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**The Great War and Women in Modern British Literature.
A Case of Study: Virginia Woolf Selected Works: *Mrs. Dalloway*
and *To the Lighthouse***

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Dedication

As we take our last steps at one of the important stages in our educational career, we must return to the years we have spent in the University in order to thank and to extend this humble dissertation to all those who helped, supported, and encouraged us to progress in the study. To those who enlightened our life... to our parents, and to our brothers and sisters.

We also dedicate this work to our dear families and friends.

And before we proceed, we offer our highest thanks, gratitude, appreciation and love to those who carried the most sacred message in life ... to those who paved the way for us to learn.

To all our distinguished teachers and professors.....

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Abstract

The First World War definitively changed Britain in all spheres. As the number of men lost on the battlefield and the depletion of national financial resources led to a series of radical changes, and this, in turn, changed the course of the country and transferred it to another level, especially after women's intervention in all fields. Virginia Woolf was one of the greatest literary female artists in the early 20th century, pioneering the modern English literature with the stream-of-consciousness technique. Her representative works focused on the internal description of characters while presenting the social conditions of post-war Britain and embodying the role of women in all its attributes. This Master dissertation entitled *The Great War, and Women in Modern British Literature. A Case of Study: Virginia Woolf selected Works: Mrs. Dalloway and To the Lighthouse* aims initially at exploring and analyzing two famous classic novels by Woolf, which are *Mrs. Dalloway* and *To the Lighthouse*. These two novels had a great impact in the modern literature as Woolf produced two distinguished works that embodied a whole society and represented a tragic reality that was recorded in history. One of the ultimate aims of this study is to show Woolf's contribution in the literature, her accomplishments in the Feminist movement, and her unique portrayal of women in her literary works. Moreover, this study seeks to find how Woolf's novels influenced the British society and what is the impact of *Mrs. Dalloway* and *To the Lighthouse* on the reader in general. Besides, this study aims to analyze Woolf's applications of the various psychological theories that she has always adopted in her works, including the most important ones such as The Androgynous Mind's theory and The Oedipal complex theory.

Keywords: The Great War, Virginia Woolf, Feminist theory, Psychoanalytical theory

Résumé

La première guerre mondiale à changé la Grande-Bretagne définitivement elle a eu un impact significatif sur la croissance et le développement sur plusieurs décennies et ce dans tous les domaines. Le nombre d'homme perdus sur le champ de bataille et l'épuisement des ressources financières nationale, ayant entraîné une série de changements radicaux, ont changé le cours du pays et l'ont transféré à un autre niveau, en particulier après l'intervention des femmes dans tous les domaines. Virginia Woolf a été l'une des plus grandes artistes littéraires du début du XXe siècle, initiant la Littérature Anglaise contemporaine un nouveau courant appelé « flux de conscience ». Ses œuvres représentatives sont concentrées sur la description interne des personnages tout en présentant les conditions sociales de la Grande-Bretagne de l'après-Guerre Mondiale et en incarnant le rôle de la femme dans tous ses attributs. Cette étude vise dans un premier temps à étudier et à analyser deux célèbres romans classiques de Virginia Woolf intitulés *Mrs.Dalloway* et *To the lighthouse* . L'un des objectifs ultimes et explore et l'influence de Woolf dans le monde littéraire ses réalisations dans le mouvement féministe et la manière dont elle décrit les femmes dans ses œuvres littéraires. En outre ce travail essaye d'analyser les applications des diverses théories psychologiques que Woolf a toujours adoptées dans ses travaux, y compris les plus importantes, telles que la théorie de l'esprit androgyne et la théorie du complexe Oedipien.

Mots-clés: La Grande Guerre, Virginia Woolf, théorie féministe, théorie psychanalytique.

المخلص

أدت الحرب العالمية الأولى إلى تغييرات كبيرة مما أثرت على النمو و التطور على جميع الأصعدة . وقد خلفت ملايين من الضحايا و الموتى في ميدان المعركة و نقص في الموارد المالية و الوطنية التي أدى إلى جملة من التغييرات الجذرية التي غيرت مسار الأحداث في البلاد إلى مستوى آخر . خاصة بعد تدخل العنصر النسوي في جميع المجالات . فرجينيا وولف واحدة من أهم أدبيات مطلع القرن العشرين ، و رائدة الأدب البريطاني المعاصر الذي اعتمدت فيه من خلال أعمالها على تيار الوعي الداخلي لشخصياتها بالإضافة إلى الوسط الاجتماعي لبريطانيا ما بعد الحرب في جميع خصوصياته إذ أن هذا البحث و الذي هو تحت عنوان "الحرب العظمى , والنساء في الأدب البريطاني الحديث. حالة الدراسة :أعمال فرجينيا وولف "السيدة داولووي " و "إلى المنارة" يهدف إلى تحليل و دراسة اثنتين من الروايات لفرجينيا وولف بعنوان "السيدة داولووي" و "إلى المنارة" أثرت هاتاه الروائيتين على الأدب المعاصر تأثيرا كبيرا و ذلك بتجسيد الواقع المرير الذي خلده الحرب العالمية الأولى و الثانية من خلال روايتها و كيفية وصفها للمرأة في أعمالها الأدبية علاوة على ذلك ، فان هذا العمل يهدف إلى تحليل مدى اعتماد وولف لمختلف النظريات النفسية التي طالما تبنتها في أعمالها و أبرزها " نظرية اندروجينوس مايند" و " عقدة اوديب ."

الكلمات: الحرب العالمية الأولى , فرجينيا وولف النظرية النسوية ، نظرية التحليل النفسي

List of Abbreviations

1. *Mrs.Dalloway*: MD
2. *To the Lighthouse*: TTL
3. World War One: WWI
4. World War Two: WWII

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Introduction

The First World War had a negative and serious impact on Britons who were accustomed to internal peace. Since the establishment of the British Kingdom, the British have fought wars for survival and hegemony, but the Great War has turned the balance of internal security and internal peace of people. With the outbreak of this War, people's perceptions of life changed. Critics and artists influenced us and our views became heterogeneous and contradictory. Even the concept of civilization changed, and many historians and artists believed that human civilization is in decline. Eventually, life standards in Britain were far removed from those of the Victorian era. World War I witnessed the progress and the development of armies throughout Europe and the rest of the world, and the British army was one of the greatest and most powerful of these armies, and of course the males were almost entirely in military service, prompting women to do many of the crucial tasks that kept the economy at home. From this point, the fate and the role of women in Britain and in the world as a whole changed.

The Great War affected the social and the intellectual aspects. A group of elites and thinkers who abandoned everything that existed in ancient Britain emerged. Among the most prominent movements that have received special attention by female writers was the Feminist movement which calls for equality between women and men (Curry). One of the early adopters and supporters of this movement was the British writer Virginia Woolf. She was one of the pioneers of modern English literature and her works are widely read, analyzed, and studied, especially *Mrs. Dalloway* and *To the Lighthouse*, which are classic literary achievements. In the mid-1920s, opinions were mixed and different about Virginia Woolf and her works. And these two novels are among the most famous modern novels of the stream of consciousness that was used creatively to make them literary artifacts. The Professor Naomi Black in her book *Virginia Woolf as Feminist*, relied on the explanation of Woolf's beliefs

and her association with the feminist movement. Naomi also explained Woolf's belief that the feminist movement was the basis of transformational social change.

Adrian Barlow claimed in his book entitled *The Great War in British Literature* that from the beginning of the twentieth century and with the outbreak of the world war until its end, thinkers, poets, and writers, including Virginia Woolf, have tried to change the path of literature. They have planned and brought out a new literary and artistic world. Men may have been physically affected by the Great War, but women have been emotionally affected. They suffered from high pressure to assume the role of men in the workplace and to assume the responsibility of home and children.

This Master Dissertation entitled *The Great War and Women in Modern British Literature*. A case of study: Virginia Woolf selected Works: *Mrs. Dalloway* and *To the Lighthouse*. This study initially tries to explore the form taken by the English literature at the beginning of the twentieth century, which witnessed radical changes at a comprehensive level. The study also aims to identify and demonstrate the role women played during the outbreak of the Great War. It is very important always to remember women's role and their weight in the society in all situations and circumstances. This modest study attempts to recall the remnants of war on people, on thoughts and on life in general

The world is struggling for survival and sovereignty, which resulted in endless wars and conflicts, where, women are the primarily victims. In this context, the focus of the study was to examine the status of women during the modern era in Britain and to shed light on their role and their social status in that period. In light of the repercussions and the terrible circumstances the world witnessed, it is necessary to re-examine the various achievements of women, that the most prominent ones were during the war. This dissertation stands as an invitation to all women to follow the example of former women who suffered persecution and

discrimination, but they stood up and challenged the reality of war, loss and patriarchal society.

This Master dissertation seeks to answer various questions, the most important ones are: How did modern literature emerge and what are its main features? What are the most prominent achievements that accompanied the Feminist movement in Britain? What was the role of British women during the modern time? How did women contribute to the radical change that touched both literature and life? What are the most important social changes that have swept the British society during the modernist period? What is the impact of the First World War on women? What was the role of the British woman during the Great War? What are Virginia Woolf's achievements as a modernist and a feminist? To what extent did she break the restrictions as an influential woman? And finally, how did Woolf tackle the issue of war in her works? What is the impact of war in Virginia Woolf's works *Mrs. Dalloway* and *To the Lighthouse*?

Mrs. Dalloway and *To the Lighthouse* were written in the early 20th century, but they are still classified among the best classic novels till this day. This is due to Woolf's mastery of the unrivaled stream of consciousness, which was a new way of reading books that allows the reader to recognize characters. On one side, *Mrs. Dalloway* raised rare topics at the time, notably madness, homosexuality, atheism and suicide. *Mrs. Dalloway* is far from any other novel, some of its excerpts define exactly what we feel about certain issues in life such as death, life, war, and love. The novel penetrates deeply into the traumatic past of characters and their inner worlds. On the other hand, *To the Lighthouse* embodied a certain stage of Woolf's life and it was a direct criticism of the British society that has changed radically after the Great War, which has always influenced the writer and led to the integration of war's idea and its risks repeatedly in her works. There were thousands of studies that have focused on Woolf's works as a modern writer and a feminist, but these two novels were two of the

most illustrious works, and this is due to the wide scope that they give to researchers. Researchers have been able to study and analyze various historical, social, and psychological subjects according to these two novels, which are still subject to study. Moreover, few researchers brought together two different themes: the role of women and the war under one title, which examines two different novels of the same author. This study examines a variety of ways in which the two novels pose a challenge to patriarchal values regarding the representation of women. Besides, this dissertation focuses on the psychological side of both the writer and the characters, which are considered to be only a reflection of Woolf's ideas and beliefs. This study combines the two novels together under a cross-cutting theme that still exists in our time. It is very important to understand the interdependence between women and war because our world is so far suffering from wars and women are still suffering from discrimination.

To cover the aim of this study, the work was divided into three chapters: Chapter One which entitled "Literature Review and Historical Background", stands as a cultural background regarding the modernist period, its characteristics and its pioneers, as well as the radical transformation of life in Britain, and literature, during wartime. The aim of this chapter is that the Great War may no longer be a living memory, but it has been woven into the culture of the modern world and it left a significant impact on literature during the modern time. This part gives an understanding about women in the modern period; and what, how, and why women did write during that era. It also includes details about modern literature and the major techniques that were developed and utilized.

Chapter Two entitled "Critical Reading of Virginia Woolf's *Mrs. Dalloway*", contains a brief biography about the English writer Virginia Woolf, which demonstrates her creativity and her distinctiveness from others. It contains a detailed analysis of the first novel to be addressed in the study, entitled *Mrs. Dalloway*. This interesting analysis reveals hidden

aspects of the personality and women's identity in a different form by Virginia Woolf who was one of the first writers to address the subject of war and its consequences on people, and the gravity of the trauma to human life. In addition to her mastering of literary technique the stream of consciousness.

Chapter Three entitled "Critical Reading of *To the Lighthouse*", it includes an analysis of the classic novel *To the Lighthouse* by Virginia Woolf, which is considered an autobiographical novel. This chapter aims to analyze the novel in the perspective of the Feminist movement. As well as to give an understanding of how Woolf applied her view of the Androgynous Mind's theory in her novel. On the other hand, this chapter discusses one of the most important concepts of psychology that arise in the modern era, and connects them and applies them in Woolf's novel.

A conclusion that includes the final findings. The conclusion summarizes all that has been discussed in the previous chapters and highlights the most important points and the results of this study.

Chapter one: Literature Review and Historical Background

One of the most dynamic periods that England has passed through is the Victorian Era. Victorian England was ruled by Queen Victoria (1819_1901) who was the most glorious and the longest reign of the British monarchy (Maciamo). Modern people regarded Victorian ideals and thoughts as superficial and naive. Victorians accepted everything without any questioning or rejection. They accepted the voice of authority; they believed the Christian clergy and followed them in politics, in literature, and in daily life blindly. Victorians had an implicit faith that the family, the British constitution and the Christianity would last and exist forever in this world without any changes at any level ("The Modern Period 1900-1961" 5-10). However, Britain was the world's most powerful and richest countries; Britain controlled and ruled a quarter worldwide's population (Maciamo). Thereby, due to the increase in the fertility rate and the decrease in mortality rate, there was an increase in the population and the demand for goods. Besides, Victorian England became industrialized, most factories took place and led to vast improvements in the work standards and in living. There was extensive scientific inventions that changed and facilitated the life of the British people such as the telephone, the railways, the radio and so on. Photography emerged the first time in the Victorian era. Art, architecture, and culture also flourished at that time. One of the Victorian advancements was the communication and the transport developments as well as the progress of science. All these advantages led to negative outcomes that affected the society profoundly. The rise of the demand of goods led to the increase of poverty, so people have found many difficulties in housing, which led to the development of slums, and led to the rise of child labor too. Finally, the economic problems forced British women to resort to prostitution to earn money for living. The Victorian Era was a significant period in British history. Britain changed at all levels, both positively and negatively. Great Britain gained much wealth and fame, but it was marked by the birth of social evil (Joshi).

1 Modern Period

The second half of the 19th and the early decades of the 20th centuries are known by the Modern Period. The term Modernism is an indication of a philosophical and cultural movement, as it was defined by the Russian writer Shevchenko, L. L (A.A. ШЕВЧЕНКО) in his book *History of English Literature (from Romanticism to Modern Period)*:

Modernism is a philosophical movement that, along with cultural trends, arose from changes in Western society in the late 19th and early 20th centuries. Modernism, in general, includes the activities and creations of those who felt the traditional forms of art, architecture, literature, religious faith, philosophy, social organization, and activities of daily life were becoming outdated in the new economic, social, and political environment of an emerging fully industrialized world. (143)

Modern people wanted to keep abreast of the modernity that characterized this modern era. The world was on developing oddly and rapidly, leading people to follow it whether in art, music, architecture, literature, and it had a strong impact including all fields of life.

1.1 Historical and Social Background of the Modern Era

The modern period started with the death of Queen Victoria in 1901; she was succeeded by King Edward VII (1901_1910) (Shevchenko 140). The end of the Victorian era brought with it a curse, which is known for blood, violence, tragedy, and death. Despite, it witnessed significant technological advancements. There was actual and rapid development socially, economically, and politically. All these changes led to a deep gap between the poor and the rich, which led to economic depression and unemployment. People during the first decade of the twentieth century questioned everything; they believed in the scientific theories as the Darwinian Theory by Charles Darwin (1809_1882); and they followed new ideologies that were brought by influential people such as Karl Marx (1818_1883) and Sigmund Freud (1856_1939) (*Wallace* 6). Young people had an innate desire to reject and question religion

and science. The Modernists rebelled against the Victorian methods; they were looking for the new, the modernity, the strange and the unknown that is opposite to anything, which is old, traditional and familiar (“The Modern Period 1900-1961” 8-9).

With the beginning of the twentieth century, England became a strong and industrial country in the first place due to the free trade and the great developments that affected all industrial fields. Thereby, British people were asking for more rights. The first decades of the 20th century can be described by the time of change and rebellion (Judith 1-2). Economic Correspondent Hugh Pym claimed that before the Great War, Britain enjoyed significant levels of wealth and resources due to the rapid growth and the vast empire. However, it has suffered from problems and obstacles due to the social changes and the political issues that have increased rapidly.

The war started due to the assassination of Archduke Franz Ferdinand who was the heir to the throne of Austria_ Hungary. The world was prepared to face World War One by “Christmas”, but it began on July 28, 1914. This war had two sides, which are: the first side called “The Allies”, which were known also as “The Triple” (Britain, France, USSR, and Ireland). The other side was known by “The Center Powers” (Germany and Austria-Hungary). World War One was known by the use of the Chemical Weapons that were considered as a war crime. Germany was the first user of the poisoning gas in the war, as a reaction to that Britain developed gas warfare to retaliate. The world suffered from violence, fear, horror, hunger, diseases, and poverty for many decades. The Great War lasted four years, three months, and 14 days.

The Great War led to a huge cultural shift in Britain; there was a rebellion against the social class order; it was the start for the decline of Britain as a superpower. The British society was affected by WWI, and the war outcomes swept away the old Victorian order and established a modern lifestyle in Britain. The change was gradual in Britain, there was a

seismic shift in British society due to the war experiences. Also, there was a political seismic shift, which was remarked by the collapse of the Liberal Party and the rise of the Labour Party, in addition to the first near democratic franchise in Britain. Due to the blood sacrifice, there was a creation of “a land fit heroes” that led to the demand of some form of democratic payback (“Britain and the war”).

Women began to appear more strong than they were in the past. One of the significant impacts was the large scale employment of women, especially in the industrial fields. Women were involved in the munition factories since 1st June 1915. Approximately, million of women were joined to the British workforce; and due to the representation of the People Act in 1918, women over the age 30 got the right to vote (“Britain and the war”). All of these had shown a sense of female power, this notion helps the emergence of femininity which presents a uniquely feminine contribution to modernism. The first wave of feminism led to an increase in female chances and opportunities, whether in education or the workforce.

1.2 Overview of Modern Literature

The author Prasad Vaijayanti claimed, in his article “Victorian Era Literature Characteristic”, that the literature evolved during the Victorian era is quiet named as the Victorian Era Literature. This literature was marked by its Victorian novels in which writers tend to depict the difficult lives and the social issues. In the late of the 19th century, there was an influence by Charles Darwin’s theory called “The Origin of Species”, which is based on the concept of difference. It contains controversies of the many characteristics and modifications that characterize the species from each other, as well as its explanation of the concept of the evolution of species over time and their gradual spread (“The Origin of Species”). Vaijayanti added that some writers accepted the theory’s thoughts and they tried to employ them in literature. This, in turn, led to the creation of what is called “the genre of

fantastic fiction” but in the form of what is known by the Old Gothic Tales. However, this era was followed by a new era called “Modern Era”.

The term Modernism refers to a period in the history of literature. Modern Age in English literature started from the early of the twentieth century till the 1940s; it followed the Victorian and the Edwardian Ages. It is widely believed that Emily Dickinson and Walt Whitman were the founding mother and father of modern literature (“What is Modernism?”). It is believed that Modernism refers to the radical shift in the aesthetic and the cultural feelings evident in post-World War I art and literature. It represents a distinct separation from Victorian bourgeois morality, this movement aimed to get rid of the aesthetic abundance of realistic fiction. In fact, many reasons and different events led to the emergence of Modern literature. For example, Industrialism was one of these reasons; more factories and cities appeared, people started to work, and these led to social changes, which in turn affected literature profoundly. Modern people and writers have seen the world in a different and new way. In first ten years of the 20th century, writers were divided into two parts, the first was writers who preferred to imitate and follow the footsteps of the Victorian writers, while, the second were writers who decided to create a new line and unfamiliar style in literature. Another example, Cubism was an art movement in Europe, this movement influenced modernists; it affected the world and literature. The art pieces during the Cubism movement had shown the new world, the new style and the new thinking of artists during that era; this, in turn, influenced and changed literature significantly (Judith 4-6).

The EFL teachers Sherif Ali and Islam Ali claimed, in their report entitled “Features of Literary Modernism”, that modern literature appeared shortly after the beginning of the 20th century, it was characterized by a strong separation from traditions; this separation includes a strong reaction against old religious, political and social views. Furthermore, Modernist literature came on its own due to both industrialization and globalization that swept through

Europe. New technology and horrific events of war have made many people question the future of humanity; novelists reacted to this through a shift. In other words, modernity seeks to find new forms of expressions and methods and rejects traditional ideas that did not suit society anymore. There are distinctive characteristics of modern literature, the most important are “Individualism”, “Experimentation”, “Symbolism”, “Absurdity”, and “Formalism” (1).

“Experimentation” and “Individualism” were the result of the horrific reality of the Great War. The First World War (1914-1918) imposed a darker perspective and left people struggling to understand how such massacres could occur. Modernism was marked by the sense of degeneration and the increasing alienation of individuals, which means the experience of isolation from a group or activity to which it belongs or participates, and this is what causes a lot of frustration and despair. In modern literature, the individual was more interesting than the community. Writers presented the world and society as a challenge to their characters, they were able to free themselves from ancient forms and techniques. The poets abandoned the traditional rhyme schemes and wrote in the free verse. Novelists have also broken all expectations; they have combined images of the past with modern languages and themes, creating a set of patterns. The inner workings of consciousness were a common theme for modern writers, this, in turn, led to a form of narrative called the stream of consciousness. The novelists James Joyce and Virginia Woolf, along with poets TS Elliott and Ezra Pound were known for their unique experimental works (Ali 1).

The war massacres had a profoundly negative impact on the writers at that time. Many of the great English poets died and some were injured in the First World War; many writers have seen the world, in their view, as ridiculous place. Modernist writers have portrayed this absurdity and vision in their literary works. Symbolism was not a new concept in English literature, but the use of symbols by modernists was innovative and creative. They left much more to the imagination of the reader than previous writers in previous periods. In addition,

modernists saw literature as more craft. The idea of literature as a craft fueled the desire of modernists for creativity and originality. Modern and contemporary literature often includes foreign languages, dense vocabulary, and invented words (Ali 1-2).

1.2.1 English Literature during the Pre, Inter, and Post War Era

The prewar era is known as the Edwardian period (1901– 1914). It was marked by the ideological changes, which in turn affected the British literature. In this period, literature took a new direction; there were famous and creative writers during that era, for example, Joseph Conrad, Ford Madox Ford, Rudyard Kipling, H.G. Wells, and Henry James (Neelotpal). Again Vaijayanti claimed that starting from the Edwardian Era, British literature adopted a new direction that lasted for a good period. Novelists began to write about the society and the political structures, which have become in evolution out of control; in addition to highlighting female emancipation. Literature during the Edwardian era was nicknamed “bold literature”. Writers hoped to change the thoughts positively. For instance, H.G. Wells tried through his writings to show the world the importance of science and technology in life and the future of mankind. Besides, many writers as Rudyard Kipling and Thomas Hardy resurrected some of the old literary forms such as the satire and ballad (“Features of Edwardian Era Literature”). More on that, Imagism, which appeared in England and America in the early 20th century. Ezra Pound is noted as the founder of imagism; it is considered a reactionary movement against romantic and Victorian poetry, where imagination emphasizes simplicity, clarity of expression and precision through the use of precise visual images; imagination aims to replace abstractions with concrete details that can be explained more by using the form (“A Brief Guide to Imagism”). Futurism also distinguished the Edwardian literature, in addition, Realism was pictured through the colonial adventures, for instance, Joseph Conrad’s *Heart of Darkness* in 1902 and E.M Foster’s *A Room with a View* in 1908 (Vaijayanti).

British literature, during the early 20th century, was marked by the flourishing of the Irish drama largely under the auspices of the Abbey Theater in Dublin. John Millington Synge, William Butler Yeats, and Sean O'Casey wrote about Irish-mythological themes. Also, the Irish George Bernard Shaw dramatized all aspects of British society. In fact, many prominent figures in British literature in the twentieth century were not English, for instance, Shaw, Yeats, Joyce, O'Casey, and Beckett were Irish, Dylan Thomas and T S Eliot were Americans, and Conrad was Polish. Poetry, in the early twentieth century, was characterized by the traditional romanticism of such poets as John Masefield, Alfred Noyes, and Walter de la Mare; it was also distinguished by the experiments of the imagists; especially Hilda Doolittle and Richard Aldington. The popular poet of this era was Yeats, whose poetry combined romantic vision with contemporary political and aesthetic concerns ("English literature: The Early Twentieth Century").

The Indian aspiring author Kumar Neelotpal argued, in his article "What are the characteristics of all the English literary periods?", that the most famous novelists during the interwar era were James Joyce, Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, and others. He added that, technically, modern literature began after the start of the Great War. According to the technical writer Dr. Fiona Robinson, in her essay entitled "British Art and Literature during WWI", there was defamation and exaggeration of the British man's role in order to show masculinity, heroism, pride, and loyalty. However, there were many writers who tried to embody the suffering of war and the loss of murder and death and the extent of its impact on society and the individual, such as Paul Nash's 1917 work's *The Menin Road*. With the beginning of the war, literature moved to a different level, higher than it was. For instance, T.S Eliot's poem *The Waste Land* and Virginia Woolf's novel *Mrs. Dalloway* demonstrated remarkable and distinctive change, especially with regard to the narration. War was the dominant theme in English literature, it was a unique event that

affected humanity and all fields of life, literature in particular, especially in Britain. British novelists were affected by the atmosphere of the war, they also suffered from the war's waste and destruction ("What were the effects of World War I"). As Paul Fussell said in *The Great War and Modern Memory*:

The day after the British entered the war Henry James wrote a friend:

The plunge of civilization into this abyss of blood and darkness... is a thing that so gives away the whole long age during which we have supposed the world to be, with whatever abatement, gradually bettering, that to have to take it all now for what the treacherous years were all the while really making for and meaning is too tragic for any words. (Qtd in "Paul Fussell Quotes").

This was the view of modernist writers in the war and its impact on the world, where they considered the sinking of civilization into an abyss full of blood and darkness. Also women have a great role in the war and there are many female writers who volunteered for military service, for example, Vera Brittain who volunteered as a nurse to serve the British army; she has documented her experience in a memoir entitled *Testament of Youth (1933)*, which is considered to be one of the most war's autobiographical works (Robinson).

Prof. S. Subiah claimed that one of the most prominent slogans raised in the war was "If you want peace get ready for war" (Qtd in Subiah). People believed that WWI is the war to end all wars, they were prepared to fight for the homeland, the people, and the future. The first thing that was observed through literature analysis is that war is a common factor in the characters lives, like in the case of Virginia Woolf's novels *Mrs. Dalloway* and *To the Lighthouse (5-10)*. According to an expert in eNotes website, in his article entitled "What were the effects of World War I on English literature?", it is widely believed that WWI ended idealism and romanticism that characterized the Victorian literature. The Shock of war, trauma, horror, death, and madness were the focus of the British novelists who tried to

document the events and the impact of the Great War. Globalization, industrialization and rapid technological development have contributed to the supply of novelists with the inspiration to write unique pieces of literature. Modern literature spoke a lot about the inner consciousness and self of man, rather than focusing on the progress of the world. With the beginning of the war, novelists felt that the end of civilization began. The scientific progress and the spread of capitalism increased their sense of loneliness.

The latest literary technique used by many British novelists was the stream of consciousness technique, which was considered as a new style of writing. The English teacher, at Nation Ford High School, South Carolina, Annalise Eberhard in "Stream of Consciousness in Modernist Era" defined this technique as "a literary technique that presents the thoughts and the feelings of a character as they occur" (2). Shevchenko, L. L also defined it as: "Stream of consciousness is a narrative device used in literature to depict the multitudinous thoughts and feelings which pass through the mind. Another phrase for it is interior monologue" (148). This technique was brought by the philosopher and the psychologist William James who was affected by Freud's theories about the unconscious, which had a great impact on people's way of thinking during that time. James, in turn, had introduced the theory of consciousness in *Principles of Psychology* (1890) and had developed a theory called 'Radical Empiricism' that explains what is related to human self and self in itself and what we are. James claimed that the 'I' of last year or even last hour is not the same as the 'I' of the right moment. He also described the flow of human thoughts in the mind. Thereby, writers were influenced by his ideas; and they started to apply and explore the mental processes in their writings (Shmoop Editorial Team). Dorothy Richardson was considered to be professional in using the stream of consciousness through her novel *Pilgrimage*, in which she had shown the internal thoughts of young women. And in turn, she influenced James Joyce in his novel *Ulysses* for instance when he wrote: "He is young

Leopold, as in a retrospective arrangement, a mirror within a mirror (hey, presto!), he beholdeth himself. That young figure of then is seen, precious manly, walking on a nipping morning from the old house in Clambrassil to the high school, his book satchel on him bandolier wise..." (385). In this quote, the reader can learn about Blum's ideas, as he thinks of the younger Plum by the flowing of thoughts that bring him back to his past. Dorothy also influenced Virginia Woolf in her novel *Mrs. Dalloway* for instance when she said about Clarissa: "Such fools we all are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps... she felt positive... in the triumph and the jingle and the strange high singing of some airplane overhead was what she loved; life; London; this moment of June" (04). The reader can see Clarissa's inner feelings, Woolf enabled the reader to travel back and forth in time with the character. Mrs. Dalloway went out to buy a flower for herself, on the way she began to retrieve ideas in the past and present. Although this technique was criticized pretending that it is difficult to follow; and it is typically unstructured in style (Eberhard 2)

After the end of the Great War, Britain passed through the so-called Great Depression, the rise of fascism, and the policies of English appeasement. The British writers and intellectuals then sought solutions to overcome the situation, especially the political ones. Wyndham Lewis wrote *Apes of Gods* (1930), which is a satire of London's contemporary literary and artistic scene ("English literature: Early Twentieth Century"). There was a change of subject matter between the end of World War I in 1918 and the outbreak of World War II in 1939. The terrible destruction of World War I left many people with the feeling that the society was falling apart. Soldiers who fought in the war, when they went back home, they turned to be alienated.

John Barth claimed, in his book chapter entitled “The Literature of Replenishment”, that modern writers introduced a variety of literary tactics and devices including:

The radical disruption of linear flow of narrative; the frustration of conventional expectations concerning unity and coherence of plot and character and the cause and effect development thereof; the deployment of ironic and ambiguous juxtapositions to call into question the moral and philosophical meaning of literary action; the adoption of a tone of epistemological self-mockery aimed at naive pretensions of bourgeois rationality; the opposition of inward consciousness to rational, public, objective discourse; and an inclination to subjective distortion to point up the evanescence of the social world of the nineteenth-century bourgeoisie. (Qtd in Keep et al 68)

The most important structures in modern literature were the changes in the narrative method, the text form, the cause and effect development, ambiguous juxtapositions, the adoption of a tone of epistemological self-mockery, the opposition of inward consciousness to rational, public, and objective discourse.

Modern writers were interested in deeper reality than surface reality, which means there was less emphasis on art's reflection of external reality. Most of the literary works of the Modern Age were influenced by the disillusionment that came after the war as Paul Fussell said: “I find nothing more depression than optimism” (qtd in “Paul Fussell Quotes”). Besides, irony, satire and comparisons were used frequently to illustrate points in regard to society as Paul Fussell in *The Great War and Modern Memory*. “Every war is ironic because every war is worse than expected. Every war constitutes an irony of situation because its means are so melodramatically disproportionate to its presumed ends.” (Qtd in “Paul Fussell Quotes”). The modernists did believe that there is no such thing as absolute truth, and they believed that things are relative. According to the Modernists, life is unordered and language is complex. Instead of progress, the Modernist writer saw a decline of civilization, they were desperate as

Paul Fussell said “Wars damage the civilian society as much as they damage the enemy. Soldiers never get over it” (qtd in “Paul Fussell Quotes”). Earlier, most literature had an introduction, conflict, and resolution, but the Modernist story was often more of a stream of consciousness; the narration was different from what it used to be. Modern literature did not use plots with sudden climatic shifts and clear decisions. Instead, they used pieces with open ends that were not resolved. Finally, modern literature swept away the basic character or so-called hero. It seems that the protagonist of modernity, having lost faith in society, religion and the surrounding environment, he has lost any claim to heroic action (Ali 2-3).

2. Modern Women in British Society

The Victorian Era was the period when Queen Victoria came to the throne as a young woman in 1837 and reigned until her death in 1901. In the Victorian period, the British Empire became bigger and more important, and the industrial revolution continued. The country was growing, but at first this made life difficult for many people. More and more innovations were achieved in the UK, and factory work was very hard and very dangerous (Merizig).

Britain in the nineteenth century was at its most powerful and self-confident. After the industrial revolution, nineteenth-century Britain was the "workshop" of the world. Until the last quarter of the century British factories were producing more than any other country in the world (Allen2). In the nineteenth century, however, the middle class grew more quickly than ever before and included greater differences of wealth, social position and kinds of work. When they gained an appropriate position in society, they began to support their demands for a political voice. Though they more and more were given privileges, women still had no power ("The Victorian Period"). They were oppressed and suffered from patriarchal society, who neglected their importance, in fact, the rights and privileges of Victorian women were limited, they supposed to be domestic, to marry and have children and take care of

them (Belkhatir and Belmeliani 8). Women learned housewives skills such as weaving, cooking, washing, and cleaning, but for wealthy families, they were not concerned with those tasks, since they have maids, they were not allowed to have education outside the house, because it was man's world. The societal system did not give women the same privilege as men; the extreme injustice to women opens a question about her role in society (“Roles of Women”). At that time women were not able to vote or have a political office, but at the end of the Victorian era, universities agreed to give a degree to women, and for working-class, they accepted to work on the factory, and many worked in prostitution. When universities opened to females, many families were afraid to send their daughters to university, for the reason that no one would marry them, through time, more and more universities opened to females, for clever women attended universities for studying new things rather than “fashionable” subjects, this elite group were the one who claimed women’s rights and formed The National Union of Women’s Suffrage in 1897 (“Education”).

After the death of Queen Victoria, her son Edward VII reigned England from 1900-1910. It was the beginning of “The Modern Age”; people who lived in this era, was different from the Victorian era. They made an important change in the modern period (Benhamouda 5). The industrialization played a role in the rapid economy; new technology had rapidly spread across the country such as typewriter, telephone, and telegraph (“Victorian and Edwardian”). With these technologies, jobs emerged, and these jobs need human beings. Generally, the man was dominant over women, but gradually, women began to make a step forward to professional employment (Holland). The invention of sewing machines facilitates work for women to sew clothes and contribute ready-made clothing, and to make it easier for women to sew their clothes. It offered middle-class women employment opportunities in addition to the emergence of a new profession of nursing (“What was the impact”).

Women rose in status, they increasingly supported demands for a political voice. The suffragettes were a group of women, who wanted to change this. In the early twentieth century, there was remarkable support for woman suffrage in all the parties and numerous organizations which did their work quietly. After 1897 they grouped together and formed the National Union of Women's Suffrage Societies (NUWSS) led by Millicent Fawcett. In 1903, British political suffragette women called Emmeline Pankhurst, organized a Social and Political Union or WSPU. It was the landmark of women's suffragettes followed by her two daughters Christabel Pankhurst and Sylvia Pankhurst. They showed their opposition, they organized meetings and marches, and shouted at politicians, in Parliament. In prison, they refused to eat. One woman was killed when she threw herself under King's horse, during a race, this woman named Emily Davison 1913; she became a martyr for the cause of women's rights. In the same year, Marie Stopes, a British author and a campaigner for women rights, wrote a book called *Married Women* and published in 1918, she discussed the way she thought marriage was, and the freedom in to express her sexual desire freely, followed by Margaret Sanger and Emma Goldman, who had given a talk on birth control, more specifically for poor women and working class, who wanted to stop having more children (Lesch).

2. Woman as an Individual in British Society

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2.1 Women's Status in the Modern Era

In 1914, Britain and its allies, France and Russia, went to war with Germany and Austria-Hungary. Many young men chose to fight. The war changed everything; cities destroyed because of air-raids that used the new technology of flight where the population was not ready for such damage. The country surrounded by the enemy, this results an insufficiency in food and malnutrition. While men were in a warzone, women showed that they could work in farming, factories and even in the coal industry. Working in factories in wartime considered to be severe and harmful, and the wage was half of that men wage, these women called Munitionettes. They did the jobs of the men, who were away at war, they established new freedoms from Edwardian fashion and social tradition, which means that they started to wear lighter clothing, shorter hair, and skirts, began to smoke and drink openly and to wear cosmetics. Married women wanted smaller families, and divorce became easier. It was believed that the participation of women in war was the main reason for gaining the right to vote. In 1918, women over thirty granted the right to vote in England, the following year, Britain marked the first women elected as a member of parliament, Lady Nancy Astor, who gained a seat in the House of Commons (Lesch).

After helping their country to win the First World War, workers and women in England wanted better lives. Men got their jobs at home back from the women, so most women were no longer working, for women, their employment was provisional, their situation became difficult, and many of them became widows and took the whole responsibility of their families. Britain entered a deep depression in the 1920s- the 1930s, the impact was huge on British society, especially on women, who rejected wage discrimination passively even during the War, in London 1918, women workers went on strike to fight against low pay, it

spread to different places in Britain, and it marked the first strike in Britain led by women. At that era, Lyod George was bothered about the outcomes of the Russian Revolution with British workers. Following these strikes, a committee formed by the War Cabinet in 1917 to study the problem of women's payments. It declared its final decision after the war ended (Report of the War Cabinet Committee on Women in Industry, 1919) this report recommended the basics of equal pay for equal work, but as was the case with parliamentary reports and Commissions of Investigation, the union took guarantees that when women work the same as men, they got paid like men, it proved that this decision was during the war period and it will be modified when the war end and the soldier get back to their normal jobs. In addition to those who planned the legislation, they predicted that because of their lower power and health issues, women production is no longer be equal as men, equal pay still a myth, the conflict over equal payment still discussed for decades. Until 1970, when the Equal Pay Act established, which prevented any unfairness happens between men and women in the level of payment, which results from many conflicts of working-class women and this became a conflict of the whole labor movement, whether men or women (Muñoz).

2.2 Feminism: Waves and Major Theories

The word feminism is a set of ideologies and theories, used to describe a cultural, political or economic movement aiming for equal rights for both women and men. The term emerged for the first time in France, as *féminisme* in the 1870s, at that time, the term used for women's independence. Hubertine Auclert, a French feminist leader and activist for women's suffrage, she used the word *féministe* to express herself and others, who work for women's liberty. In 1892, a congress in Paris was described as "feminist." It spread to different areas from France to Britain and then America (Lewis).

The social background based on the idea that men are superior and capable to take decisions in all aspects whether in politics, economics, and culture. feminism represent one

half of the population, they believe that social development cannot be realized without women's involvements, they struggle to gain the same power as men, but there was still a long battle ahead for equal treatment and respect both at work and at home (Lewis). Over time, feminist activists asked for equal rights and votes, this movement rose in waves that critics divided into three waves.

The first wave of feminism took place in late of nineteenth and early twentieth centuries, it marked by emergence of women suffragettes in Britain. Their demands were the equality between men and women, in addition to that, they should get the same values and opportunities as men, but the imbalance social structure limits their rights, this activates the political campaign of the First Wave focused mainly on the issues of women's right to work, gaining property and the right to vote (Ann Drucker). Virginia Woolf wrote a famous essay about women rights "*A Room of One's Own*" (1929) in which she discussed the idea that "a woman must have money and a room of her own if she is to write fiction." (6) It marked the emergence of a new picture of women, these activities, paved the way to the second wave to appear (DiEmanuele).

The second wave feminist from 1960s-1980s, this was the continuation of the previous one. The ideology of this wave was "the personal is political," based on the personal issues of women carried from the societal oppression toward them. Second wave feminists worked towards equal pay, anti-discrimination in the workplace, and reproductive rights (Drucker).

Third Wave feminism is generally thought to have begun in the 1990s. It was responding to the failure of the second wave. While the second waver stressed on the idea of women to gain political clout, Third-Wavers based on the word 'intersectionality'; in other words, this wave seeks the ideology of how race, ethnicity, class, religion, gender, and nationality are all important factors when debating feminism. It discusses problems concerned with women's lives internationally (Drucker).

Feminism considered to be a large extent of social theory and political movement that takes its roots from women experiences, which led critics to focus on studying gender inequality and supporting women's rights, the feminist theory considered to be a development of feminism into different fields including philosophy and theoretical ideology and it aims to investigate the quality of gender inequality and shed lights on gender politics, power relations, and sexuality, themes discussed in feminism is discrimination, objectification, oppression, patriarchy, stereotyping.

Androgyny (Greek andro/male, gym/female) originated from Jungian psychology, in the early 1970s transformed to feminist theory. Androgyny is a combination of feminine and masculine quality, a state of being neither male nor female. Carolyn Gold Heilbrun an American academic at Columbia University, she wrote *Toward a Recognition of Androgyny* (1973), she believed that androgynous mind is the only solution for gender constructed roles. She based her ideas on literary conceptions rather than social facts (Castro125).

In 1977, Elaine Showalter an American literary critic, feminist, and writer on cultural and social issues, in her book *A Literature of Their Own* (1977), she discussed the tradition of women in literature, which she divided women's literary into three stages, the feminine, the feminist, and the female (Code). Kate Millet, an American feminist writer, she wrote a book called *Sexual Politics* (1970), She introduced critic based on the unequal power politics of sexuality, she rejected the patriarchal perspective that affecting women's oppression and male superiority over female gender (Selden 123).

Simone de Beauvoir, a French feminist, writer, intellectual, existentialist philosopher, political activist, feminist and social theorist, her famous book *The Second Sex* 1949 divided into two volumes in which discussed women oppression through history, *The Second Sex* based on two ideas, the first, male superiority in society, the second, is that women socially constructed, with little physiologically rooted feminine qualities or values ("The Second

Sex”). Feminist thinker Helene Cixous deals with the topic of feminine writing. “*The Laugh of the Medusa*,” (1975) she advocates new ways of thinking and writing about women and literature; she argued that women need to create new writing and build an identity. This text recorded in the history of feminist discussion that distinguishes women in terms of their gender and women in terms of authorship (“Short summary”).

Judith Butler, an American philosopher, feminist, and gender theorist, whose book *Gender and Trouble* published in 1990, she thinks that gender is performative rather than being part of human nature, she believes that definitions of masculinity and femininity constructed rather than inherit from, but more controversially, she adds there are understanding biological differences between man and women is socially constructed too, she thought that perceived obviousness of sex as natural biological fact facilitated the assignment of values, judgment, and beliefs regarding how man and women acted to behave and who they should desire (Salih 62,63).

2.3. Women’s Writings in the Modern Era

Women are regarded as half of the society and the basis of the family, and without women life cannot be complete. An expert in eNotes website argued, in his critical essay “Women in Modern Literature”, that the gender issues have been the subject of literature since ancient times. he added that philosophers, writers, thinkers, and poets have questioned the nature of women, but they have often distorted her role in society. In the Victorian period, women's literary models shifted, so that more women published their writings openly and women's liberation from restrictions was almost a major social issue. The woman was described as the Victorian "angel of the house", where confined the role of women in the location of a helper, a housewife or a mother. At the time, the liberated woman demanded her right to education, voting, and individual life, but she was generally treated as a pariah by a respected society and could not vote, inherit, or work easily. Women thought that men hate them, as it is

mentioned in *The Female Eunuch*: “Women have very little idea of how much men hate them” (Qtd in Folkerts). British women since the centuries have read, developed, studied, stripped, planned, criticized, described, and received books in their historical ways. But this was not equal to that of males (Knight et al). But in the early 20th century, Sigmund Freud's psychoanalytic theories became widely read, then, the literature was taken by women from a new and different distance due to the change of thought and the liberation (“Women in Modern Literature”).

In an article entitled “Feminist Literature”, women have long been present in British literature. Since the eighteenth century, some educated women chose to write in order to earn a living, for example, Aphra Benn (1640-1689) was one of the first women to earn money to live using her pen, and she opened the door to other professional writers in the 18th century, among them, Jane Austen, the Brontë sisters and George Eliot who shaped during the 18th and the 19th century literature. Charlotte Bronte and George Elliott used pseudonyms to publish their works, for example, Charlotte Bronte first wrote her work under the name of Currer Bell, and George Elliott's real name was Mary Anne Evans. At the beginning of the 20th century, many female writers, including Virginia Woolf, led the way to modernity and re-invention of the novel. Woolf also showed that women needed a room of their own and £ 500 a year for writing (Sisterhood and After Research Team). With the rise of the industrial revolution and the beginning of modernity, there was a greater awareness than it was in the past by female writers who were brave enough to demand their rights to vote, to work and to write. At the turn of the modern era, there was a great challenge for women, in order to prove their existence, their strength and their potential, which are equal to that of men.

In Virginia Woolf's *A Room of One's Own* (1908), Woolf wrote: “It is fatal to be a man or woman pure and simple; one must be woman-manly or man-womanly” (qtd in Moslehi and Niazi 122). Woolf believed that the woman's mind can only be supplemented with the

addition of a masculine sense, and of course, this applies to the mind of a man, which can not be completed without a certain amount of femaleness inherent. According to the late Professor of English at the University of Sunderland named Selden and the Professor of Literary Studies at the University of Gloucestershire named Widdowson, Woolf has contributed to the women's movement and has shown that sexual identity is based on a social basis and can be challenged and transformed (Moslehi and Niazi 118).

In an article entitled "English literature", that Katherine Mansfield was also one of the symbols of a liberal woman who wanted to rise up and be free from restrictions. Although, she died at a young age, she left behind works reminiscent of this day. In her 13-volume pilgrimage (Volume I, *Bishop of Madaba*, appeared in 1915), Katherine was much more positive about women's ability to recognize themselves. The presentation of the events came through the mind of her autobiography, named *Miriam Henderson*, describing all the social and the economic constraints and psychological and intellectual abilities of a young woman without means to come with the new century. Besides, Mary Amelia St. Clair Sinclair who was a British writer and suffragist known for her innovations in the development of the psychological novel, in her most popular novels, *Marie Olivier: Life* (1919) and *Life and Death of Harriet Fren* (1922), she explored the ways in which her female characters contributed to her social and psychological suppression (Blumberg and Yalzade).

3. The Twentieth Century and Trauma

Since the beginning of the twentieth century, the world has faced difficulties, conflicts, and wars for the sake of domination. Until World War I, came to end all wars and conflicts. The powerful and dominant countries fought the war and Britain was one of the most prominent ones. It is known that the experience and the involvement in the British military service in the First World War was a painful and a catastrophic experience. According to the British politician and academic Baroness Shirley Williams, there were thousands of cases in

the British Army that suffered from the shock of the bombing, which is known as the Shell Shock. Besides that, Neuropsychiatric trauma has been diagnosed among thousands of British officers and soldiers. Losses have gone beyond being material or economic and can be compensated in many ways, even in short periods, but the disaster was in the mental and the psychological damage, which led many to commit suicide (Par.1).

The British Army built and equipped hospitals specialized in treating people and soldiers who have suffered trauma and mental illness. One of the most prominent of these hospitals was Maudsley Hospital in London. The Parliament Act of 1915 was passed and allowed the admission of people who suffered from trauma. Among the most prominent treatment strategies to alleviate the shock of bombing are the entertainment and creativity, such as carpentry, painting, and gardening design. There had also been a great effort by the specialists and the British government to understand these cases and to provide the appropriate treatment for each case. The concept of trauma at that time was different and complex. At first, there was no sympathy for the cases. Those who suffered from trauma became disabled and they did not receive sufficient psychological treatment. They were told that they must withstand and treat their illness in a manly manner. (Williams par.2).

3.1. Psychoanalysis and Literature

Before the beginning of the modern time, there was a French neurologist named Jean-Martin Charcot who wanted to study the correlation between trauma and mental illness; the studied cases were women in the Salpetriere hospital. His aim was to study and to understand hysteria because most of the patients suffered from it. It was believed that the uterus was the origin of the disease, which called for the Hysterectomy as a form of treatment. Indeed, this doctor was the first to discover later that the symptoms of hysteria were originally psychological and not a physiological (Ringle and Jerrold 1). In addition, Sigmund Freud was one of the most influential scientists in the fields of psychology and psychiatry who studied

many cases to learn and to analyze the trauma to which people are exposed. through his studies, of many women suffered from hysteria, Freud concluded that these women had previously been subjected to childhood sexual assault or any kind of harassment, especially by their relatives. However, Freud later concluded that the trauma had other external causes rather than sexual assault. With the coming of the First World War, standards have changed and many diseases have been re-examined, including the study of trauma. Freud explained that the interpretation after the shock changed automatically. The ego that is concerned at the risk, after the trauma, becomes an automatic concern; and the person has excessive instinctive demands and generates excessive stimulation and paralyzed ego. In 1919, Freud wrote an introduction about how the ego changes after the war; he spoke about the old self and the old ego as he called 'peaceful ego', and how it changes to be what he had called "Warlike ego" (Bohleber 2_4). In 1986, Cooper was the Tobin-Cooper Professor Emeritus in Consultation-Liaison Psychiatry at the Weill Cornell Medical College and the Payne Whitney Psychiatric Clinic, he defined trauma with reference to Freud saying: "a psychic trauma is any psychological event which abruptly overwhelms the ego's capacity to provide a minimal sense of safety and integrative intactness, resulting in overwhelming anxiety or helplessness or the threat of it, and producing an enduring change in the psychic organization" (Qtd in Bohleber 44). Trauma is any psychological state that destroys the ego's ability to provide safety, leading to anxiety or enormous disability, or threat, and this is a defect in the system (Bohleber 22).

The term trauma has become interesting, and many specialists studied and identified its causes and its relation with mental health and with the brain, in particular. In 1915, the specialists acknowledged that the first cause of the trauma, suffered by people who fought the war, was the horrors of war. Experts identified the most important causes of trauma, claim that they are the physical abuse, the sexual assault, the natural disasters, the genocide, the

bombing, and the war. In 1995, Trauma was defined by the therapists Pearlman, Laurie A & Saakvitne, Karen in their own book intitled *Trauma and the Therapist: Countertransference and Vicarious Traumatization in Psychotherapy with Incest Survivors*, this book explains the role and the experience of the therapist in the therapeutic relationship through an anti-transmission test and indirect shock, as:

Psychological trauma is the unique individual experience of an event or of enduring conditions in which the individual's ability to integrate his or her emotional experience is overwhelmed (ie his or her ability to stay present, understand what is happening, integrate the feelings, and make sense of the experience), or the individual experiences (subjectively) a threat to life, bodily integrity, or sanity (qtd in Spring 60).

When a person encounters a traumatic event or a signal situation that he did not expect, he fell under the influence of the so-called trauma. When the experience or the event is disappointing or has psychological losses, such as the death of a friend or a dear person, the person who received the news will be shocked by the impact that could be physical, psychological, emotional, and mental. So, when a person goes through an event that caused him trauma, this affects him negatively on his emotional and sensory health (Spring). In the article entitled "Dissociation and the Fragmentary Nature of Traumatic memories: Overview and Exploratory Study" by the psychologists Van der Kolk and Fisler, trauma was defined as: "an inescapably stressful event that overwhelms people's existing coping mechanisms" (02). Trauma is an event that makes the person who is exposed to it exhausted, and can not escape from its consequences, it impedes the human and stripped of his natural state and burdens his hand.

According to the sensorimotor and the psychotherapy Maren A. Masino in her article "Addictive Disorders and the Traumatized Brain", after the event emerged, the effect begins to appear through the strange behavior and reflexes of the body. Fear, panic, panic attacks,

social anxiety, fear of exposed shy, depression, or surrendering cases are all traumatic results or can be called trauma symptoms that can be identified to the person concerned. In addition, the angry seizures, the aggressive behavior, and the sense of urgency to do something are all strange behaviors that can be observed on the people concerned, who can be distinguished easily. Besides, feeling desiccant, the desire to suicide, the desire to do certain dangerous, or the intense actions due to the high rate of Adrenaline in the body, all behaviors indicate that the person is infected (8).

When the trauma occurs, the brain is affected primarily. the brain became biased to negative behaviors and reactions. Thereby, it responds to these negative signals and translates them as threats; this is called stimulation. In this way, the body, in turn, explains what surrounds it, for example, places, facial expressions, weather, and sounds. When the body faces one of these elements, it sends a stimulating signal to the brain, in which it reacts in the form of sensations or emotions (Masino 11).

The medical specialist for Psychiatry and Psychotherapy, Solingen, Dr. Birgit Kracke argued, in his article “What does trauma exactly mean?”, that the shock occurs when the external threat does not exhaust the internal and external resources. Here, the deficit occurs and there is no response. In human nature and its physical and physiological structure, there is a biological mechanism that protects him from harm when it perceives danger. Whenever a person is exposed to danger, the defense mechanism as a result becomes sensitive, effective and quick. Thereby, people who have been shocked, their mechanism becomes active and super-sensitive. This, in turn, changes the neural chemistry of the body and the stimulus becomes out of control. This is what has been observed in the infected people who had reached the limit of madness or suicide. In fact, people who have been traumatized, suffer from many psychological cases, including the following: anger, sadness, shame, denial, fear, worry, embarrassment, panic, self_blame, and guilt. The traumatic event is stored in memory

in brain-broken places; the stored memories are retrieved from the brain and the person accepts it as an event that occurs at that moment. The person is terrified and this is what is likened to the nightmare.

3.1.1. Trauma and Literature

Humans faced wars for survival and those who fought wars must have suffered the horrors of war and the fear of fighting. So, the history of trauma, mental and psychological illness extended over the presence of humans in this world. However, the intensity of the trauma has reached its peak with the Great War that has covered the whole world. Moreover, the mechanisms of war were developing and the bombing in itself was appalling. In the original term trauma is a Greek term, it has been defined by the writer Suzette A. Henk in her book *The Cambridge Companion to Modernist Women Writers* in the chapter 10 entitled “Modernism and Trauma” as: “a physical wound and, until the last century, alluded strictly to bodily injury”(01). After World War I, the name was called “Combat Fatigue Syndrome” or as it is known as “Post-Traumatic Stress Disorder” or “PTSD” (1). The first half of the twentieth century was a cursed time period where all types of fighting were witnessed in all kinds of brutal ways that were invented by man and came down as a curse on him, or as a punishment from God. Power, control, wealth, and domination were the main goal pursued by the leaders and politicians of the major powers, first of all Britain. Entering war had more disadvantages, regardless of the high mortality rate, the psychological illnesses caused by the war were large and deep, the lives of those infected were turned to hellfire. In fact, there was a raised sympathy and a great effort were exerted by both specialists and doctors or by the government, to extended a helping hand to find reliefs for those injured, whether they were from the British army or from the general public.

Literature, music, drawing, and most art fields has a great impact on people’s lives, especially literature, which has a distinctive and different role because it simulates reality

and, this, in turn, affects the hearts of the readers. Through the modern literature, whether prose or poetry, it was able to simulate and portray the suffering, the pain, and the memories through the characters, in the novels in particular. Williams argues that many artists, writers and poets participated in the war and from this point of view, their experience and their suffering were reflected in their own artistic works. They embodied their own experiences or the experiences around them. Even women's writings have been overwhelmingly successful in Britain, they have been able to highlight the power and the efficiency of women in writing, like men. Their application of the latest literary methods, at the time, was evidence of the creativity and the ability of women to write (par 1).

For example, the Canadian writer Margaret Atwood and the British writer Virginia Woolf aimed to clarify the role of women in the modern era, through the embodiment and the representation of women's confidence in themselves or through their self-sufficiency. Take for instance, Margaret Atwood's works such as *Cat's Eye* (1988) and *The Robber Bride* (1993); she had shown her understanding of dream, imagination, and art, and she embodied this through her fictional heroes. Her use of Freud's ideas through the use of psychological analysis or by explaining the impact of war, family problems, depression, and secrecy in the mind of women, in particular (Heidarizadeha 1). Even Virginia Woolf in her novel *Mrs. Dalloway*, portrayed the suffering of a wife of a traumatized man called Septimus Warren Smith.

Through reading and analyzing the existed characters in the modern fiction, the reader can see how traumatized they are; characters show unusual behaviors and memories in order to make the readers live the situation that they had lived. Writers have shown this through mastering the use of different literary methods that have been derived from psychology such as the use of stream of consciousness. Natacha Rogers, in her thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Philosophy in English and

Comparative Literary Studies and entitled “The Representation of Trauma in Narrative”, argued that many trauma survivors try to portray their experiences in narratives that may produce an inappropriate version of the events. She added that many see the narration as a rigid structure that can not include the overwhelming nature of painful experience and does not allow it to fully embody the experience. But it can not be denied that narration is an essential tool for two main reasons. The first is the belief that trauma survivors need to arrange their experiments in chronological order. The second is that the representation of trauma in narration is absolutely necessary for the testimony of juveniles (5).

Vera Brittain has a biography, which she wrote after working as a nurse in the First World War, she joined the Voluntary Aid Detachment in 1915, and she served in England, France and Malta. Vera’s brother and fiance were killed in the First World War. With the suffering that Vera has passed through, she has been disappointed and disillusioned by the war, but she has always been peaceful, especially in her last life. Writing *Testament of Youth* was her way to deal with the trauma that she suffered from during the war (Williams par 3). For example, the following quote expresses Vera’s hope and her desire to live a peaceful life full of joy and happiness, it reflects her commitment to life despite the trauma that she has suffered from:

Perhaps some day the sun will shine again,

And I shall see that still the skies are blue,

And feel one more I do not live in vain,

Although bereft of you (qtd in “Testament of Youth Quotes”).

The following quote also shows her suffering and it shows her deepest sadness due to the loss: “There seemed to be nothing left in the world, for I felt that Roland had taken with him all my future and Edward all my past” (qtd in “Testament of Youth Quotes”). Once again, Vera expresses the psychological devastation caused by the war, but she was still stuck with hope in life: “Only, I felt, by some such attempt to write history in terms of personal life

could I rescue something that might be of value, some element of truth and hope and usefulness, from the smashing up of my own youth by the war” (qtd in “Testament of Youth Quotes”).

The protagonists often use different strategies to forget their experiences rather than face what happened to them. In novels that are concerned with a more general sense of a painful reality, heroes try to isolate themselves from an unfamiliar and strange world by creating, for example, a misleading version of events. The novels that depict painful events, such as the war, to illustrate the painful effects on its heroes, the authors portray their heroes who suffer the consequences of their painful experience (Rogers 7-15).

This chapter entitled “Literature Review and Historical Background” contains the most important points that highlighted the Modern period in Britain and the most important factors of its emergence in addition to a detailed explanation of modern British literature, which was the most prominent fields that took a new form. It also illustrates the great role played by women and the Great War in changing the direction of life in Britain and the world.

Chapter two: Critical Reading of Virginia Woolf's *Mrs. Dalloway*

Britain has a long history, its name was associated for the most important figures and symbols in all the fields of science, art, literature, and others. In literature, Britain has generated hundreds of geniuses in the literary world including poets, novelists, and critics. These literary figures over the centuries, had produced literary artifacts that are still exist and taught in all universities, and stand as a source of inspiration for the modern generation. Women also emerged strongly in the literary field during the early 20th century; they gave up the traditional dress of the woman, and they appeared in a new suit, a bold modern suit that shows their courage and potential. The Feminist movement has also emerged to announce the status of women and to defend their rights. Despite the war and the unstable conditions that the country was undergoing, it was a great motivator for the artists to start producing masterpieces.

1. Virginia Woolf, the Woman, the Feminist and the Artist

As a young girl, Virginia was curious, light-hearted and playful. Woolf loved writing since childhood, her home had a large library; she joined the family newspaper, The Hyde Park Gate News, from an early age. It may seem good so far, but the suffering of this woman began since the death of her mother from Rheumatic Fever in May 1895 when Woolf was 13 years old; this tragic event led her to try attempting suicide. Her mother's loss made her suffer from mental illness as a result of the shock she received. This event was the beginning of her suffering from mania and depression for the rest of her life. The trauma darkened her childhood. Two years later her sister Stella Duckworth died, also followed by her father who died from Stomach Cancer in 1904. Besides, at an age of 26, her favorite and beloved brother named Thoby also died by Typhoid Fever in November 1906 in Greece. Her brother's death led her to a shock similar to her mother's death that she embodied his character later as Jacob

in her experimental novel *Jacob's Room* and later as Percival in *The Waves* (Svendsen and Perciles). And the worse than that she was sexually abused by her half brothers George and Gerald Duckworth in her childhood, which she had mentioned in her essay "A Sketch of the Past" (Forward 3-4).

All the tragic events that Woolf has experienced since her childhood until her youth, contributed in building her unique personality. After her father's death, Virginia, Adrian, and Vanessa moved to Bloomsbury where they had organized "a Thursday meeting" in order to discuss intellectual matters. Since that evening meeting, the group was named "The Bloomsbury Group". The group included the novelist E.M. Forster, the painter Duncan Grant, the biographer Lytton Strachey, the economist John Maynard Keynes and the essayist Leonard Woolf, among others (Biography). This group was named later as "Dreadnought Hoax". Destiny led her to know her husband who was the essayist Leonard Woolf. Virginia became Mrs. Woolf on August 10, 1912 at the age of 30. Woolf was not attracted to her husband physically, but after their marriage, he proved her by his character and his treatment that he is a worthy person. Her husband Leonard encouraged her and helped her to move forward. He provided her a calm environment and a stable relationship even though she was not a stable person. This, in turn, helped to nourish her spirit of writing again. Woolf's first novel was *The Voyage Out* in 1915, in which she had used unusual narrative perspectives, dream-states, and free association prose. In 1917, Woolf and Leonard established Hogarth Press in Richmond, which gave them the right to print their own works and the works of other figures such as Sigmund Freud, Katharine Mansfield, and T.S. Eliot. Woolf also published several literary works such as *Night and Day* in 1919, *Jacob's Room* in 1922, *Mrs. Dalloway* in 1925, *To the Lighthouse* in 1927, *Orlando* in 1928, *The Waves* in 1931, *The Years* in 1937, and *Between the Acts* in 1941 (Forward 4-5). Her literary history was

crowned by 9 novels during 1915-1941, three biographies from 1928-1940, Seven nonfiction books and seven others were printed after her death, and One drama (Herrera 5).

Critics regarded Virginia as an innovative writer in both content and form. She has made an effort to study the nature of the prose fiction. For instance, her critical writing *Modern Fiction* in 1919. Ursula McTaggart in “Opening the Door: The Hogarth Press as Virginia Woolf's Outsiders' Society” claimed: “Virginia Woolf's peculiarities as a fiction writer have tended to obscure her central strength... Her novels are highly experimental... The intensity of Virginia Woolf's poetic vision elevates the ordinary, sometimes banal settings ‘often wartime environments’ of most of her novels” (qtd in Chaudhary 1). Virginia Woolf was fond of using the stream of consciousness technique, which is one of the narrative's challenging writing styles. Woolf was known for her proficiency in using the stream of consciousness in an effective way, as she uses it in a different way in every novel, which makes her works strange. It is known that Woolf writes works in the form of prose, but they are closer to poetry, especially *To the Lighthouse* and *The waves*. She used the vocabulary and structure of the sentence that stimulates the reader to feel that he is reading a poem in the form of prose. Woolf sought to find a new narrative style and presented works that combined poetry and prose, making them attractive and difficult to read.

Woolf became central subject of the feminist movement in the 1970's. Her fame grew only years after her death, and her works since the 1970's gained much attention and became a source of inspiration for the feminist movement. Woolf's works has been read all over the world and translated into more than 50 languages (Chaudhary 3). Besides that, Woolf was famous for her appeal entitled *A Room of One's Own* in 1929, which is actually based on a series of lecture – titled “Women and Fiction” – which were presented by Woolf to the Arts Society at Newnham and the Odtaa at Girton College in October 1928. Its format is chapters that can be read as one continuous essay or independently, its content is historical facts mix

with stories and memoir, its point of view is an intimate first-person female voice, and its audience can be women who read for women, or it can be read by man who readers through women's eyes. Its title symbolizes Woolf's belief that each female writer needs her specificity, space and financial means to practice her talent (Laurence & Mazzeno).

Virginia Woolf's *A Room of One's Own* was followed by a companion piece entitled *Three Guineas* in 1938, which is a lengthy article organized in the form of a series of questions and answers with a man who begins by asking how one can prevent war. In fact, Woolf wrote *Three Guineas* to answer three questions that she had been thinking all the time. The first question is how to prevent war, the second question is why there is little government funding for women's education, and the third is about why women are prevented from doing professional work. Woolf created a dialogue that combines the themes of war and feminist's movement ("Three Guineas Summary"). Woolf had a desire to educate women so that they can think and enjoy freedom, rights, equality, and independence. She also made the appeal to show the status of women and the role of education in refining women's personalities (Forward 6).

"I meant to write about death, only life came breaking in as usual" (qtd in Forward, Woolf's Diary). Virginia Woolf as an English novelist, essayist, biographer, and feminist wrote about extraordinary people. T.S Eliot described her saying: "Without Virginia Woolf at the center of it, it would have remained formless or marginal ... with the death of Virginia Woolf, a whole pattern of culture is broken" (qtd in Svendsen and Lewis 2). Woolf was a modern writer, but she was also a late Victorian as the biographer Hermione Lee argued 'Woolf was a 'modern'. The Victorian family past filled her fiction, shaped her political analyses of society and underlay the behaviour of her social group.'" (qtd in Svendsen and Perciles 4).

Virginia Woolf was unhappy with the status of women in the British society. Women faced problems to reach high levels. Woolf's displeasure was to prevent women from studying in Oxford and Cambridge; she denied the inequality between women and men, and she categorically rejected it and considered it inhuman. The denial also touched literature. Women like her who, were raised in an intellectual family, should write notes or memoirs of their fathers, Virginia wrote a memoir about her late father. She thought that if her father remained alive she will not become a writer. The issue of equality between women and men was troubling her and she embodied the issue of inequality in marriage between her parents through her novel *To the Lighthouse* in 1927; the first to discover this was her sister Vanessa. Virginia has long been afraid of the issue of marriage and partnership that will be even in bed, and perhaps the marriage of her parents had a profound impact on her thinking (Svendsen and Perciles)

Through her writings, Woolf had shown the changes that the war brought to the society, especially in the vision emanating from women, who often did not experience the battle literally, which was a central theme in her three major modernist novels in 1920: *Jacob's Room* in 1922, *Mrs. Dalloway* in 1925, and *To The Lighthouse* in 1927; she highlighted the experience of integrating the vast experience of war into the modern vision (Svendsen and Perciles).

Woolf faced five major nerve freaks, in which she has tried repeatedly and repeatedly to commit suicide (Forward 5). Leonard Woolf satated: "In the manic stage she was extremely excited; the mind race; she talked volubly. she had delusions and heard voices... During the depressive stage all her thoughts and emotions were the exact opposite of what they had been in the manic stage. She was in the depths of melancholia and despair. She tried to commit suicide" (qtd in Svendsen and Perciles 7). The frequency of Virginia to the mental health clinics and psychiatrists made the terms that are associated with mental madness and mental

disorders familiar to her, she employed what she was exposed to in her fourth novel

Mrs. Dalloway.

Leonard Woolf was a supportive husband for his wife, so long as he was beside her, he was so keen on her psychological condition that he was aware of any sign that his wife would be depressed. In her last days, Woolf was desperate and miserable as Britain was eager to enter World War II. The couple agreed to commit suicide together if England was occupied by the Germans. In 1940, their house was destroyed during the bombing of the Germans in London. No longer in the quiver of Woolf's hope and strength to face the world and continue to live, she filled her pockets with stones and plunged herself into the River Ouse leaving a letter to her husband explaining why she gave up. Virginia Woolf committed suicide in 1941, at the age of 59. Woolf's popularity declined after the Second World War but she was revived by a generation of the Second Feminist Movement in 1970 (Biography).

Women's independence from men's domination and permanent dominance are one of the traditional roles that were a constant theme with Woolf in most of her works, and one related to the economic freedom of women was in her work *Room of One's Own*. Inner thought and space were very important and expressive to Virginia Woolf, personally and in her art and, and they were prominent in all her writings. She was concerned with the details and descriptions that conveyed her ideas in a brilliant way. Therefore, the internal thoughts of the individual in conjunction with the internal parts of houses or any place are important elements in her novels, she believed that the woman was also oppressed in the house where the man had a room of his own, but women were violated by everyone, especially in the Victorian era, Woolf was interested in details; she believed that the body is the place where the inner soul lives, and the house is the spatial expression of that self. She believes that every woman has the right to own her own place and the enough space to practice her writing hobby or craft (Conrad 9-11).

Amy Christine Conrad claimed that who is contemplating Woolf's writings and style of portraying the viewer through differentiated and fragmented descriptions and phrases, sees the weaving she has done, which ended up in a tightly knit net, all in order to capture the ordinary moments of life from struggle, pain, purpose and love and deliver it to the reader accurately. Woolf has developed the ability to sort out and understand the "chaos" in her private life and take advantage of her surroundings and experiences, and have employed this creativity in her works. Despite her mental illness, the tragic losses that have beset her life since a young age, all of that chaos and tragedy in her real life became literary works influenced all her readers (13).

Woolf was a brilliant writer and a vital part of the modern literary movement. After that, British literature never became the same. One of the best novels that were and still are a piece of art is the story of *Mrs. Dalloway*, which was written at Monk's House in Sussex. Starting from 1922, Woolf spent about three hours a day writing the novel in the shed of their garden; and she had finished it in London 1924. This novel was written in a large notebook ("Shmoop Editorial Team").

Virginia Woolf was intrigued by the name of the novel, her mind was wavering between two titles, whether calling it *The Hours* or *Mrs. Dalloway*. However, eventually, she chose a catchy title, which was the name of the main character in her novel *Mrs. Dalloway*. It is known that Woolf's novel was influenced by her reading of James Joyce's *Ulysses* in 1922. Although Woolf criticized James' novel, claiming that "an illiterate, underbred book", but at the same time, she was impressed by the style of writing and she used it in her novel. Critics believed that Woolf borrowed from the narrative style of James. Besides the two novels had two main characters, and both novels occurred in one day in June. She also used the stream of consciousness. W.R Goodman in "Quintessence of Literary Essays" stated that: "It is like a view of the earth's strata exposed by a geologic experiment. Or rather, it is like a movie

picture which makes plentiful use of cut-back, symbolic themes and dissolving vies” (qtd in Chaudhary 546). The Stream of Consciousness novel is not told in chronological sequence, and it is a style that was developed in a radical way from subjectivism. In Woolf's experimental works, this technique is used to illustrate the inner life of characters as a mixture of their feelings, memories, thoughts, feelings, and emotional circumstances (Chaudhary 4). Critics believed that it is unreasonable that Woolf can write *Mrs. Dalloway* that way, but she has read and was influenced by James' novel (Lanzendorfer).

2. A Feminist Reading of Virginia Woolf's *Mrs. Dalloway*

The first half of the last century supported many social, cultural revolutions. It also witnessed revolutionary and radical changes in all areas and in turn brought distinct changes to humanity. To a large extent, women in this transitional period were affected by these sweeping changes, and meanwhile, they began to claim their right to think, their independence and their full rights. This reaction coincides with the emergence of feminist theories that rejected stereotypical perceptions of treating women as "imperfect men" and a great challenge to remove the idea of slavery and racism. Woolf was the first in this matter and was one of the most prominent women at the time who stood up to the challenges of society and customs to change the stereotypes of that period (AlGweirien 1).

Mrs. Dalloway is considered to be a novel with events in different time zones, but the temporal framework is one day in the life of a distinguished woman. Woolf avoided writing a linear plot, which was described as a tunnel operation, through the narrative by installment. The novel was divided into parts, rather than chapters. Woolf also used indirect speech, where internal memories, thoughts, and feelings of characters are described at the time; this technique is known as the "stream of consciousness". Her narrative style was described as cinematic because she employed techniques such as close_ups, previous memories ie flashbacks, and montage (Forward 6).

2.1. The Formation of Female Identity and Self-Identification

It may seem at first that *Mrs. Dalloway* is just a story that tells how to prepare for a party, but it carries deep meanings associated with self, identity and self-determination. Clarissa Dalloway, the upper-class English woman, was introduced by Virginia as a woman with shaky sex identity. It seems that the author wanted to portray the characters with shaky and unstable identities, especially the female ones; and quickly the reader seems to penetrate deep into the personalities, the memories and the consciousness due to the use of the stream of consciousness technique (Arjona 2-7).

The story begins with the departure of Clarissa walking in the streets, to buy the flowers for her party as Virginia wrote: “Mrs. Dalloway said she would buy the flowers herself” (3), in her neighborhood Westminster, London. Clarissa Dalloway, the main character in the novel, is a figure of the upscale society who struggles to balance her internal and external world. Her outer world is brilliant and fashionable, but it did not satisfy her instinct and spirit. She loves that bright world because she really cares about appearances, but sometimes she keeps herself ambiguous; she does not share her feelings. In order to keep herself in safety, she uses friendly conversations with others. The feminine character within Clarissa clashes between the past and the present, between the present moment and the memories. She is a middle-aged woman, but the moments of her youth are not lost on her thinking, as Woolf states: “... the result of seeing Clarissa, perhaps; for women live much more in the past than we do...” (41).

Clarissa has always questioned her decision to refuse to marry Peter who loved her since childhood, as Woolf wrote: “It was at Bourton that summer, early in the nineties, when he was so passionately in love with Clarissa.” (44), and to choose Richard who gave her stability

and high-standard life, unlike Peter, who she doubted that he would give her what her current husband already gave. Clarissa clearly seeks to overcome the past and the present and she strives to reconcile herself and her life despite her strong memories. For most of the novel, her identity is almost like a daze. She loves life and at the same time she is afraid of death and thinks about it; she is also terrified of the idea of ageing: “She felt very young; at the same time unspeakably aged” (6). Even while she is doing life-supporting and satisfying works, like buying flowers, but she does not abandon the suspicion she feels about the decisions that shaped her life. (Sutherland and Hislop 13).

As the American novelist, playwright, and activist James Arthur Baldwin said: “Identity would seem to be the garment with which one covers the nakedness of the self, in which case, it is best that the garment be loose, a little like the robes of the desert, through which one's nakedness can always be felt, and, sometimes, discerned” (qtd in Sharma). The identity is the cover of the self; identity changes with the surrounding situation. It covers the naked self and envelops it with different images that depend on the person himself. Woolf presented Clarissa as a sensitive woman who feels empty, and this reveals a part of her real identity. Clarissa may seem strong, independent, and tough, but in fact her inner character is quite different from what appears from outside. It is clear that Clarissa exploits her social position, her parties and her acquaintances to show a distinctive social character, but in fact, on the contrary, she does not seem happy in her life, in her choices, and her decisions that she made earlier, what confirms this is her memories of the days of Burton all the day and the uncertainty that is evident in her choices in this life.

The writer in Semantic Scholar named Elizabeth A. Para claimed that early researchers believed that the development of identity usually begins in adolescence, but current research has shown that the formation of a person's identity begins during puberty where the formation and the development of identity are strongly influenced by the conditions surrounding.

Identity is usually a mixture of several socio-economic and political factors. This matches the characters of the novel, especially Clarissa who has changed with the changes that affected her social and personal status. According to Schwartz & Montgomery, early researchers believed that community and culture have changed, allowing individuals to delay adult tasks such as work, marriage, and paternity until later life. Some people tend to delay prospecting and commitment related to identity development until the onset of puberty (Para3). From this perspective, it can be said that what the researchers said applies to Clarissa's character; she married at an unknown age to a man who has a high social status, with the passage of life, Clarissa's identity changed and she became the opposite of what she was in her youth and this change, eventually, made her afraid about the future of her daughter.

According to the psychologists Bosma & Kunnen, family interactions and interventions affect the initial development of identity. Relationships with the individual's family are usually the first individual experience, and this leads to the formation of the first identity (Para 4). This can be seen in Clarissa's identity and how she grew up in her family. Moreover, this is reflected in the personality and the identity of her daughter. Elizabeth is 17 years old and has a friend and an old teacher named Doris Kilman. Elizabeth goes to lunch with Kilman who Woolf described as poor and physically unattractive. Miss Kilman is a desperate and religious woman, as Woolf states: “_ if that was what Miss Kiman meant about being Cristian, but it was so difficult to say... She liked those churches” (99), MissKilman wants to take Elizabeth away from her mother, as Clarissa believes, but she hides her feeling under the guise of religiosity and charity. Clarissa looks like a female social figure but she is already has a shaky personality so she sometimes doubted the love of the people around her including her daughter (Sutherland and Hislop 16). All the experiences that Clarissa had in her youth, her marriage to Richard, her birth to her daughter, and her preoccupation with life and war ... changed her character and her idendity. Each experience had an impact on

Clarissa's life in one way or another, but in general Clarissa's identity worsened, especially as it progressed in age and she became thinking about the concept of life, God, and death in different way than it was before.

According to the psychologist Thomas Berndt, friends affect the attitudes, the behaviors, and this, in turn, has an impact on the formation of our identity (Para 5). This is exactly what happened to Clarissa, who is free of her adolescence and youth, she had a close relationship with Peter and her friend Sally Seton who appears only as a character in Clarissa's memory in most of the novel until her appearance at Clarissa's party. Clarissa Dalloway reached depths not touched by the women around her and became confused especially after her illness. The women in Virginia Woolf's novels seem more analytical and heroic than men. Men are busy with seemingly trivial things. They fight for money and power only, but women struggle to create order in their lives.

Virginia Woolf has always encouraged women to self-esteem, but she has always been afraid of her feelings and recognition of love. But in *Mrs. Dalloway*, Woolf was able to make a significant artistic contribution to literature and to uncover the possibility of love in the destruction of the individual, especially for women. For Woolf, love is dangerous because it threatens to drown individual because love pays the individual to sacrifice, which may transcend identity to keep love true. Woolf showed Clarissa's intention, Clarissa rejected the emotion so that her identity remains intact and the soul remains dear ("Mrs. Dalloway - Form and Content"). Clarissa refused to marry Peter and chose her husband to return to her convictions. She believed that Richard would give her the life she deserved, but Peter could not do so because of his way of life. This thinking and choice from Clarissa is due to the fact that existed in the Victorian era, which also existed in the modern century, where women depended on their husbands totally dependent on providing a dignified life. Only a minority of women worked and enter fields that were reserved for men only.

In Mrs. Dalloway Woolf stated: “She had the oddest sense of being herself invisible ; unseen ; unknown ; there being no more marrying, no more having children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway ; not even Clarissa anymore ; this being Mrs. Richard Dalloway” (Woolf 8). Clarissa has come to believe that her true spirit is missing and that the current Clarissa has received from the real old Clarissa, the young woman who was cheerful of life. She believes that her marriage to the martyred Richard Dalloway has stripped her of her identity and killed the true Clarissa, the woman who was unique. Clarissa believes that she is now dependent only on her husband Mr. Dalloway, the Conservative Member of Parliament.

On the other hand, Woolf embodied another female character that represents women of the hard-working class. Miss Kilman represents poor women who do not care about their appearance, as Mrs. Dalloway does. In the description of Miss Kilman, Woolf stated: “Year in year out she wore that coat; she perspired; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were... her dismissal from school during the War – poor embittered unfortunate creature!”

(Mrs. Dalloway 11) This quote is a description of Miss Kilman and her lack of affiliation with the English community. According to Clarissa Miss Kilman’s identity is different from the rest of women because she is a poor, strange, and religious woman who does not care about the concerns of the young women.

Richardson stated that: “Clarissa Dalloway travels across texts: she is thus a ‘transfictional’² or ‘transtextual character’” (qtd in Latham 527). Clarissa is an immortal character in English literature because of her presence in the novel that precedes Mrs. Dalloway and entitled *The Voyage Out*; she was a secondary character and then evolved into a main character. Woolf wrote Mrs. Dalloway based on the genre that might be “Erfahrungsroman”, or novel of experience through which adult characters assess their lives,

decisions, choices. The following quote shows the feeling of knowing in Clarissa: "Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over – the moment.

Against such moments (with women too) there contrasted (as she laid her hat down) the bed and Baron Marbot and the candle half-burnt" (27). Clarissa remembers some of the most beautiful moments of her life that are suspended in the depths of her soul and still engraved inside her. It seems that Clarissa always evokes the special moments that affected her and recollect the memories in her imagination in order to live again the old days and in turn these memories restore Clarissa the original spirit that she missed (Sutherland and Hislop 43). As Woolf states in the novel: "Off they went together, Miss Kilman and Elizabeth, downstairs. With a sudden impulse, with a violent anguish, for this woman was taking her daughter from her..." (92). The relationship between Elizabeth and Miss Kelman has become a tension and concern for Clarissa. Clarissa lost some confidence in herself, especially after her illness, which led her to doubt her daughter's love for her and became delusional that she was losing her daughter because Miss Kelman. Another quote: "Are you going to the party tonight? Miss Kilman said. Elizabeth supposed she was going; her mother wanted her to go... She did not like parties, Elizabeth said..." (96). From here, another aspect of Clarissa's character emerges. Clarissa does not think she can control her daughter because Elizabeth became aware enough to control her life decisions.

Woolf stated: "I dig out beautiful caves behind my characters: I think that gives exactly what I want; humanity, humor, depth. The idea is that the caves shall connect and each come to daylight at the present moment." (qtd in "Virginia Woolf Quotes"). Woolf wanted to show the identity of a woman away from counterfeiting. Woolf wanted to show the identity of the woman away from the forgery; she wrote about what was going on in her mind and embodied her thoughts and beliefs through her novels and the characters that she created. Woolf was

capable and creative writer. In feminist literature, critics see Virginia Woolf as the initiator of the 20th century writers' way. Feminist studies consider Woolf as historical figure and look at her writings as radical for women of her time. Her works and themes are also seen as counter-actions in order to gain a voice for women.

In *Mrs. Dalloway*, Clarissa tries to discover a successful way of communication with others, but she fails to overcome her sense of loneliness despite her high knowledge and social level. Again the writer's point of view changes to Clarissa's husband, Richard Dalloway, who is gripped by an emotional fit. Richard seems to express his love for Clarissa by giving her the flowers that she loves after returning from lunch, he was accompanied by high-profile members of the community; Sir Hugh Whitbread and Lady Bruton, who helped her send a letter to the biggest British newspaper 'The Times'. It seems that Clarissa is also familiar with Richard's way of expressing his love; she respects him and gives herself and Richard the freedom and the independence in many aspects of life, but she sometimes hates this vacuum that engulfs their relationship.

The heart of Clarissa was affected by the influenza. She also likes to live in Westminster., as Woolf stated: "For having lived in Westminster — how many years now? over twenty — one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes" (MD 1-2). This quote shows that despite Clarissa's illness and suffering, she enjoys the moments of her life. There is a lot of contradiction in Clarissa's life; she sometimes loves life, her concerts and those around her and sometimes doubts her life, her decision and everything. But Clarissa still loves the present moment, summer, and life in her city. Her disease did not stop her from life. However, these positive moments often meet moments of depression and fear. Clarissa must also fight a beast in a metaphorical sense, "It rasped her, though, to have stirring about in her

this brutal monster” (17), and this monster has been growing stronger since her illness. This shows the extent of the negative impact of her illness on her personality and her life in general. The fear of her illness provokes hatred for everything, as well as physical pain in her spine (Damian 4).

2.3. Female's oppression in *Mrs. Dalloway*

Virginia Woolf established herself and made herself a prominent feminist writer in her treatment of the helpless woman and she always wanted women to educate themselves. She also revealed the reasons for the oppression of women and provided them with a comprehensive answer to everything that goes on women's mind. In *Mrs. Dalloway*, the social oppression of women is considered a major theme. The novel shows women's oppression in the English society, which returned after the Great War, and it sheds light on the harsh realities of life and hides the elegance of English. The suppression of poverty and class discrimination also appears between the peasants of London and the upper class of English society.

Virginia Woolf is known for her leadership in the feminist movement. Through her innovative works, Woolf set her standards on how society gave little importance to women and the need for gender equality to a large extent has had a strong impact on the feminist movement. She encouraged women to rebel against the Victorian ethics such as patriarchal domination, oppression, and inequality. We can say that she rebelled and this rebellion was evident through her feminist literary writings in which Woolf revealed women's sorcery, internal conflicts, its community, and the changes that occurred after the war, which undermined the status of women in that period (Khrisat 2).

Virginia Woolf's writings show her intellectual commitment to various political, social, and feminist principles. Woolf was one of the most prominent writers whose life outlook was conditioned by the forces of their age and the conditions surrounding the human being. She

had a sharp awareness of the damage to modern life and its grave impact on the internal peace of women in particular. Her writings condemned the British patriarchal culture that exterminated and underestimated women. Woolf had a strong admiration for women and this admiration was originally associated with her great hatred of male domination, represented by her father and her brothers, especially George and Gerald (“Feminism In Mrs Dalloway English Literature Essay”).

In her novels, Woolf aimed to portray a cynical image and an outrageous condemnation of the English social system that persecutes women in many areas. She has found that emotional tension in modern life has hurt people as she has confirmed that personal relationships have a great role in providing a balanced system and giving meaning to life, loss of meaning and social significance, human relations have become severely strained. And this is what has been shown in her novels, which express the state of confusion through the inability of the characters to communicate with each other. Feminists aim at understanding the causes and manifestations of gender inequality as well as their focus on the power relations of women's appreciation and contributions. It is also based on the social, political and economic equality of women. It is clear that Woolf was very interested in showing the status of women in her community. Her goal was to give credence to the unspoken feelings and interpretations that people and women face on a daily basis (Crum).

In their statement on the feminist movement and its goal, both Selden, Widdowson, & Brooker claimed that: “It is concerned with the refusal and denial of the masculine notion of the authority or truth as well as the rejection of the patriarchal culture and its dominance over matriarchal one in all spheres of life” (qtd in AlGweirien 115). Indeed, Feminism is a series of political, social and cultural movements aimed at condemning and rejecting the superiority and the inequality of men and women. It also works to eliminate any discrimination against women and focuses on granting them the right to express themselves without borders, rather

than being targets of sexual exploitation and slavery. Many critics have acknowledged that the subject of social persecution is an essential element of the novel, that Woolf has brilliantly highlighted. The first is the persecution of women in the English society that turned back to its traditional rules and customs after the war, which affected them negatively. Secondly, suppressing the difficult facts of life, ie, "hiding" these facts with the elegance of the well-known English society.

Among the things that Hugh remembers about Sally in their old days in Burton is the power of her vision and her defense of what she believes, as Woolf states: "Sally, to do her justice, saw through all that. One of the things he remembered best was an argument one Sunday morning at Bourton about women's right ... sally suddenly lost her temper, flared up, and told Hugh that he represented all that was most detestable in British middle-class life" (54-55). This quote shows Sally's strength, which has long been admired by Clarissa, and it demonstrates Sally's demand for gender justice and angrily rejecting anything that affects women's status.

Lucrezia's suffering with her husband is clearly shown, it is clear that she is living an unstable life and miserable life; she must deal with her husband's disease because the community dictates that. As it was stated: "Since she was unhappy, for weeks and weeks now, Rezia had given meanings to things that happened, almost felt sometimes that she must stop people in the streets if they looked good, kind people, just to say to them 'I am unhappy' ... " (Woolf 62). This is an oppression against Rezia because she is an Italian expatriate woman living far from her family and she is obliged to take care of her husband who will reach the limit of madness by war and shock. Woolf tried to portray the suffering of Lucrezia who really suffers from Septimus' mental illness and she tried her best to help him as Woolf wrote: "Horror! horror ! she wanted to cry. "She had left her people; they had warned her what would happen. why hadn't she stayed at home? she cried, twisting the knob

of the iron railing” (20). Septimus ignored her, and she felt lonely since she lives far away from her Italian family. Rezia wanted to live in England when she was young: “‘The English are so silent,’ Rezia said. She liked it, she said. She respected these Englishmen and wanted to see London, and the English horses, and the tailor-made suits, and could remember hearing how wonderful the shops were, from an Aunt who had married and lived in Soho” (65).

Though, Rezia faced a different reality. When she married a man of her dreams; she faced another fact that she suffered and was never happy; her husband must be comforted.

3. Psychoanalytical Reading of Virginia Woolf’s *Mrs. Dalloway*

Virginia Woolf lived a tragic life, when she underwent psychotherapy since her youth. As she grew older, she lost much and suffered severe bouts of depression that made her visit mental health clinics and psychiatric clinics repeatedly. This is why the terminology associated with psychology has become familiar to her and has employed what she has been exposed to in her writings. When she was a girl, she was called a “goat”, when Virginia was 13, she was called “crazy”. The doctors examined her for madness and so she was diagnosed.

3.1. The Sense of Change and Disillusionment in *Mrs. Dalloway*

Mrs. Dalloway is a well-known modernist novel that includes a sense of change and disappointment as modern elements, which were common in British society during the modern period, especially after the Great War. Woolf woven characters and she was able to highlight the reality of illusion and disappointment throughout the novel. Although critics do not consider Clarissa Dalloway to be a frustrating character, she and Septimus Warren Smith are disappointed individuals in the modern British society and can not be denied. Woolf suffered from disappointment as a survivor of the Great War, which caused her distrust of traditional means of expression just like most modern writers. Woolf did not trust the traditional narrative techniques that she considered to be incapable of portraying life in its true meaning; she looked for new and experimental expressive ways that would make readers

question rather than simply accept what was provided to them through the narration and participation in the work (Gündüz 1-2).

While describing the novel in just one day in London and Clarissa's preparation for her party that will bring together an elite British community, Virginia Woolf has been able to present different personalities and their inner ideas that have nothing to do with each other, but are combined with space and time. Readers are exposed to the inner monologues of the characters in the novel and to the internal world of each, not necessarily connected to each other; Virginia Woolf attempted to reverse the general feeling of frustration, change, and disappointment in the heart of society and the illusion of some people during wartime (Gündüz 3). Woolf created two characters representing the British society. After the Great War, British society was divided into two parts. The first part represents soldiers and officers who returned from the war, these individuals actually took part in the fighting; they were actually touched by the war and its impact in a very serious and very bad manner. The second section was the people and the families who witnessed the war but in their homes, and this does not negate the great impact that the war left on them. Both Septimus and Clarissa represent this division. The first section is represented by Septimus, who was affected by the war that led him to frustration, grief, madness and then suicide. The second section represented by Clarissa, who did not participate, in the fact, in the war, but she witnessed the Great War and she was affected by it. As result, the atmosphere of war made Clarissa intervene in a state of great frustration.

Virginia Woolf discussed the social oppression and the consequences of war on society and on the individual. Alex Zwerdling in his article entitled "Mrs. Dalloway and the Social System", explained the impact of the ruling class on English society in the aftermath of the Great War. In 1977, Zwerdling noted that the novel reveals the upper status of the ruling class and emphasizes how the most disgruntled members of society are seen as emotionally

unstable exhibitors compared to the rest of society. *Mrs. Dalloway* is the embodiment of the modernist critique of the oppressed individualism and depiction of the sensations, and delusions of British society (Gündüz 3-4). After the war, British society lost its faith and lost its confidence in the system. Because of the circumstances in which the British society came into being, people were subjected to psychological disorders that destabilized the psychological stability of individuals. Through *Mrs. Dalloway*, Woolf revealed what the ruling class was and showed their emotional instability compared to the rest of society. Clarissa was a firm embodiment of the oppressed British individual.

In his book entitled *Virginia Woolf*, Michael H. Whitworth claimed:

In *Mrs. Dalloway*, Woolf's individualism manifests itself as a largely sympathetic presentation of those individuals who have escaped 'corruption, lies, [and] chatter' (MD, p.156), and an unsympathetic, satirical presentation of those, like the Prime Minister, who embody the power of the state; those, like Hugh Whitbread, who oil its cogs; and those, like William Bradshaw, who enforce its norms. The picture is an essentially tragic one: the escape that Septimus and the female vagrants have achieved is not a sustainable one. (qtd in Gündüz 166)

In *Mrs. Dalloway*, Woolf gave a strict division of British society after the war, the Prime Minister embodies authority, while William Bradshaw represents the people who apply the rules. Septimus represents the escape and embodies the heroic people who paid for the war. Clarissa, on the other hand, is like the observer of all situations and in turn, she is an oppressed individual of what she has seen in her life and her excessive sensitivity has made her very frustrating.

Woolf stated: "Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded, one was alone. There was an embrace in death" (Md 153). This quote

shows Clarissa's inner thoughts; she believes that death is a merciful way for lonely individuals. Death is more merciful than people who do not understand the situation and judge quickly. The psychological effects of the war were very severe in people's lives. The war made Septimus choose death rather than cure. Clarissa believes that death is the most merciful and best choice that a man can choose. But all this is only the reflection of Woolf's ideas and beliefs in her works. In fact, this was also the choice of Woolf, who preferred death rather than to continue living in that modern British society. She also preferred suicide in the end.

The outer description of Clarissa Dalloway shows her rigid and nervous nature, Woolf used expressions such as "Clarissa sat very upright" (MD 38), "her own stern countenance" (MD 84), "Clarissa suddenly stiffened" (MD 54), in which readers can understand that the result of this harsh nature is the result of change and the disappointment that Clarissa has faced throughout her life (Gündüz 3). Woolf showed the contradiction that Clarissa carries; she carries a mixture of contradictions within herself. On the one hand, she has a spirit filled with vitality, love and passion for this life, but on the other hand is a strict woman. This understatement illustrates the sense of change and frustration that may result from Clarissa's disappointment in her life. To a large extent, this what Woolf experienced in her life. She lived in a great contradiction and her life was divided between peace and success. She lived happily through the success of her writings and works. On the other hand, Woolf lived in a spiral and she was frustrated by the harsh experiences she experienced.

3.2. Sexuality and Self Authorship in *Mrs. Dalloway*

During her life, Woolf was exposed to several sexual attitudes. Since she was subjected to sexual abuse by her half brothers until she was engaged in relations with both sexes. She was known to be gender-oriented although the subject was very daring during the modern period, Woolf was the first in her generation to engage in bold experiences in her writings as she

previously said: "I'm the only woman in England free to write what I like" (qtd in Leick). Woolf knew and understood the insistence of censorship in a case of novel involving lesbianism as a theme because it was a prohibited subject. She was able to address the subject in high precision and in a hidden way; this led some critics to study Woolf's strategies for coding lesbian content and how to present it in an elegant and unassuming way as she announced: "Women alone stir my imagination" (qtd in "Quote Master"). A good example was her novel *Mrs. Dalloway*. In *Mrs. Dalloway*, the relationship between Elizabeth and Miss Kelman is dominated by excessive love. Their relationship may seem lesbian, but we are never told so.

In the life of Clarissa, there are three basic relationships: the first was Peter, who loved her and shed tears in front of her, the second was with her husband, who always gave her enough space for comfort and finally her relationship with her friend Sally, who was the only person who gave Clarissa an exciting thrill that remained in her memory. Their unforgettable reception in the park in Porton is something she still cherishes 30 years later. Clarissa considers that the relationship she felt toward her friend was different and unique.

Clarissa was subjected to the authority of her husband, Richard Dalloway, who provides the family with his parliamentary position with a reputation. However, Clarissa sometimes rejects this respect all the time and realizes that it does not distinguish between what the family is and what she wants, which stand in contrasts with her strong rebellious spirit. This indicates unequal competition among free individuals, especially for women and male-dominated society (Wang and Xiaoyu 2). Woolf states: "Every time she gave a party she had this feeling of being something, not herself, and that every one was unreal in one way; much more real in another. It was, she thought, partly their clothes, partly being taken out of their ordinary ways" (16). Clarissa aims to make her parties deep and meaningful. She often looks very isolated and does not agree with her social milieu, but her parties suggest that people are

not completely isolated from one another. Clarissa gives herself an opportunity to meet people despite the sense of non-belonging that she feels from time to time.

For the last time, the narrator's view shifts to Clarissa, who receives the guests of the party, which was attended by important figures, most of the main characters gather at Clarissa's party, including Sir William Bradshaw and his wife, who tells everyone about the suicide of Septimus. Clarissa was upset because it seemed to her that the news was not appropriate for the atmosphere of the party. But at the same time, she vacates herself in the room and she is contemplating the suicide of Warren Smith. She seems to respect his courage and his decision to prefer death rather than living a life determined by others. Clarissa believes that men like Sir William are never helping to solve people's problems but are making the situation worse, the best example is Septimus's suicide. She also laments herself and her way of living and she returns to the guests of her party.

3.3. Traumatic Narrative in *Mrs. Dalloway*

In the 1920s, Virginia was one of the most prominent writers who highlighted the social conditions after the end of the First World War and embodied the suffering of the civilian population as well as soldiers returning from war. Virginia Woolf portrayed the suffering and the struggle of British society to get out of the war with minimal damage. One of her most prominent works was the story of *Mrs. Dalloway*, the most beautiful work of all that was mentioned.

The beginning of the 20th century was characterized by a historic disaster. The two great world wars caused great damage to the entire world and resulted in psychological illnesses. The most famous psychological diseases was the "post-war trauma" or as it was called the shell shock, which spread especially after the Great War. Woolf suffered the damage and was a witness to the suffering of people from war, and she herself suffered because of the terrible conditions that swept her country; and in her life, she was subjected to several shocks due to

death of her family's members that led her to suffer diseases and bouts of depression and shock, which made her stay several times in the psychiatric clinic. After she mastered writing, she was able to reflect her suffering in her works (Wang and Xiaoyu 18).

3.3.1. The Representation of War in *Mrs. Dalloway*

The First World War was a devastating experience for Europe, especially Britain. As the first war in human history in which the death toll was enormous and unobtrusive due to the use of weapons of mass destruction that had developed horribly at that time. In fact, the war was a terrifying experience for those who did not participate directly in the armed conflict and the battles, but the loss and fear lasted for all people. The remnants of war have been disappointing to people because of the human dispossession. It is known that Virginia Woolf was one of the most prominent writers of the modern period and has always expressed her opinion about the social situation of the country. She was also a writer who suffered from shock and frustration because of her experience and the prevailing conditions in the country (Aksehir-Uygur et al 2).

Mrs. Dalloway took place when the First World War continued to affect the lives five years later, as Woolf states: "For it was the middle of June. The War was over" (MD 4). In the opening pages of the novel, there is an important event showing the remnants of war in the hearts of people, the plane hovering over London raises concern and panic in the under it, even if it is visible. As it was stated; "Suddenly Mrs. Coates looked up into the sky. The sound of an airplane bored ominously into the ears of the crowd. There it was coming over the trees, letting out white smoke from behind, which curled and twisted, actually writing something! making letters in the sky: Everyone looked up" (MD 15). That summer, five years after the end of hostilities and the outbreak of war, the sound of the plane alone reminds people of their past suffering and recalls in their memory the German planes that attacked London in the war. Woolf stated: "The Violent Explosion which made Mrs. Dalloway jump and Miss

Pym go to the window and apologize came from a motor car which had drawn to the side of the pavement precisely opposite Mulberrys shop window” (MD 11). This explosion made Mrs. Dalloway jump out of fear and this has to do with the war, and the sound of the explosions is always related to the war and this is what instilled fear in people’s hearts, so every loud voice makes a similar fear to what it was in the past during war.

Woolf raised the issue of war on the front pages of the war, she stated: “... except for someone like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favorite, killed; but it was over; thank Heaven” (MD 4). The presence of war and its aftermath was evident from the beginning of the novel. Both of these characters lost two dear ones, and this is what was noted by Woolf; at that time the war ended, but the loss was present in people's hearts and lives. There is another important idea that shows that *Mrs. Dalloway* is a war novel. Miss Kilman has been removed from her job because she does believe that not all Germans are bad, and this reveals how the war causes racism, since Germany and Britain fought a war against one another and became enemies in the first place.

The novel was set five years after the end of the war, but it is considered a war novel because it holds a message about how the war was devastating both to the individual and society. Woolf was able to embody the remnants of war, especially on soldiers returning from combat. The second main character Septimus Warren Smith became mad and then committed suicide; he could not recover from the effects of the war. Many critics, such as Suzette Henke, believe that Septimus's guilt can be due to a crime he committed in the war or that he was responsible for the death of someone, which, consequently, later led to mental illness and identity crisis. In a war, a soldier must perform his duties to the fullest. One of the most important military tasks is murder or torture, this may affect the soldiers

psychologically, even if they deny this effect. In fact, this is what Woolf wanted to present through this novel (DeMeester 1-3).

Woolf wrote *Mrs. Dalloway* as an eloquent condemnation of militarism and war. This is a novel commemorative text commemorating the war dead. Woolf stated: “A patter like the patter of leaves in a wood came from behind... without his doing. Boys in uniform, carrying guns, marched with their eyes ahead of them, marched, their arms stiff, and on their faces an expression like the letters of a legend written round the base of a statue praising duty, gratitude, fidelity, love of England” (MD 5). It is known in literature that the phrase that symbolizes autumn as “patter leave” is an ancient literary symbol of the dead. Woolf used this expression to attract the reader's attention because *Mrs. Dalloway* was on a hot summer day in June. But as soon as the reader reads the patter leaves he understands Woolf's intention behind these words (Bradshaw).

Woolf raised the subject of the war directly through the character of Septimus and showed the loss suffered by people at that time through this character, Septimus lost a friend in battle, as it was stated: “...when Evans was killed, just before the Armistice, in Italy, Septimus, far from showing any emotion or recognising that here was the end of a friendship, congratulated himself upon feeling very little and very reasonably. The War had taught him” (MD 72). What Septimus suffered from psychological illness cost his life, in fact reflects what actually happened to the soldiers returning from the war. Many of them suffered from mental illness, as well as those who suffered from mental illness to the point of madness or suicide. Woolf was sympathetic to the victims and was also compassionate to people and families who, too, had suffered greatly because of the Great War. Woolf was wary of politics, war and anything related to the disruption of society's balance and security.

According to Janet Larson in, her “The Personal is National: Houses of Memory and Postwar Culture in Mrs. Dalloway”. “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” (qtd in Conner 194). Virginia Woolf used figures representing the various ideologies of British society during the First World War. For example, Clarissa Dalloway embodies the feeling of the upper class, of the love, of beauty and influence, but also includes indifference to others as well as the pride. On the other side, Septimus Warren Smith is the oppressed class and the public who paid a price that they have no income in. He was the most prominent example of the collapse of the pride and strength of imperialism in England, especially after the war.

3.3.2. Trauma and Recovery

Woolf tried to illustrate the suffering of soldiers who survived the war, and she showed the suffering of their loved ones. Septimus was a veteran from the war who suffered several injuries, and most notably suffered from trauma resulting from the war and the loss of his friend, Evans, as Woolf describes Septimus: “ Evans! He cried. There was no answer. A mouse had squeaked, or curtain rustled. Those were the voices of the dead” (106). This veteran has been affected by the war in a very tragic way, which has led to be mad, he imagines the ghosts of war and speaks to himself. He sees the sky of a skyscraper turning into a man, and he wants to tell the government that “the trees are alive ... there is no crime,” (MD 57), and Evans sees him coming to Regent Park. All these fantasies and actions resulted from the war. (Harris 78). In the past, Septimus Warren Smith was a lover of Shakespeare's writings, like Clarissa, he was a sensitive poet who loved life, but the war and his shell shock stripped him of his normal life. Even his life with his loving wife Lucrezia became cold but she remained steadfast with him, and she takes him to the psychiatrist who on their last visit to him told them about the inevitability of Septimus to stay in a mental clinic to receive treatment. As Woolf declared: “Let us go on, Septimus,” said his wife, a little woman, with large eyes on a sallow pointed face... ‘Come on’ said Lucrezia. But her husband, for they had

been married four, five years now, jumped, started, and said 'All right! Angrily, as if she had interrupted him" (MD 12). This quote shows the relationship of the couple, it shows the strangeness of Septimus and his life, which created a great rift between him and his wife and this rift was due to his complex psychological state.

Septimus was deeply affected, he lost his feelings and turned his life into hell, so he became non-communicative with people and his wife, another quote shows his lack of communication that was resulted from the shell shock: "At tea, Rezia told him that Mrs. Filmer's daughter was expecting a baby... She was very lonely, she was very unhappy... Far away he heard her sobbing; he heard it accurately, he noticed it distinctly; he compared it to a piston thumping. But he felt nothing" (MD 67). Septimus got cold in dealing with other and communication as a result of the shock he received in the war, he became without feelings and this is what he considers sin, as Woolf declared: "He looked at people outside; happy they seemed, collecting in the middle of the street, shouting, laughing, squabbling over nothing. But he could not taste, he could not feel" (65). Septimus understands the outside world, he sees people living normal lives, walking, laughing and communicating naturally. But he was not the same, he was different, he was aware that he was infected and he did not feel anything.

Septimus's condition worsened, and his doctor Bradshaw decided that he must get a treatment in the clinic. Lucrezia knows the extent of her husband's suffering. She was sympathetic to his condition and despite her frustration and dissatisfaction, she remained steadfast and sought to cure him of his illness, as Woolf states: "Even if they took him, she said, she would go with him. They could not separate them against their wills, she said" (MD 107). The inevitability of going to the clinic for treatment would have made the couple separate, but Lucrezia was well aware of her husband's condition. She knew that he was not a threat to society and she tried hard not to stay away from her husband, but she failed. In turn,

there was a strong rejection from Septimus for the fact that he had been diagnosed as insane. He refused to go to the hospital for treatment, and he refused to live a life based on decisions made by strangers like Mr. Bradshaw. Septimus was seeing that life was beautiful, and that was enough for him, but the outside world did not accept him as he was. Septimus considered his decision to commit suicide correct, yet his self-determination was rejected by the others. He jumped out of the window and ended his suffering forever, Woolf claims: "There remained the window, the large Bloomsbury.. Coming down the staircase opposite an old man stopped and started at him. Holmes was at the door. I'll give it to you! he cried, and flung himself vigorously, violently down on to Mrs. Filmer's area railings" (108).

Woolf's account of the novel was based on what happened in the period following the war in Britain. It is found that the writer employed the tone of depression, sadness, and shock in most of the novel and this is consistent with the prevailing situation at the time. First of all, it may seem that Septimus is a major war victim, but by looking at Clarissa's character, it will seem that she herself is affected by the war. Clarissa Dalloway is the victim who has been ignored for the same trauma. Septimus was haunted by his experiences, his fantasies and his madness, and Clarissa with her fears, her sense of loss, her helplessness, and her disappointment (Aksehir-Uygur et al 5).

Clarissa was concerned about the social conditions surrounding her, the war that took place in the country, and the tragedy of Septimus which makes her realize that doctors like Sir William Bradshaw practice psychotherapy and try to control the most vulnerable because these people have lost control and hope in society and life in general. The elite are the worst bad guys in society. She also believes that Dr. Bradshaw's philosophy of 'conversion' and 'proportion' is merely a way of seeing patients as inhumane scientific experiments, and all that happened was just exploitation.

Virginia Woolf's use of Septimus Smith's character in *Mrs. Dalloway* to explain the psychological trauma of victims of severe war trauma and the need to give meaning to their suffering in order to recover from the trauma is a sign of compassion. The death of Septimus is the result of his inability to connect his experiences to others, so no one absorbed him and thus through this use can give these experiences and suffering meaning and purpose (DeMeester 1). From another side, it can be said that Rezia herself suffers from the trauma of the war, she is in denial of her husband's condition. Her vision of Septimus is a fake one: she insists on denying the devastating effects of the war on her husband and insisted on seeing him as a war hero instead of a victim or a mad, a sign that she herself is shocked by the war as her husband (Aksehir-Uygur et al 6). To a large extent, Woolf brought the idea of the suffering of soldiers affected by the war. Almost five years after the end of the war, this soldier who returned from war did not recover from his illness, but he reached the point of killing himself better than continuing to live in a society that does not understand his situation.

In short, this chapter entitled "Critical Reading of Virginia Woolf's *Mrs. Dalloway*" contains a detailed analysis of the classic novel *Mrs. Dalloway* by Virginia Woolf and it is divided into two parts. The first part is the analysis based on the feminist approach, which highlighted the study of the development of women's identity during the modernist period in Britain and illustrates the great influence of the Great War on people and life in general. The second part is the analysis based on the psychoanalytical approach, which included the impact of Trauma on people and this is what the novel imaginatively portrayed.

Chapter Three: Critical Reading of Virginia Woolf's *To the Lighthouse*

Among the other masterpieces of the English writer, Virginia Woolf is her novel *To the Lighthouse*. Woolf wrote the novel in 1926, London, and published it in 1927 by her own publishing house Hogarth Press. Woolf is best known for using a technique in which the mind and the inner entity of characters are revealed, where the character is shown in the realm of “real”, “imaginary” and “symbolic”. This is what can be distinguished in her writings; she can blend everything in a homogeneous manner and she convinced the reader. Virginia Woolf's concerns were not as ordinary and typical as any ordinary writer, she was intended to convey abstract feelings through her writing. To a great extent, she was able to portray and embody the irrational part of “mental activity that was especially seen in dreams.” She also used the stream of consciousness, which was a literary innovation at that time (Khan7). *To the Lighthouse* was the embodiment of a personal experience of the life of Woolf's parents and the first to discover it was her sister Vanessa. Woolf always draws inspiration from her own experiences.

1. A Feminist Reading of Virginia Woolf's *To the Lighthouse*

To the Lighthouse is divided into three parts and each part has its spatial and temporal space and its common characters. Every section was fragmented in contributions to the stream of consciousness from various characters. The first section of the story entitled “The Window”, it runs about seven hours and takes more than half of the book. The story opens in September a year before the beginning of the First World War, and ends on the same island ten years later; it revolves around Ramsay's family, a British upper-middle-class family. Both Mr. Ramsay and Mrs. Ramsay bring their eight children (Andrew, Jasper, Roger, James, Prue, Cam, Nancy, and Rose) to their summer house, which is located in the Hebrides, a group of islands located West of Scotland. The lighthouse can be seen across the bay from their house. James Ramsay, who is six years old, wants to go to the lighthouse and tells his mother, and in

turn, Mrs. Ramsay tells him that they can go if the weather is nice. It seems that James is happy to hear that, but his father immediately tells him that they can not get the lighthouse because the weather will be bad the next day. It may seem that James hates his father, Mr. Ramsay because of his cruel treatment with them (TTL).

At that time, the Ramsays are hosting guests, including Charles Tansley, who shows his admiration for Mr. Ramsay as a metaphysical philosopher. Another character who is present is Miss Lily Briscoe, a young independent painter who begins in painting Mrs. Ramsay who wants to manage a marriage between her and William Bankes, a botanist and an old friend of the Ramsays, but Lily rejects the idea and decides to stay single. At the same time, Mrs. Ramsay is working on another marriage between Rayley and Minta Doyle. In the afternoon, Paul asks Minta for marriage, Lily begins drawing, while Mrs. Ramsay softens James's displeasure at their inability to go to the lighthouse, At that time, Mr. Ramsay releases the shortcomings as a philosopher, and then he turns periodically to Mrs. Ramsay for rest. In the evening, the family hosts a dinner party for everyone. Paul and Minta came late from their walk on the beach with two of Ramsay's children, Nancy and Roger. Charles Tansley, a young philosopher, and pupil of Mr. Ramsay says boldly that women can not draw or write. Mr. Ramsay takes a rude reaction when the poet Augustus Carmichael asks for an extra dish of soup. But as the night approaches, all this confusion is corrected and the guests spend an enjoyable time etched into memory (TTL).

As time goes by, Mrs. Ramsay leaves her guests in the dining room, and there seems to be a reflection of the time of the past. The couple sits together in the parlor in a quiet place, but Mr. Ramsay's lack of self-confidence appears and dissipates their peace. He wants his wife to tell him that she loves him even though Mrs. Ramsay is not one of the women who say their feelings, telling him that the weather will be bad and harsh tomorrow and they will not be able to meet their son's desire to go to the lighthouse. Mr. Ramsay did not receive the answer

though he knows that his wife loves him. The night falls and takes over the nights (Woolf).

At this point, the first section ends (TTL 3_89).

“Time Passes” started. This is the transition phase of a family's life as time passes quickly. At this time, the First World War took place and the country fought the war. The reader is told of the sudden death of Mrs. Ramsay one night: “Mrs. Ramsay stumbling the sleeper along a passage stretched his arms out one dark morning, but, Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out. They remained empty” (TTL 95). Her eldest son Andrew also died in the war, Woolf claimed that: “... when he had heard of Andrew Ramsay's death (he was killed in a second by a shell; he should have been a great mathematician)...” (164), in addition to the death of her daughter Prue during childbirth due to illness. The family is fragmented and shrunk and no longer has to live at its summer home. Unfortunately, even the house was exposed to some damage, it became full of weeds and insects because of the absence of residents: “It was left like a shell on a sandhill to fill with dry salt grains now that life had left it” (102). Ten years pass. Mrs. McNab runs the house with the help of some women in arranging the house and saving what is left and restoring it; Lily Briscoe also returns back. All of the focus in the second part of the novel is about cleaning the summer house by the women, this part described in a few pages what happened during the ten years (TTL 93_106).

The last part of the story is entitled “The Lighthouse”. The time goes back to the slow details of the changing views, similar to the first section “The window”. Mr. Ramsay announces that he and James and Cam, one of his daughters, will travel to the lighthouse. On the morning of the voyage, Mr. Ramsay was delayed in throwing him in a temper tantrum. He appeals to Lily for sympathy, but unlike Mrs. Ramsay, she is unable to provide him with what he needs. Ramsay's journey begins, and Lily settles in a place in the garden and plans to complete her drawing that she left years ago. James and Cam express the gestures of their

energetic father and feel embarrassed and pity for him, but as they reach the lighthouse, the emotions are transformed into love, nostalgia, and joy. Even James, who has become a young man, praised Mr. Ramsay as a skilled sailor. On the other side, Lily completes the final touches on her drawings. She finishes what she has not done in the past and puts her brushes aside as it was stated: "It was done; it is finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (TTL 109_154).

1.2. The Feminine Perspective and The Rebellious Angel in *To the Lighthouse*

Woolf wrote the novel in three parts and this division was old and repented of the Victorian time ("The Window," "Time Passes," and "The Lighthouse"). As it is mentioned earlier, the feminist movement emerged against patriarchal visions. E. Charles Bressler in his "Literary Criticism: An Introduction to Theory and Practice" declares that: "Feminist criticism is an umbrella term for a variety of approaches to culture and literature that are of particular interest to women. Central to the diverse aims and methods of feminist criticism is its focus on patriarchy, the rule of society and culture by men" (qtd in Latha 168). Indeed, Feminist criticism aims to highlight the male society that dominates the entire society and does not do justice to women. Woolf personally did not call herself a Feminist, all critics claimed her to be so. Jane Goldman claimed in her book entitled *The Cambridge introduction to Virginia Woolf* that the novel has become extinct, Woolf has made that interdependence, each part embracing the other in a time-bound manner. Of course, the female awareness of Woolf shoots the other sex and the discrimination she faced in her life and observed in community, which in turn made her often focus on this issue in her writings. *To the Lighthouse* is considered to be her autobiographical novel, and it is classified as a feminist text, although the writer never used the feminist term in the novel. Woolf's incarnation of the social relationship between men and women can be seen (Latha 3-4).

As a child, Woolf spent a lot of time with her family in the “Talland House”, which is similar to the lighthouse and has swarmed in the summer. Perhaps the happiness and fun she experienced in her childhood are engraved in her memory and in turn, it was an inspiration for her creativity. Cornhill Beach’s Waves, the sound of the birds, and even the sunset, all these details were used by Woolf to write the novel. Besides, both Mr. Ramsay and his wife are a true embodiment of Woolf’s parents, Leslie Stephen and Julia Duckworth. As Jane Lilienfeld claimed in her ebook in chapter 7 entitled “Where the Spear Plants Grew: The Ramsay’s Marriage in *To the Lighthouse*” that: “Leslie Stephen, the original of Mr. Ramsay, was typical of speakers for the tradition. To him, the family was both the crystalline form of all cultural bonding and the specific mode of order imposed on civilization” (qtd in Latha 150-151).

In *To the Lighthouse*, Woolf created Mrs. Ramsay’s character on the basis of her mother, Julia, “Woolf’s vision of the Ramsays’ marriage is a mature, sharp critical examination not only of the relations between her own parents, but also of the destruction wreaked by the Victorian social arrangement on human capacities for freedom and growth.” (Lilienfeld 149). Mrs. Ramsay looks like a woman who is as isolated as Julia. Woolf’s mother was the director of her Victorian home; she was a great contributor and was able to run eight children. In addition to taking care of her husband, Julia had the tenderness and energy to be described as “an angel in the house” or “a perfect woman”. And this is what Woolf denounced and hated, she did not like this description because it shows the enslavement of women and makes them a means not an aim.

Another character in the novel, Lily Briscoe is the embodiment of Vanessa Woolf’s sister who was a painter like Lily. At the time, there were not many women who were ordained like other men. As Ann Ronchetti claimed in her article “The Artist, Society and Sexuality in Virginia Woolf’s Novels” that Woolf embodied two different types of women who

represented the modern British women in the early 20th century. Both Mrs. Ramsay and Lily Briscoe are the real embodiment of Woolf's mother Julia Duckworth and her sister Vanessa. Susan Spilecki claimed in her article entitled "A Summary and Analysis of Woolf's *To the Lighthouse*" that Mrs. Ramsay embodies more feminine qualities in the Victorian times because her focus is solely on care, marriage, and self-denial. These traits show her involvement in the so-called "Victorian patriarchy" because of her husband's mentality. Mrs. Ramsay symbolizes the Victorian woman who believes in the greatness and inevitability of marriage, the formation of a family and childbearing, and Mrs. Ramsay thinks that women should obey their husbands and serve them. This is in fact, what prevailed in the Victorian family and Woolf's family itself.

In the relationship of Mrs. Ramsay with her husband and how she affects him, Woolf stated: "Of course Ramsay had dished himself by marrying a beautiful woman and having eight children... He felt extremely, even physically, uncomfortable. He wanted somebody to give him a chance of asserting himself" (TTL 75). Although Mrs. Ramsay takes care of her husband, he still lacks that feeling of safety and comfort. He thinks he is ignored, even though he is a Victorian man with a distinction of arrogance, and control. It is not possible to judge how well Mrs. Ramsay succeeded in making her husband happy or completely satisfied as she and other women of her generation attempted to. Excessively, this novel is part of Woolf's own life. It can be said that she portrayed her father's strangulation of her mother and her brothers just as Mr. Ramsay does to his children. Even the death of Mrs. Ramsay and Prue are the real manifestations of the death of Woolf's mother and sister.

Mrs. Ramsay represents the stereotypical mother who is too anxious to protect her children and make them happy to the limit. She loved her children in a selfish way and this was normal, especially in the Victorian family, where the mother was keen to be like the angel and to be the ideal woman. And this is what the following quote shows: "...so that

Mrs Ramsay looked from one to the other and said, speaking to Prue in her own mind, You will be as happy as she is one of these days. You will be much happier, she added, because you are my daughter, she meant; her own daughter must be happier than other people's daughters" (89).

Mrs. Ramsay's selfishness is reflected in her wishes for her daughter to be happier than other girls. And here the strong motherhood of Mrs. Ramsay and Woolf's mother appears clearly, Woolf's mother, who was striving to make her children happy, educated and comfortable. Even after her death, Woolf was shocked by the horror.

Lama Janak in his article entitled "To the Lighthouse by Virginia Woolf" claimed that Mrs. Ramsay is a beautiful woman and a wonderful hostess. She is always proud to present unforgettable experiences to her guests at the summer family home on Sky Island. She is a reassuring, loving, and supportive wife to her husband, despite his harsh nature and constant criticism, but she often struggles to improve and soften the atmosphere that is disturbed by his temperamental mood and selfishness. Woolf portrayed the nature of women during Victorian time. Mrs. Ramsay is patronizing her husband, Mr. Ramsay, the prominent metaphysical philosopher. She knows that Mr. Ramsay loves her and loves his family, but he is often a tyrant and a dominant. He tends to be selfish and cruel, but all this is due to his fear of failure in his personal life and his career. His rudeness was visible to the public and his responses were cold and so arrogant that he made his son wish to kill him because of his frustration and his bad expectation of tomorrow's weather, as Woolf states: "Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him" (1). Mr. Ramsay is aware that he has an ideal wife and a blessed family, but sometimes he prefers to punish those around him, asking for their sympathy and great interest (3-4-5).

On the other side, Lily Briscoe's character is very different from that of Mrs. Ramsay; she is an artist and an emancipated figure who does not believe in all the values that Mrs. Ramsay believes in. Lily is an ambitious and passionate painter, but she is afraid of the idea that her work is worthless and she is also influenced by Charles Tansley, who thinks that a woman cannot draw or write, and this shakes Lily's confidence. In this particular novel, Woolf raised the question of the role of women in the family. Basically, there are two types of women who came from Woolf and are completely different. Woolf created Lily's character to represent the "Ideal woman" and the unconventional rebel woman. Lily loves drawing, imagination, and freedom and does not believe in the necessity of marriage. In a direct contrast, Woolf portrayed Mrs. Ramsay as "an angel of home" - the term used to describe Victorian women. The reader sees Mrs. Ramsay as the product of the Victorian society, and this is what Woolf showed in *To the Lighthouse*. Mrs. Ramsay is dependent on her husband and she puts the comfort of all family before hers; she is described in terms of docile and submissiveness.

To a large extent, the Victorian era represents the glorious era in the British history. Despite the good life conditions during the Victorian era, it perceives marriage as a kind of social burden, meaning that the husband is portrayed as the controller, the dominator, and the bread earner of the family. On the other side, the wife is supposed to be supporting her husband and taking care of the family in all aspects. In *To the Lighthouse*, it is believed that Mr. Ramsay and Mrs. Ramsay are what exemplify the ideal and traditional Victorian marriage. As the critic, Marsh claimed: "Mr Ramsay apparently wants attention: he wants to know that she loves him, or, he wants her avowal that he is the most important person to her, more important than anyone else including their son James" (Qtd in Latha57). Mrs. Ramsay seems dissatisfied with Mr. Ramsay's hardness and toughness, but she does not have the courage to criticize him. In fact, the character is gentle, friendly and obedient. She is always taking care

of the family and the household and manual labor such as needle knitting,: “Mrs Ramsay—it was part of her perfect goodness—sat there quite simply, in the chair, flicked her needles to and fro, knitted her reddish-brown stocking, cast her shadow on the step. There she sat” (TTL 169). Perhaps, Woolf used the knitting to show the traditional role of the woman and to show Mrs. Ramsay as a purely traditional woman. Here, the difference between Mrs. Ramsay and Lily Briscoe is clear.

In “Thematic Analysis of Virginia Woolf’s « To the Lighthouse » A Biographical Perspective”, the writer Zoubaida Benhamouda claimed that in this novel, Mrs. Ramsay is the mother, but Lily is the antithesis of mother in many aspects and she can be described as the hostile mother, referring to her character, which is completely opposite to the Victorian mother. She is an independent woman who refuses to adopt the traditional role of mother and wife. This may be due to her rejection of Mr. Ramsay's treatment of his wife and children, which made her refuse to marry so as not to be subjected to the same cruelty of Mrs. Ramsay. The two main characters in the novel reject each other in terms of ideas and beliefs. Mrs. Ramsay rejects the way of Lily’s life and her thinking and insistence on being an artist, as Woolf shows: “... an unmarried woman (she lightly took her hand for a moment), an unmarried woman has missed the best of life” (TTL 42). In the other, Lily rejects the fate that Mrs. Ramsay is surrendered to. Hence, Lily refuses to surrender to a fate similar to that of Mrs. Ramsay. (34).

1.3. The Androgynous Mind in *To the Lighthouse*

Woolf was known for her wisdom, her palate and her theoretical dimension of things. She had extraordinary concepts of mind, consciousness, and creativity. Her ideas were in depth and she was a forerunner in bringing up and addressing different issues. Her human experiences made her a pioneer in putting forward one of the most important ideas that scientists later proved. Through her classic essay entitled “*Room of One Own*” in 1929,

Woolf was able to discuss the issues and introduce a new belief at the time under the so-called “Psychological androgyn”. In an article entitled “Virginia Woolf on Why the Best Mind Is the Androgynous Mind”, the author Maria Popova claims that Woolf believes in gender equality and believes that the human mind is a mixture of female and male thought: “In each of us two powers preside, one male, one female... The androgynous mind is resonant and porous... naturally creative, incandescent and undivided” (qtd in Popova). Woolf believes that the androgynous mind is one of the reasons for the creation of many. They have both forces together, which are their strengths.

Woolf was greatly interested in understanding the consciousness and how the human mind works, she claimed: “The mind is certainly a very mysterious organ ... about which nothing whatever is known, though we depend upon it so completely... Clearly the mind has so great a power of concentrating at any point at any moment that it seems to have no single state of being” (qtd in Popova). She is impressed by this human organ that has acquired a part of her thinking and has always been eager to learn the details of the mind's work. She believed that the human mind is in constant change and human thought is not fixed, she stated: “Clearly the mind is always altering its focus, and bringing the world into different perspectives” (qtd in Popova). Woolf believes that the different views are due to different thinking. For her, the mind and thinking are two unstable variables

For the first time, Woolf introduced her theory of the bisexual mind or as it is known as The Androgyny Mind in *A Room of One's Own* (1929). This concept has caused confusion and different opinions by people and the scholars because they did not understand the concept and many did not accept Woolf's idea at all. At the beginning of the twentieth century, the liberal-sexual foundations of Woolf and the Bloomsbury, along with famous figures such as Richard von Krafft-Ebing, Edward Carpenter, and Sigmund Freud, presented and discussed the idea of the third sex and the fact that it is real and it exists. Havelock Ellis wrote: “each

sex ... is latently hermaphrodite" (qtd in Wright 5). Freud himself believed that there are male and female elements in every human being, in this sense in every male-female and in every female-male, which means each gender has a mind's part that thinks in the same way of the opposite gender, and this is what Woolf believed in and asserted. It is claimed that this difference is a key factor in the creativity and there were a concerted effort at that time to prove that a large number of artists, musicians, and great writers were "pervert" or has a "third sex" and the famous example was the Romantics Michael Angelo and William Shakespeare. However, for modern thinkers, the term Androgyny has proven to be more problematic than the Victorian scholars have considered it. Elizabeth Wright in her "Re-evaluating Woolf's Androgynous Mind", claimed that many believe that Androgyny was in favor of Woolf and many feminist critics at the time, since they use it as a means of liberating women from the negative forces of the British patriarchal society. Woolf used the androgynous rhythm in her writing, which is most clear in sections of *Mrs. Dalloway*, *To The Lighthouse*, and *The Waves* in which she uses free indirect discourse (1_3-11).

In the early 20th century, there was a huge difference between giving birth to a man or a woman. Women had a big and difficult role in life, but they had the opposite value; the tasks of women were limited and rarely woman were engaged in the work of men. In her, *Unbearable Weight: Feminism, Western Culture, and the Body*, the feminist philosopher Susan Bordo claimed that: "The reigning ideology of femininity . . . was childlike, nonassertive, helpless without a man, content in a world of bedroom and kitchen, sex, babies and home" (qtd in Martinson 17). Even art was almost dominated by men, for example, drawing was a talent restricted to men. In *To the Lighthouse*, however, Woolf used Lily's character to show women's ability to paint, something that denied artistic to men. Lily's case is rare at that time, but the writer used to confirm women's skills which enable them to

compete with their male counterparts. Work, talent, and arts are not exclusive to a particular gender

It was a common belief at the time that women could not write, draw or be at the same level. This reduced and neglected the importance, the capacity and the value of women's work. Through Mr. Tansley, Woolf stressed this idea claiming that: "It would never be seen; never be hung even, and there was Mr. Tansley whispering in her ear, 'Women can't paint, women can't write'..." (TTL 40). After hearing such a statement from Mr. Tansley, Lily must feel insecure, and less self-confident despite her belief in her ability to paint. The following quote shows her inner thoughts, her disappointment and expresses her feelings of insecurity: "It was in that moment's flight between the picture and her canvas that the demons set on her who often brought her to the verge of tears... she often felt herself—struggling against terrific odds to maintain her courage; to say: "But this is what I see; this is what I see" (17). Lily often felt that she was struggling against the enormous odds she faced in order to maintain her stability and courage.

Griselda Pollock in his book *Vision and Difference: Femininity, Feminism and the Histories of Art* stated that Art and Painting had a very important role in social construction and people's perception of things. In the early 20th century, they were more closely related to men, and in turn, men were given more opportunities to influence the society through their work. Through their paintings, men were given the ability to show how the world should be, therefore, their ideas were translated into paintings, and they turned to be means of doing. This stood in contrast to what women were. In short, they used art to convey their ideas, ideologies, and philosophy. (Martinsson 6-7). The following quote shows Lily's inner thoughts, her vision, and how she thinks. It represents Lily's sense and her own vision of things as a woman and her distinctive vision of art: "She looked. She could not show him what she wished to make of it, could not see it even herself, without a brush in her hand. She

took up once more her old painting position with the dim eye... becoming once more under the power of that vision which she had seen clearly once..." (TTL 44). In the early twentieth century, conditions were not the same for male artists and female artists. there was a huge difference and noticeable inequality in opportunities, which adding the biological and economic differences determined like Pollock claims "what and how women painted" (qtd in Martinsson 55).

It is possible to say that Lily was the adoptive of the Androgynous mind, which allowed her to express what was inside her through the talent of drawing, which was then associated w only with men, and despite the criticism and frustrations that she received, she ultimately returned and completed her drawing. It is not impossible to deny that one of the main reasons why Lily kept painting is that she is the only and child of rich man. Therefore, she was talented and different, so she does not do the work that other women like Mrs.Ramsay do; even Mrs.Ramsay loved Lily's personality and lifestyle. As it was stated: "... as much in the same position as possible for Lily's picture. Lily's picture! Mrs Ramsay smiled. With her little Chinese eyes and her puckered-up face, she would never marry; one could not take her painting very seriously; she was an independent little creature, and Mrs Ramsay liked her for it" (TTL 15). This shows Mrs.Ramsay's opinion about Lily and her admiration for her personality and their differences despite their incompatibility in terms of ideas and living conditions.

Despite the financial potentials and the courage that Lily had, this did not allow her to visit all the places or see all the paintings mentioned by Mr.Tansley, "She had been to Brussels; she had been to Paris but only for a flying visit to see an aunt who was ill. She had been to Dresden; there were masses of pictures she had not seen; however, Lily Briscoe reflected, perhaps it was better not to see pictures: they only made one hopelessly discontented with one's own work" (60). Her potential as a female artist remains limited due to social inequality

and restriction. And all the paintings mentioned by Mr. Tansley to Lily belong to male painters and this indicates the lack of presence of women in this field, due to the lack of potential and encouragement. (Martinsson 8).

Woolf showed the effect of the frustrating word for Lily, and Mr. Tansley's opinion remained in Lily's mind and she remembered him every time. As it was stated: "Can't paint, can't write, she murmured monotonously, anxiously considering what her plan of attack should be." (TTL 133). This reflects the reality that time, as women learned that their was limited role, which led them to believe that their world is limited compared to men. Lily remains strong, despite the negative impact of what others kept telling her. Lily represents the modern women who think like a man, she thinks and does what a man can do. In *To the Lighthouse*, Virginia Woolf described what Lily had started to draw; she gave up the world and her consciousness before drawing in the process of painting as if she gave up being a female to start drawing. Lily loses consciousness of the world around her, and she seems to be like, the narrator said: "Always (it was in her nature, or in her sex, she did not know which) before she exchanged the fluidity of life for the concentration of painting she had a few moments of nakedness when she seemed like an unborn soul, a soul reft of body, hesitating on some windy pinnacle and exposed without protection to all the blasts of doubt" (133). Lily is, in fact, going to abstinence, not masculinity, that is, she is trying to create a safe distance between masculinity and femininity together in order to find balance and safety in order to do what she wants to do, Oxford did defined as being "union of sexes in one individual" or "partly male and partly female in appearance; of indeterminate sex". Lily chose to stay away from femininity in order to achieve a union between masculinity and femininity together to complete her task of completing the painting.

Lily's femininity is reflected in the scene of her observation of Ramsay family during the trip to the lighthouse, the observation made her feel tired and this is a prominent symbol of

femininity as it was stated: “He must have reached it,” said Lily Briscoe aloud, feeling suddenly completely tired out. For the Lighthouse had become almost invisible, had melted away into a blue haze, and the effort of looking...” (TTL 175). Lily may seem somehow stiff because of her masculine thinking, but her femininity is not entirely absent.

In his article “Virginia Woolf: Feminism, Creativity, and the Unconscious”, J.R. Maze claims that Lily realizes what she needs to do in order to finish her paintings, which is to achieve a rooted way of thinking that is a homogenous mixture between female and male minds. It has to find a heterogeneous area or what is called an androgynous sphere that does not represent one area. This is the point of convergence of the sexes, and the place where its feminine power is united with its masculine power. Lily reminds herself, for example, to put the salt cellar on the flower, this is a male symbol, but the flower is a female symbol; When the salt cellar and flower are in one place, this presents the union between the two sexes (Martinsson 17-21).

Many critics and researchers believe that Woolf was not bold enough to express anger openly to the public. She chose to adopt a new concept called Androgyne so that she would be able to express this grudge and resentment without any attack or criticism because of her opinions and ideas. Elaine Showalter wrote in her, *A Literature of Their Own*: “[a]ndrogyne was the myth that helped her evade confrontation . . . and enabled her to choke and repress her anger and ambition” (qtd Mazzuchelli in 264).

2. Psychoanalytical Reading of Virginia Woolf's *To the Lighthouse*

All Virginia Woolf's works are seen as Feminist writings, it is widely believed that the Feminist's studies can be combined with Psychoanalytical studies. Woolf's name was associated with the feminist's movement and Freud's name was associated with psychology and they met for the first time in 1939 in London. Despite her friendship with Freud, Woolf has been conservative in psychological analysis although she has published her work in her

own publishing house. It is known that the seizures that she has been exposed to made her understand and discover the subconscious by herself. In *To the Lighthouse*, Woolf said: “I suppose that I did for myself what psycho-analysts do for their patients... I used to think of [father] & mother daily; but writing *The Lighthouse*, laid them in my mind” (qtd in Ellmann 208). Woolf benefited from her experiences. She was the first to introduce new and strange ideas that science later proved.

2.1. The Female Anger in Virginia Woolf’s *To the Lighthouse*

In “Art and Anger”, Jane Marcus appropriates Freud’s belief saying that “without anger, there is no identity, no sense of self” (qtd in Mazzuchelli 124). Freud put forward the idea of anger and that it is only the result of conflict and fight of the ego to preserve itself and its existence. The ambivalent ideological model of Victorian women sees that they are “the angel in the house” as mentioned earlier, they are at men’s service all the times, This was the accepted model, and women were meant to be like angels, and obey what they are told. They must bring joy, respect, and happiness to their family and importantly to their men. The woman was not born to anger or grumbling especially in the face of men, if not she will be described as crazy. They were forced to be silent and noiceless.

Woolf was known for her constant anger. As an English writer, she lived in two different times; she experienced life in the Victorian times and in the modern period, as well. Woolf was angry about women's rights, the treatment they were being subjected to, and the inequality even in expressing their opinion and their feelings. This anger was aroused in her works and her novels. She never hesitated to express what she was feeling or thinking about (Mazzuchelli 1-2).

Woolf’s anger was instrumental in nurturing her creativity. This anger was translated into writings with a bitter reality and an encoded message to the world to test the oppression and inequality of women who had reached the point of not being able to express their anger.

Mrs. Ramsay clearly represents the Victorian women. She had no right to grumble at the treatment, persecution, and arrogance of her husband, Mr. Ramsay. On the other side, Lily represents Woolf's reaction to what was happening and reflects her anger. Woolf portrayed Lily as a rebel character and independent woman despite the criticisms and frustrations that surround her from everywhere. Woolf created two contradictory characters in the novel. Mrs. Ramsay, who represents the reality as it is and Lily who represents the reality as must be.

2.2. War and the Sense of Loss in *To the Lighthouse*

Virginia Woolf was one of the most prominent novelists who lived and witnessed the brutal transition from the Victorian era to modernity at the beginning of the 20th century. Woolf's name was related to the Great War because of her great contribution to literature and its association with the Feminist movement and modern literature. The novel *To the Lighthouse* is described as a "childhood novel", a summer house, a life of thought and art as it has been fulfilled. Where the passage of time was conscious through the characters rather than the traditional narration. Woolf recounted the events of the story strangely that it was found that the afternoon was listed in more than half of the book. As for the ten years that were listed in the second part of the novel, it was listed in a few pages; Woolf has always adopted a different style in literature.

In this novel, Woolf referred to the changes that took place at the end of the 19th century and the beginning of the twentieth century that represented the Victorian era with all its characteristics. But the middle section "Time passes" is a reference to World War I, where the devastation and the tragic consequences of the war were portrayed and lamented. By scrutinizing hidden meanings, readers can understand what Woolf wanted to convey and embody, as she did not hesitate to express the damage and loss of the war. For her, the war is a mere death and loss. The reader of Woolf's biography and novels, mainly, *To the Lighthouse* is quite aware that it is just her autobiography, in which Woolf embodied her

fears and anxieties about life, and her loss to her mother, her sister, her father and brother, and the First World War as well. The Great War was indeed one of the most disturbing things in Woolf's life. In addition to giving a clear picture of the Victorian family, Woolf gave the external factors such as the Great War that changed the lives of people in Britain and brought grief and loss of material and moral to the English families (Benhamouda 10-33).

To The Lighthouse is a story which deals with death and mourning problems. Many critics admit that Woolf always shows the scene of death in her novel. Woolf believes in the fact that man moves toward death over time. She is, in fact, disturbed by the beauty of life because she is well aware that life is short and that man will lose everything someday when he dies; and she believes that war is a means of death and loss. Woolf pointed to the issue of war conceptually but it was not the main theme of the novel. She did not tackle the topic of war from a political, historical or public perspective; rather she introduced it through the minds of the characters using symbolic language in which the war was marked. The Brazilian writer Erich Mimesis Auerbach claimed in his book *Representation of Reality in Western Literature*, that during and after the First World War, Europe was very rich in notional minds, but life was developing insecurely. At that time there was writers and thinkers who were creative; these intellectuals and artists reflected reality in their work (Chiari 2).

The first part "The Window" occurred before the war. In fact, the events described in this section are a prelude to an impending war, where Woolf used hints of the Great War. Although the war was not the main subject of the novel, terms related to war were used, and Woolf pointed it out indirectly. For example, James sat on the ground and cut pictures from the army and naval catalog: "endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss" (TTL 4). These terms: "Army" and "Navy" are war symbols that were used in a camouflaged manner by Woolf to refer to the war. Woolf tended to use war symbols: "She stroked James's head; she transferred to him what she felt for her husband, and, as she

watched him chalk yellow the white dress shirt of a gentleman in the Army and Navy Stores catalogue, thought what a delight it would be to her should he turn out a great artist; and why should he not?" (27). In this quote Woolf used again expressions like "a gentleman in the Army and Navy Stores catalogue" that show the war atmosphere. . As the Ramsay's family and the guests sat at the dinner table, Mrs. Ramsay felt sad and lonely, she wondered what she had done in her life, watching her guests and seeing the confusion and isolation in them. She felt that the place lacked beauty. Woolf also used the symbol of the boar's skull hanging on the wall of James Ramsey's nursery, as an expression of the inevitability of death, she wanted to remind her that everything would go away and that death was coming ("The War in To the Lighthouse" 1_4).

In an article entitled "Impact of WWI in Virginia Woolf's To the Lighthouse and Mrs. Dalloway", the author claimed that the characters talked about the lighthouse throughout the novel and they were able to achieve the desire to visit it only at the end of the novel, after years, until the First World War broke out. These events show a different view than what is apparent. The meaning of this is to obstruct life for our goals and time contributes to it. The war and its outbreak hindered the family's desire to visit the lighthouse. It took ten years, and the war made the family lost a member, as the eldest son died in the war, in addition to the death of Mrs. Ramsay and her eldest daughter. Time and war together dispersed the family and reduced it. In the last part, the family went to the lighthouse, but everything was incomplete, people went away and the fun of the trip and the family, as well (Tabassum 1).

James' desire to visit the lighthouse was great; it was his only goal that day, but his wish was thwarted by his father, who told him that it was impossible for them to go to the lighthouse because of bad weather, as Woolf stated: "This going to the Lighthouse was a passion of his, she saw, and then, as if her husband had not said enough, with his caustic saying that it would not be fine tomorrow, this odious little man went and rubbed it in all over

again.” (TTL 14). People are trying to live their ambition and enjoys happy life, yet the circumstances and events make it difficult to be achieved. You can compare James’s desire to visit the lighthouse with people who try to reach their goals or happiness in life and realize their dreams but they failed because of different difficulties and this will leave a psychological effects on people even if they did not disclose them. Theses effects can remain traces for a long period of time as was the case with James, who remained in the desire to visit the lighthouse, which cost him more than ten years to achieve that simple goal. When a person wants to achieve a dream or a goal he usually encounters two types of people. The first type can enhance his confidence, encourage and support him as Mrs.Ramsay did with James. The second type can stand as they can fill him with pessimistic ideas to frustrate and disturb him. This is represented by Mr.Ramsay and Mr.Tanslay, who agreed with Mr.Ramsay about the difficulty of going to the lighthouse only because of the weather.

The second part of the novel “Time Passes” the shortest part, was a glimpse of World War I, but Woolf did not elaborate on the details or events in this respect, except for the death of Andrew in the battle. Woolf mentioned the effects of war, death and despair. In the final part, Lily completes the painting that she started ten years ago. Despite the departure of Mrs.Ramsay, she remained present in the spirit of the house and when Lily decided to finish drawing the painting despite the loss, and the final touches of her drawings were based on her imagination. Woolf was able to provide a description and feeling for readers about the house, and she also provided the lighthouse as a symbol of hope and inspiration despite the loss experienced by the characters, after the war and the loser, but life continues and does not stop at one (Tabassum 2).

2.3. The Sense of Change and Disillusionment in *To the Lighthouse*

After Mrs.Ramsay’s death, Lily started to realize her role, as it was stated: “That man, she thought, her anger rising in her, never gave; that man took. She, on the other hand would be

forced to give. Mrs Ramsay had given. Giving, giving, giving, she had died—and had left all this. Really, she was angry with Mrs Ramsay. With the brush slightly trembling in her fingers she looked at the hedge, the step, the wall” (TTL126). This is the role that Mrs. Ramsay played; she was interested in the house’s affairs and the children’s needs. When Mrs. Ramsay died, she left with her the safety and organization that the family enjoyed. Her departure changed the course of the family's life. After Mrs. Ramsay’s death, there was no longer a cohesive family as before. Even the death of Andrew and his sister Prue had shaken the family’s stability and peace of mind. Woolf has embodied what she has experienced in her life in this novel. Her suffering has been used to write this novel, which tells the story of a family tragedy in which Woolf represents the changes that affect people and force them to move on. War, death, and loss are things that people hate, but they have no control over them.

The second part of *To the Lighthouse* “Time Passes” was a big challenge for Woolf, where she faced complexities in writing and she wrote it three times. Woolf wanted to show the effects of the war on people and the British family. She showed how much the Great War changed England’s society. The house that became isolated represents the war and its ruins. The house is ruined by the years of war and chaos. In the last pages of the section, Mrs. Bast and Mrs. McNab tried to restore the appearance of the house, as it was stated in describing the house and its condition after those years: “Only the Lighthouse beam entered the rooms for a moment, sent its sudden stare over bed and wall in the darkness of winter, looked with equanimity at the thistle and the swallow, the rat and the straw... Let the broken glass and the china lie out on the lawn and be tangled over with grass and wild berries” (116). This is exactly what the British were like after the war, they tried to return to their normal life and move forward, forgetting the pains of war and the devastation it left (Visentin 20-21)

2.4. The Oedipal complex in *To the Lighthouse*

Sigmund Freud's Oedipus complex theory was among the strangest issues discussed in psychology and was widely used in the modern literature. Freud's name is largely associated with the complex theory of Oedipus, which was widely admired by the elite. Of course, Woolf was among was influenced by this theory, and she applied it in her novels. Perhaps the most prominent example is the embodiment of the concepts of this theory in her novel *To the Lighthouse*.

In an article entitled "Sigmund Freud's psychoanalytic theory Oedipus complex", the writer stated that Freud's theory turned the scales of psychology at that time because of its crowding and daring. The theory of analytic complexity Oedipus is considered one of the twentieth-century theories of the most influential and controversial for different reactions, some of them accepted and adopted it and others did not. Freud launched a new concept through his theory, which shows what happens to the child during an early age (five years). At this early age, the child wants to get his mother and her love completely selfishly and extremely, and in turn, the child hates his father and may even reach the unconscious desire to kill his father out of jealousy, which can be intense and uncontrollable. These desires are often unintended. In fact, this was not a theory born of the ideas and efforts of Freud, he himself developed this theory from the masterpiece of Greek literature Sophocles' Oedipus (Ahmed 1). The term used by Freud, which was the title of his theory, is based on the Greek legend Sophocles Oedipus Rex, where the legend revolves around Oedip, who married his mother Jocasta after killing his father Laius. From this point of view, Freud adopted his analytical idea, which claims that the other sex has an innate desire that he can not control and that makes him want to have the opposite sex.

Many critics and thinkers supported the idea of the development of the child and there are those who even employed it in their work. The publisher in Prezi website named Morgan

Schuller in his article entitled “Psychosexual Theory” believes that: “The complex of emotions aroused in a young child, typically around the age of four, by an unconscious sexual desire for the parent of the opposite sex and wishes to exclude the parent of the same sex. The term was originally applied to boys, the equivalent in girls being called the Electra complex.” (12). Freud explained this situation, saying that the Oedipus Complex occurs during a stage called the “Oedipus phase” of libidinal and ego development, and it often occurs between the age of three and five. Sigmund Freud stated in his book *Beyond the Pleasure Principle* that: “His destiny moves us only because it might have been ours – because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our murderous wish against our father. Our dreams convince us that is so” (qtd in “Virginia Woolf and Oedipus theory”). Freud means through this that man is under the control of his own will and control, and this fate is what controls the human being behaviour. The destiny alone directs the sexual impulses of man, such as mother’s love, hatred and fighting against the father. Freud explained that humans are exposed to the exposure of King Oedipus in Sophocles Oedipus Rex, where they face the same fate in directing their emotions and this is built in the mind of the child directly from the uterus, where the sex drive is created to one of their parents and there is a tendency towards one parent (“Virginia Woolf and Oedipus theory”).

In a clear way, Woolf used James Ramsay to portray the oedipal complex effect in her novel *To the Lighthouse*. James Ramsay's Oedipal dream was to visit the lighthouse, but his Oedipal dream did not become a reality. From this point of view, it is possible to understand the importance of the lighthouse to James, this sudden sexual activity becomes quite noticeable. James wanted to visit the lighthouse; Mrs. Ramsay promised him that if the weather was good, they would be able to go. He was happy to hear that from his mother. This represents the relationship between the mother and her son. There are support and

understanding between the two, and this understanding resulted in joy and happiness within James. From the beginning of the story, James could have asked his father to do so, but he told his mother out of love. This is precisely what explains Freud's theory since James's attraction to his mother is clear and this attraction is the result of an innate factor.

On the other side, Mr. Ramsay's reaction was frustrating to James, who told him about the bad weather that would delay the trip to the lighthouse. James felt a strong desire to kill his father when he heard his prediction. Elizabeth Abel claimed in her book *Virginia Woolf and the Fiction of Psychoanalysis*, that: "in *To the Lighthouse*. James's response to his father's interruption, 'Had there been an axe handy or a poker, any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it... Yet the connective oedipal rhetoric easily contains James's fantasy of violence within familiar contours" (qtd in "Virginia Woolf and Oedipus theory" 48). Abel has shown Woolf's application of Freud's theory, and how she embodied the idea of male violence against the male and James's reaction is a reflection of Freud's theory of the child's hatred of his father, which was generated by an instinctive drive to generate the child. All were mentioned in Freud's Oedipal Complex's theory.

Through the first scene, Woolf was able to reflect the feelings of rivalry between James and his father. Mr. Ramsay had sidelined his son's dreams while walking on the balcony, claiming that the weather would be bad, preventing James from achieving his simple dream. James, a six-year-old child, was excited and encouraged by his mother, but he became angry because of his father's words. He was invaded by the desire to kill, just as the King Oedipus in Sophocles *Oedipus Rex* did when he killed his father. In fact, James did not kill his father, but that does not negate the desire for a murder that swept through a six-year-old boy.

There is an encouragement between the mother and her son, which drives her even to get out of reality just to satisfy the desire of her son and in return, the son shows love and

compatibility with her. The father comes to dispel the son's unrealistic dreams and impose reality and this can only lead to the emergence of hatred of both sides. Abel again claimed that Mr. Ramsay's intervention appears between Mrs. Ramsay and her son, resulting in a feeling of hatred and desire to kill because of words or expressions of opinion. This may explain what Freud had explained about the relationship between the son and his father. Mrs. Ramsay said: “‘Yes, of course, if it's fine tomorrow,’ said Mrs Ramsay” (TTL 4) but Ms. Ramsay said: “ ‘But,’ said his father, stopping in front of the drawing-room window, ‘it won't be fine.’” (TTL 4) James received two different answers from two different people. The answer that made him happy was by the opposite sex; while, the answer that frustrated him was by his sex.

Many critics have noted that Woolf used a distinctive language between Mrs. Ramsay and her son James, reflecting the reality of sexual attraction between the female and the male. James is the son of Mrs. Ramsay but through Woolf's language, she showed a sexual tension between the two characters. They also believe that there is a great consensus between James and his sister Cam because they are very different in their personality and behavior. Whenever there is a difference, there is a consensus; James is the most sensitive as his mother described, but Cam is wild, as Woolf stated: “Cam, the little girl, Ramsay's youngest daughter. She was picking Sweet Alice on the bank. She was wild and fierce. She would not “give a flower to the gentleman” as the nursemaid told her. No! no! no!”(19). This illustrates how Cam was fierce in her actions, unlike James, and she was so bold that she refused to give Mr. Bankes a flower. Unlike James who was shy and sensitive boy (“Oedipus in Virginia Woolf's *To the Lighthouse*”).

Woolf was influenced by Sigmund Freud's psychoanalytic theory, she used it to embody James's relationship with his sister Cam. In the third part “*The Lighthouse*”, Woolf described the homogenous relationship between James and Cam and the dispute that will remain

forever between the son and his father, as a result of that eternal conflict between male and male. Woolf claims: “‘Well done!’ James had steered them like a born sailor. There! Cam thought, addressing herself silently to James. You've got it at last. For she knew that this was what James had been wanting, and she knew that now he had got it he was so pleased that he would not look at her or at his father or at any one” (TTL 173). Even at the end of the novel, Kam was James' companion on his journey to the lighthouse. After years, Cam was the only sister who shared with James his little dream. Cam has seen the joy that James has flooded and the joy that entered his heart upon arriving to the lighthouse, She was happy for his happiness.

At the end of the novel, Woolf presents the scene of the beginning again, in which its focus is to go to the lighthouse. But at this point lies the difference, going to the lighthouse after years has been nothing more than an inquiry into the wishes of James's father, who insisted on this trip. In this scene, Woolf relinquishes the theory of the Oedipal complex, which could be applied only on children, but this does not negate the conflict that exists between the son and his father (“To The Lighthouse, by Virginia Woolf Essay”).

This last chapter entitled “Critical Reading of *To the Lighthouse*” is an analysis of the classic novel by Virginia Woolf, which is divided into two parts. The first part is a feminist analysis of the novel, which in turn highlighted the stereotypical way in which British women lived during the Victorian era. It also shows the new style that swept through Britain, in which women emerged in a new way of thinking, via which Woolf applied the Freudian theory called “Androgynous Mind theory” that she had always believed in. Besides, the second part is a psychoanalytical analysis of the novel, through which Woolf showed the hidden influence of the war on people as she applied one of the strangest theories that were put forward by Freud and called “The Oedipal Complex theory.”

Conclusion

This dissertation studied two most famous novels of the English writer Virginia Woolf, which are *Mrs. Dalloway* and *To the Lighthouse*. These two novels were analyzed on the basis of the Feminist and the Psychoanalytic theory. Actually, this work sought to answer the raised questions at the beginning of the research.

Because of the Great War, the course of the world changed completely, which consequently changed life in all fields, science, literature, art, and philosophy. All these circumstances led to the emergence of elites, scientists, thinkers, and writers who turned the scales of the literary world. The modern literature abandoned all the traditional aspects and adopted a new form. This eventually led to the emergence of literature with new characteristics and forms; characterized by the use of the latest literary techniques at the time most prominent stream of consciousness. Undoubtedly, Virginia Woolf was one of the greats of the 20th century who contributed to the development of English literature and was a pioneer in her field. Moreover, Woolf had great achievements in terms of the Feminist movement that emerged in conjunction with the Great War and modern literature. She made many contributions through her works and articles, which raised women's awareness. Woolf attempted to create a society which guarantees equality between men and women and broke all the traditional rules that restricted women's roles and deprived them from liberty in a purely patriarchal society.

The English literary world witnessed in the early 1920s a comprehensive change that upset the scales, where the modernists abandoned all the old forms that limited the thinking of the human being and restricted him to societal and religious constraints. All the social and political events that swept through Britain and the world, most notably the Great War, which stripped the human of mercy and hope, and this is what was used by the modern writers and novelists who reflected everything in their works. In this sense, a number of modern literary

techniques have emerged, which have changed the way of reading books and removed all the boring traditional forms of Victorian literature, perhaps the most prominent was the stream of consciousness, which was used by a number of famous writers and in the forefront was Virginia Woolf.

Woolf's rejection of the traditional life that she had experienced in her early years made her a stronger woman. All the crises that Woolf she experienced, have increased her creativity, and this has been reflected in her various literary works. *Mrs. Dalloway* took Woolf long time to work out the form. Woolf gave a detailed description of life in London during post-war era; she organized and connected her characters in an understandable and an easy way. Clarissa Dalloway was the center of the novel, in which Woolf used her name in the title of the book that is considered as signature in literature. The novel shows how London and British people's attitudes have changed after the Great War. It gives a glimpse about the meaning of life, and the identity crisis of characters. Moreover, Clarissa Dalloway was related to the young veteran Septimus Warren Smith who is a victim of Post Traumatic Stress Disorder, which is caused by the war's stress and grief. Woolf used Septimus to draw the whole history, war experiences, and her own experience with madness and hallucinations. Woolf engaged many characters in the novel only for the sake of describing Clarissa's identity between the past and the present. Throughout the novel, Clarissa gave an image about the life in London, and how it was so transformative, superficial, and terrible. In general, Woolf wanted to answer many questions about life in London after the Great War. Woolf used what she called psychological notation, which depends on showing characters's inner thoughts, how they see the world, and how they are perceived by others; and this was applied by using multiple perspectives. In addition, she used many elements related to Freud's ideas and his translated works by her own publishing house. She took psychological elements such as dreams, memories, and fantasies and she used them in her novels. *Mrs. Dalloway* embodies

the life and the role of British women who directly or indirectly were affected by war. Clarissa Dalloway was a living example of what Woolf was at the time. This character reflects Woolf in her ideas, experiences, religious beliefs, and even sexual orientation. On the other hand, Septimus is also a replica of Woolf's experiences with mental and psychological crises. He also captures the situation of thousands of soldiers who suffered from the Great War and which lead some of them to madness or suicide. It seems that Woolf embodied her decisions first in her literary works and later in her real life.

To the Lighthouse illustrates two contradictory characters, Mrs. Ramsay and Lily Briscoe who represented the British woman during the modern transitional period. There is a direct and clear criticism of Victorian women's lives who lived to satisfy others. In addition, Lily Briscoe is only an explicit declaration of Woolf's non-acceptance of women's life at that time and her rejection of the patriarchal society that did not allow women to be active, to live freely, and to have the same opportunities like men. Besides, she reflects the Androgynous mind that Woolf believed it exists. On the other hand, this work shows how Woolf was influenced by Freud's theory, mainly his Oedipal Complex theory which was applied mainly on James Ramsay.

Woolf was able to spread her ideas, she was courageous and daring to address sensitive and rare subjects in her works. She also criticized the British society in a hidden and successful way. Through her works, the author had shown how women are creative and intelligent, and all they need is the opportunities. Through her novels *Mrs. Dalloway* and *To the Lighthouse*, Woolf applied the newest modern literary technique and this was her starting point in the world of success. She also had a great advantage in educating women and encouraging them to improve through her fictional characters, via which she criticized the traditional role of British women, for instance, Mrs. Ramsay in *To the Lighthouse* and she presented a model for the independent women, for instance, Clarissa in *Mrs. Dalloway* and

Lily Briscoe in *To the Lighthouse*. On the other hand, Woolf has largely succeeded in applying the latest theories of psychology in her works. In fact, this success was linked to Woolf's personal experiences, for which she would not have been able to embody that suffering mythically.

This Master dissertation deals with an important field of study and paves the way for future researchers in this field in order to deliver a stronger message to the world urging respect and appreciation for women. This study predicated upon diverse approaches in order to holistically deal with the social, the political, and cultural issues. With regard to methodology, this study was based on two main approaches, which are the Feminist and the Psychoanalytical approaches. Despite the availability of the internet, it was difficult to download books and access to various sources, despite repeated attempts to search for reliable sources and the lack of the sources and books in the library of the University; also, participating in the comprehensive research sites such as Research Gate, Academia, and Literary Hub has greatly helped in reaching specific research and articles. In addition, many researchers were contacted to obtain a copy of their own research on the subject of the study such as PostDoc Research Assistant Sarah Mckeon and Professor of English literature & Gender Studies Isam Shihada. The main challenge in this research is the choice of the subject itself; because we wanted to integrate several topics from several fields and get a different study. Moreover, the objective of this study is the hidden message that it aspires to convey and which aims at raising women's status and appreciating it as much as possible.

Both studied novels reflect a reality that continues to exist today. From time immemorial, women had a great role in war and this has enabled us to study them together to find out how women fought a war of thought in order to raise women to a higher level and far from subjugation. Woolf and others who were determined to fight inequality owe us so much to what we live in today's world. This study opens the door for other researchers to study

Woolf's works in different theories and on various psychological concepts such as dreams, memories, and fantasia. This work also invites future researchers to delve deeply into Woolf's various interventions in the feminist movement and the psychoanalytical theory. It also allows for a comparative study of one of the two main characters in the two novels, such as Mrs. Dalloway Vs Mrs. Ramsay, or Mrs. Dalloway Vs Lily Briscoe, or even a comparative study of the three characters together.

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