

Dedication

To my beloved parents,
my friends,
and my colleagues.

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ملخص الدراسة

تعتبر "السيدة دالي" إحدى أعظم الروايات في القرن العشرين. فيها تصوّر الروائية فرجينيا وولف أحدثت الحرب العالمية الأولى وتأثيرها على الفكر والكتابة في القرن العشرين، التي نتجت عنها الحركة النسوية (نظرية المساواة بين الجنسين سياسياً واجتماعياً وثقافياً وأدبياً) و الحداثة. فالباحث في تقييمه للرواية "السيدة دالي" يستكشف دور المؤلفة في تطور فن الرواية وارتباطها بالحركة النسوية والحداثة.

لعبت وولف دوراً عظيماً في النهوض بالفكر النسوي من خلال كتاباتها. وقد وضع ذلك جلياً في مقالاتها ومحاضراتها، سيما مقالها "غرفة لشخص واحد" وضمنياً في رواياتها في المرحلة الوسطى من حياتها وخاصةً "السيدة دالي". وتعتبر أيضاً إحدى الرائدات المجددات اللاتي لعبن دوراً بارزاً في تطوير الرواية في القرن العشرين باستخدامها أسلوب السرد المبتكر المسمى "تيار الوعي".

يعكف الباحث على دراسة دور وولف في كل من حالي الحركة النسوية و الحداثة و يتوصل إلى حقائق علمية ملموسة فيما يختص برواية فرجينيا وولف "السيدة دالي".

Abstract

Mrs. Dalloway is one of the great twentieth century novels. In it, Woolf portrays the events of the First World War and their effect on the twentieth century thinking and writing, which resulted in the movement 'feminism' and 'modernism'. In his evaluation of the novel, *Mrs. Dalloway*, the researcher explores Woolf's engagement in feminism and modernism.

Woolf played a great role in the development of feminist thinking through her writings; explicitly in her essays and lectures, notably in *A Room of One's Own* and implicitly in her middle period-novels, especially *Mrs. Dalloway*. She was also one of the leading modernists who played a great role in the development of the twentieth century novel by using the innovative narrative technique, the stream of consciousness.

The researcher deals very vigilantly with Woolf's role in each case (feminism and modernism) and comes to his own carefully considered conclusions.

Introduction

Not very long after the turn of the nineteenth-century and the beginning of the twentieth century, a new way of life was taking shape in England. It left its mark in a new kind of thinking, and a new type of writing; different from anything seen before. This is clearly seen in the twentieth century novel. One wonders how this happened. What were the reasons behind it? And how did writers deal with the twentieth century novel?

The earlier decades of the twentieth century were the decades of changes in many fields. The main factors were the development of ideas, technological development, and the events of the First World War. In this war, millions of people were killed. The post-war disillusionment of the 1920s was a spiritual matter as Eliot's *Waste Land* demonstrated. Depression of the war followed by the rise of Hitler and Fascism and Nazism presented another wasteland that produced its effect on novelists. Effects of the war were seen in novels. Young writers, among them Virginia Woolf were anxious to explore their experiences and attitudes that led to the development of new techniques of the novel. Because of the war, the culture of England was bound to change. The changes also include women's thinking and their role in society. Women's role in society was becoming more significant and they were no longer

confined to the home bringing up children. They freed themselves from Victorian stereotypes.

In the early twentieth century, the English novel was changing; there appeared 'anti-Realist' modes of writing by novelists such as E.M. Forster, D.H. Lawrence, Joseph Conrad, James Joyce, and Virginia Woolf. Virginia Woolf commented that, in 1910, "human nature changed". What she meant was not that human nature literally changed, but the representation of human nature, "of Life" itself, had to change in response to changing nature of modern urban experience: it was no longer possible to write in the established tradition of the nineteenth century "realism", and new modes of expression had to be found to create and portray human character.

Modern novelists felt that they had to find ways to express their views differently in new forms that could differentiate their novels from the realistic ones. As a result, many differences are found between the Victorian novel and the modern one. The Victorian novel had social themes while the modern novel had more personal themes. Although the modern novel expressed personal concerns, it became the expression of the whole world because of its concern with psychology. As Mendilow says:

The modern novelist holds that we are at any moment the sum of all our moments, the product of all our experience. Every thing we have seen, every body we have met is part of us. To convey

the impression of this permeation, a multi presentation of times and people and things fused together are indeed... (Mendilow. 1952: 223).

Behind Woolf, stands a wider attempt made by modern novelists to develop away from, or simply reject, older forms of artistic and literary representation, and to find new styles and methods to accommodate the "shock of the new world".

The twentieth century movement or modernism had been a subject of controversial debates among critics. The debates were about gender crisis (especially feminism), the modern novel and its nature, definition, characteristics, themes, language, and techniques.

There were some revolutionary modern writers whose novels were concerned with the inner side of their characters. They used many techniques which differ from realistic ones. In this way, the writers were faced with two major problems. These were moral and psychological problems of the modern novel. The writers and their masterpieces are overviewed because of their being famous among other modernists of their time. These revolutionary modernist are: Forster- *A Passage to India*, D.H. Lawrence- *Sons and Lovers*, Joseph Conrad- *Heart of Darkness*, James Joyce- *Ulysses*, and Virginia Woolf and her works with special reference to her masterpiece *Mrs. Dalloway*.

As one of the distinguished novelists of the twentieth century and as one of the leading modernists, Virginia Woolf was able to transfer the Victorian stereotype woman and the stereotype of writing into modernism. She played a great role in literary history; she contributed to the new techniques in the novel and developed new ideas of feminism. Her life and works would show her position. To quote Majumdar:

The writer saw Virginia Woolf's fiction as part of a literary movement, to which Katherine Mansfield and Dorothy Richardson also belonged. Each had developed, in her individual way, this continually born, continually nurtured method, half-analytical, half-lyrical.

(Majumdar. 1975: 187).

The twentieth century continued to be a world of gender in which women struggled for an equal share in power and status. Feminists' publishing had done more to promote the awareness and interests of women. As a result, many feminists' fiction appeared in the literary markets, challenging the traditional mode of male writing. Virginia Woolf played a central part as an advocator of feminists and modernists fiction. What role did she play to develop feminists' thinking? What attitudes did she have about: previous women generations, women's lower economic status, women's domestic responsibilities and conflict between

nurturing role such as motherhood and domestic work and other functions of creative works, areas of activity which have traditionally been valued as men's work, and writing; thinking that made an impact in the artistic and critical dominances? She was a great figure in the development of English fiction; her works have been the subject of critical interest because of her experimental and innovative narrative techniques.

The research is going to explore her importance in general and see the vital role that her writings offered to feminism and modernism, locating Woolf as an influential writer within her time and within literary history. It is important to find out why a woman-writer as Virginia Woolf became so well recognized.

The thesis concentrates on 'Mrs. Dalloway', Virginia Woolf's masterpiece. It is her most innovative novel that breaks new ground in the representation of inner experience. Majumdar writes:

In a novel like Mrs. Dalloway, where the sensory impressions are so concretely evoked and are so much more immediate...a sort of arrangement of the elements of experience in sensibility takes place. In the traditional novel we have on the one hand the characters and on the other the background, each existing in separate dimensions, and the one generally

more solid than the other. (Majumdar. 1975: 183-4).

Virginia Woolf's novel *Mrs. Dalloway* narrates a story of one day in the life of Clarissa Dalloway as she prepares her house for a dinner party later in the evening. Throughout the day, she remembers people, friends, and events from her past that had a lasting impact on her. Septimus Warren Smith struggles from mental illness as a result of his experience in the First World War. Using the stream of consciousness technique, Virginia Woolf explores the thoughts, emotions, and sensations of these two characters (Mrs. Dalloway and Septimus) and other characters that are connected to them. Past and present mingle in Woolf's characters' minds. This merging of the past history and the present moment allows for much richer presentation of the characters and their universe than plot would suggest. Daiches says that:

She has managed to give the reader a full account not only of Mrs. Dalloway's past, her development, her character, her history, but also of the history of a varied group of other persons. Who are related to her either in that they accidentally cross her path at some moment in the course of the day, or that she thinks of them, or that they think of her, or in virtue of some other kind of relationship. None

of these relationships are causal, though at first sight they might seem so. (Daiches. 1945: 63).

The novel, 'Mrs. Dalloway', is extremely complex Woolf offers a challenge. The novel is not divided into chapters; almost all actions occur in thoughts and reminiscence of the characters. The readers must piece together the story from "random" bits, and a piece of information and impression each character provides. The complexity of the characters may add to the frustration because Woolf makes it difficult for the reader to receive any single dominant impression of any one of them. This, however, forms the essence of the novel and displays the talents of Woolf. As Fleishman says:

The primary activity in Woolf's major novels is the effort of selves to know selves; this is remarkably little moral drama. (It is this that separates Woolf from the main tradition of English fiction.

(Fleishman. 1978: 171).

To depict *Mrs. Dalloway*, Virginia Woolf uses a distinctive narrative technique, which has a great effect on the other components of the novel. These narrative techniques must be explored in their own as well as with other techniques that include themes, style characterization, time, structure, symbolism, and imagery. Woolf's treatments of techniques in *Mrs. Dalloway* classify her as a leading modernist and her novel

as a modern one that ensures her contribution to modernism and feminism. The role Woolf played in feminism is a vital part of modernism. In this connection Mendilow says about Virginia Woolf:

She is a typical representative of the twentieth century time school of fiction, and as such has devoted much of her attention to the treatment of the temporal aspects of the theme, form, and medium of the novel. (Mendilow. 1952: 200).

Structure of the Thesis

The thesis consists of an introduction, five chapters, conclusion, and bibliography. Chapter One is devoted to the Early Twentieth Century English Novel. Chapter Two deals with Revolutionary Modernists and Virginia Woolf's Life and Works. Chapter Three addresses Woolf's Contribution to Modernism. Chapter Four is Summary and Analysis of *Mrs. Dalloway*. Chapter Five cites the Techniques in *Mrs. Dalloway*. And eventually the thesis ends with a Conclusion and Bibliography.