

People's Democratic and Republic of Algeria
Ministry of Higher Education and Scientific Research

Dr. Taher Moulay University of Saida
Faculty of Letters, Foreign Languages and Art

Department of English



Theme



Virginia Woolf's Mrs. Dalloway and the Notion of the Stream of Consciousness Technique

Dissertation Submitted to the Department of English in Partial Fulfilment of
the Degree of Master in Literature and Civilisation Anglo-Saxon.

Submitted by:

- Chekhnaba Imane

Supervised by:

- Dr. BENADLA Djamel

Board of Examiners:

- **President:** Mr.NEOUALI Djamel
- **Examiner :**Mr.TALBI Abelkrime
- **Supervisor:** Dr. BENADLA Djamel

June 2017

Dedication

I wholeheartedly dedicate this humble research to my beloved parents my husband who supported me a lot during my studies, my children and all my brothers and sister without forgetting my teachers and my friends.

Acknowledgements

I would like to express my sincere appreciation to my teacher and supervisor Dr.Benadla Djamel. Without his unselfish help, his patience, his assistance and his constructive criticism I could never have finished this research. I have been extremely fortunate to have a great advisor who patiently cared about my research and provided me with all the facilities to finish it.

I must also express my deep gratitude to all my teachers who helped me during my studies.

Finally, I would like to thank my friends, my teachers and anyone who helped me in doing this work.

Abstract

During the 19th century, the realist dealt with the social, political and economical problems. That time witnessed the World War which would constitute the corner stone of the themes of many writers who adopted it with that realist. Meanwhile, with the appearance of modernism, it offered a new way of understanding the world. Modernism applied a break with the past artistic conventions which created a literature of crisis and dislocation, desperately, trying to shape the new world like Ezra Pound, T.S Eliot, James Joyes and Virginia Woolf. This latter is considered to be a central figure of modernism. In her famous work, *Mrs. Dalloway*, Virginia Woolf creates a modern novel which has most of the features of modernism. In *Clarissa Dalloway's* preparation to host a party that evening, Virginia records all her thoughts, remembrances and impressions, as well as the thoughts of other characters. There is no actual story, no plots or sub-plots, no actions in the traditional sense, nothing actually happens, apart from the myriad of impressions created by Virginia Woolf's new style of writing, as opposed to the traditional one, this narrative technique was known as stream of consciousness, the most important style of writing that deals with the flow of ideas, feelings, thoughts and sensation of the characters at a specific moment without any logical, punctuation and reality. So, the aim of this study is to show Virginia Woolf's consciousness through the character's mind.

Table of content

Dedication.....	I
Acknowledgement.....	II
Abstract.....	III
Table of Content.....	IV
General Introduction.....	1
<i>Chapter one: Britain Between the World Wars and the Notion of Modernism</i>	
Introduction.....	3
<i>1. Britain between the two World Wars.....</i>	<i>4</i>
1.1. Social and Economic Changes during that Period.....	4
<i>2. Modernism and its Characteristics.....</i>	<i>6</i>
2.1. Defining Modernism.....	6
2.2. The Early Modern Period.....	7
2.3. The Modern Period.....	8
2.4. The Modernist Literature.....	10
<i>3. Characteristics of Modernism.....</i>	<i>12</i>
3.1. Modernism as a Literary Movement.....	13
3.2. Some Manifestations of New Approaches in Modernist Writing.....	15
3.3. Free Indirect Style.....	15
3.4. Personal Consciousness.....	16
3.5. Stream of Consciousness.....	17
3.6. Interior Monologue.....	19

Conclusion.....	20
<i>Chapter two: Virginia Woolf and Miss Dalloway A Contextual Analysis</i>	
Introduction.....	21
<i>1. Virginia Woolf’s Biography.....</i>	<i>21</i>
1.1. Woolf and the Bloomsbury Group.....	23
1.2. Virginia Woolf’s Major Works.....	25
<i>2. Woolf’s Style of Writing.....</i>	<i>29</i>
2.1. Woolf’s Use of Narrative.....	34
2. 2.Characters.....	35
<i>3. The Modernist Concepts in Mrs. Dalloway.....</i>	<i>37</i>
<i>4. The Concepts of Feminism in Mrs. Dalloway.....</i>	<i>39</i>
<i>5. Woolf’s contribution to develop the stream of consciousness.....</i>	<i>41</i>
<i>Conclusion</i>	<i>44</i>
<i>Chapter Three: Virginia Woolf’s Mrs. Dalloway between Theory and Practice</i>	
Introduction.....	46
1. <i>Human Relationships in Mrs. Dalloway.....</i>	<i>47</i>
2. <i>The Use of Stream of Consciousness in Mrs. Dalloway.....</i>	<i>49</i>
2. 1.Time-Montage.....	56
2. 2.Space-Montage.....	57
3. <i>The Use of the Psychoanalytic Concepts in Mrs. Dalloway.....</i>	<i>58</i>
Conclusion.....	61
<i>General conclusion.....</i>	<i>62</i>

Bibliography.....

General Introduction

Modernist literature had captured the social and historical manification of the late 19th and the beginning of the 20th century Europe through its content and form. Modernist writers were more acutely conscious of the objectivity of their surroundings like the previous ones. So, the modern literature was characterized by such thematic points: break down of the social norms, dislocation of meaning, and sense from its normal context, valorisation of despairing individual in the face of an unmanageable futures, stream of consciousness and free indirect discourse, the concepts that are used were memory, interior and exterior time, providing the link of the past to the present.

This literary movement often moves beyond the limitation of the realist novel with a concern for larger factors such as social and historical changes. This is shown through the stream of consciousness technique; it is a fiction writing technique that depicts feelings and thoughts of characters or human minds. It is applied by many novelists such as James Joyce, William Faulkner, T.S Eliot and Virginia Woolf.

The novel of Mrs. Woolf represents a complete break from the 19th century fiction. She has made English novels truly psychological. An inner meaning is almost expressed in Mrs. Dalloway, which is no longer the story of Carissa Dalloway, not of Septimus Smith but of human life itself. The stream of consciousness essentially based impressionism, invented by William James and popularized in his book '*The Principles of Psychology*'.

The aim of this study is to show how Virginia Woolf uses the stream of consciousness as a narrative technique in her novel Mrs. Dalloway and also attempts to introduce Virginia Woolf contributions to develop the stream of consciousness; on the inner life rather than the outside in which the writer presents a satirical view of society, consequently we could raise the following

questions: how does Virginia depict the consciousness thought of her characters in Mrs. Dalloway? What is Woolf contribution to develop this literary technique?

We basically analyse the passage where Virginia Woolf depicts her character's flow of thoughts. Accordingly, the use of the psychoanalytic approach to interpret the meaning of thoughts which is of great importance.

The first chapter deals with the general characteristics of the modern period as a reaction against the realism and modernity, the notion of stream of consciousness as a new style in this period with some quotes from different literary works, personal consciousness, and its two techniques: Free indirect style and interior monologue.

The second chapter focuses on the analysis of Mrs. Dalloway novel by Virginia Woolf by referring to the analysis of its modernist concepts, the analysis of the concept of self, and some concepts of the Feminism. In addition to Virginia Woolf's writing style in her major novels is reviewed in this chapter. We also look at the contribution of Virginia Woolf to develop the stream of consciousness technique.

Finally, in the third chapter we introduces the analysis of the social behaviour within Mrs. Dalloway, the use of stream of consciousness technique , the free indirect style and the interior monologue .These techniques are studied through the psychoanalytical approach to discern the most relevant aspects to how the mind of characters works and why.

INTRODUCTION

Broadly speaking, 'modernism' might be said to have been characterized by a deliberate and often radical shift away from tradition, and consequently by the use of new and innovative forms of expression. Thus, many styles in art and literature from the late 19th and early 20th centuries are markedly different from those that preceded them. The term 'modernism' generally covers the creative output of artists and thinkers who saw 'traditional' approaches to the arts, architecture, literature, religion, social organization (and even life itself) had become outdated in light of the new economic, social and political circumstances of a by now fully industrialized society. (Cuddon, J.A and C. E. Preston⁸⁵)

Modernist writers proclaimed a new "subject matter" for literature and they felt that their new way of looking at life required a new form, a new way of writing. Writers of this period tend to pursue more experimental and usually more highly individualistic forms of writing. The sense of a changing world was stimulated by radical new developments.

The 1920s and 1930s were years of transition, most obviously between the First and Second World Wars. But they were also years of transition between the long 19th century, when Britain was the world's leading creditor nation, its leading trading nation, and the producer of a third of the world's manufactured exports, and the years after 1945, when the country was overtaken in terms of per capita incomes, productivity, and growth rates by many of its European competitors. The story of the interwar period is thus the story of how this transformation came about. It is the story of Britain's loss of economic preeminence.

This chapter will introduce some features of this literary movement and its characteristics. As well as the circumstances that helped it to flourish.

1. Britain Between the Two World Wars

The 1920s and 1930s were years of transition, most obviously between the First and Second World Wars. But they were also years of transition between the long 19th century, when Britain was the world's leading creditor nation.

1.1 Social, Economic and Cultural Changes during that Period

With the end of the First World War, the old international system was torn down, Europe was reorganized, and a new world was born. The European nations that had fought in the Great War emerged economically and socially crippled. Economic depression prevailed in Europe for much of the inter-war period, and debtor nations found it impossible to pay their debts without borrowing even more money, at higher rates, thus worsening the economy to an even greater degree. Germany, especially, was destroyed economically by World War I and its aftermath: the reparations to Britain and France forced on Germany by the Treaty of Versailles were impossibly high. (Cuddon, J.A and C. E. Preston 86)

The interwar years were troubled not just for Britain, of course, but for the entire world. Growth slowed in virtually every industrial country. Growth was also slower everywhere than the post-WWII norm. The 1920s were dominated by political disputes and inflations that disrupted economic growth throughout Europe, the 1930s by a business cycle downturn of exception depth and duration, a downturn that came to be known as the Slump in Britain and the Great Depression in the United States. All market economies were affected. Thus, any critique of Britain's economic performance in this period is more compelling if it can be shown that the country performed poorly not just in an

absolute sense or in comparison with the golden age of growth after World War II, but also relative to other advanced-industrial economies.(Rodrick Floud77)

World War One was a cataclysmic event not only in terms of world history, but also for the literary world. The war's extreme brutality led to an outpouring of literature concerning its conduct and effects that began with the war poets themselves, extended through the interwar period, and reappeared periodically throughout the twentieth century. (Al-Ghazali, Bayu88)

In 1990 the economy of Britain had become mostly industrial and in 1911 nearly 70% of the 25 million people in the country lived in cities .a village way of life had almost disappeared.

In 1900 the British Empire had grown to include many parts of the world. However, the Boer war in South Africa was not a successful war for the British. Colonies throughout the world began to disappear.

These were years of changes. The First World War (1914-1918) changed for many people their view of the world. Millions of men, including very young soldiers, were killed.

In the art, one clear change was that artists felt they had to express their ideas very differently in new forms, which were difficult for everyone to understand. On the other hand, some artists felt a duty to communicate simply and in a popular form to a wider and better educated audience.

Writers began to use different points of view, rather than seeing the world through only one character's eyes. The many points of view, the range of settings and quick moves from scene to scene all became part of modern writing. (Ronald Carter102).

2. Modernism and its Characteristics

The First World War (1914-1918) changed for many people their view of the world. Millions of men, including very young soldiers, were killed. In the art, one clear change was that artists felt they had to express their ideas very differently in new forms, which were difficult for everyone to understand

2. 1. Defining Modernism

A comprehensive but vague term for a movement which began to get under way in the closing years of the 19th.c during and which has had a wide influence internationally much of the 20th, the term pertains to all the creative arts, especially poetry, fiction, drama, painting, music ,architecture. (Ronald Carter104)

Broadly speaking, ‘modernism’ might be said to have been characterized by a deliberate and often radical shift away from tradition, and consequently by the use of new and innovative forms of expression. Thus, many styles in art and literature from the late 19th and early 20th centuries are markedly different from those that preceded them. The term ‘modernism’ generally covers the creative output of artists and thinkers who saw ‘traditional’ approaches to the arts, architecture, literature, religion, social organization (and even life itself) had become outdated in light of the new economic, social and political circumstances of a by now fully industrialized society.

Amid rapid social change and significant developments in science (including the social sciences), modernists found themselves alienated from what might be termed Victorian morality and convention. They duly set about searching for radical responses to the radical changes occurring around them, affirming mankind’s power to shape and influence his environment through experimentation, technology and scientific advancement, while identifying potential obstacles to ‘progress’ in all aspects of existence in order to replace them with updated new alternatives.(Al-Ghazali, Bayu110)

As far as literature is concerned modernism reveals a breaking away from established rules, traditions and conventions fresh ways of looking at man's position and functions in the universe and many experiments in form and style (Cuddon , J.A and C. E. Preston220).

The extent to which modernism is open to diverse interpretations, and even rife with apparent paradoxes and contradictions, is perhaps illustrated by the uneasy juxtaposition of the viewpoints declared by two of modernist poetry's most celebrated and emblematic poets: while Ezra Pound (1885-1972) was making his famous call to "make it new", his contemporary T. S. Eliot (1888-1965) was stressing the indispensable nature of tradition in art, insisting upon the artist's responsibility to engage with tradition. Indeed, the overtly complex, contradictory character of modernism is summed up by Peter Childs, who identifies "paradoxical if not opposed trends towards revolutionary and reactionary positions, fear of the new and delight at the disappearance of the old, nihilism and fanatical enthusiasm, creativity and despair" (Cuddon , J.A and C. E. Preston222).

2.2. The Early Modern Period

'Early modern' is a term used by historians to refer to the period approximately from AD 1500 to 1800, especially in Western Europe. It follows the Late Medieval period, and is marked by the first European colonies, the rise of strong centralized governments, and the beginnings of recognizable nation-states that are the direct antecedents of today's states, in what is called modern times. This era spans the two centuries between the Middle Ages and the Industrial Revolution that provided the basis for modern European and American society, and in subsequent years the term 'early modern' has evolved to be less euro-centric, more generally useful for tracking related historical events across vast regions, as the cultural influences and dynamics from one region impacting on distant others has become more appreciated.

The early modern period is characterized by the rise of science, the shrinkage of relative distances through improvements in transportation and communications and increasingly rapid technological progress, secularized civic politics and the early authoritarian nation-states. Furthermore, capitalist economies and institutions began their rise and development, beginning in northern Italian republics such as Genoa, and the Venetian oligarchy. The early modern period also saw the rise of the economic theory of mercantilism. As such, the early modern period represents the decline and eventual disappearance, in much of the European sphere, of Christian theocracy, feudalism and serfdom. The period includes the Reformation, the disastrous Thirty Years' War (1618-48), which is generally considered one of the most destructive conflicts in European history, in addition to the Commercial Revolution, the European colonization of the Americas, the Golden Age of Piracy and the peak of the European witch-hunt craze.(G. C . Thornley and Gwyneth Roberts36).

2. 3.The 'Modern' Period

The modern period (known also as the 'modern era', or also 'modern times') is the period of history that succeeded the Middle Ages (which ended in approximately 1500 AD) As a historical term, it is applied primarily to European and Western history. The modern era is further divided as follows:

The 'early period', outlined above, which concluded with the advent of the Industrial Revolution in the mid 18th century?

The 18th century Enlightenment, and the Industrial Revolution in Britain, can be posited amid the dawning of an 'Age of Revolutions', beginning with those in America and France, and then pushed forward in other countries partly as a result of the upheavals of the Napoleonic Wars.

The present or contemporary era begins with the end of these revolutions in the 19th century, and includes World War I, World War II, and the Cold War.

The modern period has been a period of significant development in the fields of science, politics, warfare, and technology. It has also been an age of discovery and globalization: it is during this time that the European powers and later their colonies began their political, economic, and cultural colonization of the rest of the world.

By the late 19th and early 20th century, modernist art, politics, science and culture had come to dominate not only Western Europe and North America, but almost every civilized area on the globe, including movements thought of as opposed to the West and globalization. The modern era is closely associated with the development of individualism, capitalism, urbanization and a belief in the positive possibilities of technological and political progress.

The brutal wars and other problems of this era, many of which come from the effects of rapid change and the connected loss of strength of traditional religious and ethical norms, have led to many reactions against modern development: optimism and belief in constant progress has been most recently criticized by ‘postmodernism’, while the dominance of Western Europe and North America over other continents has been criticized by postcolonial theory. (G. C. Thornley and Gwyneth Roberts³⁹⁻⁴⁰).

The concept of the modern world as distinct from an ancient or medieval one rests on a sense that ‘modernity’ is not just another era in history, but rather the result of a new type of change. This is usually conceived of as progress driven by deliberate human efforts to better their situation. Advances in all areas of human activity such as politics, industry, society, economics, commerce, transport, communication, mechanization, automation, science, medicine, technology, and culture – appear to have transformed an ‘old world’ into the ‘modern’ or ‘new world’. In each case, the identification of the old Revolutionary change can be used to demarcate the old and old-fashioned from the modern.

Much of the modern world has replaced the Biblical-oriented value system, re-evaluated the monarchical government system, and abolished the feudal economic system, with new democratic and liberal ideas in the areas of politics, science, psychology, sociology, and economics.

2. 3.Modernist Literature

Modernism as a literary movement reached its height in Europe between 1900 and the mid-1920s. ‘Modernist’ literature addressed aesthetic problems similar to those examined in non-literary forms of contemporaneous Modernist art, such as painting. Gertrude Stein’s abstract writings, for example, have often been compared to the fragmentary and multi-perspective Cubism of her friend Pablo Picasso. The general thematic concerns of Modernist literature are well-summarized by the sociologist Georg Simmel: “The deepest problems of modern life derive from the claim of the individual to preserve the autonomy and individuality of his existence in the face of overwhelming social forces, of historical heritage, of external culture, and of the technique of life” (Cuddon , J.A and C. E. Preston200).

The Modernist emphasis on radical individualism can be seen in the many literary manifestos issued by various groups within the movement.

Art in its execution and direction is dependent on the time in which and artists are creatures of their epoch. The highest art will be that which in its conscious content presents the thousand fold problems the day, the art which has been visibly shattered by the explosions of last week. The best and most extraordinary artists will be those every hour snatches the tatters of their bodies out of the frenzied cataract of life, who, with bleeding hands and hearts, hold fast to the intelligence of their time. (Cuddon, J.A and C. E. Preston210)

The cultural history of humanity creates a unique common history that connects previous generations with the current generation of humans, and the Modernist re-contextualization of the individual within the fabric of this received social heritage can be seen in the ‘mythic method’ which T.S. Eliot expounded in his discussion of James Joyce’s Ulysses: “In using the myth, in manipulating a

continuous parallel between contemporaneity and antiquity, Mr. Joyce is pursuing a method which others must pursue after him ... It is simply a way of controlling, of ordering, of giving a shape and a significance to the immense panorama of futility and anarchy which is contemporary history” (Ulysses, Order and Myth, 1923).

Modernist literature involved such authors as Knut Hamsun (whose novel *Hunger* (1890) is considered to be the first ‘modernist’ novel), Virginia Woolf, T. S. Eliot, Gertrude Stein, H.D. (Hilda Doolittle), Dylan Thomas, Paul Laurence Dunbar, Ezra Pound, Mina Loy, James Joyce, Hugh MacDiarmid, William Faulkner, Jean Toomer, Ernest Hemingway, Rainer Maria Rilke, Franz Kafka, Robert Musil, Joseph Conrad, Andrei Bely, W. B. Yeats, F. Scott Fitzgerald, Luigi Pirandello, D. H. Lawrence, Katherine Mansfield, Jaroslav Hašek, Samuel Beckett, Menno ter Braak, Marcel Proust, Mikhail Bulgakov, Robert Frost, Boris Pasternak, Djuna Barnes, and others. (Cuddon, J.A and C. E. Preston 204)

Modernist literature attempted to move from the bonds of Realist literature and to introduce concepts such as disjointed timelines.

Modernist literature can be viewed largely in terms of its formal, stylistic and semantic movement away from Romanticism, examining subject matter that is traditionally mundane a prime example being *The Love Song of J. Alfred Prufrock* by T. S. Eliot (1915).

Modernist literature often features a marked pessimism, a clear rejection of the optimism apparent in Victorian literature in favour of portraying alienated or dysfunctional individuals within a predominantly urban and fragmented society. Many Modernist works, like Eliot’s *The Waste Land* (1922), are marked by the absence of any central, heroic figure at all, as narrative and narrator are collapsed into a collection of disjointed fragments and overlapping voices. Modernist literature, moreover, often moves beyond the limitations of the realist novel with a concern for larger factors such as social or historical change, and

this is particularly prominent in streams of consciousness writing. Examples can be seen in the work of, among others, two exact contemporaries, Virginia Woolf and James Joyce (1882-1941). (Malcolm, Bradbury and James Mcfarlane63)

2. Characteristics of Modernism

In Britain the beginning of the 20th century coincided with the death of Queen Victoria who had reigned for 83 years (1819-1901). She indeed gave her name to a whole period, not only in literature but in furniture, house decoration, behavior (a whole cultural climate) though in fact what people understand as 'Victorianism' varies greatly. However, it is true that until the nineties of her reign the majority of the British people lived in an ordered society which seemed to be stable and to be becoming more and more prosperous.

Change had really begun in the nineties, at least ten years before Queen Victoria died and although in the social sense Victorianism lingered on in Edwardianism (the reign of Edward VII, 1901-1910) both were swept away together by the First World War (1914-1918).

Modernism is an omnibus term for a number of tendencies in the arts, both in Britain and in other parts of Europe, which influenced the writing of the early part of the 20th century and in different ways and later combinations have gone on influencing it ever since.

It was deeply affected by a new understanding of psychology (the human personality) and mythology (aspects of human history) as presented in the works of such seminal writers as:

Sigmund Freud (1856-1939) who, driven from Nazi Germany, lived the latter part of his life in London where he died at the outset of the Second World War. His many contributions to knowledge and to the production and understanding of

literature include his examination of the working of the unconscious, those hidden layers of the mind which exercise such an enormous effect on human conduct. Many of his concepts have become universally familiar (sometimes in a simplistic or vulgarized form) such as ‘the Id, the Ego and the Superego’, a death wish, repression, phallic symbolism, the Oedipus complex, the formative experience of childhood. Ever since Freud a psychoanalytic understanding of literature has become inevitable. (Kevin, D and Jennifer50)

The writers that we have come to call modernist were very different from each other but they all shared a rejection of traditional Victorian and Edwardian values and of the 19th century approach with its predictable framework of narrative description and rational exposition in both poetry and prose. Their rejection of the values and approach of the period immediately preceding was allied with a desire to experiment in the technique of writing. They advocated a more fluid and internal approach to characterization and the presentation of personality which included the notion of the existence of chronological and psychological time. From these strands evolved what came to be known as the stream of consciousness, later to be absorbed into the mainstream of literature:

The myriad flow of impressions, half-thoughts, associations, lapses, hesitations, incidental worries and sudden impulses that form part of the individual’s consciousness along with his rational thoughts. It is a technique that has proved widely influential in much 20th c fiction. (Cuddon, J.A and C. E. Presto77)

3.1. Modernism as a Literary Movement

The beginning of the modernist period in English Literature could be traced back to the outbreak the First World War 1914. This period was marked by the intensity of the experience of the war and by innovation and experimentation in writing. The first wave of modernist writers was preceded by the novelists of the Edwardian Age, the period in English literature in the reign of King Edward VII between the death of Victoria 1901 and the beginning of the First World War in 1914. Its major figures are John Galsworthy, H. G. Wells, Arnold Bennett, E. M. Forster and Joseph Conrad. A second wave joined them

with great contribution of innovation in fiction, such as Dorothy Richardson, Virginia Woolf and James Joyce, whose writings were concerned with experimentation and examination of the inner self (Holman and Thrall 275).

This wave of writers was influenced by Ezra Pound's injunction to "Make it new!" which was almost a sacred obligation towards the spirit of innovation (Gay 106). It is perhaps under this injunction that they were motivated to experiment in writing techniques and adopted a certain narrative technique called the Stream of Consciousness that distinguished their writing. This technique replaced the traditional narrative technique and gave them access to the inner thoughts and feelings of characters which is the centre of interest for modernists. A third wave of writers such as D. H. Lawrence, Aldous Huxley and Evelyn Waugh were influenced by the Stream of Consciousness of the former writers as a technique that would provide an access to the private thoughts of characters; however, they protested in a different way against the nature of modern society and the maliciously witty novel (Holman and Thrall 275)

It is difficult to give a set of standard characteristics of the modernist literary movement due to the diversity of characteristics that distinguish each writer of this movement from the other. In general there have been many attempts of experimentation and innovation with language, plot, themes and characters. Each writer has a distinctive perspective of society. Virginia Woolf, for example, has a feminist perspective in her novels *A Room for One's Own*, *Mrs. Dalloway* and *Into the Lighthouse*; James Joyce in *A Portrait of The Artist as Young Man* and D.H. Lawrence in *Sons and Lovers* has a psychological perspective; and Gorge Orwell's *Burmese Days*, 1984 and *Animal Farm* have a post-colonial perspective. However, the overarching motive that might be shared by most of modernist writers is the self-conscious and the reaction against nineteenth century social order, social convention, the old view to world, rationalism, antirealist and the ideology of realism.

3.2. Some Manifestations of New Approaches in Modernist Writing:

Character: a disappearance of character summary, of discrete well-demarcated characters as in Dickens; the representation of the self as diverse, contradictory, ambiguous.

Plot: skepticism about linear plots with sudden climactic turning points and clear resolutions; the use instead of discontinuous fragments, "moment time," a-chronological leaps in time, contrapuntal multiple plots, open unresolved endings

Style: "stream of consciousness"--tracing non-linear thought processes, moving by the "logic of association" or the "logic of the unconscious"; imagistic rather than logical connections.

Point of View (or focalization): a rejection of the single, authoritative, omniscient point of view for a narrative focalized instead through the consciousness of one character whose point of view is limited--or through several characters who establish relative, multiple points of view

3.3. Free Indirect Style

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.

Free indirect style renders 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.

Furthermore, the free indirect 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.

3.4. Personal Consciousness

William James (1892:3) said when I say every 'state' or 'thought' is part of a personal consciousness, 'personal consciousness'. It has a meaning as we know so long as no one asks us to define it. The personal consciousness is a certain sort of thoughts, feelings and ideas in the human mind. This literary technique also is a part of the stream of consciousness as a whole. So, it is related to the person itself rather than its universality. In the same human being have got so many parts of thoughts, each one of those parts is linked to the other thoughts in order to be continuously. For example: William James observed that:

In this room -- this lecture-room, say -- there are a multitude of thoughts yours and mine, some of which cohere mutually, and some not. They are as little each-for-itself and reciprocally independent as they are all-belonging-together. They are neither: no one of them is separate, but each belongs with certain others and with none beside. My thought belongs with my other thoughts, and you're thought with your other thoughts. Whether anywhere in the room there be a mere thought, which is nobody's thought, we have no means of ascertaining, and no experience of its like. The only states of consciousness we naturally deal with are found in personal consciousness, minds, selves, concrete particular yours

(G. C . Thornley and Gwyneth Roberts.63)

So, each of these minds has his own thought for himself. There is no thought even comes into direct sight of a thought in another personal consciousness than its own. That is to say that everyone his thought do not come to another person It seems as if the elementary psychic fact were not thought or this thought or that thought, but my thought, every thought being owned. Everyone will recognize the existence of something corresponding to the term 'personal mind' is all that is insisted on, without any particular view of its nature being implied. On these terms the personal self rather than the thought might be treated as the immediate datum in psychology. The universal conscious fact is not 'feelings and thoughts exist,' but 'I think' and 'I feel.' No psychology, at any rate, can question the existence of personal selves. Thoughts connected as we feel them to be connected are what we mean by personal selves. Psychology is to interpret the nature of these selves as to rob them of their worth.(ibid)

So, if the personal consciousness is a multitude of thoughts in each one human being, every thought of one another is unknown to the other; they cannot know themselves how they think.

3.5. Stream of Consciousness

The Stream of Consciousness is a literary technique that has been used by many authors of the twentieth century to depict the thoughts and feelings of characters. The term was coined by psychologist William James in *Principles of Psychology*, published in 1890, in which he defines it as "...nothing joined; it flows. A 'river' and a 'stream' are the metaphors by which it is most naturally described. Let's look at some examples to see exactly what this means in practice. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life" (239 James).

The stream of consciousness can be defined as the continuous flow of thoughts, images, feelings, memories and emotions in the character's mind; or as a device that gives the reader a direct and deep access that human's mind and psyche. It can also be defined as literary technique or device that aims to depict

the multitudinous flow of thoughts and feelings which pass through the mind (Cuddon and Habib 668). Similarly, Chris Baldick defines it as “the continuous flow of sense, perception, thoughts, feelings and memories in the human mind, or a literary method of representation such blending of mental processes in fictional characters.” (212)

The best known English writers for using of this technique are Dorothy Richardson, Virginia Woolf and James Joyce. They sought that the traditional narrative methods and techniques could not meet the social pressures of the new age; thus, they rejected the socio-descriptive novel and preferred the novel that is concerned with ‘the character itself’ (Child and Fowler 224). They were influenced by William James’s concept of Stream of Consciousness and wanted to apply that in their writing. These writers were not interested in the psychological analysis of human thoughts but rather in using this concept as a narrative technique to depict a character's thoughts, feelings and view of the external world. This use of this concept in narration led the emergence The stream of consciousness novel.

According to Cuddon, the stream of consciousness narrative technique is not only associated with modernist novelists of the twentieth-century, but it could be traced back to the eighteenth century for that it exists in Laurence Sterne's psychological novel *Tristram Shandy* in 1757 (661). It is also suggested by Tison Pugh in his book *Literary Studies: A Practical Guide* that some traces of the stream of consciousness were present in the nineteenth-century in Edgar Allan Poe's short story “*The Tell-Tale Heart*” (143). James Wood suggests in his book *The Ramblings of a Rustic Copper that Anton Chekhov* used Free Indirect discourse in his plays and short stories, and he also suggests that Knut Hamsun's *Hunger and Mysteries* have glimpses of the use of stream of consciousness as a narrative technique (7-10). A premature Stream of Consciousness could be also found is Henry James’s *Portrait of a Lady* (Abrams 299). However, this technique was fully developed only in the 20th century by modernist writers. Robert Humphrey, one of the first users and innovators of this narrative

technique, but it is only in the twentieth century that this technique was fully developed by modernists. The term “Stream of Conscious” was first used in 1918 by May Sinclair in review of the early volumes of Dorothy Richardson's *Pilgrimage*. However, it is said that the term “Stream of Consciousness” was not much appreciated by Richardson (Stevenson 41).

The Stream of Consciousness technique was pioneered by Richardson in *Pilgrimage* in 1915. Many writers started adopting this technique in the following years such as Joyce in *Ulysses* in 1922, Italo Svevo in *La coscienza di Zeno*, 1923, Virginia Woolf in *Mrs. Dalloway* in 1925 and *To the Lighthouse* in 1927 and William Faulkner in *The Sound and the Fury* in 1928 (Baldick 244). The technique was not exclusive for modernist writers, but it was adopted by post-modernist writers like Samuel Beckett in *Molloy*, *Malone Meurt* and

3.6. Interior Monologue

The stream of consciousness is a new style of writing which has two technique “interior monologue” and “free indirect speech “in order to be represented Interior monologue is a narrative technique that records thoughts, feelings, and emotions of the human mind with the use of the pronoun “I”.

Lodge (1992;42) affirms that :interior monologue is the use of “I” and “We “as the grammatical subject of the discourse, as it were over here the character verbalizing his or thoughts as they occur .According to Melham (2003) explained the interior monologue and said:

Interior monologue, or quoted stream of consciousness, character’s thought stream of verbalized thoughts. Being thus restricted, interior monologue cannot be said fully present the stream of character’s consciousness. Interior monologue speech marks.” (Hamilton,G53)

In addition the interior monologue is a technique for represent the stream of consciousness, sometimes some writers refer to both of them as similar, they link to each other and cannot be separated specially James Joyce.

G.G .Thornley and Gwyneth Robert (1968:149) in his work Ulysses said that the presence of a new style of writing which go to the inner mind of the characters, and their thoughts and feeling in a continuous way .This new style is known as ‘interior monologue’ or stream of consciousness in the previous quotes from his work.

Moreover, Malkolm Bradbury and James (1976:455) said that: Dujardin used the interior monologue in his most work “Les Lauriers sont coupés “is style in the modern in order to gets the needs for his work as discovery of a ‘form’ to express these symptoms .Dujardin ,in a book he wrote more than forty years later, was to refer to that form as ‘monologue intèrieur’ and it was to became a familiar modernist mode .It was to accommodate certain poetic and musical devices to the needs of the novel.(Hamilton, G.56)

Conclusion

The history of Britain in the post-war period is undoubtedly a history of decline. In the last fifty years Britain has tried to maintain a leading role in the world, based on its heroic defense of democracy in World War II and its links with the Commonwealth countries, the ex-colonies of the now lost British Empire. Yet a succession of economic crises, the predominance of the USA and its "Cold War" politics, and the Franco-German project of a United Europe have forced Britain to partly abandon its pretences to world leadership. Arguably, Britain now occupies an uncomfortable secondary position among the world's nations, under the powerful shadow of its former colony, the USA, and lacking a firm pro-European stance

The novel of the Victorian period had social themes. The novel of the twentieth century has more personal, individual themes. Many writers start to express their feelings and their personal experiences to their audiences.

One of the most important and popular writer of that period is Virginia Woolf who used impressionistic techniques (can be defined as a work created by an author that centers on the thinking and feelings of the characters and allows the reader to draw his or her own interpretations and conclusions about their meaning. Oxford dictionary) that make her famous

The next chapter will examine the life of this famous writer and her best work Miss Dalloway.

Introduction

During the twentieth century so many writers such as: James Joyce, T.E. Eliot, and Virginia Woolf were developed. This later figure was a fundamental novelist and essayist in this period by her works.

Virginia Woolf was known by the stream of consciousness narrative technique especially in her literary work *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 this technique.

Woolf's fourth novel *Mrs. Dalloway*, which was published in 1924, played a leading role in the innovation and experimentation with themes and writing style, carried by the Modernist movement in the first half of the twentieth century. It was among the first modernist novels to erase the boundaries of what was regarded to be acceptable in the writing of fiction. Woolf experimented with the stream of consciousness technique and narrative style to give the written equivalent of Clarissa, Peter and Septimus's flow of thoughts, feelings and memories. She also developed another technique that she calls 'Moment of Being' to reflect the awareness of the characters to their situation in a certain moment.

1. Virginia Woolf's Biography

The English novelist, essayist, critic and a central figure of the Bloomsbury group, Virginia Woolf was born in London on January 25, 1882, as a daughter of the famous scholar and literary critic Sir Leslie Stephen. Virginia received an informal yet unusually rich education thanks to the extensive personal library of her father. Her youth was shattered by a series of emotional shocks and subsequent mental breakdowns, which continued to dominate her life until

her death. After her father's death, Woolf settled with her siblings at 46, Gordon Square, Bloomsbury and this district became central to the activities of the so called Bloomsbury Group, of which Woolf was also an important member. In 1912 she married Leonard Woolf, who was very supportive, cared for Woolf in the times of her long-term depression and bouts of mental illness, and encouraged her in her writing career. Together in 1917 they founded the Hogarth Press, which gradually developed into a successful publishing house and contributed greatly to the success of Virginia Woolf's own novels and greatly supported new talented writers. Even though she was very lively and sociable, enjoyed meeting her friends, and led an extremely intellectually active life, her periodic fits of acute depression caused her to take on March 28, 1941 her own life, drowning herself in a river near her home. By that time, Virginia Woolf had gained a prominent position in the world of British literature, as a great novelist, essayist, critic and modernist.

Woolf's difficult childhood experiences, her very frequent illnesses and depression often resulting from her overt sensitivity to the mystical, profound experiences of life, have also contributed to her great literary strengths reflected in her work. In her Diary she writes: "I believe these illnesses are in my case – how shall I express it – partly mystical. Something happens in my mind. It shuts itself up...Then something springs...I have a tremendous sense of life beginning, mixed with that emotion which is the essence of my feeling, but escapes description(Nicolae, Cristina,20). Her Diary is great evidence of how intense her keen sense of observation and perception of the things around us was, and it also gives the reader an idea of the direct impact upon her mind, which she often reflected in her works in some transcendent experiences endowed with a deeper meaning. She seems to have seen things and people from perspectives which probably escape the vision of ordinary people and indeed this terrific capacity she possessed for "feeling with intensity" has made her novels aesthetically satisfying, subtle and fragile (Nicolae, Cristina22).

Her death culminated in a symbolic ending if we consider the motifs of flowing water and flow of time by which she had been so fascinated during all her life. “When she united herself with the flux of experience by disappearing into the flowing waters of an English river, anyone who had read and appreciated her books must have felt a sense of shock and of almost personal grief, but he would have understood why she chose to end her life in that way” (Daiches, Virginia Woolf 146). Similarly to Mrs. Dalloway, who despite the fact she never meets Septimus Smith, can intuitively understand why he killed himself.

1.1. Woolf and the Bloomsbury Group

The Bloomsbury Group was an informal avant-garde group of artists and other intellectuals who shared similar ideas and attitudes and who regularly met in Bloomsbury, the district of London where Virginia Woolf and her sister had lived since 1905.

Virginia Woolf in her Diary often gives an impression of feeling very lonely, melancholic, and alienated from the society which she often criticized for its “superficial smartness,” yet from her Diary entries it is obvious that she was a very active member of London’s social and literary circles (Virginia Woolf 2). Regular guests at her home place in Bloomsbury included such noteworthy intellectuals as Clive Bell, Roger Fry, Duncan Grant, Charles Tennyson, Lytton Strachey and John Maynard Keynes. Even though she was constantly surrounded by people, this physical proximity of people did not prevent her from feeling incredibly lonely and frustrated at the oddness of human existence, similarly to Clarissa Dalloway, as it will be later discussed in the section on Mrs. Dalloway. She was looking for something more profound and intense in relationships with people, which she expresses in her Diary in the entry from November 7, 1928. “And then her talk – I didn’t care for it... Somehow I saw into these sordid commonplace talks... could one open one of these doors that I still open so venturesome and find a live interesting real

person, a Duncan, a Roger... someone new, whose mind would begin vibrating” (Virginia Woolf 136). Bloomsbury offered Virginia stability and this reciprocal inner profundity and affection in human relationships that she desired so much throughout her life and could only hardly find outside of this circle of her friends, not all of them necessarily being artists, but all of them sharing some portion of artistic flair. “It seems to me that the only honest people are the artists,...” writes Woolf, hinting at those open minded and sincere ones who create their art instead of imitating and basing their view on conventions which, for Woolf, are “perfectly false and ridiculous” (Virginia Woolf 17, 5). “We’re all supposed to keep up the belief that we’re glad and enjoying ourselves...when for some reason things have gone wrong, it was a point of honour to pretend”(Virginia Woolf 17).

Bloomsbury members were characterized by a rather laid-back approach to life, they loved to enjoy themselves, laugh, break all the barriers and taboos of Victorianism and simply seize the day. However, under no circumstances would they act from some ulterior motives in order to put themselves in a good light, or make people think “this or that” (Daiches, Virginia Woolf12). They were often criticized for being too offensive and making arrogant and rude remarks, their “atheism was painful; their rudeness – that is, its inability to tolerate fools – hurt.” One unnamed young man, as Leonard Woolf mentions in his autobiography, was completely shocked and scandalized by the Bloomsbury Group and said: “I cannot endure these people...I am not what is known as religious, but I was not going to associate with people who scoffed and jeered at my religion...” (Edel 45-46). Bloomsbury, however, did not depend upon opinion or criticism or praise of others, and they felt free and determined to “assert themselves, to shake off old rigidities, to be homosexual if they wished,” question everything freely and scoff at anything which they found too stiff, artificial or performed without spontaneity and beauty (Edel 47). They would not pretend their open minded and liberal attitude towards various questions in life, and their enthusiasm, curiosity, and quest for the beautiful in life were extremely vital for Bloomsbury.

Virginia Woolf in Mrs. Dalloway mocks the superficiality of social conventions in society, keeping its individual members in constant effort to pretend, mask their individuality and abandon their actual personal needs and desires which often results in them being entrapped in the insincerities of society. It was indeed the ideals of sincere personal relations and aesthetic appreciation that linked the Bloomsbury Group's members so much. They could freely, without any restraints and conventions of the previous Victorian generation, share their ideas about human and non-human nature of flow of time and death, about the states of consciousness and its relation to external nature, about the aloofness of individuals, about the ideal goods of truth, love, beauty, sex and practically anything else significant and insignificant producing the continuous and mysterious "ebb and flow of the tide of life," by which they seem to have been immensely fascinated (Daiches, Virginia Woolf¹⁵). Bloomsbury's high appreciation of sincere personal relationships and pleasures of human intercourse could be traced back to the influence of G. E. Moore's *Principles of Ethics*, in which Moore says that "personal affections and aesthetic enjoyments include all the greatest, and by far the greatest, goods that we can imagine...." and therefore it is the aesthetic treatment of personal affections which most naturally approaches these ideal goods and which bound Bloomsbury together to such a great extent (Rosenbaum 1)

Bloomsbury, despite their heterogeneity in being a group of extremely diverse individuals – some being artists, other painters or even an economist, some sexually ambiguous, prisoners of their odd physique, or of their mental world (such as in the case of Virginia Woolf) – were, however, united by "certain homogeneity of mind," manifesting itself in what was most vital for Bloomsbury – in their cultivation of the art of friendship, certain closeness yet independence, and a "desire to probe the common enjoyment of the Beautiful" and "the pleasure of the human intercourse" (Edel 53).

1.2. Virginia Woolf's Major Works

Virginia Woolf was a significant figure in London literary society and her most famous works include *Mrs. Dalloway*, *To the Lighthouse*, and *Orlando*. She suffered immensely as a child from losing both her father and mother at an early age, which led to the beginning of her several nervous breakdowns and subsequent recurring depression. Despite her tumultuous childhood, she is one of the most extraordinary and influential female writers throughout history. Her unique style of writing, incorporations of symbolism and use of similes and metaphors in her work makes her distinctive from other writers.

Jacob's Room (1922) was Woolf's first and most dramatic break with traditional narrative fiction. It was also the first of her novels she published herself, as co-founder of the Hogarth Press. This gave her for the first time the freedom to write exactly as she wished. The story is a thinly disguised portrait of her brother Toby – as he is perceived by others, and in his dealings with two young women. The novel does not have a conventional plot, and the point of view shifts constantly and without any signals or transitions from one character to another. Woolf was creating a form of storytelling in which several things are discussed at the same time, creating an impression of simultaneity, and a flow of continuity in life which was one of her most important contributions to literary modernism.

Mrs. Dalloway (1925) is probably the most accessible of her great novels. A day in the life of a London society hostess is used as the structure for her experiments in multiple points of view. The themes she explores are the nature of personal identity; memory and consciousness; the passage of time; and the tensions between the forces of Life and Death. The novel abandons conventional notions of plot in favour of a mosaic of events. She gives a very lyrical response to the fundamental question, 'What is it like to be alive?' And her answer is a sensuous expression of metropolitan existence. The novel also features her rich expression of 'interior monologue' as a narrative technique, and it offers a subtle critique of society recovering in the

aftermath of the First World War. This novel is now seen as a central text of English literary modernism.

To the Lighthouse (1927) is the second of the twin jewels in the crown of her late experimental phase. It is concerned with the passage of time, the nature of human consciousness, and the process of artistic creativity. Woolf substitute's symbolism and poetic prose for any notion of plot, and the novel is composed as a tryptich of three almost static scenes, during the second of which the principal character Mrs. Ramsay dies – literally within a parenthesis. The writing is lyrical and philosophical at the same time. Many critics see this as her greatest achievement, and Woolf herself realized that with this book she was taking the novel form into hitherto unknown territory.

Orlando (1928) is one of her lesser-known novels, although it's critical reputation has risen in recent years. It's a delightful fantasy which features a character that changes sex part-way through the book – and lives from the sixteenth to the twentieth century. Using this device (which turns out to be strangely credible) Woolf explores issues of gender and identity as her hero-heroine moves through a variety of lives and personal adventures. Orlando starts out as an emissary to the Court of St James, lives through friendships with Swift and Alexander Pope, and ends up motoring through the west end of London on a shopping expedition in the 1920s. The character is loosely based on Vita Sackville-West, who at one time was Woolf's lover. The novel itself was described by Nigel Nicolson (Sackville-West's son) as 'the longest and most charming love-letter in literature'.

The Waves (1931) is her most experimental and most demanding novel. Rather like her exact contemporary James Joyce, she was pushing the possibilities of the novel to their furthest limit. She abandons conventional narrative and setting altogether, and substitutes the interior monologues of six different characters. They are friends (and lovers) whose lives are revealed by what they think about themselves and each other. The monologues that span the characters' lives are broken up by nine brief third-person interludes

detailing a coastal scene at varying stages in a day from sunrise to sunset. Readers have to work out who is ‘thinking’ at any moment – but assistance is provided by patterns of imagery and fragments of repeated ideas associated with each character. Not for the faint-hearted. Read the other novels first.

Between the Acts (1941) is her last novel, in which she returns to a less demanding literary style. Despite being written immediately before her suicide, she combines a playful wittiness with her satirical critique of English upper middle-class life. The story is set in the summer of 1939 on the day of the annual village fete at Pointz Hall. It describes a country pageant on English history written by Miss La Trobe, and its effects on the people who watch it. Most of the audience misunderstands it in various ways, but the implication is that it is a work of art which temporarily creates order amidst the chaos of human life. There’s lots of social comedy, some amusing reflections on English weather, and meteorological metaphors and imagery run cleverly throughout the book.

Kew Gardens is a collection of experimental short stories in which Woolf tested out ideas and techniques which she then later incorporated into her novels. After Chekhov, they represent the most important development in the modern short story as a literary form. Incident and narrative are replaced by evocations of mood, poetic imagery, philosophic reflection, and subtleties of composition and structure. The shortest piece, ‘Monday or Tuesday’, is a one-page wonder of compression. This collection is a cornerstone of literary modernism. No other writer with the possible exception of Nadine Gordimer, has taken the short story as a literary genre as far as this.

The Complete Shorter Fiction contains all the classic short stories such as *The Mark on the Wall*, *A Haunted House*, and *The String Quartet* – but also the shorter fragments and experimental pieces such as *Mrs. Dalloway in Bond Street*. These ‘sketches’ (as she called them) were used to practice the techniques she used in her longer fictions. Nearly fifty pieces written over the course of Woolf’s writing career are arranged chronologically to offer insights

into her development as a writer. This is one for connoisseurs – well presented and edited in a scholarly manner.

The Hours Movie is an amazingly successful film adaptation of Michael Cunningham's fictional take on *Mrs. Dalloway*. Fragments of Virginia Woolf's biography are interwoven with stories from 1950s Los Angeles and contemporary New York. It's not a direct adaptation but a stunning interpretation of Woolf and her world, her themes, and even her narrative techniques. It is beautifully photographed, and the evocation of Woolf's creative process is particularly impressive. Nicole Kidman creates a very sympathetic portrayal of Virginia Woolf, Julianne Moore glues the plot together with a magnificent performance as a woman at the end of her tether, and Meryl Streep is a slightly over-the-top but acceptable modern Clarissa. Music by Philip Glass. This is a film which no Woolf enthusiast should miss.

2. Woolf's Style of Writing

Virginia Woolf is probably the greatest avant-garde writer of the 20th century. She loved Proust, who had been proposed to her by the Bloomsbury group, for his ability in the description, transformation and psychological analysis of the characters, who were elusive in their inwardness. She hated Joyce for his "whirls of obscenity". She practised an intense and continuous critical activity that brought her to think about the problems of literature and the reasons of her poetics. She compared her works with the traditional English literature and she believed that the traditional novel of the 19th century was suitable no more, because of the changes of the society and of the man of her contemporary age. *The Voyage Out* and *Night and Day* represented a challenge to the great realistic novel of Tolstoy: was she able to handle the classic realistic tradition of the English novel? These novels must be considered as two moments of the process of self-realization of Virginia as a writer.

During her illnesses and psychological diseases, she always fought to build a strong artistic identity, by using her creativity. From 1915 to 1922 she transformed herself in a real writer. Even if her first novels were linked to the traditional literature she was already in great conflict with herself. Virginia considered the plot of a novel as a vulgarity, especially if it was captivating. Her first sperimental step can be found in *Jacob's room*, where she decided to break the plot. This novel was written in order to demonstrate the unknown ability of the principal character. She considered human beings as shadows who love shadows and whose destiny is to vanish as shadows. We live thanks to fragments. In 1920 Virginia Woolf developed her own vision of life and ego, which determined the formal choice of the interior monologue, the rigid of realistic structure and the humanization of the characters, whose inner-life could be more easily penetrated. The exterior appearance of people that is interested in the physical and social world is responsible for the concealment of the characters' inwardness. (Hoff, Molly43)

In Virginia Woolf's opinion, the external shell of every ego, shaped by personal and familiar passions, was also modified by the influences of Time and Experience. The border of ego is fluid and inconstant, whereas the protagonists of the traditional realistic novel were built on a quite superficial notion of the human ego. (Hoff, Molly49)

Virginia Woolf's characters are rarely held by a precise profile, they are surrounded by a sense of inexplicability and mystery. The writer wanted to express continuity and mutability of the individual identity at the same time (*To the lighthouse, Mrs. Dalloway, The waves*). As in the works of Joyce, whom Virginia Woolf continued to despise, the principal innovations of her novels are the interior monologue and the stream of consciousness, which enabled her to explore memories, desires, and dreams of her characters, who could be observed in their external and interior appearance. This way of handling the protagonists of her works was even deeper than that of Joyce. Whereas Joyce examined the depths of the Es, she decided to avoid its muddy

puddles, since she did not like psychoanalysis. She never let her characters' thoughts flow out of control; she maintained logical and grammatical organization. Her technique was based on the fusion of streams of thought into a third-person, past tense narrative. (Hoff, Molly 49)

She gave the impression of simultaneous connections between the inner and the outer world, the past and the present, speech and silence. "Moments of being" are rare moments of insight during her characters' daily lives when they can see reality behind appearances. In *Modern Fiction* Virginia Woolf says:

Life escapes; and perhaps without life nothing else is worthwhile. It is a confession of vagueness to have to make use of such a figure as this, but we scarcely better the matter by speaking, as critics are prone to do, of reality. Admitting the vagueness which afflicts all criticism of novels, let us hazard the opinion that for us at this moment the form of fiction most in vogue more often misses than secures the thing we seek. Whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide.

Nevertheless, we go on perseveringly conscientiously, constructing our two and thirty chapters after a design which more and more ceases to resemble the vision in our minds. So much of the enormous labour of proving the solidity, the likeness to life, of the story is not merely labour thrown away but labour misplaced to the extent of obscuring and blotting out the light of the conception. The writer seems constrained, not by his own free will but by some powerful and unscrupulous tyrant who has him in thrall, to provide a plot, to provide comedy, tragedy, love interest, and an air of probability embalming the whole so impeccable that if all his figures were to come to life they would find themselves dressed down to the last button of their coats in the fashion of the hour.

The tyrant is obeyed; the novel is done to a turn. But sometimes, more and more often as time goes by, we suspect a momentary doubt, a spasm of rebellion, as the pages themselves in the customary way. Is life like this? Must novels be like this? (Hoff, Molly 51-52)

Examine for a moment an ordinary mind on an ordinary day. The mind receives myriad impressions, trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that, if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? We are not pleading merely for courage and sincerity; we are suggesting that the proper stuff of fiction is a little other than custom would have us believe it. (Hoff Molly, 56)

The proper stuff of fiction does not exist; everything is the proper stuff of fiction, every feeling, every thought; every quality of brain and spirit is drawn upon; no perception comes amiss. And if we can imagine the art of fiction come alive and standing in our midst, she would undoubtedly bid us break her and bully her, as well as honour and love her, for so her youth is renewed and her sovereignty assured.

In 1924 Virginia Woolf reached the highest point of her rebellion against the traditional male novel and she became aware of her poetical and lyrical female talent: she wrote in order to make real the drawing hidden behind the appearances of everyday life through words. Every human being belongs to this drawing: we are the words and the music of a work of art represented by the world. She had been thinking about the character of Clarissa Dalloway for several years. *Mrs. Dalloway* was an important point of Virginia's career. It was the first novel in which she used her whole female experience, without any kind of inferiority complex. She used her sense of ecstasy towards life and her awareness of the importance of every moment lived. In this novel she unveiled her original way of narrating: the incessant impressionistic shower of innumerable atoms on the human mind. *To the lighthouse* is considered her masterpiece, while in *Orlando* she broke the social link between sexual identity and role, through a fantastic satire.

In this novel Virginia Woolf described the life of *Orlando*, a character inspired by the lesbian aristocrat Vita Sackville-West, in order to defend the androgyny of human beings, our sexual ambiguity, the male and female aspects that coexist in every person. *Orlando* was rich in irony and echoes from the English Elizabethan literature onwards. Virginia Woolf supported the emancipation of women, she told them to search for an economic independence and for a room of their own in order to find the concentration to write. She exhorted them to write as women but they had to remember that the artist's mind is androgenic.

The feminist writer was born: she still suffered for her exclusion and oppression as a girl, she hated the patriarchal system and she considered herself as a victim of this kind of society. *The waves* are a novel based on mental spaces, on recitatives or dramatic monologues. Everyone is inseparable from the rest of mankind, everyone is a wave in the stream of life and eternity. Virginia Woolf spoke about the sense of life, of time and changes, of mortality. Only in the novel *The years*, the writer had to use facts, probably

because of the impending menace of the II WW, while in *Three Guineas* she underlined the existence of a female culture, different and separated from the male one. The exclusion of women from the social and political life preserved them from corruption. For this reason their diversity had to be transformed into a positive one. Virginia Woolf is considered today as the “Spiritual mother” of the modern movement of the modern movement of cultured women. (Kevin, D and Jennifer82)

The images Virginia Woolf uses establish her idea of true reality and reject a whole tradition of literature: they are chosen so as to have an air of modernity, to seem intangible, vague and shapeless. The events that traditionally make up a story are no longer important. What matters is the impression they make on the characters who experience them. In Woolf’s novels the omniscient narrator disappears and the point of view shifts inside the characters’ minds through flashbacks, associations of ideas, and momentary impressions presented as a continuous flux. (Kevin, D and Jennifer84)

Woolf’s technique has also been defined as “impressionist” in her attempt to seize the impressions of the individual consciousness, in the use of light and colours. Her use of words is almost poetic; they are allusive and emotional. Rhyme, refrain and metaphors are the main features of Woolf’s poetic style, together with fluidity; in other words that quality of language which flows following the most intricate thoughts and stretches to express the most intimate feelings.

2.1. Woolf’s Use of Narrative

Woolf achieves the suitable flow of the storyline in these ways:

Indirect Interior Monologue, This occurs in the way she captures the private thoughts of her characters. It allows her to vacillate and move easily from one character to the next, and allows the reader insight into each character’s mind.

The narrative leaves one mind and enters another, hovering between the minds of the characters. Human consciousness transcends the limitations of individual minds.

The 20th – century writers understood it was impossible to reproduce the complexity of the human mind using traditional techniques, and looked for more suitable means of expression. They adopted the interior monologue to represent, in a novel, the unspoken activity of the mind before it is ordered in speech. Interior monologue is often confused with the stream of consciousness, although they are quite different. In fact the former is the verbal expression of a psychic phenomenon, while the latter is the psychic phenomenon itself. It is its immediacy which distinguishes the internal monologue from both the soliloquy and the dramatic monologue, which are formal speeches respecting conventional syntax. This “immediate speech” is freed from introductory expressions like “He thought, he remembered, he said”, from formal structures, and from logical and chronological order. (Lodge, David87).

It is necessary to distinguish between four kinds of interior monologue: The indirect interior monologue, where the narrator never lets the character’s thoughts flow without control, and maintains logical and grammatical organisation; (Virginia Woolf)

The interior monologue, characterizes by two levels of narration: one external to the character’s mind, the other internal.

The interior monologue where the character’s thoughts flow freely, not interrupted by external elements.

The extreme interior monologue, where words fuse into others to create new expressions.

The indirect interior monologue is also characterizes by the following devices:

- a) The narrator is present within the narration; the character’s thoughts can be presented both directly and by adding descriptions, appropriate

comments and explanatory or introductory phrases to guide the reader through the narration.

b) The character stays fixed in space while his/her consciousness moves freely in time: in the character's mind, however, everything happens in the present, which can extend to infinity or contract to a moment. This concept of "inner time", which is irregular and disrupted with respect to the conventional conception of time, is preferred to "external time", since it shows the relativism of a subjective experience.(Carter, Ronald and John McRae113).

2. 2.Characters

Virginia Woolf's novel Mrs. Dalloway (1925) was published during a time when British society was still recovering from World War One. Many people still suffered from loss and mourning and post-war trauma. In spite of having won the war, British society was, of course, very much affected and struggled to find a way back to some sort of normality. People tried to rebuild their lives as best they could but the effects of the war were to be felt for a long time to come. People had not experienced suffering on this scale before and society did not know how to best deal with it. I suppose that everyone knew someone who had died in the war or who had come back a very different man from who he was before the war. New ideas started to circulate and traditional values were questioned. There were different interests at stake, social, political and economic. The ruling class wanted to preserve society the way it was before the war, always having enjoyed certain privileges. The working class had everything to gain from change, for example, the independence of not having to answer to the upper class. And did the role of women also change in this dynamic society? Furthermore, thousands of men who had fought in the war suffered mentally from their experiences and were in need of treatment. Was it possible to rebuild society like it had been before the war or had the war caused society to change permanently? These aspects are necessary to consider as they form a backdrop to Woolf's novel.(Malcolm, Bradbury and James Mcfarlane.66).

Undoubtedly, the difficult post-war times affected Virginia Woolf privately and subsequently affected her writing. She was upset by social injustice and I sense that she was particularly upset by the type of defenselessness that a person can feel when he or she, so to speak, is up against society. She feels that it is man's exploitation of man that causes the suffering and that this exploitation can take place anywhere and be either social, political, economic or religious (Thakur 55). In her diary she writes "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" (Woolf qtd. in Thakur 55) and so she chose Mrs. Dalloway as a channel to put forth her criticism against society.

Noting Woolf's intent to show the intense social system at work, it is important to consider what different roles symbolism have in her writing. I argue that the symbolism in this novel can be divided into two main categories, in terms of function: firstly, symbolism used to put forth social criticism through archetypal characters and secondly, a subtle symbolism used to speak to our senses and subconscious. In my opinion, the characters of the novel serve an extra important function as both structural device in the narrative and as the main channel for the criticism. Woolf wanted to make her characters into symbolic archetypes in order to show how society lacked in humanity and how people took advantage of each other for personal gain. For this reason I have chosen to study some of the characters in Mrs. Dalloway and their symbolic value. As mentioned earlier, I focus less on Clarissa and Septimus, as these two characters often are the subject of study in literary criticism, and more on some of the surrounding characters and argue that it is mainly through these that Woolf puts forth her criticism of society. (G. C. Thornley and Gwyneth Roberts.92)

3. The Modernist Concepts in Mrs. Dalloway

Virginia Woolf's Mrs. Dalloway is a literature novel that is conceptualized and themed on modernism. The novel was written in 1925 and this is part of a

modernist period of literature. It can be noted that the author uses the modernist procedure to construct the literature, to narrate, to theme the novel and in its setting. The author tries to break the normal idea of thoughts that were seen before the World War One as the aftermath of the war brought in new ways of understanding the world. Virginia Woolf's *Mrs. Dalloway* addresses modernity in her treatment of identity, in addressing the new city and its lifestyle and the on mental illness. This essay will thereby analyze how the concept of modernism and modernity themes play out in the novel.

The Novel on *Mrs. Dalloway* is a description of a day in the life of Clarissa Dalloway in post world war one, England. The novel uses the art of modernism to tap into the minds of the characters as they look for their own identities. This means that modernism made individuals move away from traditions and realism into enlightenment period which allowed individuals to separate from normal customs and explore their own minds. For example Clarissa explores her own conscious by thinking of the new modern world: "She would not say of anyone in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, she always had the feeling that it was very, very dangerous to live even one day" (2.1).

Modernity promoted the identification of sexuality by Miss Kilman. She identified herself as a homosexual with irresistible attraction to Elizabeth. She felt, "She was about to split asunder. The agony was terrific, if should grasp her, if she could clasp her, if she could make her hers absolutely and forever and then die; that was all she wanted. But to sit there, unable to say anything, to see Elizabeth turn against her: it was too much; she could not stand it" (5.71). Modernity further promoted the identification of sexuality as Clarissa Dalloway felt a strong attraction for Sally Seton at Bourton. Clarissa Dalloway has a consideration for the kiss they shared thirty four years ago. She says that what she feels for Sally is what, "men feel" (5.72).

Modernity is important as it helps in defining personal characteristic identity. For example, to make himself feel better, Peter thinks of himself as a wild person. He is contented in not being a member of the British High Society. He regards modernity as the cause of his nonconformity making him more interesting than people like Hugh. In the novel, the author states that, “Peter is an adventurer, reckless, he thought, swift and daring. He was also seen as a romantic buccaneer as was in the previous night after he had landed from India, he was considered careless of all these damned proprieties, yellow dressing gowns, pipes, fishing rods, in the shop window and respectability and evening parties and spruce old men wearing white slippers beneath their waistcoats” (3.13)

Modernity brought about the end of the World War One. Although world peace was realized, the negative effects of the war had its toll effects to the people. For example Septimus who fought in the war experienced hallucinations and constant shocks. Septimus would become terrified when looking at an ordinary thing as a car as it brought in memories of war, thereby immensely contributed to the madness by Septimus because, modernity brought about innovations and technological advancements. The craziness of the streets brought about vivid images of the World War One that drove him mad.(Nicolae, Cristina,23).

It can be concluded that the novel addresses modernity in the characters search for identity, the modern city and its lifestyle and the mental illness and the treatment of Septimus. The concept of Modernity is captured by the author as Clarissa, Miss Kilman and Septimus are in search of their sexual identity as it is instrumental in defining it. The concept of modernity has been instrumental in defining personal characteristic identity for example that of Peter.

Modernity has also been used to conceptualize London in post war period and its subsequent lifestyle. A case in point is the hassle associated with the post-war London and the partying lifestyle of Clarissa. Modernity has also

been associated with the transformation of people's ways of living by shaping their lifestyles. It has also been associated with promoting misery in comparison to pre-war times. Modernity has also been conceptualized as a factor promoting mental illness. The case in point in this scenario is one that affects Septimus. This is because modern facilities such as cars and the hassle of the city life remind Septimus of the World War One making him mad. It creates in him hallucinations and is thus considered mad. Modernity has also been at the forefront in promoting the psychological health through availability of doctors and better treatment of the condition. (Nicolae, Cristina27).

4. The Concepts of Feminism in Mrs. Dalloway

Virginia Woolf's work Mrs. Dalloway is a very diverse work. It has a lot of ideas and topics to analyse and discuss. One of the most important issues in the novel is feminism. A lot of scholars and literalists have debated on that topic and is still obscure and does not show clear perspective on itself. First of all I would like to write about feminism in general and later its impact on Virginia Woolf and appearance in the work.

Feminism can be roughly defined as a movement that seeks to enhance the quality of women's lives by defying the norms of society based on male dominance and subsequent female which implies the emancipation of women from the shackles, restrictions, norms and customs of society. It demands that women should be treated as autonomous subjects, and not as passive objects. (Nicolae, Cristina100)

Dr. Isam M. Shihada (2009:121) observed that the Feminism can be defined as a movement that seeks to enhance the quality of women's lives by defying the norms of society based on male dominance and subsequent female which implies the emancipation of women from the shackles, restrictions, norms and customs of society. It demands that women should be treated as autonomous subjects, and not as passive objects. Also, It seeks to achieve

equality between men and women in moral, social, economic and political fields. According to them, society was divided into two worlds: private and public world. The private world implied that women should stay at home. They were not allowed to work or learn.

Moreover, they were educated only in a way that suited their claimed weak nature such as sewing, nursing and painting. So, women couldn't revolt because of fear, shame and rejection by society. The public world implied that men are strong mentally and physically. They were allowed to work, and were given proper education such as mathematics and science, etc. The existentialist feminist Simone De Beauvoir, in her book, *The Second Sex* (1940), demanded that women should choose whether they become mothers or not. She called women to create a special world for them, and demanded that women should read books by great writers like Virginia Woolf and Catherine Mansfield. (ibid123).

Woolf portrays the impact of the patriarchal society of England on women's lives. Moreover, she portrays the loneliness and frustration of women's lives that have been shaped by the moral, ideological and conventional factors. 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. (ibid127).

Dr. Isam M. Shihada (ibid128) said that Clarissa thought that if she had married Peter, he would have engulfed her and forced her soul. She gives reasons for rejecting him and marrying Richard.

For in marriage a little licence a little independence there
be between people living together day in day out in the

same house; which Richard gave her, and she him (where was he this morning, for instance? Some committee, she shared, everything gone into. (p:10;Mrs Dalloway)

That is to say that Clarissa rejected Peter in the past married Richard who gives her the freedom in her real life to work or to do anything she wants. Also, Woolf insists on the unhappy relationship of marriage between Clarissa and Richard, and she describes Clarissa-Sally relationship as a gift:

She felt that she had been given a present, look at it- something infinitely precious, wrapped up, which, walked (up and down, up and down), she uncovered, radiance burnt through, the revelation, the religious

(Mrs.Dalloway, P 40)

This kind of relationships was a reaction against patriarchy and for the creation of a society for women. (ibid132) .

5. Woolf's Contribution to Develop the Stream of Consciousness

William James in his work, *The Principles of Psychology*, describes the nature of mental life, seeing things from within one's mind. James thought of mind as an always changing continuous flow, which cannot be divided up by bits; he supported the idea that temporal separation can only distort the flow of mind:

'it flows A 'river' or a 'stream' are the metaphors by which it is most naturally described. In talking of it hereafter, let us call it the stream of thought, of consciousness, or of subjective life.'

(Cuddon , J.A and C. E. Preston112)

In his study, William James explains consciousness by its major characteristics; he describes mind as an always private and individual affair, that thoughts belong to a person and are always in a flux, always changing. He

claims that only objects can reoccur, but no thought or idea can be exactly the same twice. Therefore he sees consciousness as a constantly flowing stream, which is always liable to change.

The self consciousness looks like a river or waterfall to represent the flow of thoughts and opinions that are hidden in own mind. We all have our secret opinions that nobody knows in a way that every human being has the same characteristic feature. Virginia Woolf has a huge contribution to reflect the nature of human effectively and she is the English writer who is the pioneer in this field and who presents stream of consciousness writing at its purest.

She realized that it is not enough to express only outside reality. She found limited and restricted to use only the conventions and traditions of writing style. Hence, she created the concept of the stream of consciousness to reveal the inner sides of personality with experimental forms in her novel. (Cuddon, J.A and C. E. Preston 114)

Woolf shows not only the mirror of reality integrating with the society, but also the picture of people's mind. We easily see the most striking examples of how Woolf portrayed the concept of the stream of consciousness every detail in her great novels like *Mrs. Dalloway* or *To the Lighthouse*. There is definitely some form or pattern and some inner unity in these novels. Of course, the influence of Joyce and Bergson is also considerable. Her essential method is her own. That is why we find that the novelist is playing the role of a central intelligence in her outstanding novels. In fact, Virginia Woolf was a great experimenter. She experimented with many methods and gave to 'the stream of consciousness' technique and finally achieved her complete success in *Mrs. Dalloway* and *To the Lighthouse*. (Woolf, Virginia and Rania 32).

Virginia Woolf was quite interested both the inner and outer Life simultaneously. However; as we know from her stories, Woolf was more interested in the inner than in the outer life of a character. The main point that Woolf wanted to show us is to demonstrate the soul or 'psyche' truthfully and

realistically by using the stream of consciousness technique. She wants to provide a message to us in that the human psyche is not a simple entity functioning logically and rationally. That's why there is the interior monologue and there are the fluid mental states. But, we get the interior monologue and the fluid mental states existing simultaneously at a number of points in a person's total experience.

Another point is that Woolf had an impact on interior monologue which is the consequences of the stream of consciousness. In a novel, the interior monologue is, in fact, a fundamental part of the novels in a new literary genre which is referred to the use of self of consciousness. This internal side or interior monologue is the silent speech flowing from the mind of a given character and introduces us directly into the internal life of the character without the author's adding his or her own perspective. Briefly, it is an expression of the most deep intimate thoughts which represent outside reality allowing the main character to analyze in her mind and reflect his or her impression by adding the standpoints. Therefore, we may say that this is a substantial technical device owing to the effect of the stream of consciousness that enables the reader to enter the inner life of a character straightaway and to pay attention the flow of sensations and lines of vision without depending on the rules of societies. This can cause the appearance of individuality or the self-realization as the result of the stream of consciousness.(Woolf, Virginia and Rania35).

Virginia Woolf broke away the rules of general type of chronological of narration that attributes to the new shape of a genre. There is no set description of characters as in the older novel; there is a shift from the externals to the inner self of the personality. Moreover; the stream of consciousness takes away its direction in the sense of a logical arrangement of incidents and events, leading chronologically to survive in society and the development of the character according to the norms of society to the attraction of the character from his or her own mind. Because, Virginia Woolf supports the

idea of subjectivity in her novels in connection no character, no tragedy, no comedy, and no love-interest as in novel.

Woolf uses a stream of consciousness technique in order to put the thoughts that pass from the characters' minds, their feelings, reactions and memories throughout the events of the day. The novel does not follow a linear plot line, If you notice that, the self of consciousness is always related to the events which are connected with memories from the characters' pasts or the reality that the main character of the story face. Woolf shows the characters' internal realities with their external reality in order to resemble the way in which we experience life. That's because we see common qualities as the same on human nature in Woolf's every work so as to come people's mind together. (Woolf, Virginia and Rania37).

Conclusion

The modernist movement of literature of the first part of the 20th century was influenced by Psychology which appeared only at the end of the end of the 19th century. Psychoanalysis has played a great role in developing and innovating the narrative technique of the stream of consciousness or interior monologue. Psychology existed in literature in the Greek and Latin classics and in Shakespearean works even before the appearance of psychology as a field of study. At the end of the nineteenth century and the beginning of the twentieth century, Psychoanalysis drew the attention of the world, not only writers but artists in general, opening a new reality that has been ignored, which is the inner reality of the individual. Stylistics was the latest to emerge at the first half of the twentieth century, to study and interpret works of literature. No doubt that the innovation in style and the movement of "make it new", which was the motto of modernism, has the upper hand in developing modern stylistic to explore new narrative techniques. In fact, the stream of consciousness of modernist writers differs from an author to another.

This heterogeneity in style and themes is what distinguishes the modernist movement in literature from the former movements.

Mrs. Dalloway is a great modern novel by Virginia Woolf that describes Clarissa' thought and all her friends in a special party in 1923. Moreover, it deals with the use of the concept of self from one character to another and from the past to the present, with the use of the symbolism so many times.

So, Virginia Woolf was known by a particular style of writing within her works specially the stream of consciousness narrative technique.

The next chapter will examine and illustrate how does she use this technique?

Introduction

Virginia Woolf has used the stream of consciousness technique to throw light on nature and personality of various characters. The image of the characters become clear partly from their own thoughts and ideas are partly from the thoughts and ideas of others about them. Clarissa's character, for example, is developed through the thoughts which pass through her mind in the course of a single day at different times. The novelist has used some devices to give clarity and design to the novel. From the beginning till the end.

One of the most important writing techniques that have been used in twentieth century is the stream of consciousness. The introduction of psychology and the overwhelming interest in exploring the inner thoughts and feelings of human beings, made both writers and readers show an interest in this technique. Virginia Woolf s one of those writers who experimented in this technique. Her experiments in interior monologue techniques influenced many modernist and even post-modernist writers.

Virginia Woolf used the stream of consciousness technique in the majority of her novels such as: *Mrs. Dalloway*, *the Waves*, *To the Lighthouse*, and *Jacob's Room*. The first one is well known by the use of stream of consciousness. It is related to the study of the social behaviour especially her society from one character to other one and that reflected the consciousness of individual's mind .Also, it is related to a special theory named 'The psychoanalytic approach'.

We are going to introduce the stream of consciousness' through quotes in Mrs. Dalloway that is through the character's feelings, thoughts, and emotions from the past event to the present days until the future

1. Human Relationships in Mrs. Dalloway

During the years 1922 and 1923, when Woolf was drafting the novel, she came to feel that she had found her own "method" (although Woolf hated it to be associated with any). On February 17, 1922, she expresses in her Diary, "I'm glad to find, I have acquired a little philosophy. It amounts to a sense of freedom. I write what I like writing" and a half a year later she is even more certain about it: "there's no doubt in my mind that I have found out how to begin (at 40) to say something in my own voice; and that interests me so that I can go ahead without praise" (Virginia Woolf 44, 47). Finding her own voice can be understood better, referring to Woolf's Diary entry from August 22, 1922, when she says: "when I write I'm merely a sensibility" (Virginia Woolf 48). This sensibility is in Mrs. Dalloway presented in her extraordinary

capacity for providing the reader with the sensitive glimpses into personalities of various individuals and her fascination with the “inquisitive human sympathies,” which she knits so brilliantly with anything “solemn, slight or beautiful” that comes to her mind (Virginia Woolf 13).

The novel opens as the central character, Mrs. Dalloway, goes out to buy flowers for her party, which is to be taking place in the evening of the same day. It’s a sunny morning in London in June 1923 and Clarissa walks through the streets of London and enjoys the beauty of the fresh morning. “Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying, its shops, no splash; no glitter” (Woolf, 13). Interestingly enough, Woolf in her Diary entry from May 25, 1932, says: “society, buying clothes, all England spoilt, terror at night of things generally wrong in the universe, buying clothes, how I hate Bond Street and spending money on clothes” (180). It is conceivable that Woolf, with her apathy towards the materialistic consumption society symbolized by the precise location of Bond Street in London, wanted to criticize the society and its “public social gestures,” which as Daiches mentions, get in the way of people’s communication and create a sense of loneliness in human existence (Virginia Woolf 4). During her preparation of the novel, Woolf notes in the Diary, “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” (Virginia Woolf 57).

Mrs. Dalloway is the most important novel by Virginia Woolf which focuses more on the analysis of Woolf’s society and particularly people’s behaviour, and when she wants to write this literary work she is thinking about something new as Esther Cores (2006) argues:

Mrs. Dalloway is the most important novel by Virginia Woolf which focuses more on the analysis of Woolf’s society and particularly people’s behaviour, and when she wants to write this literary work she is thinking about something new

(Carey, G. K. Cliffsnote72)

That is to say , she tried to concentrate on the criticism of her society especially the English upper middle class, which is represented by Mrs. Dalloway and her friends, because this kind of society, has a lack of depth and sensibility, and they forgotten the inner truth, feeling and live only for a social public life.

So, Woolf towards this upper middle class and their artificial way of living has at the same time a wider significance in that many of the characters are people who are the leaders of their society.

Furthermore, Mrs. Dalloway within this novel is an offspring of this society whose values she upholds and Peter Walsh has her in mind when he says: “the perfect hostess”. Her life is essentially shallow and meaningless as in: Half the time she did things not simply, not for themselves, but to make people think this or that. (6).

So, the representation of feeling is to be able to live in this particular world is again and again emphasized throughout this novel. On the other hand, Mrs. Dalloway married Richard Dalloway, a “political man”, although she was in love with Peter Walsh. Peter with Sally Sexton represents the people who cannot fit into this conventional society. Peter goes to India and Sally lives in the country. In addition to, Clarissa has realized the artificial way of living of society and the effects it has on human beings. (14).

Mrs. Dalloway is not only the representative of her social milieu, she is somewhat different from the others, although the fact of living among them has made her adopt the superficial view of life of a society hostess and what she admires is the mere surface of life in that society:

In the people’s eyes, in the swings, tramps and trudge;
the carriages, motorcars, omnibuses, vans, sandwich man,
bands, barrel organs; in the triumph and the jingle and the
singing of some aeroplane overhead was what she love
this moment of June (15)

So, In Mrs. Dalloway, Virginia Woolf wanted, as she says, "to criticize the social system, and to show it at work, at its most intense." Her critical attention is focused not on individuals but on the values of a particular class at a particular historical moment. Her novel examines the governing class's control over English society in the period immediately following the First World War, showing how coercive the ideal of stoical fortitude nurtured during the War had become by the time it was over. The dominant faith in the value of self-control creates an atmosphere of emotional austerity that in one way or another affects the behavior of all the characters in the novel. It inhibits the natural expression of feeling in those who live by the governing-class code and turns the more rebellious members of the society into unstable emotional exhibitionists

2. The Use of Stream of Consciousness in Mrs. Dalloway

The narrative of Mrs. Dalloway takes place within a day, in mid-June, 1923, in one single place, London. However, through the use of stream of consciousness, time and space expand, in the minds of the characters to cover eighteen years in different places of incident: India, Bourton, London and the World War battlefields of France. Woolf wrote the novel in the third person narrator and used a literary narrative technique called *In Medias Res*. It is a narrative technique of opening a story in the middle of action then building around the beginning of the action through flashbacks, interior monologue and other exposition devices (Holman and Thrall 230).

Mrs. Dalloway consists of two protagonists, Clarissa Dalloway and Septimus Smith, in two parallel sub-plots; and the story takes place in a single day.

The narrative of the novel is unconventional; it is like a collage or a mosaic portrait; it pieces together bits of the past and bits of the present of the life of Clarissa in one ordinary day in which nothing happens but shopping for flowers and hosting a party. The plot is not as much important as the

memories, the stream of thoughts, the personality and the psyche of the characters in this novel (Carrey 12). The Stream of Consciousness in Mrs. Dalloway shifts back and forth in time and shifts from one character to another in space. It is not only stimulated by internal elements but also by external ones.

Mrs. Dalloway, like Joyce's *Ulysses* and Eliot's *The Love Song of J. Alfred Prufrock*, is a Flâneur novel; it is a name given to a crucial figure of modernism. A flâneur is an urban, contemporary and stylish character who walks in the streets of the modern city (Parker 71). Clarissa is the prototype of an urban modernist flâneur character who experiences the complexity, disturbance and confusion of the streets of London with its Big Ben clock, shops, cars, park, airplanes and variety of people. Through the use of stream of consciousness, Woolf develops the theme of the alienation in the modern city. Clarissa throughout her walk in the city of London, to buy flowers for her party, she is constantly interrupted by urban elements like buses, cars, airplanes and buildings. The elements of urbanization in the modern city seem to stimulate the stream of consciousness of the characters in the novel. For example, Septimus had a stream of thoughts and a 'Moment of Being' when seeing the airplane writing letters in the sky, he thinks it is "signaling to [him]. Not indeed in actual words" (Woolf 16).

After being overwhelmed by the scene, he starts crying showing admiration of what he regards as a moment of an "exquisite beauty" (16).

Another example, Peter Walsh muses on the ambulance passing by him carrying an unbeknownst victim of suicide who is Septimus. This ambulance stimulates his stream of thoughts which expresses admiration to the science and civilization: "One of the triumphs of civilization, Peter Walsh thought..., as the light high bell of the ambulance sounded" (110). It is the first scene in the novel which links the death of Septimus to the observation of any of the characters of the novel. A third example is Clarissa's obsession with time, the

clock and the Big Ben. The Big Ben interrupts the characters of the novel constantly throughout their walk in London:

Big Ben strikes. There! Out it boomed. First a warning,
musical; then the hour, irrevocable. The leaden circles
dissolved in the air. Such fools we are, she thought, cross
Victoria Street. For Heaven only knows why one loves it
how one sees it so, making it up, building it round one,
tumbling it, creating it every moment afresh... (3)

The sound of the Big Ben gravitates her flow of thoughts every time it strikes. It is one of the symbolic elements of modernity, urbanization and civilization in London. Its huge size and reverberating sound make a psychological impact on her. Through the skilful use of stream of consciousness Woolf attempts to portray this psychological impact of the modern city on the flâneur characters.

The story begins with an instance of a stream of consciousness of the protagonist, Clarissa Dalloway, an upper-class house wife, as she starts her morning by going out to buy flowers in order to prepare for the party that she will host in the evening. Throughout her morning, the stream of consciousness shuttles back and forth in time and space to uncover the wave of inner thoughts, feelings, memories and emotions of this English lady:

Mrs. Dalloway said she would buy the flowers herself for...
Lucy had her work cut out for her...And then, thought Clarissa
what a morning – fresh as if issued to children on a beach What
the hinges... she had burst open the French windows and plunged
Bourton into the open air. How fresh, how call Peter Walsh.(3)

Woolf's use of stream of consciousness in this novel is characterized by the definite author guidance. Humphrey argues that Woolf relies on the principle of association more 'boldly' than other stream of consciousness writers because her use of interior monologue is characterized by "guidance of the author" (71). Through her use of association Woolf self-consciously alerts

the reader to the sense of place, time and the direction of narrative. It makes it somehow easier on the reader to follow the threads of the stream of consciousness, especially that the story is *In Medias Res* and the reader has no previous exposition to depend on. For example, in the first lines of the novel, it is indicated that Mrs. Dalloway said she would buy the flowers herself and that she takes on the work of her servant Lucy: for Lucy. Humphrey demonstrates that the conjunction '**for**' indicates both turns in direction, and individualized association becomes clear; the use of 'one' emphasizes the privacy and keeps the reader guided (72). Woolf's use of stream of consciousness in her *In Medias Res* narrated novel, Mrs. Dalloway, is guided by a sense of direction of thoughts and speech through the third person omniscient narrator. Without the author's guidance it is almost impossible to follow the threads of the Stream of Consciousness due to the fact that it shifts constantly between past and present and from a character to another.

According to Peter Verdonk, the stream of consciousness that is used in Mrs. Dalloway is different from Joyce's stream of consciousness or interior monologue, which is distinguished by a 'narrator-free' reporting character's stream of thoughts in the first person and simple present tense. He argues that the passage quoted before from Mrs. Dalloway is not an interior monologue because the third person narration in past tense creates a distancing perspective. He adds that presence of the narrator can be spotted in the reporting clause "Mrs. Dalloway Said" in the first sentence of the novel, and it is also present in the presentation of thought in the clause "thought Clarissa Dalloway". (Lodge, David,50)

According to him, the first passage is a Free Indirect Discourse which creates a double edged effect: on the one hand, the narrator may create a distance from the character; on the other hand, he or she may give the reader a sense of closeness to the character's consciousness (Lodge, David 52).

At the very beginning of the novel, the reader is introduced to names that he/she does not know like "Lucy", "Peter" and, who clearly belong to *Mrs*

Dalloway's world. The reader may find himself inside her mind and consciousness when reading that *Mrs. Dalloway* is going out to buy some flowers because Lucy, whom the reader does not know, “had her work cut for her”, which suggests that she is a servant, and that the “doors would be taken off their hinges” and people are coming to the party. It seems like presentation for the protagonist’s mental check-list of the things that ought to be done in that day.

The reader might feel like listening to Clarissa’s inner voice when reading the clauses: “what a lark!” and “what a plunge!” The reader is plunged directly into her stream of thoughts and memories. Taking into consideration the third person narration, the past tense, the indication of the protagonist’s thoughts and speeches: “Mrs. Dalloway said”, “thought Clarissa”, “Clarissa was positive”, and the personal pronouns : “She”, “we” and “one”, one may consider this passage of the novel a Free Indirect Discourse. This latter suits narrative technique in which it shapes up the character’s thoughts, emotions and memories into images and metaphors to be perceived by the reader. Without the assistance of the elements that indicate the direction of the stream of consciousness, it then would be very difficult if not impossible to follow the threads of the narration.(Rodrick Floud and Paul Johnson63)

Woolf’s narration and Stream of consciousness is characterized by the heavy use of focalization. Although it is narrated in the third person and by the Free Indirect Discourse, the point of view changes as the stream of thought weaves from the mind of one character to the mind of the other. Therefore, the focalized changes constantly throughout the novel.

Mrs. Dalloway is characterized by the use of the Internal Focalization which is described by Genette as being found in the third person omniscient narrator.

The events in the novel are told through the stream of thoughts and memories of the main characters: Peter, Septimus, Sally, Lurezia and mostly Clarissa, which makes her the main Focaliser in the novel beside the narrator. However,

it is difficult to figure out the Focalized at some parts like in the beginning of the novel: “What a lark! What a plunge!”(Woolf 3). It could be Clarissa or it could be the narrator but since Woolf adopted the Free Indirect Discourse, the third person narrator is a fixed Focaliser in the novel. In the first ten pages, the stream of consciousness of Clarissa is employed until Septimus is introduced in the novel. As the stream of consciousness shifts to Septimus’s mind, the Focaliser changes to be both Septimus and the Narrator: “So, thought Septimus, looking up, they are signaling to me...” (16). It shifts after that between characters, to Lurezia, back to Clarissa, to Peter, back to Clarissa, back to Septimus, back to Peter, then again back to Clarissa. This type of Focalisation is called an Internal Focalisation. To be more specific, it is a Varied Internal Focalisation.

Also, Woolf explains the stream of consciousness in *Mrs. Dalloway* through the individual’s mind and she introduces such symbolic voices or sounds refers to the rock and the wind as a stream of different letters.

Furthermore, she tried to go into the inner feeling of Richard about people’s sensation when she said:

Hugh proposed modifications in deference to people’s feelings said tartly when Richard laughed,” had to be considered”and read out“how, therefore, we are of opinion that the times are ripe....the perfluous youth of our ever-increasing populationWhat we are to the dead.....”Which Richard thought out stuffing and Burkum, but no harm in it ... (145).

In addition to, Woolf articulates this philosophy of identity when Richard Dalloway and Hugh Whitbread depart from Millicent Bruton:

And they went further and further from her, being attached to her by a thin

thread (since they had lunched with her) which would stretch and stretch
get thinner and thinner as they walked across London... (170) .

This refers to a psychological concept that depicts an image of the self, which is inseparable from the stimulus of one's fellow man and woman. . On the other hand, she uses the personal pronoun "I" to refer to the real stream of thought of her character's mind include Clarissa: "But I can't stay», she said."I shall come later Wait, «she said, looking to Peter and Sally.. They must wait, she meant, until all these people had gone."I shall come back, (235)

Furthermore, Woolf used the stream of consciousness technique in her novel "Mrs. Dalloway" in different way. Sometimes she represents her inner consciousness through her character, and other cases include the reader in this novel by her speech to him in order to get the attention by him.

Woolf's Stream of Consciousness technique creates a sort of connection between the characters in Mrs. Dalloway. The personality of the protagonist, Clarissa, is not only reflected through her own stream of thoughts, but also through the stream of thoughts and memories of other characters. It is the same for other characters; for example, when Clarissa opens the window in the morning, she remembers what Peter has told her in the past at breakfast. His physical appearance and habit of playing with a pocket knife is reflected in her own thoughts. The stream of consciousness differs when exploring different characters. Woolf uses different modes to underline the character's attitude toward what is being said or observed because each of the main characters has a different psyche and a different mind-set. (G. C. Thornley and Gwyneth Robert102).

2. 1. Time-Montage

Woolf in her Mrs. Dalloway uses Time-Montage method from the start of the novel until the end referring to the past and present of Clarissa, Peter, Septimus, Sally Seton and other characters. One may borrow Humphrey's

analysis of the Time-Montage and Space-Montage devices in the first ten pages of the novel: First, Clarissa lists the things she ought to do in that day including buying flowers for a party she will host in the very immediate future. The stream of her thoughts then shifts back to the present in which she opens the window, enjoys the breeze and thinks how beautiful the morning is. Then it shifts back to the past in a 'flash-back' referring to her as a girl of eighteen, enjoying days like these at Bourton.

She remembers a conversation between her and Peter at a breakfast in the past (the 'close-up' in operation). The narrative then shifts to a vision of the future thinking that he will come from India to visit London as he proposed. Here Woolf uses the device of 'multiple view' leaving Clarissa's stream of consciousness to adopt the point of view of a stranger observing her crossing the street. It shifts then back to Clarissa's thoughts at the present moment showing her love to Westminster. Her sentimental musing "fades-out" as Clarissa's thoughts shift back to the present thinking of how happy she is being a part of London. The principle of 'cutting' is employed here to cut her thoughts as an old friend meets her on the street and she starts a short conversation with him (53-54). Flash-back, close-up, multiple view, cutting and fades-out are montage devices .they are used to show an association of thoughts and feelings, a rapid or slow succession of images, or a multiple view of one subject. These devices of time-montage are required in stream of consciousness novels with an 'In Medias Res' narrative like Joyce's *Ulysses* so as to expose the earlier and the following events of the story.(Hamilton,45)

2. 2.Space-Montage

Another set of devices that characterize Woolf's use of stream of consciousness in her novel are 'Space-Montage' method. She relates it to the other characteristic devices and subordinates it to her basic stream of consciousness subject matters. An example of the use space-montage in the novel is when an airplane is sky writing and some characters including Clarissa and Septimus are observing it:

Suddenly Mrs Coates looked up into the sky. The Sound of an bored ominously into the ears of the crowd. There it was trees, letting out white smoke ... making letters in the sky! looked up...“Glaxo,” said Mrs Coates in a strained voice...“Kreemo,” murmured Mrs Bletchley...Mr Bowley gazed up... “That’s an E,” said Mrs Bletchley – or a dancer –, [because he suffers from a trauma of war]. So, thought look Septimus, up, they are signaling to me. Not indeed in actual (Woolf16)

The narrative in the quoted passage shifts in describing an airplane in the sky writing certain letters. Woolf uses the multiple-view device to depict a scene of different point of views of different characters in the same setting. When Lucrezia Warren Smith, Septimus’ wife, observes the airplane she tells her husband who is sitting next to her in the Regent’s Park to look at it. Septimus’ stream of thoughts is then interrupted by the scene of the airplane. He thinks that it is signalling to him. His interior monologue extends to few following pages; however, it is occasionally interrupted by his awareness of the airplane. Later on, Septimus’s wife observes a motor car carrying the queen passing by: “Lucrezia herself could not help looking at the motor car...Was it the Queen in there going shopping?” (12).

The narrative then shifts back to Clarrisa’s interior monologue which is left at the beginning of the montage: “It is probably the Queen, thought Mrs. Dalloway, coming out of Mulberry’s with her flowers; the Queen...the car passed at a foot’s pace, with its blinds drawn” (13). When she arrives back home, she asks her maid, “What are they looking at?” referring to the spectacle of the plane. The use of space montage leaves a very effective impression on the reader about the psyche of both Septimus and Clarissa.(.(Hamilton50)

3. The Use of the Psychoanalytic Concepts in Mrs. Dalloway

The connection between psychoanalysis and Woolf seems over determined. Firstly, the development of psychoanalysis and Woolf's life were contemporaneous and psychoanalysis was profoundly influential on early twentieth-century intellectual life. Woolf's connection with Freud goes further; she was close to the source of dissemination of his theories via the Hogarth Press and her friends and family circle. Bloomsbury played a major role in bringing Freud's theories to England with James Strachey, Lytton's younger brother, and his wife Alix as central figures of this English psychoanalytic movement. Woolf's younger brother, Adrian Stephen, and his wife Karin also became professional psychoanalysts. In 1924 the Hogarth Press became the official publisher of the entire 'International Psycho-Analytical Library', (which means all the writings of Freud and his other followers), and had James Strachey as the official translator as well as the editor of the Standard Edition.¹ While the circumstantial connection between Woolf and psychoanalysis seems so obvious, its actual relationship is far from straightforward and her response seems ambivalent. She maintained a deliberate distance from it until the later years of her life. There is no record until a diary entry late in 1939 that she read Freud, though, according to Leonard Woolf, it seems that she read at least *The Psychopathology of Everyday Life* before she wrote *Mrs. Dalloway*.²

Woolf in her novel *Mrs. Dalloway* uses those psychoanalytical elements in order to refer to their psychological meaning that reflects the character's personality in which she explains the term id in this related work in the following:

So, thought Septimus, looking up, they are signaling to me. Not indeed in actual words; that is he could not read the language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words of languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signalling

their intention to provide him, for nothing, forever, for looking merely (33)

It means that Septimus at this moment did not know those nice words that are in the sky which the other people saw this beautiful picture as it is. So, Septimus has a stream of unconscious emotion, feeling because he did not know the meaning of those emotions which related to something unreal. According to the psychoanalysis theory by Freud, this expression means that Septimus has unconscious identity which is like the child's personality. For them character's thought is with no use of mind 'id'. Furthermore, Woolf introduces the use of different thoughts in Mrs. Dalloway from one character to another within the social environment. She said:

Always when she thought of him she thought of their quarrels
reason-because she wanted his good opinion so much, perhaps.
they started up every day of her he guarded her. A book was
sentimental."Sentimental", perhaps she was to be thinking

(51-52).

Woolf explains Clarissa's emotion specially when she remembers her love Peter in which she wrote a particular book named 'Sentimental' which is about the sentimental life of her. It means that her thought is conscious, she knows what she is thinking about and as a real feeling that from the past she loved Peter to the present days, as the Freud's point of view in which the ego's of Clarissa is meaningful, it means that she knows what she feels and has a conscious emotion.

A Comparison of "Screen Memories" and *Mrs. Dalloway* In analyzing *Mrs. Dalloway* from a Freudian angle, Septimus Warren Smith provides the most obvious meat. He is a character suffering from shell shock, the very disease (or psychological disorder) that refutes the prevailing belief that hysteria is a women's disease.

Shell shock, gave more influence to Freud's theory of psychoanalysis, and his other theories on the mechanisms of repression and conversion that occur unconsciously within the mind. We know that Woolf was more than just familiar with Freud's theories—she was interested in them (publishing

translations of some of his lectures), and indeed had struggles with her own mental health throughout her life. Smith's role in *Mrs. Dalloway* demonstrates the broken or abnormal mental processes, which can be compared with the "normal" processes that other characters, like Rezia, Clarissa Dalloway, and Peter Walsh, possess—though it is my belief that Woolf tries to complicate the normal/abnormal binary. "Screen Memories" also helps illuminate instances in *Mrs. Dalloway* in which memories are recalled or formed. (Hoff, Molly57).

Dalloway is considered as her masterpiece on exploration on life and death. For so many decades, *Mrs. Dalloway* has been interpreted from various angles, and some theories of literary criticism have helped readers know better about this novel and the author's view of life. One of the most important theories of literary criticism is Freudian Psychoanalysis, which provides readers with a new angle to interpret literary works. In Freudian theory of sublimation, it is thought that literary work is a sublimation of the writer's repressed feeling or an unrealized idea, which can sometimes be improved by the writers' self-statement. In her diary Virginia Woolf writes about her intentions in *Mrs. Dalloway*: "I want to give life and death; sanity and insanity..." life and death in *Mrs. Dalloway* by virtue of Freudian Psychoanalysis. Woolf reveals her subtle understanding of human life and death by means of psychological demonstration of concepts of life and death held by the two main characters: *Mrs. Dalloway* and *Septimus*. Facing the dilemmas of life and death, the author Virginia Woolf is not pessimistic; instead, she firmly believes the possibility of harmony in life. People can regain their confidence toward life through experiencing the death of others.

This unique perspective can be explained by Freud's Defense Mechanism. Based on the interpretation on *Mrs. Dalloway* by Freudian Psychoanalysis, especially the defense mechanism, we may have deeper understanding of Woolf's view of life in this novel. When life could not go on as one expected, people may choose either compromise or defiance.

At the end, this novel reminds us that each person must attach importance to quality of his or her own mental life. Only by simultaneous development between body and mind can we establish a harmonious relationship with each other in society.

Conclusion

Woolf's use of stream of consciousness in Mrs. Dalloway is characterized first of all by the Free Indirect Discourse. This latter differs from the interior monologue by the indication of thoughts and speech by the third person narrator. It is also characterized by the author's guidance which creates a sense of distance between the narrator and the character. In addition to that, it is characterized by time and space montage that enable her to shift back and forth in time and from a character to another in space. A fourth characteristic to the technique is the extended free association of thoughts of the main characters that can cover many pages. Nevertheless, the novel is distinguished by another technique that is similar to Joyce's epiphany, called a Moment of Being. This latter is a moment of awareness and deep insight that is stimulated by interior and outer factors.

On the other hand, the psychoanalytical concepts that deals with the personal consciousness through the human mind with in Mrs. Dalloway.

General Conclusion

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

Woolf did not hesitate to publicly criticize the treatment of mental illnesses in post-war London. In Mrs. Dalloway, Woolf uses Septimus' character to admonish medical professionals who dismissed or ignored the speaking the outcries of mentally ill and shell shocked patients. This was Woolf's way of publicly speaking about the treatment of the mentally ill in London during this time. The similarities between Septimus' character and Virginia Woolf herself are represented when Woolf describes Septimus' hallucinations of birds, which is a hallucination she was known to have as

well. The most obvious similarity between Virginia Woolf and Septimus, however, is they ended their own lives due to the mental illness they shared.

The war has changed people's ideas of what English society should be, and understanding is difficult between those who support traditional English society and those who hope for continued change. Meaningful connections in this disjointed postwar world are not easy to make, no matter what efforts the characters put forth. Ultimately, Clarissa sees Septimus's death as a desperate, but legitimate, act of communication.

We have shown throughout this dissertation how the stream of consciousness technique is employed in Mrs. Dalloway.

This new style has two important techniques in which it is presented such as: Free indirect style and the Interior monologue. In the first one deals with the use of third personal pronoun, but in the second one the author uses first personal pronoun "I" as James Joyce defined it as similar as stream of consciousness technique.

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

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

Bibliography

- 1) Al-Ghazali, Bayu. *English Literature*: London: 2011
- 2) Carter, Ronald and John McRae. *The Benguin to Literature In English*. England: London: Penguin Books, 1996.
- 3) Cuddon, J.A and C. E. Preston. *The Benguin Dictionary Of Literary Terms*. London: Penguin Books, 1977.
- 4) Dr.Isam M. Shihada. *A Feminist Perspective of Virginia Woolf's: Selected Novels: Mrs. Dalloway and to the Lighthouse* .2009
- 5) G. C. Thornley and Gwyneth Roberts. *An Outline of English Literature*. England: London: Penguin Books, 1968.
- 6) Hamilton, G. *Modernism and its Metaphor*. London: Penguin Books, 2004.
- 7) Hoff, Molly .*Virginia Woolf's Mrs. Dalloway: Invisible Presences*. Clemson University.2009.
- 8) Kevin, D and Jennifer, W. *The Longman Anthology of British Literature*. London: Penguin Books, 2006.
- 9) Lodge, David. *The Art of Fiction*. London: Penguin books, 1992.
- 10) Malcolm, Bradbury and James McFarlane. *Modernisme: A Guide to European Literature*.
England: London: *Penguin Books*, 1976.
- 12) Nicola, Cristina .*The Concept of Self in Virginia Woolf's Mrs. Dalloway*.
Assistant
University. 2010.
- 13) Woolf, Virginia. *Mrs. Dalloway*. London: Penguin books, 1996.
- 14) Woolf, Virginia and Rania Kivan. *Mrs. Dalloway*. London: Penguin Books, 2009.
- 15) Woolf, Virginia. *To The Lighthouse*. New York: Harcourt, Inc., 2001.

