

Received: December 2023 Accepted: January 2024

DOI: <https://doi.org/10.58262/ks.v12i2.131>

The Shell- Shocked Victims in Virginia Woolf's Mrs. Dalloway: A Socio-Psychological Approach

Dr. Doaa Talaat Owais¹

In this book, I have almost too many ideas. I want to give life and death, sanity and insanity; I want to criticize the social system, and to show it at work, at its most intense. (Allen 588)

At the turn of the twentieth century, British society underwent profound and disruptive changes, leading to a significant upheaval in its overall structure. The established principles and doctrines of British society were transformed into devastating ruins and demolitions, leaving its inhabitants grappling for survival, especially in the aftermath of the First World War. "In postwar English society, both war veterans and civilians struggle to survive the havoc of the Great War." (Tsai 65). The impact of the war continued to torment British society even into recent times, with the entire society causing immense suffering and massive destruction in the memory of the English public. Christl asserts that "Although it ended over a lifetime ago, the First World War is still present in the memory of today's British society". (1) Before the war, the British Empire symbolized power and greatness, however, everything changed after the war. England's power seemed to vanish, and the loss of imperial identity characterized that period. In this respect, Badsey states that:

Just as pre-war British society was simultaneously both homogenous and highly differentiated, so post-war generalisations about any one region or class can obscure a variety of particular cases...The war left a legacy of disability and distress for many working-class veterans, leaving in many cases a sense of bitterness, as well as pressure for reforms. (13-14)

By the end of the war, both the public civilians and soldiers suffered from many physical, mental and psychological diseases. The war's impact extended beyond the physical realm, causing mental and psychological afflictions among the soldiers and civilians, either males or females. In this concern, Holden notes that "There had never been a war on the same scale, and no one had ever seen anything like the varying degrees of mental breakdown among soldiers or experienced it in such massive numbers". (7) One of these psychological diseases is termed *Shell Shock*, defined as a psychological trauma for those who witnessed horrific incidents or experiences such as the war. Leese describes shell shock as "both an individual experience and a historically situated condition: muscles, vocal cords and limbs respond to the soldier's distressed mind". (10)

The connection between the war's consequences and the Shell Shock or what is now known as *Post-Traumatic Stress Disorder* (PTSD), became a focal point for exploration. In 1980, the American Psychiatric Association defined PTSD as, "a psychiatric injury for which compensation would be recoverable at law without proof of any actual physical harm". (Luckhurst 27) The term Shell Shock evolved over the twentieth century to suit modern literary

¹ Assistant Professor, Al Azhar University, Faculty of Humanities, Department of English Language, Literature and Simultaneous Interpretation.

preoccupations of British society during that time. The term is essentially associated with the painful traumatic memories and thoughts pushed into the unconscious, tormenting people and resulting in psychic conflicts and physical suffering. According to Van Der Wiel, “trauma shows itself in physical symptoms; it is as if the body speaks what the overwhelmed mind cannot”. (16) The presence of painful memories finds its way through the reappearance from time to time, a fact linked with the concept of trauma; a process that Renard describes as the “resurfacing of the repressed, forgotten or traumatic past”. (193) The term Shell Shock is widely associated with a past painful traumatic memory that affected the psychological mental health of the patient. Armstrong declares that “the diagnosis of shell shock was accompanied by a complex debate regarding the status of wounding, the body, psyche and trauma”. (20)

Affected by the consequences of the WWI, Modernist literature contributed to authorizing the historical incidents of the war’s consequences, embodying the trauma of the soldiers returning from the war, and aiding in the process of curing shell-shocked characters by allowing them to speak through narrating their painful memories to be heard in order to be healed. Bonikowski declares that “in order for literature to tell the story of the First World War, it does not necessarily need to convert traumatic experiences into narratable events, but should rather allow silence to speak”. (15)

In the realm of literature, the manipulation of shell-shocked victims by male writers is rare until 1916, as male writers barely acknowledge this trauma, perhaps for reasons related to their masculine dignity. Paul affirms that “this collective literary amnesia could suggest that the male writers themselves shared a sense of masculinist denial of the trauma at the time”. (159) In contrast, female novelists were interested in this issue as a feminist theme. Accordingly, Virginia Woolf, one of the most outstanding female novelists, introduced a panoramic representation of shell-shocked characters and their responses to the war and patterns of resistance through magnificent portrayals in *Mrs. Dalloway*. Especially during the Post WWI, the weakness of the shell-shocked victims is equated with the “tight, domestic, vocational, and sexual spaces allowed to women”. (Showalter 173-74) Consequently, shell-shocked victims, whether male or female, are portrayed as helpless individuals, but female writers could better understand their trauma because of the patriarchal nature of society; they can feel them better and overcome their bitter feelings, and express their dilemma to be heard and healed. Woolf represented one of the pioneering novelists who introduced a perfect model of the shell-shocked victims through the portrayal of her male and female characters in *Mrs. Dalloway*. Showalter adds that “female novelists critically appropriated the theme of shell shock and made explicit connections between psychiatric therapies and the imposition of patriarchal values insensitive to passion, fantasy and creativity”. (190)

This research aims to analyze the position of British society during the Post World War First era and explore its impact on the characters’ psychological, social and mental problems through what was named Shell Shock or Post Trauma Disease Disorder as represented in Virginia Woolf’s *Mrs. Dalloway*. Woolf’s manipulation of the theme of shell-shocked victims, who felt victimization and invisibility due to their traumas, is exceptional in *Mrs. Dalloway* as a post war work. It zooms on her conception of trauma –both personal, psychological and social- the question of remembering, gender, identity, war, marriage are all focal points for investigation. Woolf was not interested in portraying the battle scenes, but was obsessed with revealing the socio-psychological impact of the war on her male and female characters, portraying their attempted patterns of resistance for the sake of survival.

Virginia Woolf (1882-1941) is considered one of the foremost female feminist writers with her literary reputation equaled to most of her contemporaries. Shaffer declares that “Woolf was,

along with Hardy and Conrad, one of our three best living novelists and one of the most beautiful and best bred women of her age". (76) She possessed a particular physical beauty of the aristocratic class, as Garnett affirms that "she was so beautiful, so tall, so aristocratic and in many ways, so fastidious." (377) Moreover, she had a charismatic presence within the social circles, allowing her to resolve matters effortlessly. Garnett adds she "was the most enchanting aunt that anyone is ever likely to have. She combined being the fairy godmother aunt with being a fascinating companion, full of original ideas". (374)

Like her female generation, Woolf struggled to fulfill her identity as a woman, facing a battle in which she wrestled to be educated within a gendered patriarchal community. Her education was due to her attendance at a private library since she could not be sent to school, highlighting the circumscribed life of women, isolated within a restricted area with limited opportunities for communication. Fernald declares that "Woolf refused to accept the spectator as an adequate substitute for being a spectator. Early in her career, however, Woolf seemed to hope that the exclusion of women was coming to an end". (163) As an established female writer in the public mainstream of her age, Woolf was preoccupied with women's issues as victimized fragmented minorities in her gendered society, disadvantaging women either within or outside their homes. Her interest in the trauma of the shell-shocked victims and the consequences of the WWI may be attributed to her sympathy with those helpless victims who socially and psychologically suffered in their lives. She regularly wrote about the challenges women and soldiers' wives faced within their societies. Fernald adds that "Woolf insists on both the obvious facts of women's exclusion from and limitations in the public sphere and their less obvious but still damaging subordination in private". (Ibid 163)

Her father, Leslie Stephen, significantly influenced her character, living in a large house in Cornwall, surrounded by numerous intellectual and literary figures who left a great literary impact upon her. This influence was doubled, especially as Woolf's father was originally known as one of the most famous men of letters. Both of them wrote literary criticism that gained popularity and reputation due to their understanding of English social traditions, especially for women during that time. Fernald adds that "Virginia Woolf was the daughter of Victorian man-of-letters and editor Leslie Stephen and, thus, the ultimate insider. This combination makes her career an ideal case for further study". (158)

Due to the influence of her father and the extensive network of intellectuals and literary figures around her, Woolf became more socialized and confident than the girls of her generation. She had the courage to become close to anyone she encountered, charming people to seek her advice and opinion. Garnett affirms that "one of Virginia's greatest gifts was for intimacy, and she could always get into touch with even the shiest of young visitors with no apparent effort". (376) She possessed social abilities that resulted in deep relationships with anyone at any time, encouraging young men and women to write literature. She was also caring with everyone around her, especially her father's friends and relatives. Besides, she was obsessed with discussing social issues, directly commenting on incidents through her observational language. In this regard, Zwerdling affirms that "She observes, describes, connects, provides the materials for a judgement about society and social issues." (69) She believed in the vital role of society in shaping individuals' ideas and beliefs and how people's environment, in turn, affected their ideologies. Zwerdling adds that "Woolf is deeply engaged by the question of how the individual is shaped (or deformed) by his social environment, by how historical forces impinge on his life and shift its course, by how class, wealth, and sex help to determinate his fate". (69)

Woolf wrote a vast number of works, including novels, autobiographies, short story collections, fiction and non-fiction. Her works are evaluated as masterpieces that discuss significant social and political issues. Lamont quotes that “her novels are described as explorations both of the aesthetic of consciousness and the aesthetic of art characterized by a kind of joyous artistic freedom to focus on form”. (161) Her works include letters, memoirs, diaries, biographies, and she is referred to as an untraditional superior female writer who was greatly interested in writing autobiographies, fiction and biographies. Gindin assumes that “Woolf compared writing biographies with writing novels, thinking biography less free than fiction, more dependent on documentable fact, yet still one’s own creation, one’s own unity, something betwixt and between fiction and fact”. (97) It was also mentioned that “Woolf’s gift for autobiography was in many ways greater than her gift for fictions, perhaps because she was her own best subject”. (DiBattista 92) Her writings are limitless, timeless and various; she wrote about extraordinary characters, societies, clothes, themes, resulting in her exceptional position among her contemporaries. Lypka affirms that “the extraordinary beauty of her words, the thematic and formalistic tensions in her works, as well as the often-perplexing depictions of her fictional characters, leaves Woolf’s oeuvre much debated and still relevant nearly a hundred years after her publication”. (1)

Mrs. Dalloway (1925) can be regarded as one of Woolf’s masterpieces, establishing her reputation and position in the history of English literature. Beards affirms that “*Mrs. Dalloway*, an extravagantly organized symphony, succeeds better”. (288) Allen adds that “*Mrs. Dalloway* deserves to stand in the first rank of novels about character and culture. And it is the surpassing novel-luminous, inspiring, humane, and true-about the arts of sociability, the morality of manners, the ethics of civility”. (594) It is her fourth novel, written in approximately 300 pages, resulting from the combination of two short stories: *Mrs. Dalloway in Bond Street* and *The Unfinished Prime Minister*. The novel achieved an incomparable success. Daiches praises it as “a brilliant plot of spatial and temporal structuring.” (P. 89) Translated into at least nine foreign languages and filmed in 1998, the novel attained a worldwide popularity within the history of English literature. In his article, Samuelson declares that “*Mrs. Dalloway* is perhaps Virginia Woolf’s most satisfactory novel, for it has an organic structure which derives from the successful dramatic presentation of a view of life”. (70)

The novel’s plot, despite appearing simple, is intricately layered and complicated. It unfolds over a single day in the life of Mrs. Dalloway in the aftermath of the WWI, with Woolf having numerous aims and objectives behind its narrative. Lewis asserts that “Virginia Woolf wrote that it was to be a study of the world seen by sane and insane side by side”. (16) The novel portrays a society is desperately searching for a meaning and stability in tumultuous times. Woolf delves into the characters’ consciousness and psychology, establishing connections between their lives, experiences, thoughts, ideologies and the community in which they live. This technique allows readers not only to know the characters’ descriptions, but also to enter their thoughts, feelings and perceptions. Samuelson adds that “the book’s brilliance lies in the skill with which Mrs. Woolf weaves from one mind into another”. (59) Hewitt adds that “In *Mrs. Dalloway*, she is brilliantly successful at forcing the reader to shift from one viewpoint to another, from the values of one character to those of another”. (247)

The novel reflects Woolf’s preoccupation with the socio-psychological consequences of the WWI upon her characters. Spanning from 1910 to 1920, covering the war’s impact on the entire region, Woolf’s novels, as Shaffer observes, “display unrest or disillusionment or anxiety due to the war, that they are the products of a civilization which feels itself insecure”. (74) It

narrates incidents during and after the War and its consequences on the English people, portraying characters of various backgrounds and circumstances, exploring issues related to class division, fate of male and female characters, changing values, attitudes, ideologies and the evolving role of women as represented in the novel. According to Ehrenreich, "Woolf condenses it all-war, empire, the pain of class and gender inequality- into the few hours before Clarissa Dalloway's dinner party...that's it- madness, sex, middle-aged regret, motherhood- or whatever Woolf sets out to describe." (16)

As a modernist novelist, Woolf selects war as an illuminating theme, providing fertile ground for her exploration of the experiences of shell-shocked victims through male and female characters. Septimus Warren Smith stands as her primary pivotal male shell-shocked character, ultimately unable to survive, offering a snapshot of post-war English society. McNichol emphasizes that "War is an important theme in the novel, especially as its effects are embodied in Septimus". (462) Woolf's interest in this issue aligns with the modernist perspective. Dodman notes that the shell-shocked novels "link up the newness of modernist with the striking unfamiliarity of broken men and male minds". (13) Showalter adds that "women writers like Woolf therefore played an important role in explicating the significance of gender and power in therapeutic strategies, and in addressing the ethical and emotional questions raised by the treatment of shell shock". (194)

Septimus' dilemma stems from the war, causing all characters to be haunted by the traumatic memories of the past. Kusserow notes that "trauma is cloudy, not solid like measles" (16). The impact of their war experiences on their minds becomes a haunting nightmare, with responses varying among characters. Despite the novel's single-day timeframe, Woolf effectively introduces the characters' past and its influence on their present, revealing their experiences and perspectives related to the future. Deiman notes that "Woolf impregnates the present moment of consciousness with a sense of the historical past which, in turn, projects itself forward into the future". (52) A significant consequence for characters Post-War is the issue of dissolving identity and shaky souls, tormenting both male and female characters. Identity involves what makes a person idiosyncratic, distinctive and differs from others, a concept that torments many characters throughout the novel after the WWI. In her *Identity and the Self*, Nuttall notes that "Identity refers to human experience of superficial factors, such as race, gender nationality, and how this shapes what we believe in and relate to. Self, on the other hand, represents one's essential being, formed irrespective of the world around us. It is the object of introspection, and is principally concerned with the way the mind works". (1)

Septimus, the first shell-shocked male victim in the novel, personifies the shattering of the imperialistic pride and power of the English Empire. He is portrayed as a mentally disturbed war veteran and a shell-shocked victim, psychologically, mentally and socially destroyed by the inescapable memories of the past. His trauma and suffering are exposed as he fails to dominate his emotional distress within a frustrated social system. Williams states that "In *Mrs. Dalloway*, Woolf wrote to expose the hypocrisy of the social system, Woolf launches a scathing attack on British patriarchy and imperialism. This takes place through her shell-shocked character, Septimus Warren Smith, a young man who returns home from WWI completely shattered". (110)

Both his identity and appearance seem shattered and traumatized. Smith's physical health and external appearance become miserable and poor. Woolf describes him as "Smith, aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazed eyes which had that look of apprehension in them which makes strangers apprehensive too." (*Mrs.*

Dalloway P. 21) His identity becomes shaky and dissolves due to the war experience; the shell-shocked war veteran's "traumatic war experiences shattered the cohesion of his unconsciousness and left it fragmented, a stream of incongruous and disconnected images and bits of memory devoid of the connections and relationships necessary to give meaning to those experiences". (DeMeester 652-53) He not only feels shocked, but also adopted a pessimistic view of humanity. According to him, the world has become "a vicious and desperate place in which human beings have neither kindness, nor faith, nor charity beyond what serves to increase the pleasure of the moment". (*Mrs. Dalloway* 98) His wife describes his condition after the war as that of a lonely, isolated, humble, helpless shell-shocked victim ready to die more than live. "Besides, now that he was quite alone, condemned, deserted, as those who are about to die are alone, there was a luxury in it, an isolation full of sublimity; a freedom which the attached can never know". (*Mrs. Dalloway* 65) Woolf portrays Smith's state through the lens of his wife, adding that "she saw him sitting in his shabby overcoat alone, on the seat, hunched up, staring". (*Mrs. Dalloway* 25)

The main reason behind this state of thrashing may be attributed to Smith's failure to repress and surpass his turmoil. Consequently, he returns from the war shell-shocked, suffering from PTSD. He attempts to handle his past memories and to digest his loss, but, as DeMeester puts it, "the war invalidated the fundamental beliefs that had given his prewar life meaning" (81). He feels himself as nonsense and becomes a living symbol of the post-war demolition of the British Empire. His identity, as a man first and a soldier second, is destroyed and dissolved within his society, mirroring the destruction of England. The symptoms of shell shock clearly appear through his behaviour. For example, first, he suffers from what Showalter terms "male hysteria; an illness of emotional distress usually attributed to women in the Victorian era" (170); a fact that emphasizes Woolf's feminist approach to make men feel what women suffered from in the Victorian Age. Second, mental breakdown represents another symptom spread among male soldiers, returning from the war, creating "a crisis of masculinity and a trial of the Victorian masculine ideal" (Showalter 171). Third, he is conscious that he cannot face the beliefs of British society's masculine role and would not fit the role expected from him, unable to return to his prewar self. Woolf tries to give him an excuse when saying, "And it was cowardly for a man to say he would kill himself, but Septimus had fought; he was brave; he was not Septimus now". (*Mrs. Dalloway* 25) Emotionally and psychologically, the war disturbs the soldiers to a state of passivity similar to women, as noted by Renard, "the term shell shock was indeed viewed with skepticism at the time, because the condition disempowered soldiers and reduced them to a state of passivity and fragility". (176)

Fourth: his hallucination after the death of his friend Evans intensifies his illness and threatens his masculinity. "Septimus is unable to overcome his hallucination of Evans or to accept the reality that Evans is dead". (Smith 316) After Evans' death, he begins to see and hear false things. "Smith let himself think about horrible things: He said people were talking behind the bedroom walls ...He saw things too-he had seen an old woman's head in the middle of a fern." (*Mrs. Dalloway* 50) Evans' ghost frequently haunts him as a symptom of his shell-shocked psychological disease; it accompanies him in his walks, he hears him singing from behind the trees as if he is persistent in reminding Septimus of his presence. "There was his hand; there the dead. White things were assembling behind the railings opposite. But he dared not look. Evans was behind the railings". (*Mrs. Dalloway* 27) It is noted that "His death has made a tremendous impression on Smith". (Samuelson 46) He is shocked and cries when he sees red flowers because they are correlated with the colour of blood and the traumatic memories it brings; "There was a man outside; Evans presumably; and the roses, which Rezia said were half

dead, had been picked by him in the field of Greece.” (*Mrs. Dalloway* 69) Cutting down the trees also reminds him of Evans’ death; “The trees waved, brandished” (*Mrs. Dalloway* 52). Similarly, he sees a dog transforming into a man. “It was horrible, terrible to see a dog become a man!” (*Mrs. Dalloway* 74) Disarranged thoughts can be considered another clue of his hallucination, as the odd vision is accompanied by clear but hectic thoughts that result in nonsense, jumping from one thought to another without reason. Indirect internal monologue reflects his subconscious shell-shocked mind, which searches for a scientific explanation for his odd vision. The usage of multiple voices denotes the variety and fragmentation that the characters feel, attracting attention to the experiences of certain people who might otherwise be ignored.

Fifth, his loneliness led to his intense feeling of alienation which drives him to madness and mental shakiness. Bloom declares that “alienation has the power to drive oneself of social contact which ultimately increases the tendency of mental instability”. (115) Septimus shuts himself off from others and any human relationship, caught in his internal domain. He feels like an “outcast who gazed back at the inhabited regions, who lay like a drowned sailor, on the shore of the world”. (*Mrs. Dalloway* 76) Even his medical treatment increases his feeling of alienation and loneliness, as he could regain by spending time on bed rest in the country, “rest in bed; rest in solitude; silence and rest; rest without friends, without books, without messages; six months’ rest”. (*Mrs. Dalloway* 99) Finally, he thinks of suicide as a way of elopement and salvation from his trauma. When he decides to commit suicide, Septimus’ doctors tell him that his behavior would give Rezia an “odd idea of English husbands”. (*Mrs. Dalloway* 92)

Due to his shattered psychological state, Septimus commits suicide by throwing himself out of the window. His suicide functions not only as a desperate act of sadness, but as the last and only attempt of resistance and an intentional declaration of his identity, an attempt to protest against his dissolving identity and a cry to declare his freedom from the intolerable traumatic oppression of his past memories. Accordingly, his act of suicide reflects his traumatized soul and can be considered an ultimate consequence of his feelings of alienation and dissolving identity; “Freud thinks the death instinct drives people to death so that they can have real peace, and only death can get rid of tense and struggles”. (Qiuxia LI 116) He refused to complete his life alienated within a cruel society, but chose to continue his loneliness through death. “Death not only deprives the survivors of the beloved, but it deprives the newly dead of companions. Death is thus both privation and the ultimate solitude”. (DiBattista 91) He, in turn, attempted to preserve his identity by sacrificing his life and claims that he has the control over his life. Ronchetti claims that “in choosing to take his own life, he defies the prevailing order and asserts his autonomy, reclaiming control over his life in the act of ending it”. (59) Septimus’ decision to suicide leads him to be considered a prototypical sacrificial hero who preserves his identity at the cost of his life and for the sake of others. Woolf’s feminist manipulation of her male characters labels him not only a mad, shell shocked traumatic character, but also she removes him from the scene by his suicide for the sake of other female characters. “Septimus emerges as the prototypical scapegoat: not only is he labeled “mad” and cast off from the English society of the novel, but he is also the victim of Woolf’s editorial decision to have him commit suicide instead of Clarissa”. (Lanius 1)

Septimus functions as a symbol of the decline of the once-great British Empire. His portrayal in the aftermath of the WWI serves as a metaphor for the broader devastation experienced by England during that time. His death symbolizes the crumbling of England’s superiority, masculinity, power, greatness and glory, and his suicide aligns with Woolf’s feminist perspectives. Some critics argue that Woolf deliberately chose to eliminate Septimus from the

narrative because his transformed post-war state posed a threat to the entire English community. According to DeMeester, “The trauma survivor’s testimony has the power to destabilize his culture’s social, political, and economic status quo and thereby to bring about change in that status quo”. (659)

The theme of suicide in the novel bears autobiographical elements, as both Woolf and Septimus grappled with mental health issues. Goldman suggests that “Smith’s mental illness has attracted many biographically based critical approaches to the novel, showing how his appalling medical treatment parallels Woolf’s own”. (57) Like Septimus, Woolf, who, like her mother, experienced bouts of madness and a fear of death, eventually succumbed to suicide at the age of fifty-nine due to her apprehensions about the war. Garnett notes that “I should perhaps add that Virginia committed suicide. The war horrified her and the sky in Sussex was often full of fighting aircraft. She felt madness coming on and found death in the river”. (379)

In *Mrs Dalloway*, Woolf’s depiction of the shell-shocked victim Septimus Smith stems from her firsthand experiences in war zone. She was aware of soldiers’ feelings of alienation and isolation resulting from the war, drawing upon her own emotions during that tumultuous period. Leese observes that “Smith’s symptoms resemble those of depression as much as traumatic neurosis”. (166) This emphasis on psychological rather than physical injuries underscores the lasting impact of the WWI. Leese adds, “Woolf’s portrait of shell shock shows close attention to the public debates of the early 1920’s”. (166)

Woolf’s skill in depicting the trauma of male characters is matched by her adept handling of women’s trauma before and after the First WWI. In other words, she associated between the oppression of male characters because of the war, with that of female characters because of the patriarchy, as a way to focus on her feminist attitudes and to introduce Clarissa Dalloway. She utilizes this historical period as a metaphor for the oppression of women and wives within a patriarchal society, illustrating the struggles faced by women of different social statuses. The novel’s use of stream of consciousness offers a fresh textual representation of the female subject, delving into issues of gender and class. Pelt notes that “Woolf’s use of stream of consciousness in *Mrs. Dalloway* offers a new textual representation of the female subject by offering access to women’s inferiority and by leveling categories of identity such as gender and class”. (202)

Similar to Septimus, Clarissa Dalloway, the novel’s central female character, experiences a form of double exile- both due to the war and her gender as a woman. Littleton observes that “There is no room in Clarissa for the identity of the artist as master of every aspect of her creation. She does not see herself as part of a tradition, much less a centrally important one”. (45) Woolf, as a feminist novelist, critiques the patriarchal society that oppressed women during that era through Clarissa’s character. Her lack of personal identity, fragile personality, and invisible existence reflect Woolf’s manipulation of the characters’ stream of self-consciousness. Clarissa is defined within the frame of her role as a wife, not as an individual woman. As she states, “this being Mrs. Richard Dalloway”. (*Mrs. Dalloway* 13)

The novel’s setting and beginning focused on Clarissa Dalloway- a typical Victorian upper class wife to the politician Richard Dalloway whose surname functions as the novel’s title and she is very conscious of her class status; she was portrayed as a flat character who was unwillingly resistant to any change or development because society gives her no chance to be developed. Larson states that “At the center of the story, Clarissa Dalloway embodies the feeling of the upper class, a blockage to change, a love of beauty and familial attachment, but also indifference

to others from pride of wealth, blood or position, and a false sense of immunity" (194). There are many clues emphasize her upper social class due to her marriage to a public figure. For example, she was, like Woolf, from upper-class British family, a fact which asserted her ability to wander freely as one of the characteristics of that social class. She was portraying wandering through Westminster arriving to Bond Street as a clue of her leisureliness. Lamont assumes that "The meandering Clarissa enjoys the privilege of leisure". (167) Similarly, when she is portrayed at the opening pages bought flowers, it was not an ordinary store for common people. Lamont adds "Clarissa does not purchase her flowers from an ordinary florist or street cart vender, but from an upscale Bond Street Florist". (168)

Although the opening of the novel is filled with a sense of transitory confusion of sensations and experiences informed the readers of Clarissa's chaos of emotions and bewilderment, the city of London acted as an attempt to feel her identity even for moments. Forbes assumes that "merging with the city environment helps Clarissa, for a fleeting moment at least, achieve some semblance of unity and stability. In doing so, the city functions as a substitute for the unified, stable self she lacks. The city, then, momentarily becomes Clarissa's self". (41) Through the first pages of the novel, she associated between the morning and the sound of the door in her house with that of her memories of the French windows at Bourton and linked them with the fresh air in London to be a refreshing scene for her dignity as a British woman.

A morning—fresh as if issued to children on a beach...what a lark! what a plunge! for so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air...stillier than this of course, the air in the early morning. (*Mrs. Dalloway* 34)

Unlike Septimus, Clarissa's response to the challenges of the time contrasted sharply. Although both thought of suicide, Clarissa conceals her desires internally. Samuelson notes that "indeed, Smith's public threat of suicide the only difference between Smith and Clarissa is that her own continuous thoughts on suicide have remained private". (46) Instead of succumbing to despair, Clarissa attempts to repress her trauma through socializing, arranging parties, and celebrating the beauty of the world. Hussey affirms that "Clarissa is engaged in what may be seen as a search for her own most identity, a singular identity that would reconcile the split between her internal consciousness and constructed external identity". (25) She finds in the arrangement of parties a pattern of survival and resistance and a way to preserve the only gift remaining by being a perfect hostess and experience some moments of warmth and connection with the other once in a while and socialize with high-society people, she is the epitome of repression and denial; she beautifies her world to mask the bitterness of death and loss underneath. As DeMeester argues, "Clarissa's parties are merely a way of masking the losses that plague the community: Against the backdrop of beautiful flowers and dresses, well-appointed tables, and insignificant observations about quite serious topics stand the characters of the novel, drawn together in a communal ritual offered to life" (665). Her only mastery was during her parties that become a means of preserving a semblance of normalcy and connection in the face of loss; "for her the party is a celebration of life". (Swanston 360)

The opening pages described a single day in the life of Clarissa and her arrangement of the party functioned as a main theme which started and ended the novel. The party scene, First, played a great role in satisfying her feeling of identity, she even raised her voice, repeating loudly against the traffic noise and the Big Ben sound breaking her silence as a woman saying that "My party to-night! Remember my party to-night!". (*Mrs. Dalloway* 34) Besides, she had to host a large number of guests and this fact satisfied her feeling of mastery and power upon others.

“Clarissa’s parties provide her with the opportunity to attempt to immunize herself from the threat of having no self” (Forbes 44) Second; she proved her ability to gather a great deal of different characters together under the same sealing and the collective work of the guests affirmed their feeling of individuality. “the party is at least potentially the symbol of a ritual which brings people together and yet allows them to retain their individuality; in fact, a party depends for its success on the contribution each individual makes to the group”. (Gillen 489) Third, it represented her ability to arrange a party, host guests and collect them together, and satisfy her egotism as the wife of one of the famous prestigious political men in London. Friedman denotes that “For this is the fullest expression of her temperament, and brings out better than any other sort of day the fullest view of the pattern of her nature”. (364) Fourth, the party theme seized a considerable importance which represented a kind of wake and a fresh start to Clarissa to start a new life; it also included many leveled conceptions within the same theme. “She composed a pattern of inner and outer, life and death”. (Tindall 67)

Fifth, it served as an irony and a paradox between the party theme and death scene; the former illustrates happiness and the latter reflects sadness. “but behind the happy atmosphere of Mrs. Dalloway’s party was hidden the shadow of death. The party is the vigil before the burial”. (Qiuxia LI 120) Finally, it also examines the individuals’ response to that theme through analyzing the characters’ reactions individually and collectively at the same time, in front of each other towards his suicide. Gillen affirms that “the party represents a necessary testing of the subjective viewpoint which prevents it from becoming wholly solipsistic and degenerating into hallucination”. (489) This scene accordingly acted as atrocious experience for others, since although they all belonged to upper class, they also have to accept the roles prescribed upon them by attending such parties, Blanchard declares that “the ultimate alienation in this is that most people never choose the values upon which their lives are to be structured; they merely watch their feet to make sure they stay within the prescribed chalk marks”. (297)

Clarissa’s attempt to hide her repression clearly resulted in her feeling of loneliness even when she was surrounded by the crowd in her parties. Woolf provides the readers with the characters’ actual feelings of tension between moments of separation with the outside society and internal trauma. The creation of characters, themes, language, using the technique of stream of consciousness, a style allows the readers to be penetrated within the characters’ dilemma both consciously and unconsciously. “Woolf’s use of the various aspects of self-whether quantitative (time/memory), qualitative (emotional), or mythic (also emotional)-makes possible for the reader not only the illusion of participating in the constantly shifting perceptual and emotional stimuli of the character but also the sense of living inside a personality whose very essence is that of variation, motion, and internal change”. (Richter 127) Although she is portrayed as a wife to Richard Dalloway and has a daughter and a family, she suffered from loneliness throughout the novel, a fact which is clear by her refuge to her attic bedroom at the end of the day. “Like a nun withdrawing, or a child exploring a tower, she went upstairs, paused at the window, came to the bedroom... there was an emptiness about the heart of life; an attic room”. (*Mrs. Dalloway* 25) Clarissa’s acute feelings of loneliness, marginalization and otherness were described by Woolf as follows: “she sliced like the knife through everything; She had a perpetual sense...of being, out, far out to sea and alone”. (*Mrs. Dalloway* 7) Under the mask of conventional English mode, Clarissa veiled her true feeling underneath in front of others, whereas when she is alone, she feels a deep “alienation caused by a traumatic shattering of her identity”. (Burian 70)

Selfhood is not a dominant theme in *Mrs. Dalloway*; the characters, either males or females, seemed to be self-sacrificing who repressed themselves for the sake of others; “If we need to

be convinced that selfhood is not a given in Woolf's work". (Meisel X) Like Septimus, Clarissa acted as a scapegoat for her family and community as a whole. Woolf's depiction of selfhood reveals characters who sacrifice themselves for others, mirroring the societal expectations of the time. Clarissa, like Septimus, acts as a scapegoat for the family and community. Her marriage to Richard Dalloway becomes a form of isolation, and she represses her emotions, contributing to her acute feelings of loneliness. The characters' struggles with identity and repression echo Woolf's exploration of the complexities of the human psyche during a transformative period in history. For example, Clarissa repressed her emotional feelings towards her ex-fiancé Peter Welsh for the sake of her unwilling marriage to Richard Dalloway. "Clarissa did not marry for standard romantic love, but misunderstand her actual motives". (Littleton 46) When Clarissa shut herself off from Peter Welsh, she, like Septimus who committed suicide at the beginning of the novel, killed her soul unintentionally; she attempted to be adapted with her life through arranging parties and various social relationships in order to overcome her intense feeling of alienation and to renew her sense of identity. Unfortunately, her marriage was considered also a state of isolation. In this respect, Fulton affirms that "Clarissa cuts herself off from the very possibility of a fulfilling connection, and Woolf hints that Clarissa chooses such remoteness in her marriage not from some theoretical commitment to independence, but because of a perceived lack within herself". (73)

Clarissa, in choosing to perform the role of Mrs. Richard Dalloway, seeks refuge in a world where she can be respected as an insider. Forbes notes that "Clarissa holds onto her role as Mrs. Dalloway because it is the only identity she has, yet she also simultaneously resents this role". (43) However, her marriage becomes a constraining identity, leading to conflicting feelings of resentment and a desire for freedom. Marriage, as depicted in the novel, is portrayed as a significant sacrifice for female characters, with Woolf critiquing how this institution subdues women's spirit under male domination. Marriage can be regarded a great sacrifice to most of the female characters in the novel. "Woolf's elaborate critique of marriage uncovers how this institution buries women's spirits under the domination of men". (Barrett & Cramer 6) Clarissa's marriage to Richard is portrayed as a failure and a self-sacrifice, driven by societal pressures rather than genuine happiness, but it was the only outlet for women during that time. "For in marriage a little license, a little independence there must be between people living together day in day out in the same house". (*Mrs. Dalloway* 6) Her marriage was a fiasco and she could barely be happy with her husband. She was a victim of her societal pressures which othered her. "Clarissa is a victim of a regime which denied artistically inclined women the chance to express themselves, and she ended with the life she had, not because it best suited her, but because it most closely approached the minimum condition of her happiness; capacity to express herself in art". (Littleton 46-7)

Clarissa managed many attempts to resist this feeling of failure and to overcome her feeling of being a married nun; she first eloped to her attic bedroom at the evening. Littleton states that "for it is the power of the patriarchy that imprisons Clarissa in loneliness". (47) The attic room acted as a refuge which endowed her with the required space and tranquility in which her soul felt the beauty of freedom away from the attempts of her husband who traumatized her. Second, arranging parties represents her outlet for feeling identity Gillen denotes that "the solution offered is presented in terms of two symbols- marriage and party". (489)

Woolf's feminist attitudes seemed to be obvious by criticizing Clarissa's ignorance to push women to be educated as a way for eloping from failed marriage. Woolf states that "not that she thought herself clever, or much out of the ordinary ...she knew nothing; no language, no

history; she scarcely read a book now...her only gift was knowing people almost by instincts, she thought, walking on". (*Mrs. Dalloway* 7) In the realm of feminist approach, Woolf gave Clarissa a substitute for unhappy, repressed women through the launching of lesbian theme as a response or a pattern of resistance as well as a protest against patriarchy; for example, there was a lesbian relationship between Clarissa and Sally Seaton, who is portrayed as a minor character. In Woolf's novel, we are informed that Clarissa "couldn't resist sometimes yielding to the charm of a woman, not a girl, of a woman confessing, as to her they often did, some scrape, some folly". (*Mrs. Dalloway* 26) Clarissa's vibrant energy, triggered by her sparkling feelings for Sally, with whom she felt a distinctive happiness which still hovered around her memory and reflected the power of moment over her. "As Woolf says in *The Moment and Other Essays* (1948), her interest lay in the nature of the moment with its burden of past, present, and future, its mingling of time and eternity, its complications and distractions". (Tindall 66) It acted as her only emotional voice in the novel. "Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower, kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally". (*Mrs. Dalloway* 28) Clarissa's refusal of her prescribed social role as a desperate married woman and her inclination towards a lesbian relationship with Sally reflected one of the results of war trauma and her rebellion against her traditional role as a wife. Pearce affirms that "homosexuality, showing the effects of social pressures that suppress such forms of desire in Clarissa, Septimus Smith, and Doris Kilman". (94) Again, Haffey declares that "this moment has most commonly been read as evidence of a repressed lesbian identity or dismissed as representing the innocence of childhood friendship". (137)

Woolf's attitude towards Clarissa's character may be attributed to many reasons: first Woolf herself was involved in homosexual relationship with Vita Sackville-West whose son documented their relationship in 1973 in a book entitled *Portrait of a Marriage: Vita Sackville-West and Harold Nicolson*, he described their relationship as "a love that remained every bit as alive even in her moving letter of condolence to Woolf's husband." (POPOVA 1) Another homosexual relationship with Madge Symonds Vaughan is reported by Bell who declared that "Virginia was in fact in love with her. She was the first woman-and in those early years Virginia fled altogether from anything male- the first to capture her heart, to make it beat faster...Virginia once declared that she had never felt a more poignant emotion for anyone than she did at that moment for Madge". (60-61) Second, Woolf tried to prove that women possess the freedom to choose their partners, either male or female and women can depend upon themselves to live happily regardless of the existence of men in their lives. Third, women became much stronger who controlled their emotions. Fourth, Woolf attempted to convey the devastating impact of the Post WWI upon the mental and psychological state of women through Clarissa as a representative of the whole generation. Finally, Woolf attempted to prove that Clarissa was, unlike Septimus, able to enjoy herself, repressing her past painful memories and began a fresh start.

In contrast to Clarissa, Sally Seaton embodies a different archetype of womanhood. She is portrayed as adventurous, revolutionary, unconventional, daring and extravagant, aspiring to be an artist and opposing patriarchal societal norms. The novel depicts Sally and Clarissa engaging in discussions about reforming the world, intending to establish a society that abolishes private property. Despite both expressing the view of marriage as catastrophic, Sally succumbs to the ideologies of the patriarchal society, eventually marrying the owner of cotton mills and bearing five children. Ronchetti observes that both Sally and Clarissa sought an "outlet for the pressures and frustrations of their limited lives". (50) While both viewed

marriage as the only means permitted to establish their identities, the key difference lies in Sally's yielding to her role as a wife, whereas Clarissa resists and seeks alternative paths.

Lady Bruton, another minor character, contrasts Sally and Clarissa as an elderly woman with high social standing. Despite her attempts to engage in social and political issues, such as gender matters in Canadian immigration, Lady Bruton's reliance on Richard Dalloway's assistance highlights the systematic limitations on women's independent participation. Fernald notes that "Lady Bruton's need for male assistance exposes gendered assumptions undermining and restricting women's involvement". (111) Despite her upper-class status and societal involvement, her identity is overshadowed by her husband's authority, leaving her with little agency beyond participating in dinner parties and seeking male assistance for societal roles.

Miss Doris Kilman, an outsider due to her German origins, refuses to conform to the societal narrative that paints Germans as villains. Despite her societal othering, she, as an educated person, achieves her identity through private lessons to Elizabeth, Clarissa's daughter and church services. An uncomfortable relationship develops between Clarissa and Miss Kilman, with Clarissa regarding her as "a brutal monster". (17) Miss Kilman, in turn, dreams of humiliating Clarissa due to her wealth and comfort. Despite being a minor character, Miss Kilman serves as a spokesperson for civilians, expressing disappointment in the British system during the post-WWI period. Miss Kilman mentally condemns Clarissa for her origin and upper social class and Clarissa, in turn, hired her to feel powerful over an educated person. Miss Kilman hated Clarissa, being a representative of the outside regime of the aristocratic class that Kilman opposed and angry of. "Clarissa sees Miss Kilman as a predator, callous, destructive, ready to grab at others' happiness and dignity because she has none of her own. Miss Kilman wanted to convert people. To make them as she wanted them to be". (Swanston 361)

Miss Kilman's trauma can be concluded in the loss of her job, because it was suspected that she has a sympathy with the Germans during the WWI. Besides, she was ugly and no one wanted to marry her. For these reasons, she felt jealousy, anger and hatred to everyone and everything around her and Clarissa was part of this hatred. "Miss Kilman makes Clarissa feel powerful, cathartic emotions that go unexpressed in her repressed society". (Fedorko 13) Clarissa represented the patriarchal society which damaged both of them. "If she could have felled her it would have eased her. But it was not the body, it was the soul and its mockery that she wished to subdue; make feel her mastery. If only she could make her weep, could ruin her; humiliate her bring her to knees crying" (*Mrs. Dalloway* 102) She thought that her degradation of Clarissa as a representative of the British upper class society would pacify her revenge from the whole world which was uncaring of her trauma. Ronchetti affirms that "Miss Kilman has mentally condemned Clarissa for being a daughter of the rich, with a smattering of culture". (50)

The novel introduced various patterns of desperate traumatized wives, ranging from the self-sacrificial Clarissa, the submissive Lady Bradshaw and the traditional Italian wife Rezia Smith. Lady Bradshaw, a minor character and the second wife after Clarissa, portrays a passive and submissive demeanor to her husband, physician Sir William Bradshaw. Rezia embodies the Italian identity, preserved through her distinctive clothing, contrasts with her present life with the shell-shocked Septimus with whom she becomes miserable after his suicide. Before the war, they are a good happy couple. "Nothing could make her happy without him! Nothing!". (*Mrs. Dalloway* 20) She represents a traditional caring wife, desiring to be a mother and building a family. However, after the war, when Rezia expressed her desire to have children, "he shivers

at the very thought, and frequently expresses his belief that it would be thoughtless to bring children into a world that is so cruel and emotionless". (*Mrs. Dalloway* 97-98)

Rezia's traumatic experiences mirror the plight of soldiers' wives facing the prolonged consequences of war's loss. She declares that it is "the most dreadful thing of all, to see a man like Septimus, who had fought, who was brave, crying" (*Mrs. Dalloway* 119). His personality totally changed and she became alone, desperate and miserable. "She was very lonely; she was very unhappy! She cried for the first time since they were married. Far away he heard her sobbing; he heard it accurately, he noticed it distinctively... But he felt nothing". (*Mrs. Dalloway* 74) Rezia equated between marriage and war, saying that "everyone has friends who were killed in the War. Everyone gives up something when they marry". (*Mrs. Dalloway* 56) Living in a foreign country without friends or family, she was left alone, desperate and victimized, suffering from solitude especially after the suicide of her husband. Rezia confessed that "Why should I suffer? ...No; I can't stand it any longer, she was saying, having left Septimus, who wasn't Septimus any longer, to say hard, cruel, wicket things to talk to himself, to talk to a dead man on that seat over there...Why tortured? Why?". (*Mrs. Dalloway* 55)

Woolf's selection of characters, both males and females, is astonishing and represents one of her creative process of characterization; it presents a diverse array of personalities, each traumatized by the patriarchal system and social consequences of the post-WWI era. Her female characters outnumbered her male ones and represented different kinds of personalities: single and married, educated and uneducated, dependent and independent, submissive and revolutionary, lower and upper middle class women. Woolf's female characters, including Clarissa, Sally Seton, Miss Kilman, Lady Bradshaw and Rezia, were all traumatized by the patriarchal social system during the Post WWI. Women were victimized by male power and authority either willingly or unwillingly and male characters were, in turn, victimized by the consequences of the WWI. Their identities were dissolved and circumscribed except to embrace the identity imposed upon them. Patriarchal society, ideologies of gender and their memories resulted in their marginalization and otherness in different ways.

Despite their differences, none of Woolf's female characters find happiness or satisfaction in their lives or acted as a role model during the Post WWI, though they are very different from each other. Woolf's feminist attitudes, while not radical, sought to garner sympathy for her characters and criticize the rigid ideologies of British society. "Virginia Woolf often resisted being identified with feminists" (Payne 1) This fact may be attributed to first, the novel was written before Woolf's feminist texts and during a transitional phase between the Victorian age and modernism. She wants to acquire her readers' respect and maintain her literary reputation. "she partially internalized patriarchal values in order to ensure her intellectual and artistic survival. This strategy reflected a split between paternal and maternal influences". (Marcus 705) Second, her conviction that woman is equal to man not superior to him and believed that kind of equality would result in conflicts instead of the cooperation between the two genders. She also feared from what she termed as a 'sexual separatism' as in the relationship of Clarissa and Sally; "a consciousness of humanity can be lost in the contemplation of what is a function of gender". (Payne 2) She believed in giving equal rights for both of them. Finally, she wants to criticize the strict ideologies dominating the British society during that time, especially when she criticized Clarissa for being ignorant not educated. "Woolf was constrained by the very upper-class British culture she sought to criticize" (Williams 111)

Male characters, too, suffered from patriarchal identity and class discrimination, particularly evident in Septimus' sacrificial role. The discrimination between the social classes, since the

lower and middle classes are obliged to fight in the war whereas the upper classes would not fight. In this respect, Fedorko states that "Septimus is also sacrificed. In his case, it is by the patriarchal system that condones war that the wealthy don't fight in, a system that then denies the psychological pain of those who, like Septimus, suffer from the consequences of war". (14) Characters, like Septimus, Peter and Miss Kilman, faced serious troubles throughout the novel. "They are the outsiders in a society dedicated to covering up the stains and ignoring the major and minor tremors that threaten its existence". (Zwerdling 72)

Both Septimus and Clarissa emerge as two contrasting facets of a single entity; representing sanity and insanity, respectively. Both characters exhibit self-sacrifice; Clarissa sacrifices herself for family, while Septimus sacrifices himself for the British pride on the one hand and for Clarissa's fresh start and began a new life on the other hand. Septimus' decision to end his own life can be seen as a rebellion against societal norms and the stigmatization of those labeled as insane, particularly the shell-shocked survivors grappling with traumatic psyches in the aftermath of WWI. His society rejects him, and the novel underscores the ironic unity achieved only through his suicide. The interference of the news of his suicide during Clarissa's party makes these consequences obvious by obliging the characters to confront what they have repressed. In this respect, Friedman affirms that "the general effect is obvious- the irony of the contrast brought about by the intrusion of death into a high moment of life". (362)

Septimus, as a representation of insanity, sacrifices himself for Clarissa, who symbolizes sanity in the novel. A crucial juxtaposition between them lies in their contrasting thought processes. In the novel's culmination, "Septimus plunges to his death and Clarissa both leaps with him (in imagination) and remains poised above the void, triumphantly in control of her world". (Guth 19) Clarissa's triumph is attributed to her sanity overcoming Septimus' insanity, symbolizing a victory over internal and external conflicts. Septimus' death expands the narrative space and widens the gap between him and Clarissa. This separation emphasizes their dual roles as representations of sanity and insanity, a theme established by Woolf from the start. Blanchard notes that "society is characterized by the alienation of one person from another, by strict separation according to class, sex and sanity, within a well-regulated universe". (296)

Clarissa and Septimus, despite their different backgrounds, shared emotional alienation and loss of identity. Both experienced a sense of emotional detachment, confined in sexless, cold, and emotionless marriages. Their external attempts of satisfaction concealed internal spiritual deaths, reflecting a single disease manifestation in different forms throughout the novel. They were outsider in London and both were traumatized by their search for identity, though both are from different economic and cultural backgrounds; they shared a similar feeling of emotional alienation, especially she lost her mother and sister from an early time, a fact that resulted in her insecurities in her decision of marriage and her nun like farewell into loneliness. Septimus' disclosure firstly to war and then to a society inflicts alienation and as a result decided to sacrifice his physical existence for achieving his identity in death rather than life as a way to express his refusal of a society which gave him no chance to achieve his identity, whereas Clarissa preferred to live physically without feeling with Richard Dalloway to achieve her identity in accordance with the patriarchal society, a kind of identity which is crueler than death itself. Accordingly, both attempted to be satisfied externally; Septimus decided to be physically died and spiritually alive. Whereas, Clarissa attempted to be physically alive, but in reality, she felt herself died spiritually.

Woolf's narrative technique in *Mrs. Dalloway* utilizes multiple perspectives to present the traumatic narratives of various characters. The novel breaks the silence, making the characters'

voices heard to be healed. The absence of chapters in the form, undivided and consisting of periods of time, intellectually conceived and repeatedly defined, emphasizes the impact of past memories on the present. Woolf's innovative approach capture the chaos of modernity and trauma symptoms, offering a remarkable literary achievement. The novel's structure reflects the characters' suffering and dissolving identities, highlighting the profound impact of traumatic experiences on their lives. Not only provides the readers with a thoughtful conception of the massive impact of traumatic experiences, but also functions as a reflection of the traumatic narratives of various characters; either males or females, educated and uneducated, married and single. The traumatic suffering depicted in the novel is tragically diffusing and perplexing. She introduced her characters from multiple perspectives instead of using fixed viewpoint of an omniscient narrator, as an attempt to scan the dilemma of different voices and break the silence and make them heard and healed.

The subtle narrative mode of Woolf's *Mrs. Dalloway* has created confusion in critical literature: the voice of the third-person narrator, rarely present except to identify the speaker or consciousness through which the novel is being presented at a particular moment, is hardly adequate to establish an authorial point of view distinct from and more reliable than the points of view of the individual characters. (Miller 125)

Modernist techniques vary extremely in which the access to the characters' mind, the experience of loss, alienation and frustration. Woolf's novels revolve around all these techniques where the readers are introduced to the characters' thoughts, ideas, actions, fears, feelings through flashbacks and reflections. In *Mrs. Dalloway*, the characters, sounds, the form, narrative technique, psychological states and themes are unique and represented one of her most brilliant achievements. "the form in *Mrs. Dalloway*, undivided as the novel is by chapters, consists of certain periods of time, intellectually conceived and repeatedly defined". (Wright 355) Woolf's narrative technique reflected the characters' suffering from the war's consequences; she seemed to encompass the chaos of modernity and symptoms of trauma into the structure of her novel, presenting a magnificent piece of literature. Throughout the novel, although the present becomes shorter and the past becomes longer, she attempted to emphasize that how the past can affect our present. As the past memories affects the present as the identities became shaky and dissolved: "Clarissa's present moments with the past prevents her from having a sense of continuity in her being". (Hussey 25)

This aspect led Woolf to attempt a distinctive technique to restore the identity of her characters. For instance, the setting served as a means to affirm the characters' shaky identities, as the novel unfolds in London in 1923, a time of profound changes after the conclusion of WWI. Woolf deliberately chose London as the backdrop to explore and restore the identity of her characters. In the opening scene, Mrs. Dalloway is observed waiting to cross Victoria street, an act that bestows upon her a sense of identity. Forbes asserts that "London validates the only sense of identity Clarissa has aside from her emptiness and the lack of the unified self she covets". (40) Woolf's choice of London provides her and her characters with a sense of dignity due to the city's historical grandeur. Woolf's interest in historical perspectives also contributes to affirming her identity. Deiman affirms that "*The Diary* reveals how her fascination with history and historical change was an early one". (50) Similarly, Lamont denotes that "Although the novel concentrates on one moment in June, Woolf goes to great lengths to present a historical London, in great transition both at home and in its colonies, abroad". (165)

Additionally, time and Big Ben clock play a vital role in the characters' attempts to restore their dignity. The consistent use of Big-Ben clock time in the novel serves as a distinctive narrative

technique. It acts as a tool: “(a) to orient the reader to the progression of external action and thus satisfy a residual demand for story line; (b) to provide a device –the chimes of big-ben-to mediate between two characters’ consciousness; and (c) to reassert the temporal determination of at least the outer man”. (Miller 127) Moreover, the representation of Big-Ben’s clock and its sound reflects Woolf’s mastery of handling time-space theme; she attempted to connect all the surroundings to give a vivid realistic vision of her structure by portraying certain objects to serve her theme. “The result of all this is a keen awareness for the reader of that emotional significance in time and space which art creates. The unity of design and the unity of texture have combined to form the vivid sense of life itself”. (Roberts 841) The representation of Big-Ben’s clock and sound also symbolizes the ordered, systematic stability of the city, reminding characters of their duty towards their city and acting as a warning of life’s progression and the restoration of order. When Clarissa attempts to define herself to Peter Welsh beyond her expected role, the clock’s interruption dominates her, reinforcing her identity as a wife and mother. “Clarissa’s only response to Peter, now that Big Ben loudly insists that Clarissa not be forced to try to define herself outside of her performed role, is that of a perfect hostess”. (Forbes 42) Woolf’s skillfully employs time as a theme, emphasizing the impact of the past on the present and the importance of forgetting past torments to live peacefully in the present. “Mrs. Dalloway’s exaltation of the ordinary scene is related to her double sense of time: she is aware always of the present passing hours, intoned by Big Ben, and of the past, the self-creating years that live on now as memory”. (Gelfant 236)

Woolf aims to provide readers with a profound understanding of her characters’ deep-rooted trauma. The use of the flashback technique serves to thaw frozen past events of a traumatic experiences and explore their impact on the characters in the present. Luckhurst notes that “the flashback is an intrusive, Anachronic image that throws off the linear temporality of the story. It can only ever be explained belatedly, leaving the spectator in varying degrees of disorientation or suspense”. (180) For example, Peter Walsh recalls past memories with Clarissa, triggering his emotions and highlighting the significance of childhood in his thoughts. “There was Regent’s Park. Yes. As a child, he had walked in Regent’s Park-odd, he thought, how the thought of childhood keeps coming back to me-the result of seeing Clarissa, perhaps”. (*Mrs. Dalloway* 60)

Repetition emerges as another distinctive technique associated with the symptoms of trauma survivor, particularly those affected by shell shock after WWI. Repetition establishes a rhythm of futility, where thoughts fail to lead to new understandings, mirroring the survivors’ attempts to structure their consciousness around a single traumatic event. Woolf employs this technique to signify that the trauma of shell-shocked victims cannot be overcome but persists. “Consequently, all other events derive meaning from their relationship and association with the traumatic event. The survivor is unable to escape the entropy created by the continuous repetition; caught in his own set piece, he is unable to create forward movement toward recovery”. (DeMeester 650-51)

Repetition technique denotes that the trauma of the shell-shocked victims cannot be overcome, but repeated and repeated. For instance, the repetition of lines from Shakespeare’s “Cymbeline” emphasizes the cycle of life and death and its role in releasing the burdens of life. These lines appeared again through the suicide scene of Septimus. “The young man had killed himself (...) she repeated, and the words came to her, Fear no more the heat of the sun. she must go back to them”. (*Mrs. Dalloway* 204) At the same time, Clarissa, in contrast, decided to return to her party and not to fear from death as Septimus did whose suicide was an attempt

to communicate, to rebel, to protest; she said “Death was defiance. Death was an attempt to communicate”. (*Mrs. Dalloway* 202). Thus, it is supposed to regard that repetition as one of the symptoms of trauma; it also acted as a way for curing the shell-shocked victims to maintain his/her identity. Unfortunately, Woolf’s novel left the readers uncertain about the characters’ recovery process and their mourning is left unresolved. “the act of repetition is required for a subject to maintain its identity, and if an identity is compelled to repeat itself in order to establish the illusion of its own uniformity and identity, then this is an identity permanently at risk, for what if it fails to repeat, or if the very exercise of repetition is redeployed for a very different performative purpose?” (Butler 24)

Clothing and colour emerge as influential techniques in Woolf’s *Mrs. Dalloway*, contributing to her distinctive modernist style influenced by Impressionism and post-Impressionism. Woolf’s meticulous attention to color, shaped by her fascination with history, serves as an essential element in her portrayal of characters. In the aftermath of WWI, the novel reflects the shift in the female characters’ fashion, with garbs and skirts symbolizing modernity. “One of the consequences of the close scrutiny of things in much of Woolf’s writing is a careful attention to colour. Woolf’s fiction often demands that her readers attend to her presentations of it Woolf debates in her essays and novels the adequacy of everyday speech to represent the sensations of colour”. (Lorraine 59) Being reared and affected during the Victorian Age, Woolf believed in the issue of clothing as a social indicator and a way to discover people’s personality and social status. In *Mrs. Dalloway*, the impressionistic touch was clear in the female characters more than the male ones, especially after the WWI the garbs and skirt became popular to women as a form of modernity. For example, Clarissa’s clothing reflected her high social status, a woman belonged to a world of parties. “her evening dresses hung in the cupboard. Clarissa, plunging her hand into the softness, gently detached the green dress and carried it to the window”. (*Mrs. Dalloway* 33)

Unlike Clarissa, Miss Kilman’s indifference to her clothes and appearance affirmed her poverty, repressed feeling of victimization and grudge. She was portrayed wearing an old mackintosh as a symbol of her trauma in life. “Yes, Miss Kilman stood on the landing, and wore a mackintosh; but had her reasons. First it was cheap; second, she was over forty; and did not, after all, dress to please. She was poor, moreover; degradingly poor”. (*Mrs. Dalloway* 115) Unlike Clarissa, Sally also hated belonging to high social class; Clarissa bought a pink dress to Sally and her daughter Elizabeth to affirm their importance within Clarissa’s life. “She was wearing pink gauze- was that possible? She seemed, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble”. (*Mrs. Dalloway* 31)

In conclusion, Virginia Woolf’s *Mrs. Dalloway* delves into the trauma of the British society during the aftermath of the WWI and its psychological, social, physical and mental consequences on male and female characters. Through the main characters like Clarissa Dalloway and Septimus Smith, who embody the shell-shocked victims and the extremes of trauma in different ways, Woolf explores the study of sanity and insanity, exploring the similarity and dissimilarity between them. The characters’ mental and socio-psychological illness, often referred to as shell shock, reflecting the collective consequences of the war on society and the public as well. The reaction of each character differed from one to another; Septimus’ suicide and Clarissa’s parties symbolize the ongoing struggle between life and death, beauty and ugliness, past and present. Identity is intricately with the characters’ past experiences especially after WWI; with male characters grappling with lucid past memories resulting in shell-shocked traumatic symptoms, alienation and dissolving identities. In contrast, female

characters' attempts to navigate under the mask of personal and emotional relationships, managing many forms of resistance to overcome their traumas, a fact which attracts the attention to Woolf's feminist perspectives subtly weave through hidden situations in the novel.

References

- Allen, James Sloan. "Mrs. Dalloway and the Ethics of Civility" in *The Sewanee Review*, Vol. 107, No. 4 (Fall, 1999), pp. 586-594, The Johns Hopkins University Press. <http://www.jstor.org/stable/27548761>.
- Armstrong, Tim. "Mapping Modernism" in *Modernism: A Cultural History*. Polity Press, 2005, pp.23-47.
- Badsey, Stephen. *International Encyclopedia of the First World War 1914-1918*. Version 1.1 Last updated 09 March 2017 University of Wolverhampton, Section Editor: Adrian Gregory, Great Britain, pp1-17.
- Barrett, Eileen and Cramer, Patricia. *Virginia Woolf: Lesbian Readings*. Edited by Eileen Barrett and Patricia Cramer. NYU Press, 1997. pages146-164
- Beards, Richard D... *Virginia Woolf in World Literature Today*, Vol. 54, No. 2 (Spring, 1980), p. 288 A Review Published by: Board of Regents of the University of Oklahoma Michael Rosenthal. New York. Columbia University Press. 1979. vii + 270 pages. <http://www.jstor.org/stable/40134906>.
- Bell, Quentin. *Virginia Woolf: A Biography*. 2 Vols. New York: Harcourt, 1972.
- Blanchard, Margaret. Socialization in *Mrs. Dalloway*. *College English*, Vol. 34, No. 2, Marxist Interpretations of Mailer, Woolf, Wright and Others Published by: National Council of Teachers of English, (Nov., 1972), pp. 287-305. Stable URL: <http://www.jstor.org/stable/375287>^[1]_{SEP}
- Bloom, Hawthorne. *Bloom's Literary Themes: Alienation*. New York: InfoBase Publishing, 2009.
- Bonikowski, Wyatt. "Introduction: Shell Shock and the Traces of War". *Shell Shock and the Modernist Imagination: The Death Drive in Post-World War I British Fiction*. Ashgate Pub. Company, 2013, pp.1-17.
- Butler, Judith. "Imitation and Gender Insubordination" in *Inside/out Lesbian Theories, Gay Theories*. Ed. Diana Fuss. New York: Routledge, 1991. Pp 13-31.
- Burian, Cornelia. "Modernity's Shock and Beauty: Trauma and the Vulnerable Body in Virginia Woolf's *Mrs. Dalloway*." *Woolf in the Real World* (2003): 70-75. Clemson University Digital Press. Web. 25 Nov. 2013.
- Christl, Oliver. "Major Impacts of World War I on the British Society". *Major Impacts of World War I on the British Society*. College University of Birmingham: UK. Oliver Christl. 2005, Pp1-9, Catalog Number, V131983, ISBN (eBook) 9783640417995, ISBN (Book) 9783640418442. <https://www.grin.com/document/131983>
- Daiches, Daiches. *The Novel and the Modern World*. Chicago: University of Chicago Press, 1960.
- DeMeester, Karen. "Trauma and Recovery in Virginia Woolf's *Mrs. Dalloway*". *MFS Modern Fiction Studies*, vol.44, no.3, 1998, pp.649-673. Project Muse, doi:10.1353/mfs.1998.0062.
- DeMeester, Karen. "Trauma, Post-Traumatic Stress Disorder, and Obstacles to Post-War Recovery in *Mrs. Dalloway*." *Virginia Woolf and Trauma*. Ed. Suzette Henke, David Eberly, and Jane Lilienfeld. New York: Pace University Press, 2007. 77-93.
- Deiman, Werner. "History, Pattern, and Continuity in Virginia Woolf". *Contemporary literature*, vol.15, no1 (Winter, 1974) pp.49-66, University of Wisconsin press. <http://www.jstore.org/stable/1207709>

- DiBattista, Maria. "Virginia Woolf". *Contemporary Literature*, Vol.24, No.1 (Spring, 1983), pp 90-93. University of Wisconsin press. <http://www.jstore.org/stable/1208071>.
- Dodman, Trevor. "Introduction: Shell Shock and the World War I Novel". *Shell Shock, Memory, and the Novel in the Wake of World War I*. Cambridge UP, 2015, pp.1-21.
- Ehrenreich, Barbara. "Review" in *The Women's Review of Books*, Vol. 4, No. 10/11 (Jul. - Aug., 1987), p. 16 Published by: Old City Publishing, Inc. <http://www.jstor.org/stable/4020112>
- Fedorko, Kathy. "Lily Lives: How Virginia Woolf Reimagines Edith Wharton's Lily Bart in Mrs. Dalloway" in *Edith Wharton Review*, Vol. 27, No. 1 (Spring 2011), pp. 11-17, Penn State University Press. <http://www.jstor.org/stable/43513042>.
- Fernald, Anne E. A Feminist Public Sphere? Virginia Woolf's Revisions of the Eighteenth Century in *Feminist Studies*, Vol. 31, No. 1 (Spring, 2005), pp. 158-182, Feminist Studies, Inc. Stable URL: <http://www.jstor.org/stable/20459014>
- Forbes, Shannon. Equating Performance with Identity: The Failure of Clarissa Dalloway's Victorian "Self" in Virginia Woolf's "Mrs. Dalloway" in *The Journal of the Midwest Modern Language Association*, Vol. 38, No. 1, Special Convention Issue: Performance (Spring, 2005), pp. 38-50, Midwest Modern Language Association Stable URL: <http://www.jstor.org/stable/30039298>.
- Friedman, Norman. Criticism and the Novel: Hardy, Hemingway, Crane, Woolf, Conrad: *The Antioch Review*, Vol. 18, No. 3 (Autumn, 1958), pp. 343-370 Published by: Antioch Review Inc. <http://www.jstor.org/stable/4610085>
- Fulton, Lorie Watkins. "A Direction of One's Own: Alienation in Mrs. Dalloway and Sula". *African American Review* (St. Louis University) vol.40, no.1, (Spring ,2006) pp 67-77. <http://www.jstore.org/stable/40027032>
- Garnett, David. "Virginia Woolf". *The American Scholar*. Vol.34, No.3 (Summer, 1965) pp 371-386. Published by The Phi Beta Kappa Society. <http://www.jstore.org/stable/41209288>
- Gelfant, Blanche H. Love and Conversion in "Mrs. Dalloway" *Criticism*, Vol. 8, No. 3 (Summer 1966), pp. 229-245 Wayne State University Press. Stable URL: <http://www.jstor.org/stable/23094188>
- Gillen, Francis. "I AM THIS, I AM THAT: SHIFTING DISTANCE AND MOVEMENT IN MRS. DALLOWAY". *Studies in the Novel*, Vol. 4, No. 3 (Fall 1972), pp. 484-493, The Johns Hopkins University Press <http://www.jstor.org/stable/29531540>.
- Gindin, James. "Method in the Biographical Study of Virginia Woolf". *Biography*, Vol.4, No.2 (Spring 1981), pp 95-107. University of Hawai'i Press. <http://www.jstore.org/stable/23539040>.
- Goldman, J. *The Cambridge Introduction to Virginia Woolf*. New York: Cambridge University press, 2006.
- Guth, Deborah. "Rituals of Self-Deception: Clarissa Dalloway's Final Moment of Vision." *Twentieth Century Literature: A Scholarly and Critical Journal* 36:1 (1990): 35-42.
- Haffey, Kate. Unmasking Lesbian Passion: The Inverted World of Mrs. Dalloway Exquisite Moments and the Temporality of the Kiss in Mrs. Dalloway and *The Hours*: Narrative, Vol. 18, No. 2 (MAY 2010), pp. 137-162, Ohio State University Press. <http://www.jstor.org/stable/40856405>.
- Hewitt, Karen McLeod. *The Review of English Studies*. New Series, Vol. 28, No. 110 (May, 1977), pp. 246-247. Published by Oxford University Press. <http://www.jstore.org/stable/515236>
- Holden, Wendy. *Shell Shock*. London: Channel 4 Books, 1998.

- Hussey, Mark. *The Singing of the Real World: The Philosophy of Virginia Woolf's Fiction*. Columbus: Ohio University Press, 1986.
- Kusserow, Adrie. *The Trauma Mantras: A Memoir in Prose Poems*. Duke University Press: Durham and London, USA, 2024.
- Lamont, Elizabeth Clea. "Moving Tropes: New Modernist Travels with Virginia Woolf". *Alif: Journal of Comparative Poetics*, No. 21, *The Lyrical Phenomenon*. 161-181.lrm; (2001), pp& Published by Department of English and Comparative Literature, American University in Cairo and American University in Cairo Press. <http://www.jstor.org/stable/1350027>
- Lanius, Sarah. *The Violence of Sanity in Mrs. Dalloway: A Girardian Reading of Septimus's Madness*. ENG 992EDr. Johnsen12 December 2005 P.p. 1-14.
- Larson, Janet. "The Personal is National: Houses of Memory and Postwar Culture in Mrs. Dalloway." *The House of Fiction as the House of Life: Representations of the House from Richardson to Woolf*. Ed. Francesca Saggini and Anna Soccio. Newcastle Upon Tyne, England: Cambridge Scholars, 2012. 193-203.
- Leese, Peter. *Shell Shock: Traumatic Neurosis and the British Soldiers of the First World War*. New York: Palgrave Macmillan, 2002.
- Lewis, A. J. "The Hours' to "Mrs. Dalloway""^[SEP]Authors(s): ^[SEP]Source: *The British Museum Quarterly*, Vol. 28, No. 1/2 (Summer, 1964), pp. 15-18, British Museum^[SEP]Stable URL: <http://www.jstor.org/stable/4422843>^[SEP]
- LI, Qiuxia. *A Study of Mrs. Dalloway From the Perspective of Freud's Theory of Thanatos*. Zhengzhou University of Light Industry: China, Pp 115-123. 2009
- Littleton, Jacob. "Mrs. Dalloway: Portrait of the Artist as a Middle-Aged Woman". *Twentieth Century Literature*, Vol. 41, No. 1 (Spring, 1995), pp. 36-53 Published by: Hofstra University, Duke University Press. <http://www.jstor.org/stable/441714>^[SEP]
- Lorraine, Sim. *Virginia Woolf: The Patterns of Ordinary Experience*. Abingdon. Oxon: Routledge, 2016.
- Luckhurst, Roger. *The Trauma Question*. Routledge: Routledge University Press, 2008.
- Lypka, Celiese Tamara. *Dissolving Identity: Becoming-Imperceptible in Virginia Woolf's Mrs. Dalloway*. Department of English and Film Studies University of Alberta, 2014 A thesis submitted in partial fulfillment of the requirements for the degree of Master of Arts in English.Fall,2014
- Marcus, Jane. *New Feminist Essays on Virginia Woolf*. London and Basingstoke: Macmillan. 1985.
- McNichol, Stella. *The Modern Language Review*, Vol. 81, No. 2 (Apr., 1986), pp. 462-463 Published by: Modern Humanities Research Association. <http://www.jstor.org/stable/3729735>^[SEP]
- Meisel, Perry. *The Absent Father: Virginia Woolf and Walter Pater*. New Haven: Yale University Press, 1980
- Miller, David Neal. "Authorial Point of View in Virginia Woolf's Mrs. Dalloway"^[SEP] Source: *The Journal of Narrative Technique*, Vol. 2, No. 2 (May, 1972), pp. 125-132, *Journal of Narrative Theory*^[SEP]Stable URL: <http://www.jstor.org/stable/30225278>.
- Nuttall, Rebecca. "Identity and The Self". In *Dissolving Identity: Becoming-Imperceptible in Virginia Woolf's Mrs. Dalloway*. Feb. 2016, pp 1-6 <https://doi.org/10.7939/R3S17T04V>
- Paul, Ronald. "In Pastoral Fields: The Regeneration Trilogy and Classic First World War Fiction". *Critical Perspectives on Pat Baker*. edited by Sharon Monteith, university of South Carolina Press, 2005, pp.147-161.

- Payne, Michael. "Beyond Gender: The Example of Mrs. Dalloway" *College Literature*, Vol. 5, No. 1 (Winter, 1978), pp. 1-11, The Johns Hopkins University Press. <http://www.jstor.org/stable/25111194>.
- Pearce, Richard. "Virginia Woolf's Reality". *Novel: A Forum on Fiction*, Vol.21, no.1 (autumn, 1987), pp.93-96. Duke University Press. <http://www.jstore.org/stable/1345993>.
- Pelt, April. *Tulsa Studies in Women's Literature*, Vol. 29, No. 1 (Spring 2010), pp. 201-202, University of Tulsa. Stable URL: <http://www.jstor.org/stable/41337047>.
- Popova, Maria. "How Virginia Woolf and Vita Sackville-West Fell in Love: The Real-Life Story Behind the Longest and Most Charming Love Letter in Literature." *Brain Picking*. Amazon Services LLC Associates Program, <https://www.brainpickings.org/2016/07/28/virginia-woolf-vita-sackville-west/> Pp1-15
- Renard, Virginie. *The Great War and Postmodern Memory: The First World War in Late 20th Century British Fiction (1985-2000)*. P.I.E. Peter Lang, 2013.
- Roberts, John Hawley "Vision and Design" in *Virginia Woolf Source: PMLA*, Vol. 61, No. 3 (Sep., 1946), pp. 835-847, Modern Language Association. <http://www.jstor.org/stable/459250>
- Ronchetti, A. L. *The Artist, Society & Sexuality in Virginia Woolf's Novels*. New York & London: Routledge, 2004.
- Richter, Havana. *Virginia Woolf: The Inner Voyage*. New Jersey: Princeton University Press, 1970.
- Samuelson, Ralph. "The Theme of Mrs. Dalloway". *Chicago Review*, Vol. 11, No. 4 (Winter, 1958), pp. 57-76, *Chicago Review*. <http://www.jstor.org/stable/25293400>.
- Shaffer, Brian W. "Civilization in Bloomsbury: Woolf's Mrs. Dalloway and Bell's Theory of Civilization". *Journal of Modern Literature*, Vol. 19, No.1 (Summer, 1994), pp. 73-87. Indiana University Press: <http://www.jstore.org/stable/3831447>
- Showalter, Elaine. "Introduction". *Mrs. Dalloway by Virginia Woolf 1925*, edited by Stella McNichol, Penguin Books, 2000, pp. xi-xiv.
- Showalter, Elaine. *The Female Malady: Women, Madness, and English Culture, 1830-1980*. New York: Pantheon Books, 1985.
- Smith, Susan Bennett. "Reinventing Grief Work: Virginia Woolf's Feminist Representations of Mourning in Mrs. Dalloway and *To the Lighthouse*". *Twentieth Century Literature*, Vol. 41, No. 4 (Winter, 1995), pp. 310-327, Hofstra University, Duke University press. <http://www.jstor.org/stable/441533>.
- Swanston, Hamish F. G. *Virginia Woolf and the Corinthians*. *New Black Friars*, Vol. 54, No. 639 (August 1973), pp. 360-365, Wiley. Stable. Wiley. <http://www.jstor.org/stable/43245979>.
- Tindall, William York. "Many-Leveled Fiction: Virginia Woolf to Ross Lockridge" *College English*, Vol. 10, No. 2 (Nov., 1948), pp. 65-71, National Council of Teachers of English. <http://www.jstor.org/stable/371888>
- Tsai, Mei-Yu. "Traumatic Encounter with History: The War and Politics of Memory in Mrs. Dalloway." *NTU Studies in Language and Literature*. pp 61-90, 2007.
- Van Der Wiel, Reina. "Introduction: Trauma, Psychoanalysis, Literary Form". *Literary Aesthetics of Trauma: Virginia Woolf and Jeanette Winterson*. Palgrave Macmillan, 2014, pp. 1-23. Google Books, http://books.google.be/books?id=JQs6AwAAQBAJ&Printsec=frontcover&hl=nl&source=gbs_awintersotb#v=onepage&q&f=false.

- Williams, Lisa. Transformations: The Journal of Inclusive Scholarship and Pedagogy, Vol. 7, No. 2 (Fall 1996), pp. 110-112, Penn State University Press. <http://www.jstor.org/stable/43587703>.
- Woolf, Virginia. *A Moment's Library: The Shorter Diary of Virginia Woolf*. Ed. Anne Oliver Bell. London: Hogarth Press, 1990.
- Woolf, Virginia. *The Diary of Virginia Woolf*. Ed. Anne Olivier Bell and Andrew McNeillie. 5 vols. New York: Harcourt Brace Jovanovich, 1976.
- Woolf, Virginia. *Mrs. Dalloway*. Oxford: Oxford University Press, 1992.
- Wright, Nathalia. *Mrs. Dalloway: A Study in Composition*. *College English*, Vol. 5, No. 7 (Apr., 1944), pp. 351-358, National Council of Teachers of English. <http://www.jstor.org/stable/371046>.
- Zwerdling, Alex. *Mrs. Dalloway and the Social System*. *PMLA*, Vol. 92, No. 1 (Jan., 1977), pp. 69-82, Modern Language Association. <http://www.jstor.org/stable/461415> Accessed: 27-03-2016 08:51 UTC The Ohio State University Press, *Journal of Cambridge Studies*.