept of self as an important element. It was considered a greatest novel by Virginia Woolf in her style of writing in her works and her particular form with her contribution to develop the narrative techniques.

Chapter Two

Contextual View of *Mrs. Dalloway*

Introduction

1. Plot Summary

1.1. Plot Structure

1.2. Plot Diagram

2. Setting

3. Point of View

4. Characterization

5. Themes of the Story

6. Parallel between Virginia Woolf and Clarissa Dalloway

Conclusion

Introduction

Mrs. Dalloway is Virginia Woolf's best-known novel. It is related to the study of the social behavior after the World War I, especially her society from one character to another and that reflected the consciousness of the individual's mind. A study of specific aspects in the novel will be developed to draw a parallel between Woolf's life and the novel in order to show her sense and sensibility within her work. This chapter aims at giving an overview on the context of *Mrs. Dalloway*.

1. Plot Summary

Mrs. Dalloway covers a single day from morning to night in Clarissa Dalloway, an upper-class housewife, walks through her London neighborhood to buy the flowers by herself for the party she will host that evening. In the course of the day she comes into contact with a variety of people, the most unpleasant of whom is perhaps Miss. Kalman, a religious bigot who tries to win over Clarissa's daughter, Elizabeth. When Clarissa returns from flower shopping, an old suitor and friend, Peter Walsh, drops by her house unexpectedly. Peter asks Clarissa if she is happy with her husband, Richard, but before she can answer, her daughter enters the room. Peter leaves and goes to Regent's Park. He thinks about Clarissa's refusal, which still obsesses him.

In Regent's Park Septimus Smith and his Italian wife, Lucrezia, pass time. They are waiting for Septimus's appointment with Sir William Bradshaw, a celebrated psychiatrist. Before the war, Septimus was a young poet and lover of Shakespeare; when the war broke out he became numb to the horrors of war and its aftermath: when his friend Evans died, he felt little sadness.

Richard Dalloway eats lunch with Hugh Whitbread and Lady Bruton, members of high society. The men help Lady Bruton write a letter to "TheTimes", London's largest newspaper about emigration. After lunch, Richard returns home to Clarissa with a large bunch of roses. He intends to tell her that he loves her but finds that he cannot, because it has been so long since he last said it. Meanwhile, Septimus and Lucrezia are in their apartment, enjoying a moment of happiness together. One of Septimus's doctors, Dr. Holmes, arrives, and Septimus fears the doctor will destroy his soul. In order to avoid this fate, he jumps from a window to his death. He goes to Clarissa's party, where most of the novel's major characters are assembled. Clarissa

works hard to make her party a success but feels dissatisfied by her own role and acutely conscious of Peter's critical eye. The brilliance of the party is overshadowed by the news of the unexpected death of Septimus.

1.1. Plot Structure

Virginia Woolf's storyline covers one day from morning to night of her central character Clarissa Dalloway. In the novel, *Mrs. Dalloway*, Woolf breaks the conventional way of narration and plot sequence. 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.

1.2. Plot Diagram

The following plot diagram is provided to illustrate the type of narration Woolf employed in *Mrs. Dalloway* and what the reader is supplied with as shown in the diagram below:

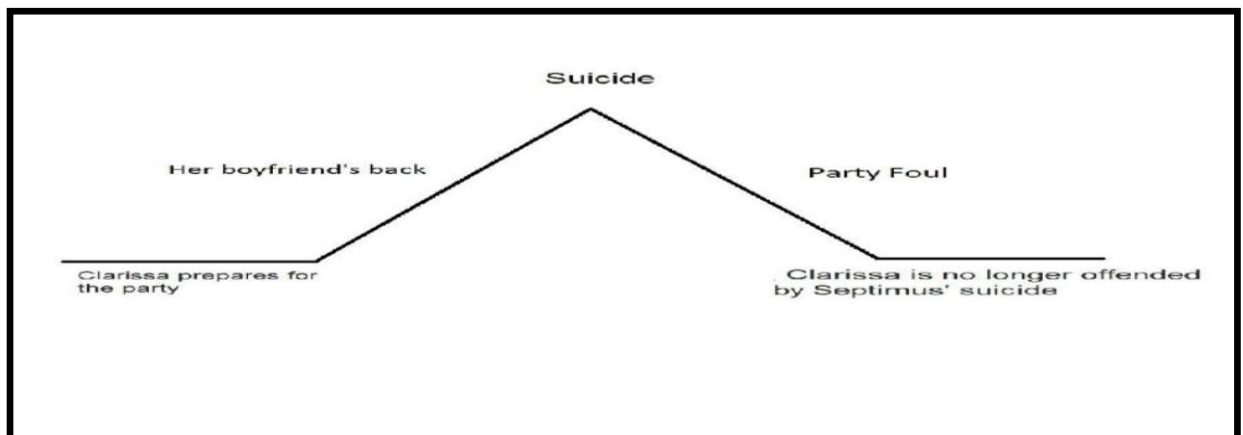


Fig.1. Plot Diagram

From the plot diagram above we can recognize Clarissa makes her way through the neighborhood, to the florist in preparation for the party she will host that evening. Clarissa's boyfriend, Peter Walsh drops in unannounced. Septimus throw himself out the window to his death. Finally, Clarissa hears about Septimus's death, she goes to a small room to contemplate his suicide. She finds that he is glad he did it for he had preserved his soul.

2. Setting

Setting is one of the most innovative aspects of *Mrs. Dalloway*. Through what Woolf defined as the ‘tunnelling technique’, she allows the reader to experience the characters’ recollection of their past and thus to tell the plot sequence of this storyline. The most important setting in the novel is its historical setting. Throughout *Mrs. Dalloway* we see the effects of the war are still around the characters. It takes place just after World War I.

3. Point of View

The characters’ point of views is mostly thoughts and memories. For this reason, time flows back and forth from the present to the past. For example, on the first page, *Mrs. Dalloway* used a third person (external) narrator’s point of view with a first person, character’s point of view, such that it is not possible to separate or distinguish the two: “Mrs. Dalloway said she would buy the flowers herself.” If the two had been clearly separated the sentence would read: “Mrs. Dalloway said, I will buy the flowers myself, “ or would have included the word “that”: “Mrs. Dalloway said that she would buy the flowers herself.”

4. Characterization

In the novel *Mrs. Dalloway*, the characters are connected through physical confrontation, their past, or through their memories. The main character, Clarissa Dalloway, is a wealthy London hostess. She spends her day preparing for her evening party. She recalls her life before World War I, before her marriage to Richard Dalloway, and her relationship with Peter Walsh. Woolf reminds us about the horror of the war by introducing Septimus Warren Smith as the second main character. He is a shell-shocked veteran in order to avoid his fate he commits suicide. Clarissa represents beauty and joy, while Septimus represents the horror from the war.

5. Themes of the Story

In the novel *Mrs. Dalloway* there are many aspects that can be analyzed. The most important themes come from the characters themselves and their behaviors. In the novel, there are three very important themes throughout the whole novel, that can be analyzed through setting and characters, and they are:

a. Communication versus Privacy

The British Empire creates a gap between the conservative people, as a result they struggle to find outlets for communication as well as sufficient privacy, and the balance between the two is difficult for all to achieve. Clarissa in particular struggles to open the pathway for communication and throws parties in an attempt to draw people together. Septimus decides to commit suicide to keep his privacy. Clarissa does not know Septimus and only hears about the suicide of a young man, but she interprets it as an act of communication, which is why he earns her admiration.

b. The Threat of Oppression

Oppression is a stable threat for Clarissa and Septimus in *Mrs. Dalloway*, and Septimus dies in order to escape what he perceives to be an oppressive social pressure. Though Clarissa herself lives under the weight of that system and often feels oppressed by it, her acceptance of patriarchal English society makes her, in part, responsible for Septimus's death. Thus she too is an oppressor of sorts. At the end of the novel, she reflects on his suicide: "Somehow it was her disaster—her disgrace." She accepts responsibility, though other characters are equally or more fully to blame, which suggests that everyone is in some way complicit in the oppression of others.

c. The Fear of Death

The theme of life and death is a strong one in *Mrs. Dalloway*. From the very beginning of the novel, we are confronted with thoughts of death from the main character, Clarissa Dalloway. Clarissa repeats a line from Shakespeare's *Cymbeline* over and over as the day goes on: "Fear no more the heat o' the sun / Nor the furious winter's rages." The line is from a funeral song that celebrates death as a comfort after a difficult life. Middle-aged Clarissa has experienced the deaths of her father, mother,

and sister and has lived through the calamity of war, and she has grown to believe that living even one day is dangerous.

6. Parallel between Virginia Woolf and Clarissa Dalloway

Many echoes of Virginia Woolf's life and social factors of the time when she lived have been penetrated in her work *Mrs. Dalloway* can be seen within the character of Clarissa Dalloway has been embodied magnificently as shown below:

Woolf allowed herself to include many autobiographical details in the novel. First she was born and grew up in an upper-middle class family with social connections. Thus, she was able to create a series of characters from upper-class as hostess like worldly Clarissa. Also during Woolf's life, her father gave her great impact, especially on self-studying and her later choice of writing career. She used her father's extensive library to educate herself. And the fondness of reading books can also be detected from Clarissa. As she enjoyed the privacy in her attic room, she read late at night and got fully involved in literary works, she even "had read deep in Baron Marbot's Memoirs" (Woolf, 1996, p.35). Another similarity between the author's family life and the heroine's in her novel. First in Virginia's life was deeply marked by a number of deaths in her family, which directly brought about her mental breakdowns for several times problems and caused to put an end to her life several times. In the novel, Clarissa was shocked by the death of others in life, which brought great influences on her world. She was distressed by the death of her sister Sylvia. Clarissa became not so positive. And this horrible affair directly changed her attitude towards her beliefs; she thought there were no Gods any more, and "so she evolved this atheist's religious of doing good for the sake of goodness." (Woolf, 1996, p.87). (The Connell Guide to Virginia Woolf's, 2014)

Conclusion

Woolf introduces the significant elements of her life in the novel *Mrs. Dalloway*. She captures the life as she had been living it, allowing by means of that her characters to live a similar situation. Many of Woolf's family members were relationships and characteristics were symbolically illustrated through *Mrs. Dalloway*. Moreover, Woolf displayed her views, beliefs, and personal events through the conscience of the main characters.

Chapter Three

The Analysis of *Mrs. Dalloway*

Introduction

1. *Mrs. Dalloway*'s Style of Writing

2. Woolf's Contribution to Develop the Free Indirect Speech in *Mrs. Dalloway*

3. Reader Response to *Mrs. Dalloway*

Conclusion

Introduction

In chapter three we will deal with Woolf's *Mrs. Dalloway* style of writing by providing an extensive analysis of some keys extract from the novel with a view to explore the use of free indirect speech in *Mrs. Dalloway* and its effects on reader.

1. *Mrs. Dalloway*'s Style of Writing

Virginia Woolf was a novelist, essayist, publisher, critic, a central figure of the Bloomsbury group, and above all, she is considered as one of the eminent figures in the modernist and feminist literature of the twentieth century.

It is almost impossible to read Woolf's work and not take into account the era in which it was written. Virginia Woolf's *Mrs. Dalloway* is one of the remarkable works that portrays the characteristics of modernism. In the novel, *Mrs. Dalloway*, Woolf discovered a new literary form capable of expressing the new realities of postwar, London. The novel depicts the subjective experiences and memories of its central characters over a single day in post-World War I London. Woolf tried to carry the literary techniques such as stream of consciousness, free indirect speech, thought and interior monologue to their highest level of achievement by making them a completely artistic way of portraying life. Using those narrative techniques Virginia Woolf does not only create the lives of her characters, but also London background using a temporal and spatial framework to depict the inner side of human beings and psychological effect of the World War on individuals.

Woolf develops the novel's protagonist, Clarissa Dalloway, and many other characters by chronicling their interior thoughts with little pause or explanation, a style referred to as stream of consciousness. Several central characters and more than one hundred minor characters appear in the text, and their thoughts spin out like spider webs. Sometimes the threads of thought cross and people succeed in communicating.

2. Virginia Woolf 's Contribution to Develop the Free Indirect Speech in *Mrs. Dalloway*

Mrs. Dalloway is a literary work by Virginia Woolf published in June 1923 and this story takes place in a single day; and it is Woolf's fourth novel. Woolf focuses more on the use of her thought, feeling, and sensation through her characters.

So, from the beginning the stream of consciousness is used in the novel by Woolf through the use of time from the past to the present till the near future, this time is a psychological time that deals with the internal and the external subjectivity of each character's thought and emotions in order to represent the flow of consciousness also that is interrupted by the clock.

There are two staple techniques for representing consciousness in prose fiction. One is interior monologue and free indirect speech. The last technique is used heavily in *Mrs. Dalloway* and this creates much ambiguity in the novel. Often it is not exactly clear through whom the reader experiences the story, the character, or the narrator.

Free indirect speech has a strong function in *Mrs. Dalloway*. It may be used to let the reader form his own interpretation of the novel. According to Faini(2012) free indirect speech is established by "an overlap of the character's and the narrator's voice. [...] What is sensed is a fusion of voices which result in a combination of perspectives. [...] The resulting polyphonic effect is so vivid that it can hardly be renounced"(p. 40).

In *Mrs. Dalloway*, Woolf describes Clarissa's party to all her friend by the use of free indirect speech. This indirect speech allows no important to mention who is Clarissa Dalloway and why she wants to buy the flowers. For instance "*Mrs. Dalloway* said she buy the flowers herself." (p:10).When we read this sentence, we understand that each reader goes into the middle of the coming life in which the presentation of the stream of consciousness as a stream of thought.

As well, she presented Clarissa Dalloway as an upper-class lady who lives in post World War I London, in order to meet all her friends from different social classes; she made a special party, one of them Septimus Warren Smith who has a great impact during the World War I when his best friend died. Sometimes, he

became not normal specially when he remembered him and he wants to kill himself, Woolf said:

And he would not kill himself.”And it was cowardly for a man to say he would kill himself, but Septimus had fought; he was brave; he was not Septimus now. She put on her lace collar .She put on her new hat and never noticed; and he was happy without her (35).

That is to say that, Woolf moves deeply into Septum’s minds especially his nervous and sadness feeling. Moreover, she uses the stream of consciousness in a form of free indirect style by the use of third person pronoun “he”, “she”, and unconnected sentences in: “look”, she repeated, for he must not talk aloud to himself out of the door”, “Oh look”, she implored him. But what was there to look at? A few sheep. That was all (38)

In addition to this point, free indirect speech leaves room for the reader to form his own recollection , opinion and help them to understand the event of the story and by leaving the character concerns out of the event and presenting it through another character rather than presenting them in multiple point of view. An example of this can be seen in the scene where Doris Kilman is praying in Westminster Abby and we hear not Doris, but an impartial character, a Mr. Fletcher, who describes what Doris Kilman is doing:

But Mr. Fletcher had to go. He had to pass her, and being himself neat as a new pin, could not help being a little distressed by the poor lady's disorder; her hair down; her parcel on the floor. She did not at once let him pass. [...] largeness, robustness, and power as she sat there shifting her knees from time to time (it was so rough the approach to her God—so tough her desires) impressed him” (134).

Otherwise, the character of Hugh Whitbread enters the scene. At this point a conversation is set in action which starts of in direct speech from both sides, but soon slips into free indirect speech laced with Clarissa’s free indirect speech:

Good-morning to you, Clarissa!” said Hugh, rather extravagantly, for they had known each other as children. “Where are you off to?” “I love walking in London,” said Mrs. Dalloway. “Really it's better than walking in the country [...] (6)

Woolf plays an important role in free indirect speech, even she may be mostly invisible in a majority of free indirect discourse passages. There is a difference between free indirect speech and both direct discourse and indirect discourse. In free indirect discourse it can be hard to distinguish between the character's voice and the narrator's. As Hoff puts it: “The narrator [...] must almost always share the stage with the characters it seems, expressing their narrated focalizations, hardly getting a word in edgewise as conventional narrators usually can do. Still, narratorial intrusions occasionally come in the form of parentheses—sometimes occupying an entire paragraph, sometimes excavating only a part of the paragraph, sometimes merely claiming a small space in the middle of a sentence.” (2009, 256).

These narratorial intrusions occur frequently in passages of free indirect speech in *Mrs. Dalloway* and are used by Woolf to subtly comment on characters, events or situations. Because these comments occur in the middle of the thoughts or speech of characters, it can be hard sometimes to make a distinction between character and Woolf. That is exactly what makes these comments so subtle. The following sentence contains such a comment:

Evelyn was a good deal out of sorts, said Hugh, intimating by a kind of pout or swell of his very well --- covered, manly, extremely handsome, perfectly up --- holstered body (he was almost too well dressed always, but presumably had to be, with his little job at Court) [...].”

Not only does the narrator give comments through bracketed statements, Woolf comments on what she sees as the faults of society through the word of other character. For instance, the scene where William Bradshaw orders Septimus to six months rest to treat his condition.

In FID the use of punctuation can cause translation problems. As Enrique V. Alcaras puts it: “In *Mrs. Dalloway*, one feels that the absence of semantic rigour is a

result of the desire to reflect the instantaneousness or simultaneousness of thoughts, ideas, concepts, sensations and feelings shown graphically by commas, semicolons, dashes, brackets or relative pronouns.” (216).

This punctuation helps reader to determine whose viewpoint the passage in FID is, because the characters and narrator have their own way of speaking and thinking, and the use of punctuation thus differs for each one of them. This punctuation is important to avoid ambiguity .

When looking at the syntax of the novel, the standard tense and person agreement can be seen in FID, namely third person and past tense. However, some variations can be observed within FID. Another aspect of free indirect speech in this novel is the use of continuous form .as it knowing in free indirect speech the stander tense is past and the person agreement is third person. however, Woolf uses continuous tense to introduce the immediacy. For instance,

[...] 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; standing, looking until Peter Walsh said [...]

As it appears in the example above, the sentence is written in free indirect speech and in continuous form. These verbs give the sentence a feel of immediacy.

As conclusion, through *Mrs. Dalloway* Woolf used style of writing that contributed to the development of free indirect speech.

3. Reader Response to *Mrs. Dalloway*

Reader response theory is based on analyzing the attitude of individuals toward text, this theory believes that a reader's interaction with the text gives the text its meaning and text cannot exist without the reader. So, each individual interprets text from his or her angle view drawing on past experiences.

Woolf used free indirect speech to give a reader a space to make his judgments and opinions about what the narrator has conveyed to us about character's speech and

thoughts in order to reading their mind and their inner state. Moreover, she used this technique to makes reader feeling confused with her characters since they were living after war and sympathy with them. For instance, the character Septimus a World War I veteran suffering from shell shock and he wants to kill himeself after the death of his friend Evlen in the war. Septimus makes readers feel as if they are living in that period and lost Evlen.

And he would not kill himself?"And it was cowardly for a man to say he would kill himself, but Septimus had fought; [...] 35

Furthermore, Woolf gives the reader the opportunity to move deeply in the mind of Clarissa. She portrays the impact of the patriarchal society of England on women's lives.

The action of *Mrs. Dalloway* is confined to a single day in June. On this day, Clarissa gives a party in the evening. There is her love-story with Peter Walsh, Richard Dalloway and Sally Seton. The most important love-story of Clarissa's life was that with Peter. Whenever she thinks of the past, of Bourton, the town where Clarissa lived with her parents before marriage, she thinks of Peter. She loved Peter when she was a young girl and still loves him.

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, which, as they
walked (up and down, up and down), she
uncovered, or the radiance burnt through,
the revelation, the religious feeling!

(Mrs. Dalloway, P. 40)

In this example Woolf insists on the unhappy relationship of marriage between Clarissa and Richard, and she describes Clarissa-Sally relationship as a gift. She rejected Peter in the past married Richard who gives her the freedom in her real life to work or to do anything she wants.

Conclusion

In this chapter, we tend to support what we have explained in theoretical part of this study about the implication of free indirect speech with practical examples from the *Mrs. Dalloway*. Employing free indirect speech allows Woolf to transform an ordinary day into an extraordinary reading experience to help the readers to move deeply into the character's consciousness and to enable them to have a complete picture of the story. Therefore, the dominance of the presentation of free indirect speech helped to create certain effects on the reader, it leads him to sympathise or empathies with certain characters. Through *Mrs. Dalloway* Woolf contributed to the development of the free indirect speech.

General Conclusion

In conclusion, our ultimate objective through this study was to highlight the implication of free indirect speech (FIS) in Virginia Woolf's *Mrs. Dalloway*. Modern Literature became the mirror of the ordinary life and society; it reveals its problems and concerns after the World War I. Modernist writers used innovative narrative techniques and Virginia Woolf was considered as an outstanding figure in English literature. She was well-known by the new fictional style of writing within all her works especially in *Mrs. Dalloway*.

Mrs. Dalloway is about the preparation of a special party by Clarissa Dalloway to all her friends as a description of one day in June 1923, it is characterized by the analysis of character's thoughts, feelings, and emotion. Woolf tried to move deeply into the portrayal of her characters in her novel. So, the implication of Virginia Woolf in using free indirect speech could be to raise the readers' consciousness through the characters' minds.

Throughout the study, we attempted to investigate whether Virginia Woolf succeeds in revealing Clarissa Dalloway's thoughts in the novel *Mrs. Dalloway*. The purpose of this study is to explore Woolf's habit in using the free indirect speech and thought, the literary techniques as a means that allow the reader to know Clarissa's inner thoughts.

Mrs. Dalloway is a famous, complex, and compelling modernist. It is a profound study of the minds of its principal characters. This novel gives the reader passage into the consciousness of the characters, becoming its subject matter, creating a powerful, and psychologically authentic effect through the implication of free indirect in the novel.

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

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Abstract

The present study attempts to explore the implications of free indirect speech and its significance in one of Virginia Woolf's masterpieces, Mrs. Dalloway in order to find out Woolf's intentions behind using this literary technique. In order to conduct this study, we opted for a descriptive analytical method to extract some utterance from the novel Mrs. Dalloway to reveal the contribution of Woolf in developing this literary technique. Therefore, we conclude that the aim of Woolf's use free indirect speech in Mrs. Dalloway is to give her readers space to make their judgments about characters' thoughts and speech.

keywords: free indirect speech, reader response, utterance, narrative techniques, stream of consciousness.

المخلص

تسعى الدراسة الحالية لإكتشاف إستعمال الخطاب الحر الغير مباشر وأهميته في واحدة من روائع فرجينيا وولف السيدة دالواي من أجل معرفة نوايا وولف وراء استخدام هذه التقنية الأدبية. يتخذ هذا البحث منهجية وصفية تحليلية من خلال الإستدلال ببعض الأمثلة عن الخطاب الحر الغير المباشر من رواية السيدة دالواي لإظهار مساهمة وولف في تطوير هذه التقنية. وفي النهاية نستنتج أن وولف تهدف إلى ترك مساحة لقارئها لإصدار أحكامهم حول شخصيات القصة من خلال أحاديثهم ونمط تفكيرهم وهنا يكمن دور القارئ ليندمج في القصة مع هؤلاء الشخصيات وكأنه جزء منها.

الكلمات المفتاحية: الحوار الحر الغير المباشر، التعاطف، إستجابة القارئ، تيار الوعي، التعبير

Résumé

L'objectif de cette étude, c'est d'explorer les implications du discours indirect libre ainsi que sa signification. Les intentions de Virginia Woolf a permis l'utilisation de cette technique littéraire dans l'un de ses chef-d'œuvre de Virginia Woolf *Mme. Dalloway*.

Cette étude nous mène à une méthode analytique descriptive, pour extraire une certaine expression du roman de *Mme. Dalloway*. Et aussi à révéler la contribution de Woolf dans le développement de cette technique littéraire. Donc, nous concluons que le but de l'utilisation de Woolf est un discours indirect libre chez *Mme. Dalloway* doit donner à ses lectures un espace pour faire leurs jugements sur les pensées et le discours des personnages.

Mots-clés: discours indirect libre, réponse du lecteur, énoncé, techniques narratives, courant de conscience.