

INTRODUCTION

Virginia Woolf was considered to be one of the most distinctive writers in the English Literature using the stream of consciousness technique in her works. She was the master of the words with her effective use of the stream of consciousness technique. In a way, she could be said to have combined this dream-like writing technique with her genius of writing. In this thesis, we have focused on Virginia Woolf's three novels; Mrs Dalloway, To the Lighthouse, and The Waves, all of which are regarded as important works of Woolf showing her distinctive use of the language. Nevertheless, if one wants to learn about the use of the technique and her personality as a writer, he ought to study on her essays, short stories, and diaries. It is better to start with her adventure of being a writer.

Virginia Woolf starts to write her memories with her sister Vanessa Bell's suggestion. In her essay A Sketch of the Past, she enlightens the reader how she turns out to be a writer, but more than this one gets the idea of the difficulties in her life. Nevertheless, the reader learns how beautiful time she has in St Ives. The name is apt for the context due to the fact that it is just a sketch of the past. Reading A Sketch of the Past, one sees how effective the deaths and lives of people in Virginia Woolf's life and career are. Thus, it is not surprising that in Mrs Dalloway, Virginia Woolf gives death as Septimus' release and Clarissa's self-awakening. Again, in To the Lighthouse, the book can be divided into two before and after Mrs Ramsay's death. In her other book The Waves, death is approaching and nothing is as simple as in the childhood of these six people. Somehow, life and death are the significant themes in Woolf's works. From her sketch, we are informed about her family and the environment she was brought up. Following the lines from A Sketch of the Past below, one is likely to have clues about Virginia Woolf's writing style in her works:

If I were a painter I should paint these first impressions in pale yellow, silver, and green. There was the pale yellow blind; the green sea; and the silver of the passion flowers. I should make a picture that was globular; semi-transparent. I should make a picture of curved petals; of shells; of things that were semi-transparent; I should make curved shapes, showing the light through, but not giving a clear outline. Everything would be large and dim; and what was seen would at the same time be heard; sounds would come through this petal or leaf – sounds indistinguishable from sights. Sound and sight seem to make equal parts of these first impressions. When I think of the early morning in bed I also hear the caw of rooks falling from a great height. The sound seems to fall through an elastic, gummy air; which holds it up; which prevents it from being sharp and distinct. The quality of the air above Talland House seemed to suspend sound, to let it sink down slowly, as if it were caught in a blue gummy veil. The rooks cawing is part of the waves breaking – one, two, one, two – and the splash as the wave drew back and then it gathered again, and I lay there half awake, half asleep, drawing in such ecstasy as I cannot describe. (1) (Woolf, 1939)

The part above is not from one of her novels or short stories. It is from her own life. While narrating her first impressions about the places she sees and lives, she uses vivid images. The most significant thing in the part above is being semi-transparent. This is quite interesting, because the technique she uses in her works is very close to semi-transparency. In the stream of consciousness technique, one has a kind of feeling that he is in front of a painting which is veiled by a transparent curtain. Like in A Sketch of the Past, Virginia Woolf uses the visual and auditory images. Therefore, the reader can easily visualize the thing in the character's mind. It is worth considering that Virginia Woolf imagines herself as a painter and talks about what kind of things she would be painting, what kind of style she would use in the painting. The use of painting is apt to describe her own style in writing. We see that her way of writing is so close to painting. The phrases “not giving a clear outline” and “showing the light through” describe the thing she does with the words in her works.

The days in the nursery, at St Ives, her mother's death, her father are all effective in Virginia Woolf's life and career. In A Sketch of the Past, she writes, “all these colour-and-sound memories hang together at St Ives”. (2) (Woolf, 1939). We see these effects in To the Lighthouse where the portrait of a family in their

summerhouse is given vividly narrating the minds of the characters. In each piece of writing she produces, we feel the traces of her life. Virginia Woolf mingles the points belonging to her life and the character in the book so skilfully that they are intertwined. The pictures from her childhood are so powerful that she still has them in her mind as vivid as they used to be. This also brings another thing about her writing. Since the pictures from her childhood memories laden with images of sound and sight show a great variety, she generally deviates from subject in her writing, which means there is fragmented narration shifting from one character's mind to another one. The images from her childhood can be said to have an important role in Woolf's successful career.

At times I can go back to St Ives more completely than I can this morning. I can reach a state where I seem to be watching things happen as if I were there. That is, I suppose, that my memory supplies what I had forgotten, so that it seems as if it were happening independently, though I am really making it happen. In certain favourable moods, memories – what one has forgotten – come to the top. Now if this is so, is it not possible – I often wonder – that things we have felt with great intensity have an existence independent of our minds; are in fact still in existence? And if so, will it not be possible, in time, that some device will be invented by which we can tap them? I see it – the past – as an avenue lying behind; a long ribbon of scenes, emotions. There at the end of the avenue still, are the garden and the nursery. Instead of remembering here a scene and there a sound, I shall fit a plug into the wall; and listen in to the past. I shall turn up August 1890. I feel that strong emotion must leave its trace; and it is only a question of discovering how we can get ourselves again attached to it, so that we shall be able to live our lives through from the start. (3) (Woolf, 1939)

The childhood memories are so strong that Woolf lives in those days as she used to live in the past. There is an important fact about her memories, which shapes her way of writing later in her life. More than the events constituting her memories, she cannot forget the emotions attached to those memories. Using stream of consciousness, Virginia Woolf portrays the minds of the characters narrating the emotions and thoughts they have in their minds. While doing this, Virginia Woolf gives the emotions the characters attach to the memories as vividly as possible. A

smell, a touch, a sound, a taste make that moment vivid and effective for the character. Thus, considering her own experience in her life, she reflects the minds of the characters. At the same time, the reader finds something from himself while following the minds of the characters. Because these are simple sensations from childhood days. Since they are very colourful and photographic, they are easy to follow and understand. Something one used to eat when he was a child, the summer house a child used to stay with his family, the sounds heard in the garden, and some other things are shared by many regular people.

Another thing we learn from her Sketch of the Past is about her family life. Especially, Virginia Woolf's father and mother are important figures in her career. One of Woolf's most distinctive books To the Lighthouse is highly autobiographical with the main characters Mr and Mrs Ramsay in the book. Following the lines in her diary and A Sketch of the Past, we see the deep effects of her parents on her. The parts below are from Woolf's diary belonging to the years 1924 and 1928:

This is the 29th anniversary of mother's death. I think it happened early on a Sunday morning, and I looked out of the nursery window and saw old Dr Seton walking away with his hands behind his back, as if to say it is finished, and then the doves descending, to peck in the road, I suppose, with a fall and descent of infinite peace. I was 13, and could fill a whole page and more with my impressions of that day, many of them ill received by me, and hidden from the grown ups, but very memorable on that account: how I laughed, for instance, behind the hand which was meant to hide my tears; and through the fingers saw the nurses sobbing. (4) (Woolf, 1924)

Father's birthday. He would have been 96, yes, today; and could have been 96, like other people one has known; but mercifully was not. His life would have entirely ended mine. What would have happened? No writing, no books; - inconceivable. I used to think of him and mother daily; but writing The Lighthouse, laid them in my mind. And now he comes back sometimes, but differently. (I believe this to be true – that I was obsessed by them both, unhealthily; and writing of them was a necessary act.) he comes back now more as a contemporary. I must read him some day. I wonder if I can feel again, I hear his voice, I know this by heart? (5) (Woolf, 1928)

Virginia Woolf was collecting everything and feeding on them. Both negative and positive effects of her memories in her pockets enabled her to face those old days. The characters from her own life also helped her to shape her personality as well as her career. Like Mr Ramsay character in To the Lighthouse, Virginia Woolf's father carries negative connotations for her. For instance, Woolf describes her father with the adjectives "Spartan", "ascetic", "puritanical" (6) (Woolf, 1939) in A Sketch of the Past. Although she was doomed to be dominated by such a father, she had great passion for aesthetic and beauty. Virginia Woolf's father Sir Leslie Stephen's intellectual personality inevitably leads Woolf to read masterpieces of that period and improve herself. Moreover, the intellectuals of that period were friends of Sir Stephen's and they were gathering in his house. Virginia Woolf might have been inspired by such an atmosphere, but her genius of writing is something innate. Apart from her capacity being innate, the shocks she had in her life made her a big writer. Writing was a kind of therapy for her most probably. Again, in A Sketch of the Past, Virginia Woolf enlightens her reader about this situation:

I go on to suppose that the shock-receiving capacity is what makes me a writer. I hazard the explanation that a shock is at once in my case followed by the desire to explain it. I feel that I have had a blow; but it is not, as I thought as a child, simply a blow from an enemy hidden behind the cotton wool of daily life; it is or will become a revelation of some order; it is a token of some real thing behind appearances; and I make it real by putting it into words. It is only by putting it into words that I make it whole; this wholeness means that it has lost its power to hurt me; it gives me, perhaps because by doing so I take away the pain, a great delight to put the severed parts together. Perhaps this is the strongest pleasure known to me. It is the rapture I get when in writing I seem to be discovering what belongs to what; making a scene come right; making a character come together. From this I reach what I might call a philosophy; at any rate it is a constant idea of mine; that behind the cotton wool is hidden a pattern; that we – I mean all human beings – are connected with this; that the whole world is a work of art; that we are parts of the work of art. (7) (Woolf, A sketch of the past)

While writing, Virginia Woolf reflected her philosophy mentioned in A Sketch of the Past. She believed the power of wholeness and supported the view that

all of us are the parts of it. In her works, for instance, she seems to be narrating the minds of the characters that are thought to be living in their own world. Nevertheless, these characters share something in common in the book. In Mrs Dalloway, Clarissa and Septimus belong to different worlds although they feel the identical things. Every character in To the Lighthouse, is in search of reality however different they seem to be, and in The Waves, the six characters constitute a powerful whole despite their dissimilar features. The philosophy Woolf had in her own life shaped her writing as well. For that reason, what she wrote might have seemed natural, striking. Woolf combined her creativity and vision reflecting the stream of thoughts in the minds of the characters. Although Woolf created a philosophy of her own and found a way to cope with the shocks in life, atmosphere she was rather restricted as far as we learn from A Sketch of the Past. At the same time, it shows us that she created her own world different from her life in the house.

By nature, both Vanessa and I were explorers, revolutionists, reformers. But our surroundings were at least fifty years behind the times. Father himself was a typical Victorian: George and Gerald were unspeakably conventional. So that while we fought against them as individuals we also fought against them in their public capacity. We were living say in 1910: they were living in 1860.

In 22 Hyde Park Gate round about 1900 there was to be found a complete model of Victorian society. If I had the power to lift out a month of life as we lived it about 1900 I could extract a section of Victorian life, like one of those cases with glass covers in which one is shown ants or bees going about their affairs. (8) (Woolf, 1939)

In A Sketch of the Past, Virginia Woolf enlightens us about the society in 1900. We learn that the most popular pastime activity is parties. Woolf criticises parties because instead of going to the parties, meeting to talk about pictures, books, philosophy is far more beneficial. Woolf's this attitude towards parties may be reflected in Mrs Dalloway best. At the end of the book, Clarissa is there to host her guests at her party in which there are members of the high society without paying any attention to social matters such as the death of a veteran called Septimus. As a

matter of fact, parties are social gatherings for people to come together, but people are lonely in their own world. The society in 1900 did not care about the others' feeling and problems properly. Moreover, Woolf blames them for having no mercy. Again, the reader finds this criticism in Mrs Dalloway. Septimus Warren Smith, having the illness shell shock, is treated by two psychiatrists representing the cruel doctors of the Victorian period with their merciless and illogical techniques such as isolation, pills making him sleep all the time, no reading, no writing.

In her essay A Sketch of the Past, we learn quite a lot about Virginia Woolf and her own life, surroundings, observations, which are important to her works. We have started with A Sketch of the Past, because it gives some hints about her career as a writer. It throws light upon her works. For that reason, although its date is not as old as Woolf's essays or short stories to be used in this part of our thesis, we have used it.

Not only Virginia Woolf's essays but also her short stories are important due to their role in the analysis of her writing style. Here some of these stories are going to be mentioned. Another thing to be considered is that both Woolf's essays, short stories, and diaries enable the reader to understand her novels better.

The Mark on the Wall is a kind of story giving significant message new to the literary world. For Woolf, this story was important because it did something innovative in fiction. The narrator sees a spot on the wall and starts to hypothesise what it might be. At that point, an association brings another one. The story shows the associations in one's mind around the indefiniteness of a mark on the wall. What Virginia Woolf does here is that the way in which everybody perceives the world differs from each other in that everybody colours it according to himself. Moreover, there is a message to the novelist of the future in this valuable piece as follows:

A world not to be lived in. As we face each other in omnibuses and underground railways we are looking into the mirror; that accounts for the vagueness, the gleam of glassiness, in our eyes. And the novelists in future will realize more and more the importance of these reflections, for of course

there is not one reflection but an almost infinite number; those are the depths they will explore, those the phantoms they will pursue, leaving the description of reality more and more out of their stories, taking a knowledge of it for granted, as the Greeks did and Shakespeare perhaps – but these generalizations are very worthless. The military sound of the word is enough. It recalls leading articles, cabinet ministers – a whole class of things indeed which, as a child, one thought the thing itself, the standard thing, the real thing, from which one could not depart save at the risk of nameless damnation. (9) (Woolf, 1917).

The thing hidden under the reality seen outside attracted Virginia Woolf's attention both in her life and writing. In this short story, like Woolf, the narrator is after the thing behind the mark on the wall. The reality is a phenomenon restricting the writer. Virginia Woolf always chose to show what was hidden behind the curtain. The reflection each person has was the material for her. Thus, she explored the depths of the character's mind instead of the life outside. She believed that the future of the novel lied in this. At the end of the story, we learn that the mark on the wall was a snail. The story of the snail went on. In 1919, Kew Gardens was published. In Kew Gardens, the story is narrated through the eyes of a snail. Thus, the reader learns about the story as far as the snail knows. The fragmented presentation of space and time in accordance with the split organization of speech and thought creates a natural summer day in a public garden called Kew Gardens.

Both A Mark on the Wall and Kew Gardens are experimental with the unusual writing style in fiction. Woolf also combined her technique with poetic elements creating special effects in her works. Thus, the perfection in Mrs Dalloway, To the Lighthouse, The Waves, and in her other novels, was the result of the earlier short stories and essays.

Apart from her short stories, Woolf's essays give a portrait of her narrative style and thoughts about life and literature. Considering these kinds of essays, it is easier for us to understand her novels. Because Virginia Woolf's some essays are regarded to be a kind of manifestation for the modern writing style. For instance, such an essay of her is Mr Bennett and Mrs Brown. The first version of this essay was written in December 1923. Woolf had written it as a reply to an article by

Arnold Bennett. In his article, Bennett had written that the good fiction was based on character creating. Virginia Woolf, on the other hand, claimed that the earlier novelists like Arnold Bennett focused on the minor details instead of giving insight into the character. With the change in human beings, the inevitable change was felt everywhere in life. Virginia Woolf explained this change in her essay as follows:

... on or about December, 1910, human character changed. ... The change was not sudden and definite like that. But a change there was, nevertheless; and, since one must be arbitrary, let us date it about the year 1910. In life one can see the change, if I may use a homely illustration, in the character of one's cook. The Victorian cook lived like a leviathan in the lower depths, formidable, silent, obscure, inscrutable; the Georgian cook is a creature of sunshine and fresh air; in and out of the drawing room, now to borrow the *Daily Herald*, now to ask advice about a hat. (10) (Woolf, 1924)

Virginia Woolf categorized Mr Bennett under the title of the Victorian and the new novelists under the title of the Georgian. The use of cook to explain the difference between these two groups is useful as it makes the reader get the main point quite easily.

In this essay, Woolf uses a simple story about her journey from Richmond to Waterloo. In this journey, Virginia Woolf shared the compartment with an old woman and a middle-aged man. Woolf started to think how Arnold Bennett would create that old woman's story and the modern novelists' story. Woolf, in the story, called the old woman as Mrs Brown. Virginia Woolf and the other writers following the change in everything prefer to reflect Mrs Brown with her thoughts in her mind. The heavy details of the outer world do not portray the character properly Woolf thinks. Especially one part in this essay can be regarded as a literary manifesto showing the new narrative writing. In this part, Virginia Woolf shows how Mr Bennett deals with the character in his works. Showing this, Virginia Woolf reveals the striking difference in attitude towards a character in novel between modern ones and the Arnold Bennett.

“It was one of the two middle houses of a detached terrace of four houses built by her grandfather Lessways, the teapot manufacturer; it was the chief of the four, obviously the habitation the proprietor of the terrace. One of the corner houses comprised a grocer’s shop, and this house had been robbed of its just proportion of garden so that the seigneurial garden-plot might be triflingly larger than the other. The terrace was not a terrace of cottages, but of houses rated at from twenty-six to thirty-six pounds a year; beyond the means of artisans and petty insurance agents and rent-collectors. And further, it was well-built, generously built; and its architecture, though debased, showed some faint traces of Georgian amenity. ... Suddenly Hilda heard her mother’s voice ...”

But we cannot hear her mother’s voice, or Hilda’s voice; we can only hear Mr Bennett’s voice telling us facts about rents and freeholds and copyholds and fines. What can Mr Bennett be about? I have formed my opinion of what Mr Bennett is about – he is trying to make us imagine for him; he is trying to hypnotize us into the belief that, because he has made a house, there must be a person living there. With all his powers of observation, which are marvellous, with all his sympathy and humanity, which are great, Mr Bennett has never once looked at Mrs Brown in her corner. There she sits in the corner of the carriage – that carriage which is travelling, not from Richmond to Waterloo, but from one age of English literature to the next, for Mrs Brown is eternal, Mrs Brown is human nature, Mrs Brown changes only on the surface, it is the novelists who get in and out – there she sits and not one of the Edwardian writers has so much as looked at her. They have looked very powerfully, searchingly, and sympathetically out of the window; at factories, but never at her, never at life, never at human nature. And so they have developed a technique of novel-writing which suits their purpose; they have made tools and established conventions which do their business. But those tools are not our tools, and that business is not our business. For us those conventions are ruin, those tools are death. (11) (Woolf,1924)

Virginia Woolf supports the view that the writer should not act as if he was alone. Because there is a reader following the lines, which means the writer is responsible for the reader on the other end. Instead of the house the character lives in and the thing he eats, what he thinks ought to be presented to the reader. Then the reader follows the character and has a chance to use his imagination. Woolf went on writing significant things for the literature world. While doing this, she did it so vividly and colourfully that it was easy to get the shape of the modern novel. These

kinds of things made her one of the most distinctive English writers using the stream of consciousness technique. As a matter of fact, Virginia Woolf had given a more detailed description of the modern writing style in her famous essay “Modern Fiction”. While Mrs Brown and Mr Bennett focuses on character in fiction more, Modern Fiction deals with the narrative in general. Virginia Woolf identifies the real life with literature itself. Thus, as it is not possible to organize thoughts neatly in the mind, we cannot do the same thing in literature.

Look within and life, it seems, is very far from being “like this”. Examine for a moment and ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old; the moment of importance came not here but there; so that if a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it. Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible? (12) (Woolf, 1925)

What Virginia Woolf was telling in her well-known essay Modern Fiction was the base of the stream of consciousness technique. Like the mind in our ordinary life, the character’s mind in literature ought to be flexible and natural. Woolf did what she was trying to explain in her essays. Due to the fact that she expressed it very well using some symbols such as “atoms” and “gig lamps”, the reader could visualize the new literature. The terms Woolf used “luminous halo” and “semi-transparent envelope” have become the terms describing the stream of consciousness technique successfully.

David Daiches, in his book, A Study of Literature for Readers and Critics, (1948) states that public belief is a technique used in writing and important to the writer. Daiches thinks that if this technique is no longer available, the writer tries other things in his works. David Daiches explains this situation in his book as follows:

To convey the individual sensibility of the writer directly and impressively to the reader, without first referring it to common notions which link reader and writer and in terms of which the meaning can be objectified and universalized, demands new kinds of subtlety in expression, which we find in, for example, the novels of Virginia Woolf. (13) (Daiches, 1948)

What David Daiches means by “subtlety in expression” is a feature of the new narration technique Woolf uses in her writing. Virginia Woolf wrote like that because she believed that the writer must be free. Giving a message to the reader accompanied by the heavy descriptions of the outer reality. While doing this, Woolf used a technique known as stream of consciousness. Not giving exact definitions and writer’s not expressing her own comment clearly in the work can create subtlety as Daiches wrote. However, this gives the reader a kind of freedom to comment on the work in a more personal way. Woolf used this technique in order to walk around the characters’ minds freely as there is no restriction to time, setting, and plot. What the character has in his mind is central to the novel. Without these restrictions, the existence of subtlety is inevitable, which makes the work more effective. Naturally, this brings subjectivity in her works.

Robert Humphrey in his book Stream of Consciousness in the Modern Novel (1954) focuses on her use of the stream of consciousness technique and her attitude towards writing.

She (Virginia Woolf) believed the important thing for the artist to express is his private vision of reality, of what life, subjectively, is. She thought that the search for reality is not a matter of dramatic external action. "Examine an ordinary mind on an ordinary day," she says, and again: "Life is ... a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelists to convey this varying, this known and uncircumscribed spirit ...?" Thus the search, thought Virginia Woolf, is a psychic activity, and it is the preoccupation (it surrounds us) of most human beings. The only thing is that most human beings are not aware of this psychic activity, so deep down is it in their consciousness. This is one of the reasons Virginia Woolf chose characters who are extraordinarily sensitive, whose psyches would at least occasionally be occupied with this search. And it is, above all, the reason that she chose the stream-of-consciousness medium for her most mature presentation of this theme. (14) (Humphrey, 1954)

Virginia Woolf used the stream of consciousness technique in order to express the characters' flows of thoughts in their minds. While doing this, the characters are also significant as Robert Humphrey stated in the extract above. What Woolf did was to combine this dream-like narrative style with special characters whose inner worlds are far more important than the external reality. For instance, Clarissa Dalloway and Septimus are characters remembered with their inner worlds rather than their physical actions belonging to the real world. Similarly, Mrs Ramsay and Lily Briscoe are in search of meaning in life. It is not surprising that in Woolf's most experimental novel, The Waves, the characters are not seen on the move, instead, the reader follows their soliloquies in their minds. These characters are not created accidentally. Their inner world and sensitivity are in harmony with the stream of consciousness technique, which makes these works easy to follow. After walking around the depths of their consciousness, they achieve their vision. In Woolf's writing, it is possible to see the parallel with life. Robert Humphrey uses the famous part from her *Modern Fiction* in order to show this parallel. Like life itself, the things in novel cannot be strictly organized. Thus, in dream-like atmosphere, the characters find themselves in past and at present at the same time without the authoritative voice of the narrator giving the details of the outer reality. For such narration, the most suitable technique is the stream of consciousness technique.

Melvin Friedman, in his book, Stream of Consciousness: a Study in Literary Method, writes; “Virginia Woolf’s method will depend on the mechanism of poetic allusion, working by means of images to enlarge her meaning”. (15) (Friedman, 1955). Images, symbols are accompanied by Woolf’s poetic use of the language. The character is a means to an end. What the character has in his mind is significant. The support of poetic use of the language makes the flow of thought in character’s mind deeper. Following Virginia Woolf’s lines, the reader focuses on the mind of the character laden with images rather than the character himself. Virginia Woolf chose to deal with the words in an aesthetic way. Her poetic style is a distinctive element in Woolf’s use of the stream of consciousness technique. Expressing the individual reality in her works, Woolf wanted to wake the senses. Leon Edel in his book, The Modern Psychological Novel, focuses on Woolf’s poetic use of the stream of consciousness technique as a distinctive feature in her style.

Virginia Woolf tried to catch the shower of innumerable atoms, the vision of life, the iridescence, the luminous halo. It was her way of circumventing the clumsiness of words. ... Her method was that of the lyric poet. She was interested in the sharpened image, the moment, the condensed experience. She saw the world around her as if it were a sharp knife cutting its way into her being.

... In Mrs Woolf the odour bounces off the flowers and reaches the reader as a sharp, distinct but refracted sensation. ... Mrs Woolf’s method is refraction, through a kind of high, tense awareness. The poetry is there on every page and always a synthesis – a pulling together of objects and impressions. (16) (Edel,1955)

Virginia Woolf writes in such a way that the reader can easily visualize the atmosphere in the book. While Mrs Dalloway is trying to choose the suitable flowers for her party, we feel the smell of them. It is also possible to find ourselves watching the Ramsay family in the dinner scene. Lastly, we feel as if we were walking in the garden in which we can hear the soliloquies of the six friends in The Waves. Virginia Woolf’s three novels analysed in this thesis are good examples reflecting her poetic style and lyrical composition. That kind of structure is the most suitable style for the

stream of consciousness technique she uses. Virginia Woolf believes that a novelist should not be the slave of the words. Writing means more than using the words if the task of the novelist is to express the life itself even in the novel. For Virginia Woolf, the task of a writer is to express life as in the real world. For that purpose, Woolf chose to play on the words. In order to catch the “innumerable atoms”, the language used must be as flexible as possible. “The shower of innumerable atoms” requires freedom and indefiniteness. Virginia Woolf reflected this in her works by using the language in a poetic way. Her works can be considered poems in the form of prose. The poetic use of the language brings flexibility, rhythm, and transparency to her writing. Inevitably, the senses and the onomatopoeic words play an important role in the writing. Thus, the reader feels as if he could touch, smell, taste, hear, see, and feel the things on the pages. We can say that for Virginia Woolf, it is significant to appeal to the senses of the individuals. The consciousness of the individual is open to various images, objects. Aware of this fact, Virginia Woolf put a special emphasis on the images and their traces left on the individual in his flow of thought. With a smell or a sound, an adult can find himself in his childhood. This means change and fluidity. Showing that individual change in accordance with their flow of thought which is a dynamic process, Virginia Woolf chooses objects, symbols, and images to represent the outer reality which does not seem to be as changeable as individuals. In order to show the contrast between outer reality and the inner reality of the individuals, she frequently deals with the images in her works. E.M. Forster in his book, Aspects of the Novel, calls Virginia Woolf as a “fantasist” starting with a little object and its impressions the character gets. (17) (Forster,1962). First, Woolf starts with a little object from which she digs a tunnel into the character’s mind. Why she chooses objects to enter the character’s mind is also explained by Ethel F. Cornwell, in her book, The “Still Point”, as follows:

Mrs. Woolf’s concern for solidity led her to place great emphasis upon natural and inanimate objects. As various critics have pointed out, Virginia Woolf’s world of things is often more vivid, more “real” than her world of people. The explanation lies in Mrs. Woolf’s belief that inanimate objects have a solidity, hence a reality, that the human being does not, for their identity is fixed, their being complete. (18) (Cornwell,1962)

In the three novels in this thesis, it is easy to see what Cornwell means. For instance, in Mrs Dalloway, the Big Ben is an unforgettable object whose chiming sets the connection between the characters and the outer world. The existence of the Big Ben shows that the outer reality is fixed there waiting for the individuals wherever they are. Its being real and solid emphasises the character's voyage in their inner worlds. Another example for the use of objects can be given from To The Lighthouse. The lighthouse in the book is the symbol representing reality. It is the central image busying the characters' minds and questioning what reality is indirectly. The impression the lighthouse leaves in James at the beginning of the novel and at the end of it is quite different from each other, which means the individuals change while the object is fixed. Trees are also important in To the Lighthouse. Lily is trying to finish her painting but she feels that there is something missing and trees help her complete her work; she finds the right point by using the trees. The last book of this thesis also has symbols like the two. The waves are used as the symbol for the outside reality representing human life. Another symbol in The Waves is the Sun whose position shows the different phases of human life. As Cornwell suggested in her book, Virginia Woolf uses the objects and the nature to remind the characters that the outer reality is fixed and stable. The use of these things in the works shows how free and mobile individuals are in their flow of thought. The contrast between these two extremes sharpens the technique in Woolf's works.

Virginia Woolf always believed that life means change and movement. As aforementioned, in her famous essay Modern Fiction, she shared the features of this philosophy in a detailed way. The stream, the flow, the change cannot be expressed in a rigid and conventional way. Shiv K. Kumar writes about Woolf's use of stream of consciousness technique in his book Bergson and The Stream of Consciousness Novel as follows:

“Movement and change are the essence of our being”, writes Virginia Woolf in her essay on Montaigne, “rigidity is death; conformity is death.”

By immersing herself in her characters' streams of consciousness, Virginia Woolf experiences under the frozen surface of their conventional ego, a state of perpetual flux of which her novels are the most faithful representations. Like Bergson, she conceives thinking as a "continual and continuous change of inward direction". "How fast the stream flows", says Bernard in *The Waves*, "from January to December! We are swept by the torrent of things grown so familiar that they cast no shadow. We float, we float ..." along this stream of consciousness backward and forward in time.

In the task of representing this fluid reality, a novelist is more happily placed than a metaphysician, since the former, without having to construct it in terms of immutable concepts, is able to suggest it symbolically by employing a suitable method of narrative. In contemporary fiction, the stream of consciousness method of characterization constitutes such an effort to represent symbolically the dynamic aspect of human personality. (19) (Kumar,1963)

The fact that human thoughts are always in action is expressed by Virginia Woolf in her works indirectly. The flow of thought does not obey any restriction of language, time, setting, and the authoritative interference of the narrator. This brings continuity, fluidity, and flexibility as well as vagueness. Creating this effect, the approach taken to time is significant. The role and use of time concept in the stream of consciousness technique is the most distinctive features of it. As Kumar suggested above, "the dynamic aspect of human personality" is expressed in the modern psychological novels using the stream of consciousness technique. Virginia Woolf enters the character's mind in order to reflect the continual flux which does not require stability and determination. While trying to reflect the flux in the character's mind as a result of the flow of thought in the consciousness, Woolf uses with the different images, light, and colour in her works. This may result from her interest in the post-impressionist painting and her friend Roger Fry from the Bloomsbury group. In November 1910, Roger Fry held an exhibition in London and wanted the British people to concentrate on the works of Cézanne. The exhibition is now called "The First Post-Impressionist Exhibition". The controversy and reaction after the exhibition was strong. Virginia Woolf was among the visitors of this exhibition which led her to know Roger Fry better. His being innovative and creative caused Woolf to be closer to Fry. (20) (Bell,1972).

Another critic John Lehman points out that there is a connection between the post-impressionist painting and her writing. It is also important to remember that, as aforementioned, Virginia Woolf had said human nature changed in 1910. She might have said it after the exhibition. Lehman, in his book, *Virginia Woolf and her world* writes about the connection between Virginia Woolf and Roger Fry as follows:

Roger Fry's ideas about art entered deeply into Virginia Woolf's thoughts about writing. In his introduction to the French section of the catalogue to the second Post-Impressionist Exhibition in 1912, he wrote: 'These artists do not seek to give what can, after all, be but a pale reflex of actual appearance, but to arouse the conviction of a new and definite reality. They do not seek to imitate form, but to create form, not to imitate life, but to find an equivalent for life'. (21) (Lehmann, 1975).

The philosophy lying under post-impressionism and Virginia Woolf's approach to writing are parallel to each other. Like post-impressionist artists, Virginia Woolf is after life itself. Instead of placing the imitations, she reflects people, things, and thoughts as they exist in real life. Another parallel between those artists and Woolf is seen Virginia Woolf's interest in light and colour. The role of light on the objects helps the reader visualize what is told more easily. The parallel between Virginia Woolf's style in writing and the innovations in painting is expressed by Roger Fry himself in his article Athenaeum in "Modern French Art at the Mansard Gallery".

Just for the fun of testing my theory of these pictures, I will translate one of them into words; however clumsy a parody it may be, it will illustrate the point:

The Town

Houses, always houses, yellow fronts and pink fronts jostle one another, push one another this way and that way, crowd into every corner and climb into the sky; but however close they get together the leaves of trees push into their interstices, and mar the drilled decorum of their ranks;

hard green leaves, delicate green leaves, veined all over with black lines, touched with rust between the veins, always more and more minutely articulated, more fragile and more irresistible. But the houses do not despair, they continue to line up, precise and prim, flat and textureless; always they have windows all over them and inside, bannisters, cornices, friezes; always in their proper places; they try to deny the leaves, but the leaves are harder than the houses and more persistent. Between houses and leaves there move the shapes of men; more transient than either, they scarcely leave a mark; their shadows stain the walls for a moment; they do not even rustle the leaves.

I see, now that I have done it, that it was meant for Mrs Virginia Woolf – that Survage is almost precisely the same thing in paint that Mrs Virginia Woolf in prose. Only I like intensely such sequences of ideas presented to me in Mrs Virginia Woolf's prose, and as yet I have a rather strong distaste for Survage's visual statements. (22) (Majumdar and McLaurin, 1975)

Roger Fry's experiment shows the similarity in Woolf's writing and post-impressionist painting. The translation of one of the paintings into a piece of writing illustrates the relation between Woolf and the painting. The sentence structure, the vocabulary choice remind us Virginia Woolf's works. The sequence of ideas are given without any interruption in Woolf's works like in Fry's translation of the painting. The things given in the sequence fuse into each other so well that there is no risk of breaks. Such a fusion requires freedom and flexibility. While reading Virginia Woolf's works, one is far from following the restrictions of an authoritative narrator. Like a guest in an exhibition getting lost in the world of colours, the reader is absorbed in the various flows of thoughts in the characters' worlds embroidered with the soft and transparent pencil strokes of the writer.

The characters' minds and worlds are restricted to only Virginia Woolf's imagination. The characters' inner worlds, Woolf's imagination and creativity, the reader's inner world fuse into each other, which can be expressed best by the stream of consciousness technique. One of the most distinctive features causing the works to have painting-like characteristics is the treatment of time. Interested in the characters' inner worlds in her works, Virginia Woolf treats time in a different way. For instance, in Mrs Dalloway, she deals with only one day in London. One may find

it hard to write about only one day in a novel. However, this one day seem to be longer as the characters in the novel are always in action travelling in their streams of thoughts from past to present. Again in To the Lighthouse and The Waves, there is no presentation of the concept of time in its traditional sense. Especially, Mrs Dalloway is a good example showing that Virginia Woolf uses two different concepts of time in her works. One of them is the one in the character's mind, which is central to her writing philosophy since she is after the flux of random associations and the other one is the chronological time reminding the existence of the outer reality both to the character in the novel and the reader. The use of chronological time is also important, because it triggers the inner world. For instance, the chiming of Big Ben in Mrs Dalloway reminds the characters that they return to the present time after getting lost in their inner worlds where past, present, and future merge. It is also significant that the psychological time, which is in the character's mind is much longer than the chronological time. Virginia Woolf puts emphasis on the psychological time as it is related to the expansion in the character's psychological duration. Hermione Lee, in her book, The Novels of Virginia Woolf, discusses these different types of time in Mrs Dalloway.

The party is the climax to the tension between the two kinds of time in the novel. The strictly limited 'clock time', covering just over twelve hours, and impressed on the reader at regular intervals, is combined with a continuous flowing of various consciousnesses (reflected by the fluid sentence structures) in which past, present and future are merged. 'Consciousness time' is frequently associated with the image of a vista. (23) (Lee, 1977)

Hermione Lee also draws the reader's attention to the similarity between Woolf's treatment of time in the stream of consciousness technique expressed above and Henry Bergson's theory of *la durée*, which means durational flux. Durational flux, which is related to the individual's inner reality flowing through time, is composed of the various images, sights, smells, sounds merging into each other in very different states of the mind in a fluid way. (24) (Lee, 1977). While treating time

in this way, Woolf shows that the individuals in her works are both in life and detached from it, which reflects her literary technique as a writer. As the editor of the New Pelican Guide to English Literature Boris Ford states “Virginia Woolf believed that the novelist must ‘expose himself to life’ and yet be detached from it.” (25) (Ford, 1983). While the characters are in their own inner world shaped by the flux of things, the outer reality loses its importance. Nevertheless, they cannot be said to be isolated from the outer life. Some events from the outside play a role to form a bridge between their flow of thought and the life outside. The transition between these two is done in such a smooth way that it does not ruin the harmony of the poetic atmosphere of the work. The reader witnesses the different periods in the character’s life following this transition. As Joan Bennett suggests the character’s growing old, the time’s passing, and the historical time are given in Woolf’s works. (26) (Bennett, 1984). Thus, it can be claimed that the existence of time is not isolated from the text. Susan Dick, in her article Literary Realism, explains that instead of writing the chronological time exactly, she references some specific events in her writing such as the war or the cricket matches. The representation of time in Mrs Dalloway, for instance, is directly related to the design of the novel, which brings a kind of fluidity as well. The characters in the novel are involved in a hustle bustle through the street of London leaving an impression that the detached events occur at the same time. This design is also supported by the shifts from one mind to another accompanied by the chiming of the Big Ben announcing the chronological time in the outer reality. (27) (Dick, 2000). This design reminds us “a montage technique” as Deborah Parsons suggests in her book Theorists of the Modern Novel. This technique makes one feel that he is given some snapshots of life in London streets. Like Dick, Parsons claim that people not knowing each other are drawn together by some outer events and we feel that the different events take place, different minds are presented at once. (28) (Parsons, 2006). Despite the fact that there is continuity all the time, one may feel that life outside is at a standstill. Because the flux in the mind is central to the novel, so the reader focuses on the character’s mind. This situation may result from Woolf’s experience about the total eclipse of the sun in North Yorkshire. In her book, Deborah Parsons cites a part from Woolf’s diary about that experience:

Woolf was already conceiving a ‘very serious, mystical poetical work’ in her diary in March 1927, in which she would present ‘time all telescoped into one lucid channel’, an image that suggests both the time-travelling scene in *Orlando* and the scientific phenomenon of light rays. In June 1927 she and Leonard had joined the crowds of people who travelled to North Yorkshire to watch the first total eclipse of the sun for over two hundred years. She described the experience afterwards as one of spiritual extinction: ‘We had seen the world dead. This was within the power of nature’ (D III: 144). At the moment of the eclipse of light the rhythm of the waves (both the electro-magnetic waves of light, and for Woolf the continuous rhythm of inner life or Bergsonian memory) seems to stop. Her account of the sudden darkness, the wraith-like feeling of the watchers, and the colour and otherworldly beauty of the refracted light that followed, is repeated with similar emphasis by Bernard: ‘How then does light return to the world after the eclipse of the sun?’, he asks, ‘how describe the world seen without a self?’ (29) (Parsons,2006)

In the light of Woolf’s essays, stories, diaries, and the critics cited above, Virginia Woolf can be regarded as a significant writer in the modern English literature. It is possible to call her as the magician using the words to make a picture; she plays with the words as a painter does with colours and brush. Danell Jones in her book, *The Virginia Woolf Writer’s Workshop*, explains that she is interested in the sounds coming from the street as it is life itself. The images, sounds, objects feed the mind. An individual gets the flux of the impressions as a result of the various things he is exposed to during his day. Virginia Woolf does not forget this fact and shapes her works in accordance with it. (30) (Jones, 2007)

Virginia Woolf uses the stream of consciousness technique in order to write in her own way; this technique is the most suitable one reflecting the inner worlds of the individuals freeing them from the rigid control of time, setting, and plot of the traditional novel. As Quentin Bell expresses in his book *Virginia Woolf*, she has a talent to perceive the things not in the seen form, instead, she is dealing with the things beyond what is seen. Woolf is aware of the fact that writers must go beyond the linear sentence level, which is in the form of a railway.

In this thesis, Virginia Woolf's literary technique is going to be analysed in her three important works; Mrs Dalloway, To the Lighthouse, and The Waves considering the points discussed in this part. In addition, teaching of the stream of consciousness technique using these three novels showing Woolf's distinctive talent is presented in the last part of this thesis. With Woolf's poetic style based on rhythm and her water-colour-like writing are distinctive in the use of the stream of consciousness technique making it peculiar to Virginia Woolf. Underlying these characteristics of the writer, the stream of consciousness technique in the three novels written by Woolf is analysed.

NOTES FOR INTRODUCTION

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CHAPTER I
IN THE CORRIDORS OF THE MIND
Mrs. Dalloway

Mrs. Dalloway (1925) is considered to be the first novel of Virginia Woolf in stream of consciousness style. As a matter of fact, Virginia Woolf tried to use the stream of consciousness technique in Jacob's Room before Mrs. Dalloway, but the latter meant the real success in the use of this technique. Mrs. Dalloway has no division in itself; there are no chapters or parts. There are some blanks within the paragraphs of the novel. Also, this novel can be said to be relatively short (170 pages). The fact that the novel is not organized chapter by chapter may be due to the style that Virginia Woolf used. As the writer tries to reflect the flow of thoughts in the minds of the characters without boundaries such as time and plot, there is no need to follow the "stream" chapter by chapter. What is more, Woolf deals with the concept of time so creatively that the reader finds himself in a different world where time melts and gains another identity. Hence, as a whole, everything in the novel is mingled.

Writing this novel does not seem to be an easy process considering the parts in Virginia Woolf's diary in 1923. Since Woolf was after something revolutionary in the art of writing, she had to deal with the sufferings of the process of creativity. Woolf's diaries are a great guidance for us understanding her masterpieces deeply. The following extracts are Virginia Woolf's diary in the years 1922 and 1923 in which she was busy with preparing herself for Mrs Dalloway.

... I want to be writing unobserved. Mrs Dalloway has branched into a book; & I adumbrate here a study of insanity & suicide: the world seen by the sane & the insane side by side – something like that. Septimus Smith? – is that a good name? - & to be more close to the fact than Jacob: but I think Jacob was a necessary step, for me, in working free. And now I must use this benignant page for making out a scheme of work. (1)
 (Woolf,1922)

... But now what do I feel about my writing? – this book, that is *The Hours*, if that's its name? One must write from deep feeling, said Dostoevsky. And do I? Or do I fabricate with words, loving them as I do? No I think not. In this book I have almost too many ideas. I want to give life & death, sanity & insanity; I want to criticise the social system, & to show it at work, at its most intense. ... Am I writing *The Hours* from deep emotion? Of course the mad part tries me so much, makes my mind squint so badly that I can hardly face spending the next weeks at it.

... I foresee, to return to *The Hours*, that this is going to be the devil of a struggle. The design is so queer & so masterful. I'm always having to wrench my substance to fit it. The design is certainly original, & interests me hugely. I should like to write away & away at it, very quick and fierce. Needless to say, I can't. In three weeks from today I shall be dried up. (2) (Woolf, 1923)

I've been battling for ever so long with 'The Hours', which is proving one of my most tantalising & refractory of books. Parts are so bad, parts so good; I'm much interested; can't stop making it up yet – yet. What is the matter with it? But I want to freshen myself, not deaden myself, so will say no more. Only I must note this odd symptom; a conviction that I shall go on, see it through, because it interests me to write it. (3) (Woolf, 1923).

Following Woolf's diary, we feel that Mrs Dalloway was an experiment she had to carry out. The difficulty of the book stems from the design she chooses to use. However, this was the only design she could use as it carried the features of the new form in writing Woolf was ready to create. By writing, Virginia Woolf discovered the technique she used skillfully however difficult it was.

... I have no time to describe my plans. I should say a good deal about *The Hours*, & my discovery; how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment – Dinner! (4) (Woolf, 1923)

Virginia Woolf's technique makes her work brilliant and effective as it carries the semi-transparent world embroidered with the flows of the thoughts of different characters at a time, which includes past, present, and future at once. It should be noted that connecting "the caves" in her work, she works like a painter. Even her unusual technique in writing creates an expressive effect on the reader,

which the similar effect is found in post-impressionist painting. This is not a coincidence, though. One of the most effective names of the Bloomsbury group Roger Fry opened the first post-impressionist exhibition in 1910, which Cézanne's paintings were exhibited. Being a close friend of Fry, Woolf got to know this new trend in painting. Considering this event, it is possible to follow the effects of post-impressionism in Woolf's style. Also, Richard Hughes, a British novelist, makes an interesting comparison between Woolf's technique in Mrs Dalloway and Cézanne.

... To Mrs Woolf London exists, and to Mrs Woolf's readers anywhere and at any time London will exist with a reality it can never have for those who merely live there. Vividness alone, of course, is not art: it is only the material of art. But Mrs Woolf has, I think, a finer sense of form than any but the oldest living English novelist. As well as the power of brilliant evocation she has that creative faculty of form which differs from what is ordinarily called construction in the same way that life differs from mechanism: the same quality as Cézanne. In the case of the painter, of course, this 'form' is purely visual; the synthesis – relation – rhythm – whatever you call it, is created on this side of the eye; while in the case of the poet the pattern is a mental one, created behind the eye of the reader, composed directly of mental processes, ideas, sensory evocation – not of external agents (not of the words used, I mean). So, in the case of Mrs Woolf, and of the present novel, it is not by its vividness that her writing ultimately stays in the mind, but by the coherent and processional form which is composed of, and transcends, that vividness. (5) (Hughes, 1925).

Like Cézanne's distinctive brush-strokes, Virginia Woolf's creative writing technique makes the work distinguished. While she is dealing with the reality of life itself in London streets, she gives the unseen at the same time in order to create the coherence and unity. Like the characters in Mrs Dalloway, the reader is in touch with the real life reading the book.

The title of the book, as understood from Woolf's diaries, was *The Hours*. However, Virginia Woolf chooses the name of the character instead of such an abstract title. Even this example shows that Woolf creates a real world in her work, so she uses a title, which has reference to a real character in the book. Nevertheless, one should not think that everything in the book is about Mrs Dalloway. It only seems that the emphasis is on the title on the surface. In fact, when the structure of

the novel is examined, it is seen that Woolf's too many ideas writing this book do not shade any idea in Mrs Dalloway.

The book tells Clarissa Dalloway's one day busy with party preparations in London. Although the book covers one day, the reader feels that it takes longer. "In order to create that impression, Mrs Woolf makes her characters move about London, and, when two of them come into purely fortuitous and external contact, she gives you the history of each backwards." (6) (Kennedy, 1925). The thing Woolf does in order to create a kind of "cinematic" effect is to concentrate on different minds following their daily errands in London streets. (7) (Parsons, 2006). The people in the book without noticing come together while they are watching an aeroplane advertisement in the sky or when a car of the government enters the street. Thus, Septimus, Clarissa, the other people living in London are united by the external events. Virginia Woolf achieves this unity in her book using her technical artistry while she is experimenting with time. She chooses Clarissa's mind her starting point in the book, then from that point the movement swings back to the memories in the past, then again forward to the present moment. These swingings back and forward open up new vistas for the characters.

Woolf supports her artistry using some special structures creating poetic effect as a result of the rhythm and balance in her writing. First of all, the structures of balance in her writing help her create a dramatic effect on the reader. For instance, the omission of conjunctions on purpose in order to accelerate movement. While the reader is following those kinds of sentences, he feels that the pace of the story is becoming faster. Here are some of the examples showing asyndeton (deliberate omission of conjunctions between a series of related clauses) (8).

... 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; how she lived in a slum without a cushion... (9) (Woolf, 1925).

... -poor women waiting to see the Queen go past – poor women, nice little children, orphans, widows, the War – tut-tut – actually had tears in his eyes. (10)

... Sally stopped; picked a flower; kissed her on the lips.

... She felt only how Sally was being mauled already, maltreated; she felt his hostility; his jealousy; his determination to break into their companionship. (11).

He turned; went up the street, thinking to find somewhere to sit, till it was time for Lincoln's Inn...(12)

Indoors among ordinary things, the cupboard, the table, the window-sill with its geraniums, suddenly the outline of the landlady, bending to remove the cloth, becomes soft with light, an adorable emblem which only the recollection of cold human contacts forbids us to embrace. She takes the marmalade; she shuts it in the cupboard. (13)

... it was her manner that annoyed him; timid; hard; arrogant; prudish. The death of the soul. (14)

Elizabeth turned her head. The waitress came. One had to pay at the desk, Elizabeth said ... (15).

The use of asyndeton structure in various ways gives a kind of movement to the narrative. The words, the sentences are also in a flow like the minds of the characters in the book. Especially when asyndeton is used in short sentences, it accelerates the pace of the narrative. In addition, when it is used with isolated words, it puts a special emphasis on these words creating a strong effect. For instance in (14) above, the words "timid", "hard", "arrogant", "prudish" are stressed in asyndeton structure. In longer sentences, the omission of conjunctions serve to balance the narrative.

Virginia Woolf used asyndeton with other special structures in her writing. In Mrs Dalloway, the use of words having the same or similar ending sounds in a sentence or phrase is also common; This is called homeoteleuton (16). Especially, the repetition of present participles is common in Woolf's writing. In her diary, Virginia Woolf writes; "It is a disgrace that I write nothing, or if I write, write sloppily, using nothing but present participles." (17) (Woolf, 1924). Homeoteleuton creates a special kind of sound effect in Woolf's narrative. This is one of the elements creating a poetic effect as well. Some of the examples here also include asyndeton, which means the repetition of the same sounds in phrases. When these two structures are at work together, the musicality in Woolf's writing becomes inevitable.

... there was a beating, a stirring of galloping ponies, tapping of cricket bats... (18).

... mending her dress; playing about; going to parties; running to the House ... (19).

... 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...(20).

... standing in sunset pools absorbing moisture, or signifying...all his activities, dining out, racing, were founded on cattle standing absorbing moisture in sunset pools. (21).

Going and coming, beckoning, signalling, so the light and shadow, which now made the wall grey, now the bananas bright yellow, now made the Strand grey, now made the omnibuses bright yellow...(22)

... the thought of Royalty looking at them; the Queen bowing; the Prince saluting... (23)

The last example in (23) is taken from a sentence including 151 words. These kinds of long sentences are very common in the book. As a matter of fact, this is typical of Mrs Dalloway. This creates a cinematographic effect capturing the movements of the ordinary people on an ordinary day in London. This scene is full of images and movements supporting the floating-like structure of the novel. Here is the sentence (23) has been taken from:

Listlessly, yet confidently, poor people all of them, they waited; looked at the Palace itself with the flag flying; at Victoria, billowing on her mound, admired her shelves of running water, her geraniums; singled out from the motor cars in the Mall first this one, then that; bestowed emotion, vainly, upon commoners out for a drive; recalled their tribute to keep it unspent while this car passed and that; and all the time let rumour accumulate in their veins and thrill the nerves in their thighs at the thought of Royalty looking at them; the Queen bowing; the Prince saluting; at the thought of the heavenly life divinely bestowed upon Kings; of the equeries and deep curtsies; of the Queen's old doll's house; of Princess Mary married to an Englishman, and the Prince – ah! the Prince! Who took wonderfully, they said, after old King Edward, but was ever so much slimmer. (24)

As well as omitting conjunctions in her narrative, Woolf uses many conjunctions deliberately, which is called polysyndeton. (25). While asyndeton creates an accelerating effect, polysyndeton slows down the rhythm of the sentence. It is also possible to see the abundant use of conjunctions within the sentence with

homeoteleuton. Here are some examples of Woolf's use of polysyndeton in Mrs Dalloway:

On and on she went, across Piccadilly, and up Regent Street, ahead of him, her cloak, her gloves, her shoulders combining with the fringes and the laces and the feather boas in the window to make the spirit of finery and whimsy which dwindled out of the shops onto the pavement, as the light of a lamp goes wavering at night over hedges in the darkness.(26)

...That she had herself well was true; and had nice hands and feet; and dressed well...(27)

... The world wavered and quivered and threatened to burst into flames. (28)

The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater- (29).

Peter Walsh had got up and crossed to the window and stood with his back to her...(30)

He was not old, or set, or dried in the least. (31)

And the doctors and men of business and capable women all going about their business...(32)

Another structure of balance used by Virginia Woolf is anaphora. "It is the figure of repetition that occurs when the first word/set of words in one sentence/phrase is repeated at or very near the beginning of the successive sentence/phrase"(33). Anaphora serves to tie multiple sentences or sometimes paragraphs, which causes the continuity in the flow of images and thoughts in the narrative. This also supports the technique stream of consciousness as it is based on the flow of thought in the mind without permitting any interruption. Some of the examples of anaphora are as follows:

Did it matter then, she asked herself, walking towards Bond Street, did it matter that...(34)

She would have been, in the first place, dark like Lady Bexborough, with a skin of crumpled leather and beautiful eyes. She would have been, like Lady Bexborough, slow and...(35).

Bond Street fascinated her. Bond Street early in the morning...(36).

There were flowers; delphiniums, sweet peas, bunches of lilac; and carnations, masses of carnations. There were roses; there were irises. (37)

The Queen going to the hospital; the Queen opening some bazaar, thought Clarissa. (38)

Clarissa guessed; Clarissa knew. (39)

That was herself – pointed; dart-like; definite. That was herself,
drew the parts together....(40)

There we stop; there we stand. (41)

Every one wobbled; every one seemed to bow...(42)

‘Clarissa!’ he cried. ‘Clarissa!’ (43)

It was awful, he cried, awful, awful! (44)

That was what she liked him for, perhaps – that was what she
needed. (45)

Oh, what a relief! What a kind man, what a good man! thought
Rezia. (46)

Communication is health; communication is happiness.
Communication, he muttered. (47)

The examples above show anaphora in the sentence level. In Mrs Dalloway, the use of anaphora at the beginning of the successive paragraphs create a synchronised effect. “For having lived in Westminster...” is the first sentence of the paragraph on page six and on the same page “For it was the middle of June...” is the first sentence of the second paragraph. (48). Again in the paragraph level, on page twenty four, six paragraphs start with the word ”look”.(49). On page forty-one, three successive paragraphs start with the word “love” (50). Another example of anadiplosis is that on page ninety-three, the sentence “Lady Bruton herself preferred Richard Dalloway...” is seen at the beginning of the second paragraph with a slight difference: “Lady Bruton preferred Richard Dallowas of course” (51). The last example of this structure of repetition is seen on page a hundred and five. Three successive paragraphs have the same word at the beginning of the sentence, “but”. (52).

One of the other structures used in Mrs Dalloway is onomatopoeia in. Woolf uses it in order to create sound effect causing rhythm. Moreover, it is significant because people in London streets are given in motion, so supporting the scene of this flow is strengthened with onomatopoeic words. Some of the examples are given as follows:

Faint sounds rose in spirals up the well of the stairs; the swish of a mop; tapping; knocking; a loudness when the front door opened; a voice repeating a message in the basement; the chink of silver on a tray...(53)

A patter like the patter of leaves in a wood came from behind, and with it a rustling, regular thudding sound which as it overtook him drummed his thoughts...(54)

...as she came tinkling, rustling...(55)

...soft with the glow of rose petals for some, she knew, and felt it, as she paused by the open staircase window which let in blinds flapping, dogs barking ...the grinding, blowing, flowering of the day...(56)

The parenthesis is another structure frequently used by Virginia Woolf. It shows isolation in the narrative. The use of parenthesis creates flexibility for the writer. Using parentheses, Woolf can intrude on the descriptions or the flow of ideas. Virginia Woolf uses parentheses especially to give the external things related to the events or the characters, so that she will not lose the unity in the internal reality. Some of the examples of parentheses in the novel are as follows:

A charming woman, Scrope Purvis thought her (knowing her a one does know people who live next door to one in Westminster)...(57)

(June had drawn out every leaf on the streets. The mothers of Pimlico gave suck to their young. Messages were passing from the Fleet to the Admiralty. Arlington Street and Piccadilly seemed to chafe the very air in the Park and lift its leaves hotly, brilliantly, on waves of that divine vitality which Clarissa loved. To dance, to ride, she had adored all that.) (58)

... the religious ecstasy made people callous (so did causes); dulled their feelings... (59)

Away from people – they must get away from people, he said (jumping up), right away over there,... (60)

Horror! Horror! She wanted to cry. (She had left her people; they had warned her what would happen.) (61)

But Aunt Helena never liked discussion of anything (when Sally gave her William Morris, it had to be wrapped in brown paper). (62)

As well as the excellent use of structures of balance and sound, the intricate web of leitmotifs and images makes Mrs Dalloway a vivid and musical piece of work. The most important leitmotif affecting almost every character in the novel is time, or time's passing. The chiming of Big Ben and St. Margaret (it is not as common as Big Ben, though) and the recurring of the expression "leaden circles dissolved in the air" remind the characters that in the external reality mechanical time is passing. Another leitmotif is Shakespeare's Cymbeline. This is shared by Clarissa

and Septimus only. In addition, this leitmotif is also important since it symbolises the unity of Septimus and Clarissa although they actually do not know each other. The recurring of the lines “Fear no more the heat of the sun, nor the furious winter’s rages” becomes a characteristic of Clarissa and Septimus. The expression “That is all” recurs in the novel especially when we are in Clarissa’s flow of thought. She is aware of the fact that time is passing, death is approaching, so indirectly she gives the signals of these thoughts to the reader by repeating that phrase. Trees, flowers, waves, water are the other things recurring in the novel. Again for Clarissa and Septimus, trees and flowers mean a lot. For instance, Clarissa believes that after death souls survive in trees. Septimus cannot stand a tree’s being cut down believing that it is the cruel man’s murder in the society. For the most sensitive characters in the book, trees and flowers are very important, which is not surprising. The character description is not given as in the traditional novels, but following the leitmotifs one can learn the features of the characters in the novel. There are recurring expressions related to waves and water; “in time with the flow of the sound”, “leaden circles dissolved in the air”. This also supports the technique Woolf uses as those kinds of expressions emphasise the fluidity of the stream of consciousness technique. Peter’s pocketknife also gives a lot of clues about him to the reader as a leitmotif. He generally opens and closes it, which shows how difficult it is to make decisions about something. He is never sure about the things. In addition, when he visits Clarissa, he starts to play with his knife, which enables the reader to see the hard situation he is in.

Woolf’s technical artistry, her interest in post-impressionist painting, the leitmotifs she successfully weaves with the whole of the novel are the main things in studying on the work. A specific use of time and place shapes Mrs Dalloway. Though it has a perfect pattern, Woolf wanted this book to look like a sketch. Woolf was corresponding with the painter Jacques Raverat while studying on Mrs Dalloway. In one of these letters, she had used the phrase “keep the quality of a sketch in a finished and composed work”. They discussed fictional form. The problem about writing, Raverat said, is that it is ‘essentially linear’; it is almost impossible, in a sequential narrative, to express the way one’s mind responds to an

idea, a word, or an experience, where, like a pebble being thrown into a pond, ‘splashes in the outer air’ are accompanied ‘under the surface’ by ‘waves that follow one another into dark and forgotten corners’. Virginia Woolf replied that it is ‘precisely the task of the writer to go beyond the “formal railway line of sentence” and to show “how people feel or think or dream all over the place”’. (63) (Bell, 1972).

Virginia Woolf intended “to see events out of time” while she was trying to give the minds of the characters in her book “as though they were pictorial shapes”. (64) (Bell, 1972). Like a post-impressionist painter, Woolf used the words as they were the brushstrokes. She also avoided the mechanical limitations of the outer world such as time.

Like other modern novelists, Virginia Woolf also used “time” as a simple toy in her complex, sophisticated minds of the characters of her novels weaving it with her poetic writing style. In *Mrs Dalloway*, “the actual past moment, the actual present moment and the hypothetical future moment are here merged in one.” (65) (Lee, 1977).

As a psychological novelist, she was trying to “arrest a moment of time every step even as it flees before her.” (66). The lines below will show how Woolf “arrested a moment of time” in her work:

Of all the stream of consciousness novelists, Virginia Woolf alone seems to have presented a consistent and comprehensive treatment of time. Time with her is almost a mode of perception, a filter which distils all phenomena before they are apprehended in their true significance and relationship. Her characters, like those of Proust, are “monsters occupying a place in Time infinitely more important than the restricted one reserved for them in space.” Her protest against the Edwardian novel was, in fact, a revolt against the tyranny of chronological time that is “matter” in favour of *la dureé* that is “spirit”...In fact, it is possible to trace her development from the point of view of her progressive awareness of the various aspects of psychological time.(67) (Kumar, 1962).

“Indestructibility of the past” was important to Woolf, that’s why she created characters inseparable from their memories and old days. Apart from being a physical element that showed the duration, “time” was something more significant for Virginia Woolf. Therefore, she dealt with it considering its psychological value playing a role in very deep parts of the characters of her works. As aforementioned, the chiming of Big Ben is one of the most significant leitmotifs. Considering Virginia Woolf’s treatment of time using stream of consciousness technique, Big Ben can be said to serve to remind both the reader and the character the mechanical time in the external reality.

Big Ben strikes.(68) (Woolf, 1925)

The sound of Big Ben striking the half hour struck out between them with extraordinary vigour...(69) (Woolf, 1925)

And why had he been so profoundly happy when the clock was striking? Then, as the sound of St. Margaret’s languished, he thought, she has been ill, and the sound expressed languor and suffering. (70) (Woolf, 1925)

As he sat smiling, the quarter struck – the quarter to twelve. (71) (Woolf, 1925)

Big Ben was beginning to strike, first the warning, musical; then the hour, irrevocable. (72) (Woolf, 1925)

Big Ben struck the half hour. (73) (Woolf, 1925)

Love – but here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends, which it dumped down as if Big Ben were all very well with his majesty laying down the law... (74) (Woolf, 1925)

The clock went on striking, four, five, six... (75) (Woolf, 1925)

Chiming of Big Ben stands for a reminder whose mission is to wake the reader. Time is passing on London streets. The reader can follow the time of the real world. Via Big Ben, the eternal reality is presented in a way. This external reality has nothing to do with the inner reality of the characters. This is central to the novel and stream of consciousness. In limited periods of time, the chiming of Big Ben is given

in the book, but it is given as interval, which means some specific things mark these intervals as they are given with the chiming of Big Ben. Big Ben is not the only clock in the book; there is another clock called St Margaret. However, Big Ben is the central figure announcing that time is passing. “The clocks in Mrs Dalloway recall people from such inner fluidity to the burden of real time and place, and in this sense the leaden circles are the enemy...” (76) (Lee, 1977).

The story takes place in London, which Woolf liked best. Only a single day in June 1923 is told. Everything happens in one day; nothing special can be seen about this day actually. This is a day when Clarissa Dalloway is giving a dinner party. Thus, Clarissa is busy with her errands for the party. On the same day, her old friend Peter Walsh returns England after five years in India. Lastly, Septimus Warren Smith, a veteran, commits a suicide when Clarissa and her guests are having the party. These are the only things that we learn throughout the book. However, the things we do not know explicitly and directly are the most significant things. “In Mrs Dalloway Virginia Woolf set the scene of her action with precision. We know at any given moment what part of London we are in. Streets and buildings are given their real names, and carefully particularized.” (77) (Daiches, 1942).

The precision giving the life in London streets is not coincidence, actually. London streets unite the people in the book although most of them do not each other coming from different social levels. Therefore, Woolf uses London and the specific streets in as a bridge uniting her characters in the novel. Another significant point about London is that Woolf loved London in her real life. “... she was very fond of walking about the London streets and observing things, just letting the impact of what she saw come upon her. I think her writing in her books is extraordinarily visual.” (78) (Woolf L., 1965).

The main character of the book, Clarissa Dalloway, is presented to the reader in London streets . Clarissa Dalloway can be said to represent upper-class and conventions. Via walking around the corridors of the novelist’s mind, we observe Clarissa Dalloway in a detailed way. Virginia Woolf uses “the free-indirect

discourse” (79) (Parsons, 2006) in order to show the transitions from one character’s mind to another. In this literary technique, the third person singular pronouns (he-she) are used to describe the interior thoughts. Somehow it is inevitable to feel as if Clarissa were dancing with her own thoughts, ideas in a dream-like atmosphere, which is also supported with the smooth and subtle transitions between the minds of the characters as a result of free indirect discourse. The role of internal monologues and the stream of consciousness technique enable the reader to discover the inner world of the character. Therefore, the reader sees that Clarissa is trying to catch up with her present life accompanied by her past. At the same time, her questionings can be observed throughout the book.

Indeed, recollections of the past are so frequent that the action of the novel may be regarded as taking place on two different time levels: the present day in London and the summer at Bourton thirty years before. At the beginning of the novel Clarissa realizes that what she loves is ‘life; London; this moment of June’ (p.6). However, she does not live entirely in the present moment, much as she may love it. Throughout the book we are shown her many memories, and in fact only a few pages later she thinks with pleasure of those moments when friends, from whom one may have been parted for years, ‘came back in the middle of St James’s Park on a fine morning’ (p.9). ... she has an unusual ability to live in both the memory of the past and the here and now. (80) (Beja, 1964)

One can easily recognize that Clarissa Dalloway is a woman who is aware of something she is missing all the time. Virginia Woolf in her diary writes about this character; “The doubtful point is I think the character of Mrs Dalloway. It may be too stiff, too glittering & tinsely – But then I can bring innumerable other characters to her support.” (81) (Woolf, 1923). With the existence of the other characters in the book, Clarissa is narrated with shifting points of view. This brings a kind of dynamism to the narration as well. Mrs Dalloway only tries to accomplish the role she has to take for the sake of conventions, marriage, and social status. She thought that ‘there was emptiness about the heart of life’ (82) (Woolf, 1925) . What she did was to fill this emptiness with parties and social gatherings. As a matter of fact, Mrs. Dalloway was in a struggle for a kind of concealment. Despite the fact that parties are peculiar to people who are considered to be lively, cheerful, and active, they are the saviours of Clarissa who has always been busy with a voyage to her inner world.

She knew that something was wrong, something was unusual about everything. The reader is also aware of the fact that Clarissa is living her own reality in herself. Somehow she is aloof as if she were trying to protect her world, which makes her a bit cold, strict, and conventional.

She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. (83) (Woolf, 1925)

In her own world, Clarissa is questioning all the things which are not parallel to the ones in real life. In other words, Mrs. Dalloway is trying to balance her inner world and the external world, which can be said to function as a small element that has to be doomed to be shadowed by the inner world of the main character. When Clarissa looks into the mirror, she sees how definite she is. This is interesting as mirror can be said to be used so as to contrast her inner world and the external world. The thing she sees in the mirror is merely an image; however, the inner waves of Clarissa are the ones which attach meaning and sophistication to her. Despite the fact that the image in the mirror is definite, Clarissa's inner world can be likened into a water-colour picture consisting the indefiniteness, ambiguity, and softness.

How many million times she had seen her face, and always with the same imperceptible contraction! She pursed her lips when she looked in the glass. It was to give her face point. That was her self – pointed; dart-like; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into belt. (84) (Woolf, 1925)

Clarissa is trying to render the sharp points in her character and besides, she wants to answer the questions. She asks some questions to herself in her mind. Her inner monologues give the reader a chance to discover Clarissa. Not only Clarissa but also the people who know her draws a portrait of her. Hence, the reader can learn what kind of a person the main character is. Here is Peter Walsh whom Clarissa refused to marry in the past:

Here she's mending her dress; mending her dress as usual, he thought, here she's been sitting all the time I've been in India; mending her dress; playing about; going to parties; running to the house and back and all that, he thought, growing more and more irritated, more and more agitated, for there's nothing in the world so bad for some women as marriage, he thought; and politics; and having a conservative husband, like the admirable Richard. (85) (Woolf, 1925)

The sentence structure is also important reflecting how a critical moment it is. The pace of the narrative slows down with the abundant use of conjunctions in accordance with the same or similar ending sounds as well as repetitions. Seeing Clarissa after a long time for the first time, Peter is busy with observing Clarissa accompanied by the dusty pages of the past. At the same time, the reader can see Peter questioning Clarissa, his own feelings, and his observations. Apart from his observations, his memories are more central to the novel. Accordingly, it might be said that the scenes that he sees Clarissa are used as a kind of bridge to his voyage into his past. The things he sees about Clarissa does not prevent him from remembering the moments Clarissa and he used to share.

It is Clarissa herself, he thought with a deep emotion, and an extraordinarily clear, yet puzzling, recollection of her, as if this bell had come into the room years ago, where they sat at some moment of great intimacy, and had gone from one to the other, and had left, like a bee with honey laden with the moment. (86) (Woolf, 1925)

Sentence by sentence guided by Peter Walsh, the reader starts to open the veil covering Clarissa. As a matter of fact, there is something mysterious about her although she seems to be an ordinary married woman. It is not very easy to figure her out. Moreover, the reader's job is not to try to understand her; he is following the character's stream of consciousness only.

That was the devilish part of her – this coldness, this woodenness, something very profound in her, which he had felt again this morning talking to her, an impenetrability. Yet heaven knows he loved her. She had some queer power of fiddling on one's nerves, turning one's nerves to fiddle strings. Yes. (87) (Woolf, 1925)

Despite the fact that Peter believed that there was “woodenness”, “coldness” in Clarissa, parties – a social gathering showing contrast with “woodenness” and “coldness” – played a significant role in Clarissa’s life. Clarissa may have used parties as a shelter to hide her cold and devilish being in the very deep parts of her heart. Nothing except for the parties she gives mean a thing to Clarissa. As in her other novels, Virginia Woolf creates a character who is intellectually weak in Mrs Dalloway.

She cared much more for her roses than for the Armenians. Hunted out of existence, maimed, frozen, the victims of cruelty and injustice (she had heard Richard say so over and over again) – no, she could feel nothing for the Albanians, or was it the Armenians? But she loved her roses (didn’t that help the Armenians?) (88) (Woolf, 1925)

Her parties, her roses were enough for Clarissa to be happy. Despite the fact that she isolated herself from the social matters, she was trying to do her best so as to create a setting – a party- to which a lot of people were invited. What is more, at the party, Clarissa socialises with the atmosphere or with herself.

These parties which Clarissa is very interested in may be said to cause her to be away from being intellectual. Especially, this part of Clarissa is different from Woolf in that Virginia Woolf had a great intellectual capacity and knowledge about social matters and literature. Following her diary, one can say that Woolf used to spend most of her time writing and reading a great variety of books. Virginia Woolf describes Clarissa in the book like this; “She knew nothing – no language, no history; she scarcely read a book now, except memoirs in bed... Her only gift was knowing people almost by instinct”. (89) (Woolf, 1925)

The farther she was from intellectuality, the more parties she attended and organised. Because of her husband’s political status, parties were inseparable parts of their life. However, Clarissa’s soul was doomed to be lost among the crowds of the parties. This is considered to be “the death of the soul” by Peter in the book. This phrase is another leitmotif in the book expressing the change in British society and its individuals.

The death of the soul. 'Lord, Lord!' he said to himself out loud, stretching and opening his eyes. 'The death of the soul'. The words attached themselves to some scene, to some room, to some past he had been dreaming of. It became clearer, the scene, the room, the past he had been dreaming of. (90) (Woolf, 1925)

Peter Walsh does not directly criticise Clarissa. His language, the expressions he uses show his criticism to the reader. The way Clarissa was brought up, her desire for rank and society caused her to get married to Richard, which made her be restricted to a world belonging to herself only. Her friends Peter and Sally criticise Clarissa for being so cold and snobbish, which helps the reader portray what kind of a person Clarissa is. Thinking about the changes, Peter, with flashback, goes to the past where Clarissa and he were together. Flashback is frequently used to carry the characters to past from present or vice versa.

It was at Bourton that summer, early in the nineties, when he was so passionately in love with Clarissa. There were a great many people there, laughing and talking, sitting round a table after tea, and the room was bathed in yellow light and full of cigarette smoke. They were talking about a man who had married his housemaid, one of the neighbouring squires, he had forgotten his name. He had married his housemaid, and she had been brought to Bourton to call – an awful visit it had been. She was absurdly overdressed, 'like a cockatoo', Clarissa had said, imitating her, and she never stopped talking. On and on she went, on and on. Clarissa imitated her. then somebody said – Sally Seton it was – did it make any real difference to one's feelings to know that before they'd married she had had a baby?...He could see Clarissa now, turning bright pink; somehow contracting and saying, 'Oh, I shall never be able to speak to her again! Whereupon the whole party sitting round the table seemed to wobble. It was very uncomfortable. He hadn't blamed her for minding the fact, since in those days a girl brought up as she was knew nothing, but it was her manner that annoyed him; timid; hard; arrogant; prudish. 'The death of the soul!' he had said that instinctively, ticketing the moment as he used to do - The death of her soul. (91) (Woolf, 1925)

The reaction she showed illustrates how conservative and traditional she is. Clarissa is lack of intellectual attitude which can enable her to see the world in a different way. Despite the fact that she has something missing especially intellectually, there is something attractive about her that cannot be explained. This

attractiveness may be due to the fact that Clarissa has been a supporter of a flawless life. The parties are the symbols of a good life. Clarissa has nothing to do with crowds as she is not generally in contact with anybody. The thing she is in contact with is her thoughts.

She came into a room; she stood, as he had often seen her, in a doorway with lots of people round her. but it was Clarissa one remembered. Not that she was striking; not beautiful at all; there was nothing picturesque about her; she never said anything specially clever; there she was, however; there she was. (92) (Woolf, 1925)

No, no, no! He was not in love with her anymore! He only felt, after seeing her that morning, among her scissors and silks, making ready for the party, unable to get away from the thought of her; she kept coming back and back like a sleeper jolting against him in a railway carriage; which was not being in love, of course; it was thinking of her, criticizing her, starting again, after thirty years, trying to explain her. the obvious thing to say of her was that she was worldly; cared too much for rank and society and getting on in the world...What she would say was that she hated frumps, fogies, failures, like himself presumably; thought people had no right to slouch about with their hands in their pockets; must do something, be something; and these great swells, these Duchesses, these hoary old Countesses one met in her drawing room, unspeakably remote as he felt them to be from anything that mattered a straw stood for something real to her. (93) (Woolf, 1925)

Although Peter has been trying to explain her even after so many years, there are some points clear about Clarissa. As society, elite class mean a lot to her as aforementioned, she seems to do everything for them. What is more, due to Richard's position in public, most of the parties are held for him. Thus, it can be thought that Richard and his social status in the society shape Clarissa and her life style.

In all this there was a great deal of Dalloway, of course; a great deal of the public – spirited, British Empire, tariff-reform, governing class spirit, which had grown on her, as it tends to do. With twice his wits, she had to see things through his eyes – one of the tragedies of married life. With a mind of her own, she must always be quoting Richard – as if one couldn't know to a tittle what Richard thought by reading the Morning Post of a morning! These parties, for example, were all for him, or for her idea of him... She made her drawing-room a sort of meeting place; she had a genius for it. Over and over again he had seen her take some raw youth, twist him, turn him, wake him up, set him going. Infinite numbers of dull

conglomerated round her, of course. but odd unexpected people turned up; an artist sometimes; sometimes a writer; queer fish in that atmosphere. And behind it all was that network of visiting, leaving cards, being kind to people; running about with bunches of flowers, little presents; so-and-so was going to France – must have an air-cushion; a real drain on her strength; all that interminable traffic that women of her sort keep up; but she did it genuinely from a natural instinct. (94) (Woolf, 1925)

Clarissa's life is confined to a viscous circle embroidered with people whom she does not know much and routines she has to be busy with because of her husband. These may be satisfying for a married woman; nevertheless, as Peter has observed, there is something empty in her life although she has got lots of things to do in a day. As a matter of fact, Clarissa can be considered to be a woman of conflicts. In other words, it can be claimed that these conflicts shape Clarissa. Maybe, that's why Clarissa is so inexplicable. For instance, it is always possible to see Clarissa with a lot of people in her drawing-room; however, she is always aloof since she cannot communicate with them.

Another conflict in Clarissa's life is about happiness. Everything – even very small things – may be enough for her to be happy whereas she has a feeling of sorrow at the same time.

But why – but – why did she suddenly feel, for no reason that she could discover, desperately unhappy? As a person has dropped some grain of pearl or diamond into the grass and parts the tall blades, very carefully here and there vainly. (95) (Woolf, 1925)

She enjoyed life immensely. It was her nature to enjoy...She enjoyed practically everything. (96) (Woolf, 1925)

In another part of the book, this conflict can be seen in a more clear way:

As we are doomed race, chained to a sinking ship...As the whole thing is a bad joke, let us at any rate, do our part; mitigate the sufferings of our fellow-prisoners...decorate the dungeon with flowers...Be as decent as we can...She evolved this atheist religion of doing good for the sake of goodness. (97) (Woolf, 1925)

On one hand, Clarissa is a woman of parties and flowers, on the other, she has dark glasses which make everything negative. In this situation, Clarissa's sister's having been killed by a falling tree may be considered to play a role. Nevertheless, Clarissa does not mention this event clearly in the book. The reader learns this from Peter Walsh.

Trying to put the pieces about Clarissa together, one can see that Clarissa cannot be explained word by word definitely. Anyway, Woolf does not study on defining her personality in a detailed way due to the fact that the personality of the main character cannot be illustrated unlike the traditional novel. Clarissa is a real person for the reader. She is there and the reader follows her step by step. There is no need to depict her as being so and so. Here are her thoughts, her mind, her life, her breathing, her walking... Only her existence is enough for the reader to be familiar with Clarissa. "What is the terror? What is the ecstasy? He thought to himself. What is that fills me with extraordinary excitement? It is Clarissa, he said. For there she was". (98) (Woolf, 1925)

Clarissa Dalloway can be considered only one part of the story; as a matter of fact, this story has two parts, one of which is a young man who is a victim of shell shock causing him to live in his own world. In this world, the reader witnesses the world of insanity surrounding the young man Septimus Warren Smith. In Mrs Dalloway, the reader is introduced to the world of sanity and insanity. Clarissa represents the world of sanity and somehow these two different worlds intersect with each other. When Woolf was busy with writing the character Septimus Warren Smith, she, herself, had difficult times about her mental health.

On 18 September, she suffered a short but a violent tremor. ... There were no ill effects – indeed no effects at all, unless it be that this odd experience had something to do with the work on which she was engaged during the weeks that followed it, for at that time she was describing the madness of Septimus Warren Smith. (99) (Bell, 1972)

Septimus' appearance in the book is done smoothly. Firstly, one may feel that Septimus Warren Smith is one of the people from Clarissa Dalloway's life.

Later, it turns out that Clarissa and Septimus have never known each other. In London streets, both of them are united, though. Virginia Woolf's scene where the people in the street seem to be hypnotised by the motor cars in which there may be a member of the Royalty make them intersect.

The character Septimus and Virginia Woolf have common points. Following Woolf's diaries and biographies, we see that her hostility to her doctors and "listening to the birds singing in Greek" (100) (Bell, 1972) are very similar to Septimus' situation. Not only Woolf but also Clarissa in the book has common points with Septimus.

... this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames.

Why, after all, did she do these things? Why seek pinnacles and stand drenched in fire? Might it consume her anyhow! Burn her to cinders! Better anything, better brandish one's torch and hurl it to earth than taper and dwindle away...(101) (Lee, 1977).

These two quotations belonging to Clarissa and Septimus show the similarity between their attitudes towards life. Both of them express their feelings using physical metaphors.

Virginia Woolf creates two different minds, two different situations. These different worlds are combined to each other completely at the end of the novel with Septimus' suicide. This point is highly ironic due to the fact that on one hand there is a life of a woman who has been busy with the preparations of a party, on the other, there is death, there is suicide. The concept of death turns out to be a kind of link between Clarissa and Septimus despite the fact that neither of them is aware of it. When both Clarissa and Septimus are analysed on surface, it is quite possible to see that they are the representatives of two different worlds. Although they are the characters of two different worlds, they serve for the same purposes. This purpose is to criticise the values of the society they have to live in. The impressions of two

different people from two different worlds are strengthened by the use of sane and insane identities. The insane identity has a name, which can be considered strange, uncommon. The name is Septimus. Everything related to Septimus Warren Smith can be regarded as very usual, but with his name, he can be distinguished. His surname can be found anywhere; with “Smith” surname, nobody can be distinguished. He can be in people’s memories with his name rather than his usual surname. Thus, with his name he can make difference, not with his surname. Nonetheless, Clarissa is doomed to be remembered with her surname, which shows that she is a married woman, she has a position in the society with her husband’s identity. She is always considered Mrs. Dalloway, not Clarissa. She is Robert Dalloway’s wife, that is all about her. This is an interesting contrast between these two main characters of the novel. The status, the wealth which Clarissa has because of her husband cause her to be labelled as Mrs Dalloway, a title showing dependence on someone. Marriage and this new surname mean the loss of individuality; there is no Clarissa, everything is based upon the title Clarissa has. Clarissa organizes parties, buys flowers, mends her dresses and she is not aware of important issues of the world. On the other hand, the other main character Septimus has nothing to do with parties. He is aware of everything related to the society he lives in and he is free, he does not have to do anything he does not want. At the end of the novel, he shows that he is free via committing suicide. He was aware of the fact that the doctors were not right in their treatment; he did not believe in them. He found his own solution, he chose death. In a way, death was a kind of salvation. Septimus managed to do what he wanted, but Clarissa could not. She was not so brave as Septimus. Virginia Woolf describes Septimus as follows:

Septimus Warren Smith, aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too. The world has raised its whip; where will it descend? (102) (Woolf, 1925)

The description shows that Septimus does not have a distinctive feature except for the apprehension his eyes have. This apprehension may give depth to his character and it can be seen in his eyes. This apprehension is highly normal; it can be

due to his being a victim of the World War I. Having seen violence, blood, death in the battlefields, he had anxiety about everything related to the events happening around him. The depth, anxiety, sorrow, insanity are the inheritance that Septimus has received from the war. The experience of war undeniably caused him to be a different man. Not only his name-Septimus- but also his experience at war made him a different person in London. “London has swallowed up many millions of young men called Smith; thought nothing of fantastic Christian names like Septimus with which their parents have thought to distinguish them”.(103) (Woolf, 1925)

Despite the fact that Septimus is an interesting and distinctive name, it does not help him lead a fantastic life. He was a different man but he was different with his sorrow, with his agony, with his own world in his mind and in his memories. It was not London, which swallowed him, it was the war he took part in, it was his hallucinations, it was the ignorance and indifference of people from the elite class of London. In fact, he did not choose the way he had to follow; he could have had a better life, but unfortunately, he could not. Septimus would have been a different person as he was trying to do his best so as to educate himself. May be, in his mind he was longing to be a man of knowledge. Everything about his life changed with a thing of his childhood in the past, with a note left behind his incomplete dreams and hopes.

He had left home, a mere boy, because of his mother; she lied; because he came down to tea for the fiftieth time with his hands unwashed; because he could see no future for a poet in Stroud; and so, making a confidant of his little sister, had gone to London leaving an absurd note behind him, such as great men have written, and the world has read later when the story of their struggles has become famous.(104) (Woolf, 1925)

Septimus Warren Smith comes to London for a better life; he wants to escape the boundaries he has been surrounded with. Even when he decides to leave, his note is not an ordinary one. He wants to change the system that he lives in. That is why he becomes one of the first to volunteer in the war. The war was the beginning and the end of everything in Septimus' life. He turned out to be the victim of a system that he did not want to live in. In the war, he lost his best friend Evans

just before the Armistice. However, Septimus could not feel anything about this terrible event. This was not a thing to be proud of, losing all your emotions. This situation could be considered to be a strange one. This young man was totally numbed. His having lost his mind stemmed from this numbness. One sees violence, death, blood everywhere and cannot do anything, cannot react. This is the way to insanity. Losing mind, being insane might be the only route to be followed in the core of all this chaos.

The War had taught him. It was sublime. He had gone through the whole show, friendship, European War, death, had won promotion, was still under thirty and was bound to survive. He was right there. The last shells missed him. He watched them explode with indifference. (105) (Woolf, 1925)

Despite the fact that Septimus seems to be in an ocean of indifference, the pain he has to suffer from shows that he is a highly sensitive person. He is doomed to live under the pressure of the ghosts from the dusty pages of the years of war. Indifference is the worst enemy that a person can have since it causes the person to punish himself in future. Thus, the life becomes a sort of a torture for that person and the people near him. In Septimus' situation, the thing one can see is that he suffers from the punishment he gives to himself, which is a real torture. Living in his own world is a part of his punishment and his poor wife's. Losing his emotions, being unable to show reaction to anything, which is crucially important, causes him to lose his balance and logic.

To Lucrezia, the younger daughter, he became engaged one evening when the panic was on him – that he could not feel.

For now that it was all over, truce signed, and the dead buried, he had, especially in the evening, these sudden thunder-claps of fear. He could not feel. (106) (Woolf, 1925)

Septimus could not feel that his life was changing at an accelerating rate; however, he had no control over it. He should have had the fear when he was in the battlefield, he should have done something when his friend was killed. After everything had happened, Septimus was surrounded with fear and panic because of

the things he had to see in the War. Even when he was engaged to Lucrezia, he did not feel anything. She was a shop girl who was busy with making colourful hats. She did not read a lot unlike Septimus. Why did Septimus marry her? There is no answer to this question despite the fact that he was ignorant of such a question. This young man was in fear, panic, and confusion apart from a huge numbness. Actually, Septimus was in love with another woman who was very different from Lucrezia in that she was a woman lecturing in the Waterloo Road upon Shakespeare. This woman was Miss Isabel Pole to whom Septimus used to write poems without caring about the subject. Thus, Septimus can be considered in two parts; before the War and after the War. Septimus before the War was a man of emotions who was fond of love and nature as well as poems. He could feel, he was eager to do something for his world. Nonetheless, after the War, Septimus turned out to be a kind of monster who was doomed to suffer from the experiences he had during the War.

Virginia Woolf decided to deal with an insane veteran, who was the victim of the war so as to show the reaction and attitude of the Victorian attitude. At that point, it can be said that Woolf was interested in analyzing the attitude towards insanity stemmed from a big social event rather than insanity itself.

Woolf was aware, then, of the difficulty involved in herself, a woman who had heard the guns of France only from a great distance, attempting to portray a war veteran like Septimus Smith. But by choosing a victim of shell shock she was choosing someone whose mental experiences she had brushed against during her own bouts of mental illness. And her real focus was not so much his chaotic view of the world as society's view of him. (107) (Dowling, 1991).

Virginia Woolf used to suffer from frequent bouts of depression especially when she was busy with her works although she considered those bouts very useful artistically, in the production of her work. "They are most fruitful artistically... One becomes fertilized" (108) (Urgan, 1995). In Septimus character, in a way, the reader gets a chance to see how difficult her situation was in the bouts of depression. Actually, Virginia Woolf used to be afraid of being insane, thus she might have comforted herself by trying to accept that the bouts of depression were very useful in

her writing. Despite the fact that Woolf's bouts of depression have a role in her works, they caused her to isolate herself from people. What is more, she used to have a kind of hatred for people like Septimus. "Human beings have neither kindness, nor faith, nor charity beyond what serves to increase the pleasure of the moment. They hunt in packs. Their packs scour the desert and vanish screaming into the wilderness". (109) (Woolf, 1925)

Septimus lost his belief in people after the War. Not only the things he had to undergo in the War but also the Victorian attitude towards the insanity had a role in his despair, disappointment, and hatred. Septimus had a world of his own dreams and reality. His wife Rezia was proud of Septimus and admired him. He was a man who could read Shakespeare and Rezia wondered if she could his works or not. He was well equipped intellectually since he was fond of reading. Nevertheless, this meant nothing for the conservative Victorian society, which was based upon the acceptance of the normal behaviour and sanity. Woolf never concealed that she was mad; she was not worried about the reaction of the society as she did not care about them much. "I do not love my kind, I detest them, I pass them by. I let them break on me like dirty raindrops". (110) (Urgan, 1995)

Virginia Woolf did not take any psychological support for her mental problem. This might have been due to the fact that she did not want to lose her creativity. Because her creativity and her bouts of depression cannot be separated. Besides, Woolf was not in good terms with people, she used to like asking questions to them constantly, but she was not a person one could approach and ask questions. Therefore, she did not want to be treated by psychologists. Apart from these, she was aware how the psychologists of the period were treating the people.

The Victorian attitude toward abnormal behaviour tended to be judgmental and usually required the sufferer to be shut off from society. As one historian puts it, "one characteristic of the mid-Victorian faith in institutions embodied in bricks and mortar, was a growing popular belief that the best place for the insane was an asylum." (111) (Dowling, 1991)

In Mrs Dalloway, Dr Bradshaw character was the representative of that Victorian attitude toward abnormal behaviour. The thing that was criticised in the book was not Septimus' insanity; it was Bradshaw's failure in treating Septimus. Isolation, being away from communication could not be the right thing to do. What is more, Bradshaw was not aware of Septimus' shell shock since he did not give the proper treatment to Septimus. Despite the fact that Bradshaw was a psychologist, he had not the required knowledge about human psychology and such a big issue called shell shock, which was considered to be the major challenge to British psychiatry in the 1920s (112). Not all mental disorders and depressions can be categorized under only one title; each problem means different things. Insanity cannot be used to label all kinds of problems of people like in Septimus' case. Nonetheless, shell shock is something that ought to be handled with great care unlike Bradshaw does.

What was shell shock? It was “a condition of alternate moods of apathy and high excitement, with very quick reaction to sudden emergencies but no capacity for concentrated thinking...Its effects passed off very gradually. In most cases the blood was not running pure again for four or five years; and in numerous cases men who had managed to avoid a nervous breakdown during the war collapsed badly in 1921 or 1922.” (113) (Dowling, 1991)

Septimus could avoid a great nervous breakdown during the war; he could not feel anything when he saw that his friend was killed, he was numb; he could not do anything. After the war, he got married, he tried to lead a normal life, but unfortunately, he could not. The panic, the nervous breakdown, anxiety, hallucinations began and did not leave Septimus. Everywhere he used to see the friends from the war who were dead now. Everything was based upon the war experience since hallucinations, sounds all were related to the War. This was due to his suppression of his horror, sorrow, and disappointment in the War. After all things are over, Septimus' nightmare begins although he is the one who is honoured because of his success during the War when he comes back. It is ironic that the real nightmare finishes, there is no battlefield, Septimus is alive, but since he is in a kind of shock during the War, he begins to suffer from shell shock after the War is over.

Besides, he feels guilty because he is alive; he believes that he is the one who should have died. The psychological basis of the war neuroses was “an elaboration with endless variations of one central theme: escape from an intolerable situation in real life to one made tolerable by neurosis.” (114) (Dowling, 1991)

Neurosis was the only way out for Septimus; how could he have survived after such a shock? However, his survival may not be considered a desired one, but it is normal that somehow Septimus would react to all the things he had to cope with one day. In his case, the treatment and the attitude is crucial since it has a category, it has significance in psychology. The War is not Septimus’ fault, the violence; the corpses of young soldiers are not his fault, either. Thus, the treatment ought to be a proper one. The reactions to shell shock are important since they may have role in treatment. “Initial reactions to shell shock by the military doctors were brutal, and Holmes and Bradshaw exemplify this brutality.”(115) (Dowling,1991).Virginia Woolf is not hesitant to show this brutality and indifference creating the dialogues between Septimus and Rezia and these two doctors. In this portrait, Virginia Woolf can be said to criticise the British psychology of the period. On the one hand, the reader has a chance to follow the steps of a serious psychological problem called shell shock, on the other; two psychologists are portrayed with their clumsiness in treating Septimus Warren Smith. Septimus, in this situation, has to cope with not only shell shock but also the wrong attitude of the society and the doctors. The latter is more difficult than the former as he is a part of that society no matter the society does not accept. The ignorance of both the doctors and the society is so huge that Septimus cannot help thinking of death as the only salvation.

So there was no excuse; nothing whatever the matter, except the sin for which human nature had condemned him to death; that he did not feel. He had not cared when Evans was killed; that was worst; but all the other crimes raised their heads and shook their fingers and jeered and sneered over the rail of the bed in the early hours of the morning at the prostrate body which lay realizing its degradation; how he had married his wife without loving her; had lied to her; seduced her; outraged Miss Isabel Pole, and was so pocked and marked with vice that women shuddered when they saw him in the street. The verdict of human nature on such a wretch was death. (116) (Woolf, 1925)

The attitude of the society toward Septimus without knowing what his problem is the main reason which leads him to suicide. As he is under the effect of shell shock, he is constantly blaming himself for being alive. What is more, the judgement of the society is so harsh that Septimus feels as if he is a wicked person to be punished despite having no guilt. Actually, the things he suffers from start with losing his friend in the War, then the others come; marrying a woman he does not love and telling nothing to her about this situation. Besides the society isolates him and the doctors do not understand his problem. He was aware of lots of things although he used to live in his own world with his memories. The only thing Septimus wanted to do was to be in peace in his own stream of consciousness. He needed communication, he needed affection, and he needed patience. Making him passive with help of medicine was not the thing he needed. The dialogues between Dr. Holmes and Dr. Bradshaw displayed how desperate Septimus was.

Dr. Holmes examined him. There was nothing whatever the matter, said Dr. Holmes. Oh, what a relief! What a kind man, what a good man! thought Rezia. When he felt like that he went to the Music Hall, said Dr. Holmes. He took a day off with his wife and played golf. Why not try two tabloids of bromide dissolved in a glass of water at bedtime? These old Bloomsbury houses, said Dr. Holmes, tapping the wall, are often full of very fine panelling, which the landlords have the folly to paper over. Only the other day, visiting a patient, Sir Somebody Something, in Bedford Square – (117) (Woolf, 1925)

Dr. Holmes gives a medicine to calm the nerves, but even while doing this, he is not aware how serious Septimus' case is. He does not ask questions to get information about him. As a matter of fact, this scene causes one to think that he is trying to pass over Septimus' case. Septimus' life is not a thing that can dissolve in the society's brutal ignorance. This dialogue cannot reflect a professional patient and doctor relationship. Besides, this dialogue is not a healthy session that a doctor and a patient have in order to solve the problem. Rezia becomes happy, though, because she wants to believe that Septimus does not have a serious problem; she thinks Septimus is a very good person and he will be in good health soon. While Rezia is happy that her husband will not suffer anymore, Dr. Holmes is busy with talking

about trivia, which has nothing to do with Septimus' situation. In addition, he is ready to talk about one of his patients giving his name and the other details also, which is not right ethically in a doctor's situation. In this situation, the reader also sees that Dr. Holmes is trying to boast about having patients with a title. In a way, he is trying to scorn the place where Septimus and Rezia live. Nonetheless, health does not differentiate title or a fine house. The duty of a doctor is to treat a patient in proper way without caring about the social status. This is the main thing Dr. Holmes unfortunately forgets. Of course, due to ignorance of Dr. Holmes, Septimus' complaints go on. Thus, Dr. Holmes visits Septimus again. In this visit, again Dr. Holmes cannot do anything to treat Septimus.

Headaches, sleeplessness, fears, dreams – nerve symptoms and nothing more, he said. If Dr. Holmes found himself even half a pound below eleven stone six, he asked his wife for another plate of porridge at breakfast. (Rezia would learn to cook porridge.) But, he continued, health is largely a matter in our own control. Throw yourself into outside interests; take up some hobby. He opened Shakespeare – *Antony and Cleopatra*; pushed Shakespeare aside. Some hobby, said Dr. Holmes, for did he not owe his own excellent health (and he worked as hard as any man in London) to the fact that he could always switch off from his patients on to old furniture? And what a very pretty comb, if he might say so, Mrs. Warren Smith was wearing! (118) (Woolf, 1925)

The things that Dr. Holmes wants Septimus to do for better health conditions are illogical since Septimus and Rezia cannot afford. In one visit, he gives his free time activities, which only the rich can afford, as example to Smith couple, then in another visit, he advises Septimus to start a hobby. The wrong thing is that Dr. Holmes does not inquire what Septimus likes doing. When Septimus shows the book by Shakespeare, he ignores it, and what is worse, he wants Septimus to give up Shakespeare, which has no explanation. When Septimus sees such reactions, he feels that he makes a mistake or he feels more confused. As a matter of fact, Septimus' interest in Shakespeare shows that Septimus has a poetic and sensitive part in his heart and personality. Dr. Holmes still insists that Septimus' complaints are only common nerve symptoms, nothing to be worried about. The mind and the feelings of the patient are not analysed; everything is over generalised. Those symptoms cannot be interpreted as the symptoms of the same psychological problem. In the light of

those dialogues in the book, it can be claimed that Dr. Holmes does not care about the patient; he focuses on the trivia. Virginia Woolf, with her portrayals of the dialogues between Septimus and Dr. Holmes, tries to show that how insufficient the British psychiatry is.

When the damned fool came again, Septimus refused to see him. Did he indeed? said Dr. Holmes, smiling agreeably. Really he had to give that charming little lady, Mrs. Smith, a friendly push before he could get past her into her husband's bedroom. (119) (Woolf, 1925)

Septimus may have some psychological problems, but he is not a fool. He is aware of the fact that Dr. Holmes is not the right person who can treat him; actually, he does not know anything about the human psychology. He is not interested in him, he focuses on Rezia; he thinks of her and he tries to compliment her, which is quite strange in this situation because Dr. Holmes is there to focus on Septimus not Rezia. In this dialogue, the reader also sees that the narrator is the writer herself. The description of the doctor is negative “the damned fool”. Thus, it can be claimed that the narrator here is not in favour of the doctor; in a way, she criticises the doctor because of his clumsiness and indifference. The important thing is that the narrator does not criticise the doctor and the British psychiatry of the period directly; she makes the reader feel it with her description and the sarcastic dialogues between the patient and the doctor. The attention of the reader is attracted to the attitude toward a person who suffers from a very serious psychological disorder rather than this disorder itself or the patient. This attitude causes Septimus to shape some realities in his mind. As an institutional character, Dr. Holmes represents the whole society's attitude towards Septimus. Because Septimus gets an idea about the whole society, all human beings after considering the doctor's attitude. His remarks about this are worth mentioning with a view to learning the criticism about the human nature.

Human nature, in short, was on him – the repulsive brute, with the blood-red nostrils. Holmes was on him. Dr. Holmes came quite regularly every day. Once you stumble, Septimus wrote on the back of a postcard, human nature is on you. Holmes is on you. Their only chance was to escape, without letting Holmes know; to Italy – anywhere, anywhere, away from Dr. Holmes. (119) (Woolf, 1925)

Septimus feels that the only salvation is to escape; he wants to be away from Dr. Holmes and the rest part of the society. Actually, Dr. Holmes is the representative of the society, which does not accept the people like Septimus. This situation is pathetic, because he fights for his own country, his people in the war, his friends are killed in the battle field for the society that isolates such a serious reality. Dr. Holmes and the other people like him are the ones to be blamed for Septimus' case. If you do not make mistakes, if everything is fine, people love you. When you do the things that the society finds awkward, you do not have so many chances. The ones like Dr. Holmes worry about their own pleasure and happiness, and nothing more. Being indifferent to a person in need is very cruel and selfish. This criticism again can be felt in the narrator's description of Dr. Holmes; "the repulsive brute", "the blood-red nostrils" are very striking phrases to be used to describe a person. In this description, it cannot be claimed that it is objective. The role of the figurative language is serious as it reflects the narrator's attitude towards the character. All these things triggered Septimus to lose his faith in the society and the humanity. This is quite normal considering the fact that Septimus has been suffering from the experience of war, which causes him to feel guilty every time.

So he was deserted. The whole world was clamouring: kill yourself, kill yourself, for our sakes. But why should he kill himself for their sakes? Food was pleasant; the sun hot; and this killing oneself, how does one set about it, with a table knife, uglily, with floods of blood, - by sucking a gas pipe? He was too weak; he could scarcely raise his hand. Besides, now that he was quite alone, condemned, deserted, as those who are about to die are alone, there was a luxury in it, an isolation full of sublimity; a freedom which the attached can never know. Holmes had won of course; the brute with the red nostrils had won. But even Holmes himself could not touch this last relic straying on the edge of the world, this outcast, who gazed back at the inhabited regions, who lay, like a drowned sailor, on the shore of the world. (120) (Woolf, 1925)

The mad scenes belonging to Septimus are the difficult. Woolf in her 1923 diary writes; "I am now in the thick of the mad scene in Regents Park. ...I think the design is more remarkable than in any of my books." (121) (Woolf, 1923). Septimus

Warren Smith's role in the book has an important role actually. That is why Virginia Woolf, as we learn from her diary, might have had difficulty writing on his scenes. Septimus sitting with his wife in Regents Park serves to function as an observer watching everything meticulously. In the part taken from the book above (120), Septimus is described as an "outcast", which emphasises his being an isolated watcher in the society. When the people in the street see the skywriting plane, they try to get what is written, which unites them again. At the same time, it shows that they need to communicate like Septimus. However, being different from the other people there, Septimus comments on the skywriting in an aesthetic way.

Septimus, who sits with his wife Lucrezia on a bench in Regent's Park, is the most artistically sensitive of the onlookers. From his perspective, Woolf further explores the implications of aesthetic and spiritual indulgence. Looking up, Septimus cannot grasp any message "in actual words, that is he could not read the language yet." He is like an artist trying to compose a picture with pure sensory images before they coagulate into a too familiar meaning. Meanwhile his wife and the nursemaid are more conventionally engaged in making out an explicable narrative. So when the nursemaid suggests "K...R," Septimus only responds to the sensory quality of the letters: "septimus heard her say 'Kay Arr' close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper's, which rasped his spine deliciously and sent running up into his brain waves of sound." He starts to respond to a captivating rhythmic pattern:

They beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern. (122) (Holmesland, 1998).

Septimus Warren Smith sees everything as a whole. Even with an advertisement from the skywriting plane, he starts to think about very serious things such that he interprets this event as the birth of a new religion. "In Fry's terms, there is a sense in which Septimus (despite his madness), or the narrator, this creatively to "look upon the changing scene as a whole...seeing everything equally." (123) (Holmesland, 1998).

Septimus has his own world, but between the lines, he has the general things for the whole humanity. The messages from the dead may be found nonsense by Sir William Bradshaw; however, those are the ones that Septimus wants to convey. As it can be seen from his notes, he has a lot of things to talk about, but unfortunately there is nobody to listen to except for Rezia. When Septimus wants to burn these notes, Rezia tries to stop him due to the fact that most of them are very beautiful. If Septimus burns all of them, Sir William and Dr. Holmes will be right and happy, as they do not care about those papers. Nonetheless, Rezia saves most of them from being burnt, so this time Rezia is over them. Odes to Time in Septimus writings are important as the concept of time has a special place in the book.

The word ‘time’ split its husk; poured its riches over him; and from his lips fell like shells, like shavings from a plane, without his making them, hard, white, imperishable, words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time. He sang. Evans answered from behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over, and now the dead, now Evans himself – (124) (Woolf, 1925).

Septimus Warren Smith is busy with writing odes to time. His ‘time’ is not limited to the clock time owing to the fact that he is in his past most of the time and in his past, his best friend Evans is alive. With mechanical time, clock time, such a thing is impossible. The time of his world is the one, which gives pleasure to him because he sees what he wants to see and he does not have to bother about the clock time that reminds him of the outer world or outer reality. The chiming of the Big Ben and the St. Margaret stand for the outer reality; in real world people have a schedule to obey and clocks serve the function to warn them time passes and they must hurry. Virginia Woolf shows that there are two different ‘times’; the ‘time’ in our mind and the clock ‘time’. As a matter of fact, time is an important matter that Woolf deals with. In fact, she considers it as a problem to be handled in a more detailed way.

“But Time, unfortunately, though it makes animals and vegetable bloom and fade with amazing punctuality, has no such simple effect upon the mind of man. The mind of man, moreover, works with equal strangeness upon the body of time. An hour, once it lodges in the queer

element of the human spirit, may be stretched to fifty or a hundred times its clock length; on the other hand, an hour may be accurately represented on the timepiece of the mind by one second. This extraordinary discrepancy between time on the clock and time in the mind is less known than it should be and deserves fuller investigation.”(125) (Kumar, 1962)

Here Virginia Woolf focuses on the disparity between time on the clock and time in the mind. Because this difference is the reality itself. In Mrs. Dalloway, she deals with this matter quite a lot although she does not do it overtly. In fact, Septimus is the most significant character to show this discrepancy to the reader. Septimus does not focus on the clock time; everything happens in his mind, thus the clock in his mind is the one that Septimus relies on. One can say that Septimus stands for Woolf’s own ideas related to the concept of time in the novel. Nothing is restricted by clock time. For instance, Septimus is after universality and this does not have a specific time. As a matter of fact, Septimus Warren Smith is after things that do not have nothing to do with mechanics and musts. Universal love, happiness, love, and Shakespeare cannot be restricted to a limited period. These are some of the things that the whole humanity needs. Septimus is in an attempt to relieve from the ties of the society, which are represented by Dr. Holmes and Sir William Bradshaw in the book.

Only Septimus escapes the bondage and pathos of clocks, because he has a far more apocalyptic sense of time. “I will tell you the time,” he says to Evans, the dead man in the grey suit (79). Like T.S. Eliot, Septimus sees through the hollow men of London chained to their nine-to-five jobs. He would destroy it all and escape out of time into a promised land of brotherly love. (126) (Dowling, 1991)

Septimus is the only character who can rebel against the clocks of the world. He does what he wants. The chiming of the clock tells people what to do; it is a kind of authority over people, so they are doomed to be the slave to time. Like clocks, Holmes and Bradshaw tell Septimus what to do. Both parts serve the function to regulate the lives of the people and society. They are on Septimus and the others. Septimus considers Holmes and Bradshaw as bondage for himself since they have a longing for eliminating him. Big Ben is there in order to remind Septimus of the life outside. Besides, Holmes and Bradshaw do the same thing for Septimus. They do not

accept the inner reality of Septimus; they do not have any idea of his aim for universality. Time in his mind and his inner stream of thoughts are not regarded by the institutional figure of the society. Septimus does not regulate his thoughts; he does not restrict his messages. Owing to the fact that Septimus is after freedom, he has his own concept of time in his mind. The clock time does not release him. Finally, he does find freedom, via a different way, though.

Holmes and Bradshaw liked that sort of thing. But he would wait till the very last moment. He did not want to die. Life was good. The sun hot. Only human beings? 'I'll give it to you!' he cried and flung himself vigorously, violently down on to Mrs Filmer's area railings. (127) (Woolf, 1925)

Septimus Warren Smith chose to die to be a free man. On the other hand, he did not want to die as he had a lot of things he liked in the world. However, he could not cope with Holmes, Bradshaw and the like. At that point, death was the salvation for Septimus, because he could not stand the attitude of Holmes and Bradshaw. He felt that he was trapped as they ordered him what to do. Death was better than them. As aforementioned, the thing that Bradshaw wants to do is to eliminate the abnormalities, to hide those kinds of things. Thus, Septimus' suicide gives Bradshaw what he wants; it does not matter how it happens.

Septimus' death is highly symbolic. He flings himself down on to his neighbour's area railings, which are used to separate the living space of the people, that is to say, they are a kind of boundary between the people. They are iron bars that surround the things or the people. It is true that Septimus suffers from loneliness and lack of communication throughout the book. Thus, the way he dies is a bit ironic. What is more, everything revolving around Septimus does not mean anything to him as he is absorbed by his inner world and his inner time, which means living in depth is the thing he wants. Unlike the rest part of the society, he cannot live in the outer world with the reality of Bradshaw and Holmes and Big Ben. Those iron bars from the real world destroy all his inner part of his body, which shows an example of irony. In his real life, Septimus seems as if he is surrounded with those iron bars, as the people prefer to avoid him because of his insanity.

Holmes blames Septimus for being a coward as he chooses suicide and he claims that he cannot understand why he does such a thing, which shows how indifferent he is. On the other side, Bradshaw does not attach any special meaning to this serious event; however, this is the reason for being late for Clarissa's party and Septimus' death is the only excuse to be late for this social gathering. Again, once more, his brutality is proved by his attitude toward the death of one of his patients.

Lady Bradshaw murmured how, 'just as we were starting, my husband was called upon on the telephone, a very sad case. A young man had killed himself. He had been in the army.' Oh! thought Clarissa, in the middle of my party, here's death, she thought. (128) (Woolf, 1925)

Clarissa's respond to the news of Septimus' suicide is quite selfish as she only focuses on her party. The life of a young man, the reasons for his suicide, his past, and all the other things related to a person's life do not come to her mind. As a matter of fact, Clarissa's reaction stands for the attitude and reaction of the whole society. Throughout the book, Virginia Woolf is constantly criticising that attitude and reaction about Septimus' case. Thus, one of the main characters is used to stand for the ignorance and indifference of the people about the reality of War and human mind and soul. It is interesting that Clarissa, after her immediate reaction to this news, starts to think of Septimus Warren Smith although she does not know him. It can be thought that Clarissa's hearing about this young veteran's suicide is organised by Woolf so as to make Clarissa face the inadequacy of herself. Clarissa Dalloway and Septimus Warren Smith are the two basic characters who do not know each other. However, the party scene turns out to function as a kind of link between Clarissa and Septimus, which has existed from the beginning of the novel. Besides, when Clarissa hears about Septimus' suicide, she questions life and death. Thus, the party scene can be considered as a turning point. It is highly ironic that Clarissa has been very busy with the preparations of her party; nonetheless, after hearing about the suicide, she does not care about the party; she is in her own world. After the news, the reader finds himself in another place not at the party. Now, the reader is following Clarissa's mind only. Unlike the traditional novel, in stream of consciousness novel, the reader witnesses the mental experience of the character, so he has to rewrite the story in order to follow it. While following Clarissa's mental

experience, from time to time, we see that Virginia Woolf as the narrator is in control and we understand it her use of free indirect discourse.

What business had the Bradshaws to talk of death at her party? A young man had killed himself. And they talked of it at her party – the Bradshaws talked of death. He had killed himself – but how? Always her body went through it, when she was told, first, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a window. Up had flashed the ground; through him, blundering, bruising, went the rusty spikes. There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness. So she saw it. But why had he done it? And the Bradshaws talked of it at her party! (129) (Woolf, 1925)

Clarissa's mind was busy with Septimus' suicide; she was trying to visualise every detail related to this young man's suicide. Despite the fact that she was not told the details about Septimus' death by the Bradshaws, she could lived that moment thinking about every point in his suicide. She immediately started to be interested in how and why Septimus had done such a thing although she had not known him. The reader sees that Clarissa's mind is occupied with Septimus' suicide and she asks questions to herself. At one moment, she is criticising the Bradshaws' talking of his death at her party, at the other moment, she is highly interested in the death of this young veteran. One may suppose that Clarissa had known Septimus before considering her thoughts about him. However, these thoughts are narrated by the author here. We are in Clarissa's mind, but Woolf has the control by using possessive adjectives "her" and subject pronoun "she". Nevertheless, the narrator does not give her own opinions on the subject; the reader feels her narrating the heroine's thoughts. Thus, it can be said that the stream of Clarissa's thoughts are not given in a disordered way; the author functions as the narrator who conveys the things the character thinks and says here. At the party for which she has tried to do her best, she had to face an unpleasant reality. Besides, this unpleasant reality which we learn through Clarissa's inner monologues clarifies the tacit relationship between Clarissa and Septimus. It is quite interesting that Virginia Woolf planned to make Clarissa commit suicide or die naturally while she was writing Mrs. Dalloway. However, then she changed her idea and Septimus was the one who died instead of Clarissa Dalloway. Actually, Septimus represents the other part of Clarissa's

personality. “In her introduction to the 1928 edition of *Mrs Dalloway*, Woolf called Septimus Clarissa’s double.” (130) (Benjamin, 1965). As aforementioned, Woolf in *Mrs. Dalloway*, studies on sanity and insanity at first place. Insanity belongs to Septimus Warren Smith, but Clarissa also has difficulty in adapting herself to the “emotional texture of life”. They share a lot in common although it does not given overtly. Both of them have been on a voyage in their flow of thoughts and inner time. Each of them has difficulty in catching up with the clock time, they have their own world, which causes them trouble in living at present. With the news of Septimus’ suicide, she experiences a kind of self-awakening. At the beginning of the book, their unity in London street turns out to be the final unity in the party scene. After Septimus’ death, Clarissa in her flow of thought unites with Septimus. In a way, this is their communication. “As individuals they extended like mist ever so far, interpenetrating the world. Clarissa does actualize her organic relation with Septimus, though Septimus, of course, is not able to communicate with those about him.” (131) (Benjamin, 1965). However, they do not obey the chronological time. In her consciousness time, she reaches Septimus. Septimus death becomes Clarissa’s epiphany. The reader gets this clue by following Clarissa’s inner monologues.

A thing there was that mattered: a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. 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. (132) (Woolf, 1925)

Clarissa started to think about the meaninglessness of her own life after hearing about Septimus’ death. Her life was not satisfying for her; even at her party, she was thinking about what a corrupted life she had. With Septimus suicide, she wakes up to the fact that she is doomed to corruption accompanied with lies and nonsense. A man Clarissa had never known enabled her to question her own life. It is quite ironic that a person’s death is an awakening for another person; what is more, these two people do not know each other. As explained before, Septimus did not give in the authority in the system, in fact, he could not catch up with the present life and finally he chose death. By doing so, he avoided lies, authority, rules, Holmes and

Bradshaw. The only thing he wanted was communication and he found it in death. Clarissa thinks that death has everything in itself. Virginia Woolf is felt as the narrator in Clarissa's flow of thoughts; she is in control, but she takes us to Clarissa's world. Using Clarissa's flow of thoughts, Virginia Woolf reflects a certain sense of oneness and the isolation that resides within it. which we find it in her works quite often. This isolation stems from the character's having problems with the life outside. Instead, the reader follows the character in his voyage through his inner world.

Here the writer uses the great advantage of stream of consciousness technique, which means the narrator can be in and out of the character's mind without spoiling the text easily. In Clarissa's mind, the narrator shows the reader that Clarissa is under the effect of Septimus' death, but at the same time, the reader recognizes that the character is questioning her whole life, her past. Thus, in stream of consciousness technique, the slide into past time can be given within the present experience in a smooth way. For this, sometimes only an external event is enough as in Clarissa's case. For instance, here Septimus' death is an external reality and has nothing to do with Clarissa Dalloway. However, this external event causes Clarissa to judge her inner world. Both inner and external reality is followed in Clarissa's mind.

Despite the fact that Clarissa Dalloway and Septimus Warren Smith do not know each other and have never met, they are in the same streets of London without knowing that they have the same line of poetry repeating to themselves so as to console themselves in their minds. "Fear no more the heat o' the sun, Nor the furious winter's rages". (133) (Woolf, 1925)

Like Septimus, Clarissa Dalloway repeats this refrain by Shakespeare, which shows that both of them have sensitivity to poem and beauty. Like poets or artists, they live and think deeply. The beauty of the nature and life are given in the lines, so there is nothing to worry about. Nature is important to both Clarissa and Septimus and these lines are repeated by them from time to time throughout the book without knowing each other.

He was not afraid. At every moment Nature signified by some laughing hint like that gold spot which went round the wall – there, there, there – her determination to show, by brandishing her plumes, shaking her tresses, flinging her mantle this way and that, beautifully, always beautifully, and standing close up to breathe through her hollowed hands Shakespeare’s words, her meaning. (134) (Woolf, 1925)

Virginia Woolf as the narrator shows that Septimus is not afraid of Nature; in fact, he admires Nature. Besides, that he admires nature is given via a poetic description by Woolf. This strong personification of Nature accompanied by the lines from Shakespeare shows how sensitive and poetic Septimus Warren Smith is. Unlike the institutional characters Holmes and Bradshaw, Septimus likes Shakespeare and throughout the book, accompanied by this situation, when the writer narrates Septimus’ flow of thoughts, the language becomes highly poetic. In addition, Clarissa, while choosing flowers for her party, the effect of flowers on her is worth mentioning as it shows that flowers make her very happy and comfortable. The description of the flowers is given in such a detailed way that it is easy to understand that flowers, Nature are important Clarissa Dalloway.

Apart from Septimus’ sensitive personality considering Shakespeare, it is claimed that his name comes from Shakespeare’s *Cymbeline* including the refrain “Fear no more...” There is a character in *Cymbeline* called Posthumus who is a “noble and slighted warrior.” (135) (Dowling, 1991) He is also fond of Shakespeare. The possible connections may be given related to Septimus, but there is a fact that Septimus’ love for life and Nature is reflected via Shakespeare. Besides, his sensitive and kind personality is presented to the reader in accordance with his interest in literature. It is peculiar to the stream of consciousness technique that Virginia Woolf does not explain that this young man loves literature and he is a very sensitive person. Instead, while she is narrating his flow of mind, she uses a more poetic language in order to show his personality. Thus, the reader deduces that Septimus is a very sensitive person loving poems and Nature.

Whereas Septimus Warren Smith is one of the major characters with his deep personality, Richard Dalloway is an indistinct male character from the conservative London society. As a matter of fact, he represents the grey part of the

society; everything he does is related to his social status in the society. He is a member of Parliament in the Conservative government; however, his wife Clarissa Dalloway has nothing to do with politics. Although Clarissa and Richard do not seem to share a lot, they go on with their marriage. Richard is among the people that Clarissa isolates herself from at the party. It is interesting that Clarissa serves the function to hold social gatherings necessary for Richard's career despite the fact that she does not have anything to do with them. Richard is not aware of anything related to this situation, as there is a lack of communication between Clarissa and him. Lack of communication is the common theme that Virginia Woolf studies on in this novel. Another example of lack of communication is between Septimus and the rest part of the society. Richard and Clarissa are a part of the society that Septimus cannot communicate with; nevertheless, Clarissa is in contact with Septimus after hearing about his death. This point is interesting since Clarissa is not ignorant of Septimus' situation while Richard Dalloway only listens to this piece of news from Bradshaw. Here it shows that characters are in their worlds in isolation despite the fact that they seem to share the same environment. Their minds are full of unsaid words due to lack of communication. Thus, Virginia Woolf causes the reader to sympathise with some characters because of their suffer from lack of communication. For instance, Richard Dalloway causes us to feel pity for him owing to Woolf's narration.

But he wanted to come in holding something. Flowers? ... The time comes when it can't be said; one's too shy to say it, he thought, pocketing his sixpence or two of change, setting off with his great bunch held against his body to Westminster, to say straight out in so many words (whatever she might think of him), holding out his flowers, 'I love you.' Why not? Really it was a miracle of thinking the war, and thousands of poor chaps, with all their lives before them, shovelled together, already half forgotten; it was a miracle. Here he was walking across London to say to Clarissa in so many words that he loved her. (136) (Woolf, 1925)

Richard Dalloway is not ignorant of the social issues, he is aware of everything, especially the war. Because of the bad situation, he considers himself a lucky person as he is going home with flowers for Clarissa. Their situation in London shows that how lucky they are. Here the thoughts of Richard are conveyed through the narrator; again, there is Woolf's control on the narration. This narration,

Richard's sensitivity cause the reader to think that Richard is not from the same society that Holmes and Bradshaw come from as Richard Dalloway thinks about the soldiers died in the war, he pities them and then he feels happy since he is safe in London. Nonetheless, the way he thinks shows that his thoughts are not deep. Thinking about the war and then feeling lucky for being in London cannot be regarded as an intellectual evaluation. Here, it can be said that Richard is pleased with his present situation and he does not want so many things. Richard Dalloway is aware of the social issues; thus, his mind is occupied with the thoughts related to these matters as well as his wife. There is a tide moving between these two different worlds in Richard's mind.

He had no illusions about the London police. Indeed, he was collecting evidence of their malpractices; and those costermongers, not allowed to stand their barrows in the streets; and prostitutes, good Lord, the fault wasn't in them, nor in young men either, but in our detestable social system and so forth; all of which he considered, could be seen considering, grey, dogged, dapper, clean, as he walked across the Park to tell his wife that he loved her.

For he would say it in so many words, when he came into the room. Because it is a thousand pities never to say what one feels, he thought. (137) (Woolf, 1925)

Richard Dalloway leaves the outer reality and moves to his own world. As a matter of fact, the thing he is interested in is that he wants to say how much he loves his wife. He is thinking about saying this and imagining the moment of this event, which means he has difficulty expressing himself comfortably. Woolf narrates his mind busy with talking to Clarissa so much that one thinks that it is very hard for Richard to talk to Clarissa. Here, narrating Richard's flow of thought, Virginia Woolf attracts the reader's attention to communication as well as the criticism of the society. The society is described as "detestable" by Woolf in Richard's mind.

But he would tell Clarissa that he loved her, in so many words. He had, once upon a time, been jealous of Peter Walsh; jealous of him and Clarissa. But she had often said to him that she had been right not to marry Peter Walsh; which, knowing Clarissa, was obviously true; she wanted support. Not that she was weak; but she wanted support. (138) (Woolf, 1925)

Richard Dalloway is again busy with the same thing in his mind; telling his wife that he loves her. This situation is given in more than one page; this thought is presented intensely and one may think that it lasts for a long time. In stream of consciousness technique, one moment may seem to last for a very long time or vice versa. In Richard Dalloway's voyage of thoughts, we think that for a period of time everything stops and only the character's inner experience is the significant point. From time to time, Woolf draws the attention to the outer reality, which reflects the social texture of London of that period; however, the thing central to the reading is Richard's mind and the only thing he is longing to do is to express his love for Clarissa Dalloway with as many words as possible. The outer reality is given on purpose due to the fact that Richard Dalloway experiences a kind of self-awareness, which shows that he should go to his wife and talk to her before it is too late as the life may bring them a lot of things unexpectedly. Richard may be suffering from lack of communication with Clarissa or he may be afraid to lose Clarissa since he knows that her ex-love Peter Walsh is back. Thus, it can be said that Peter Walsh's coming back causes Richard to be aware of his luck. However, at the same time, Richard knows that he is the right person for Clarissa as what she needs is support. Richard can give her whatever she wants. He does not think that he can give all his love to her but he thinks that Clarissa wants support. Then, he begins to think that his life is a miracle. After seeing bad things on the street, he is pleased to be in that life considering his own life. While he is busy with his own world in his mind, we return to the reality with the chiming of Big Ben. Woolf uses Big Ben here again symbolically in order to establish the link from the character's mind to the outer reality and the reader becomes aware of the fact that time is passing. "It is this, he said, as he entered Dean's Yard. Big Ben was beginning to strike, first the warning, musical; then the hour, irrevocable. Lunch parties waste the entire afternoon, he thought, approaching his door". (139) (Woolf, 1925)

Parties are also the reality of the outer world; Richard does not think that parties are necessary. Nevertheless, Clarissa cares about the party so much. The striking of Big Ben also reminds him the party, so he faces the reality of the real

world. While Richard is only thinking about saying Clarissa how much he loves her, Clarissa is busy with the details of the party. Despite the fact that Richard could give the flowers to her, he cannot say how much he loves her. They are in their own world and own time. For instance, when Richard is holding Clarissa's hand, Clarissa is asking about the guests to be invited to the party.

Clarissa thinks that Richard is suitable for her as he is surrounded with simplicity and rules. He cannot be said to be a man of adventure. It is interesting that there seems to be a kind of unseen wall between Richard and Clarissa. Richard is not a difficult man to get along, but it does not avoid lack of communication or Clarissa's unhappiness.

‘An hour's complete rest after luncheon,’ he said. And he went.

How like him! He would go on saying ‘An hour's complete rest after luncheon,’ to the end of time, because a doctor had ordered it once. It was like him to take what doctors said literally; part of his adorable divine simplicity, which no one had to the same extent; which made him go and do the thing while she and Peter frittered their time away bickering. (140)
(Woolf, 1925)

Here we are in Clarissa's mind accompanied by the narrator. Firstly, an external event is given and then the reader finds himself in Clarissa's mind. Richard's utterance makes Clarissa think about Richard, herself, and Peter Walsh. Besides, the reader has a chance to see how different Clarissa's and Richard's worlds are. However, the common point between Clarissa and Peter is given although it is related to the past. Everything is about Richard Dalloway is quite simple; he leads a life based upon some routines and he is pleased with this situation. However, Peter and Clarissa used to waste their time arguing with each other. The routines were not the things they were worried about. Richard is a person who will do what is told and he takes the things literally. On the party day, Richard is thinking about having a rest and what is more, he does not show any sign of excitement for this social gathering. He thinks that parties are nonsense despite the fact that most of the members of the high society will be there. Although Richard is easy to please, Clarissa does not feel happy enough. As a matter of fact, Clarissa is aware of this unhappiness. The reader sees that she is questioning this situation in her mind. Again, the character is in her own world in which there is no restriction to time. In the minds of the characters, the

chiming of Big Ben is never heard since Big Ben is the reality of the outer world. When the reader hears the sound of Big Ben, he finds himself in the real world. However, Virginia Woolf is again in charge of the flow of thoughts since she narrates it. How long Clarissa questions the reasons for her unhappiness is not clear, but Woolf narrates it long. The period related to the outer world is shorter compared to the one in the minds of the characters. In fact, what happens in the mind is far more important than the outer reality in stream of consciousness technique. Thus, in this novel, what the character has in his mind is to be evaluated at all costs.

Clarissa Dalloway is not in love with Richard, she only likes him because of his good personality; that is all. Nevertheless, she cannot help feeling an inexplicable unhappiness when she is with her husband.

But – but – why did she suddenly feel, for no reason that she could discover, desperately unhappy? As a person who has dropped some grain of pearl or diamond into the grass and parts the tall blades very carefully, this way and that, and searches here and there vainly, and at last spies it there at the roots, so she went through one thing and another, no, it was not Sally Seton saying that Richard would never be in the Cabinet because he had a second-class brain; no, she did not mind that. (141) (Woolf, 1925)

Virginia Woolf portrays Clarissa so desperate that she is likened to person having lost her jewellery. The way Clarissa feels about her unhappiness is given poetically, which is an important feature of stream of consciousness technique. Clarissa cannot find the reason for her unhappiness at first although she tries hard. Also, she is aware of the fact that the reason is not Sally's criticism of Richard's brain. However, it is clear that she is not pleased with her present situation somehow.

In her desperateness, Clarissa does not know what to do. Having an amiable husband is not enough for her since she is not in love with him. Because of Richard's political identity, Clarissa Dalloway finds herself in a world that she does not belong to as she feels that she has to fulfil her responsibilities only. Clarissa Dalloway is criticised not only by Richard but also Peter Walsh because of her parties. Then, finally she thinks that their criticism is the thing making her unhappy. This point is very interesting since both Richard and Peter have the same idea about Clarissa's

parties despite the fact that they have very different personalities. “There were his roses. Her parties! That was it! Her parties! Both of them criticized her very unfairly, laughed at her very unjustly, for her parties. That was it!” (142) (Woolf, 1925)

Clarissa isolates herself from her husband, from the real world despite the fact that she insists on organizing and attending parties for life, combination, and offering, which means a contradiction. For instance, Richard and Clarissa do not sleep in the same bed as Clarissa shows her health problems as an excuse. There is a kind of unseen wall between Clarissa and Richard, but Richard does not complain about this situation; he accepts everything.

Narrower and narrower would her bed be. The candle was half burnt down and she had read deep in Baron Marbot’s Memoirs. She had read late at night of the retreat from Moscow. For the House sat so long that Richard insisted, after her illness, that she must sleep undisturbed. And really she preferred to read of the retreat from Moscow. He knew it. So the room was an attic; the bed narrow; and lying there reading, for she slept badly, she could not dispel a virginity preserved through childbirth which clung to her like a sheet. (143) (Woolf, 1925)

Here “the narrow bed” stands for Clarissa’s loneliness and isolation from her husband. In addition, “the bed’s being narrow” can be interpreted as the margin she draws in her life separating her from the rest part of the world. It is clear that she does not want to be close to Richard as she does not love him. Clarissa leads her own life in her own world, so does Richard Dalloway. Although Clarissa gives birth to a child, she cannot get rid of her virginity. What is more, she does not consider these as the reasons for her unhappiness; instead, she considers Richard and Peter’s criticism as the reason for her desperate situation. Besides, Clarissa Dalloway has interest for women. However, the reader is not given any information if Richard Dalloway is aware of it. “Yet she could not resist sometimes yielding to the charm of a woman, not a girl, of a woman confessing, as to her they often did, some scrape, some folly”. (144) (Woolf, 1925)

It is clear that Clarissa Dalloway has deeper feelings for women rather than men. In the novel, one cannot find a striking part related to Clarissa’s feelings

towards her husband. Clarissa is not in love with Richard and she is doomed to live in her own world.

When compared to other significant male characters Septimus and Peter, it can be claimed that Richard Dalloway is rather simple. However, this simplicity is not a positive thing to be appreciated; it is something unwanted as it is boring. For instance, Peter Walsh. He is another significant character in the book and he is very different from Richard Dalloway in that Peter Walsh is a man of adventure and freedom.

At the very beginning of the novel, Peter Walsh is introduced to the reader. However, this introduction is not that of a direct type. In Clarissa's mind, the narrator gives the thoughts and memories related to the past. Clarissa Dalloway goes out in order to buy flowers and the weather is very nice, which takes her to her memories with her ex-lover Peter Walsh.

(June had drawn out every leaf on the trees. ... Arlington Street and Piccadilly seemed to chafe the very air in the Park and lift its leaves hotly, brilliantly, on waves of that divine vitality which Clarissa loved. To dance, to ride, she had adored all that.)

For they might be parted for hundred of years, she and Peter; she never wrote a letter and his were dry sticks; but suddenly it would come over her, if he were with me now what would he say? – some days, some sights bringing him back to her calmly, without the old bitterness; which perhaps was the reward of having cared for people; they came back in the middle of St James's Park on a fine morning – indeed they did. But Peter – however beautiful the day might be, and the trees and the grass, and the little girl in pink – Peter never saw a thing of all that. (145) (Woolf, 1925)

In Mrs. Dalloway, present and past are intertwined; the part above is an example of it. While Clarissa is outside at present time, she suddenly goes back to her past and she remembers Peter Walsh. That nice weather, the trees take her to her inner reality. Thus, Woolf uses these factors as an instrument to trigger the character to take a voyage to her own mind. In this part, there is a variety in narration of Clarissa's flow of thoughts. While Virginia Woolf is in charge of conveying and distilling Clarissa's thoughts, in one part she does not control the narration. In the

sentence “if he were with me now.....”, “me” is used instead of “her”, which means the character is the one who narrates the story. Nevertheless, in other parts, Woolf is the one who narrates the character’s thoughts.

Clarissa Dalloway starts to remember their summerhouse in Bourton and Peter Walsh. At the same time, we learn some details related to Peter Walsh while following Clarissa’s flow of thoughts.

He would put on his spectacles, if she told him to; he would look. It was the state of the world that interested him; Wagner, Pope’s poetry, people’s characters eternally, and the defects of her own soul. How he scolded her! How they argued! She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said. (146) (Woolf, 1925)

It seems that Peter is a far-sighted person since he is aware of the fact that there is no future waiting for them together. Clarissa is married to a politician and most of her time is engaged with being a hostess for the parties. However, Peter Walsh is into what is happening around him. It is interesting that at the very beginning of the novel, Peter Walsh is on the stage despite the fact that Clarissa and he have not seen each other for a long time. Clarissa Dalloway is married to Richard and he is not on the stage as frequent as Peter Walsh. It is clear that Peter and Clarissa are from very different worlds. Peter is such a man who is not afraid of taking risks that Richard always avoids. However, still Clarissa’s mind is busy with Peter Walsh.

Peter Walsh is fifty-three years old. Peter was “sent down” from Oxford. He is a socialist whose respected Anglo-Indian family administered the affairs of a continent for three generations. He has returned to London, after five years in India (1918-23) and a failed marriage, to arrange a divorce for his lover, Daisy Simmons, who is married to a major in the Indian army and has two children. (147) (Woolf, 1925)

The reader may visualise Peter Walsh as a passionate and emotional person, which shows that he has a different character compared to Richard and Clarissa. As a matter of fact, Clarissa loves Peter Walsh, but she cannot dare to share the life with

him since he is not a man who can have a regular life in accordance with the conservative British society. Freedom, passion, feelings, individuality are far more important to Peter than anything else.

On party day, Peter Walsh visits Clarissa Dalloway at eleven o'clock. This was a big surprise for Clarissa; at first, she does not know what to do, what to say. After so many years, Peter and she are in the same room while she is busy with her party.

‘And how are you?’ said Peter Walsh, positively trembling; taking both her hands; kissing both her hands. She’s grown older, he thought, sitting down. I shan’t tell her anything about it, he thought, for she’s grown older. She’s looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hands. Putting his hand into his pocket, he took out a large pocket-knife and half opened the blade. (148) (Woolf, 1925)

Peter Walsh says “how are you?”, but the response is narrated after a while. More importantly, we find ourselves in Peter’s flow of thought, which means we are in the inner reality of the character. Besides, the narration style shows a variety here. In stream of consciousness technique, the reader is in the mind of the character, which means the reader can expect to find a different narrator each time as it is important to follow each character’s mind. Nonetheless, here Virginia Woolf is in charge of the narration of Peter’s thoughts since “he” pronoun is used; however, in one part, “I” and “me” pronouns are used, which shows that Peter himself is narrating his thoughts. Nevertheless, it does not go on; again immediately the narrator changes. While the reader is following Peter’s feelings in front of Clarissa, he can see some characteristic things about Peter. For instance, he plays with his hand-pocket knife, which he does whenever he feels excited or anxious. Thus, it is peculiar to Peter Walsh and we see this in some critical moments.

Following Peter Walsh, we find ourselves in Clarissa’s mind evaluating Peter. “He’s very well dressed, thought Clarissa; yet he always criticizes *me*.” (149). In Clarissa’s utterance, again a shift in narrator can be observed. First, the narrator is Woolf, but immediately Clarissa turns out to be the narrator expressing her thoughts.

The outer reality loses its importance in stream of consciousness technique, as the inner reality is the central one. The characters' flows of thought are the only things shaping the novel.

Peter Walsh is in love with Clarissa and he feels pity for her life style, or he seems to console himself by pitying her since Clarissa is married to another man.

Here she is mending her dress; mending her dress as usual, he thought; here she's been sitting all the time I've been in India; mending her dress; playing about; going to parties; running to the House and back and all that, he thought, growing more and more agitated, for there's nothing in the world so bad for some women as marriage, he thought; and politics; and having a Conservative husband, like the admirable Richard. So it is, so it is, he thought, shutting his knife with a snap. (150) (Woolf, 1925)

Here, the reader is in the Peter's mind, but the narrator's existence is also felt as she conveys Peter's flow of thought to the reader. Peter thinks that Clarissa leads a traditional and limited life, which he finds boring. Besides, he puts the blame on the marriage institution as it forces women to have some borings responsibilities like organizing parties and mending dress. First, he criticises marriage generally. However, later he focuses on a particular marriage; Clarissa's marriage actually. He makes fun of Richard by using the adjective "admirable"; Clarissa thinks that Richard is admirable, so Peter uses this adjective to humiliate him because of his anger. Such a life style is not suitable for Peter Walsh as he is fond of freedom and individuality whereas Clarissa and Richard follow the rules of the establishment. He was very different from them in that he was fond of reading philosophy and science believing that the future of the world will be better with these kinds of things. Even in the Himalayas, he used to read books having come from London on his request. One marriage with an Indian girl and two children and now a love affair with a married woman who is younger than him are normal things for Peter Walsh.

It is interesting that Peter Walsh starts to cry without feeling any shame and Clarissa shows a very normal attitude towards Peter's crying near her. Peter could not forget Clarissa although he had not seen her for a long time. Even in such a

situation, Clarissa acts as if she is numb; her ex-lover cries when he sees her and Clarissa protects her calmness and coldness.

And Clarissa had leant forward, taken his hand, drawn him to her, kissed him, - actually had felt his face on hers before she could down the brandishing of silver-flashing plumes like pampas grass in a tropic gale in her breast, which, subsiding, left her holding his hand, patting his knee, and feeling as she sat back extraordinarily at her ease with him and light-hearted, all in a clap it came over her. If I had married him, this gaiety would have been mine all day!

It was all over for her. The sheet was stretched and the bed narrow.
(151) (Woolf, 1925)

At this critical moment, Clarissa's daughter Elizabeth enters the room and Clarissa introduces her to Peter in an exaggerated way emphasising that Elizabeth's being her daughter using "my" before her name, which shows Clarissa's effort to set authority on the scene. This incident prevents Clarissa answering Peter's critical question. Moreover, Clarissa's being a mother and a wife is emphasised via Elizabeth's coming. This event causes them to return the present time. Before this, they seem to be in Bourton questioning their relationship. In their own minds, they go to their youth thinking about their situation. Since past and present are intertwined in the stream of consciousness technique, Virginia Woolf here presents the characters in both past and present. Elizabeth's coming is an outside reality and this is followed by the sound of Big Ben, which serves the function of reminding the reader and the characters the mechanical time.

Most of the things the reader learns about Clarissa are Peter's thoughts and impressions. Through following his mind, it is possible to learn a great deal about Clarissa's personality, which makes Peter an important character in the book. Nonetheless, Richard is not a character from whom we can learn something about Clarissa and Richard does not take place so much in narration.

At Clarissa's party, Peter makes his last confessions to Sally Seton, a close friend from the past. "He had not found life simple, Peter said. His relations with

Clarissa had not been simple. It had spoilt his life, he said. One could not be in love twice, he said". (152) (Woolf, 1925)

Peter is still in love with Clarissa and her refusal has spoilt his life. On the other hand, he does not know what he feels; terror and ecstasy, two extreme feelings, Peter feels at the party when he sees Clarissa. Excitement, horror, confusion are what Peter has, but Clarissa does not feel these things, instead, she is there, a perfect hostess, calm, proud, and cold.

Apart from Peter Walsh, there is another character very close to Clarissa. This character is Sally Seton. Both Peter Walsh and Sally Seton are important since they are the bridge to Clarissa's past. More than present time, Clarissa spends her time in her past, for that reason these characters are central to the novel.

Sally Seton is fifty-five years old. Clarissa and Sally enjoyed holidays at Bourton when Sally was poor. She married a miner's son and now she is Lady Rosseter. She has been engaged with her garden and her five sons. Her present situation may seem to be quite conventional, yet her past is far from being conventional. When Clarissa considers her relation with Sally Seton, we realize that she has been in love with Sally. "But this question of love, this falling in love with women. Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love?" (153) (Woolf, 1925)

It is clear that Clarissa Dalloway has more interest for women rather than men. She is very happy when she is with Sally. What is more, she can be said to feel excited as if she has been in love with a man. Later, in her marriage, Clarissa does not feel the same. In Sally, Clarissa finds the excitement and joy she needs. Their characters are totally different from each other in that Clarissa Dalloway chooses the conventional order of the society; however, this does not prevent Clarissa from falling in love with Sally Seton.

Through the relation with Clarissa and Sally, Virginia Woolf reflects some real points from her own life. Virginia Woolf also used to have interest for women. In those years, talking about being lesbian was not an acceptable thing, for that reason she could not express it overtly. Nevertheless, in her works, Woolf used to touch on this subject via her characters and their relations.

The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally. It was not like one's feeling for a man. It was completely disinterested, and besides, it had a quality which could only exist between women, between women just grown up. It was protective, on her side; sprang from a sense of being in league together, a presentiment of something that was bound to part them (they spoke of marriage always as a catastrophe)... (154) (Woolf, 1925)

Clarissa is safe and happy when she is with Sally Seton. What she feels for Sally is very strong and this feeling causes Clarissa to be comfortable. Here, Clarissa's thoughts are narrated by Woolf, Clarissa is not the narrator conveying her thoughts. In those days, they think that marriage is a bad thing although they are married now. Clarissa thinks that Sally is very strange, but at the same time, she finds her charm irresistible. While following Clarissa's thoughts related to Sally Seton, one cannot help feeling that Clarissa is talking about a sacred person or phenomena. "She could remember standing in her bedroom at the top of the house holding the hot-water can in her hands and saying aloud, "She is beneath this roofShe is beneath this roof!" (155) (Woolf, 1925)

Being near Sally Seton means a lot to Clarissa Dalloway. Remembering her past, Clarissa recalls the days with Sally Seton a lot. She does not care much about Peter and the others. The description of Sally Seton is also very vivid and strong compared to Richard, for instance, which makes the situation is a bit weird. However, the moments that Clarissa share with Sally are quite remarkable for her. In her later life, the reader cannot find such remarkable moments.

Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and just told to keep it, not to look at it – a diamond,

something infinitely precious, wrapped up, which, as they walked, she uncovered, or the radiance burnt through, the revelation, the religious feeling! – (156) (Woolf, 1925)

This moment is enough for us to understand how Clarissa is in love with Sally Seton. Only Clarissa's thoughts and feelings are narrated by Woolf. Virginia Woolf does not introduce us to Sally's mind about this relation. Sally's kissing her is a kind of present for Clarissa. It is a kind of sacred thing to be preserved. Nevertheless, this moment is interrupted by Peter's arrival, which disappoints Clarissa so much due to the fact that she considers it as an attack to their privacy.

At present time, Sally Seton is again on the stage at Clarissa's party. As a matter of fact, after so many things about their relation when they are young, we expect to see a detailed and long part between Clarissa and Sally at the party after so many years. However, the scene is very short. They are interrupted by the arrival of the Prime Minister, which symbolically shows that the establishment and the public life mean everything to Clarissa Dalloway now.

Sally Seton and Peter Walsh are at the party to observe Clarissa. Through their conversations and observations, the reader follows Clarissa Dalloway and their changed relationship. Peter sees that Sally Seton has changed a lot. Although she used to be against traditions and the rules of the society, she is a Lady now with five children. Besides, she tries to find the happiness nobody can give among her flowers.

Clarissa Dalloway is really hard on people. In her memories, she always remembers Sally, but when she sees her at the party, she does not share so many things with her. There is something inexplicable about Clarissa. For instance, Clarissa does not treat Miss Kilman, her daughter's private tutor, well without a logical reason. She is over forty years old. She is descended from an eighteenth-century German family and she has a degree in modern history. Miss Kilman always wears a green mackintosh Clarissa hates. But Miss Kilman believes that nothing can suit her as she thinks that she is very ugly. Clarissa Dalloway has negative thoughts about her.

Year in year out she wore that coat; she perspired; she was never in the room for five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug, all her soul rusted with that grievance sticking in it, her dismissal from school during the War – poor, embittered, unfortunate creature! (157) (Woolf, 1925)

The way Richard and Clarissa treat Miss Kilman is different from each other, which we learn through Miss Kilman's thoughts. While Richard Dalloway is always kind to Miss Kilman, Clarissa humiliates her. Actually, Clarissa Dalloway and Miss Kilman are very different characters; for instance, Clarissa is unaware of the things happening in the world, but the latter is interested in history and politics. She is not jealous of Clarissa Dalloway; the only thing she feels for her is pity. Nevertheless, Clarissa has a strong hatred for this woman; she believes that Miss Kilman is trying to take her daughter away from her. In fact, Clarissa and Elizabeth do not have a very warm and close relationship. They are from different worlds. For instance, Elizabeth wants to be in nature and to live in the countryside whereas Clarissa is fond of the establishment and the publicity of London. What is more, very little about Elizabeth is mentioned in the book, which explains that Elizabeth and Clarissa have not been very successful as mother and daughter.

Love and religion! Thought Clarissa, going back into the drawing room. How detestable, how detestable they are! For now that the body of Miss Kilman was not before her, it overwhelmed her – the idea. The cruellest things in the world, she thought, seeing them clumsy, hot, domineering, hypocritical, eavesdropping, jealous, infinitely cruel and unscrupulous, dressed in a mackintosh coat, on the landing; love and religion. Had she ever tried to convert any one herself? Did she not wish everybody merely to be themselves? (158) (Woolf, 1925)

Miss Kilman generally spends her spare time in the church praying, but she used to be an atheist before. Considering this, Clarissa Dalloway feels disturbed as she believes that love and religion are restrictive as well as destructive. Also, she is not pleased with the relationship between Elizabeth and Miss Kilman since she believes that her daughter is attached to Miss Kilman like Sally and her in the past.

With a character like Miss Kilman, we see a very different from Mrs Dalloway in her own world. She is in a struggle to be successful and survive in the world of men. Besides, there are lots of women like Clarissa Dalloway whose only aim is to give parties and to have a rest all afternoon. They do not have anything to worry about; they have their identities with their surnames, which they take from their husbands. Miss Kilman is very different from such women in that she is knowledgeable about modern history and she never goes to parties as nobody invites since she is very plain and unhappy. There is not so much about being feminine in her description. She seems to be a bit masculine in her style. What is more, she believes that she would have a career in law or in medicine if the others had given a chance to her. These are all related to the rights of women on those days, which shows that Virginia Woolf chooses such a character in such a setting on purpose.

Progress was made during the 1920s, and it may be no coincidence that Woolf chose to set her novel in the year 1923, a time when the hard-won victories of the suffragettes and women war workers were slowly being translated into law and affecting social attitudes. In 1925, six important laws were passed concerning the rights of women: Guardianship of Infants; Widows' Pensions; Summary Jurisdiction; Adoption of Children; Midwives and Maternity Homes; and Criminal Justice. (159) (Dowling, 1991)

Miss Kilman tries to show that her mother's life style is not a good thing to be followed; her feminist thoughts are at work here also. On the other hand, Virginia Woolf has a negative attitude towards Doris Kilman in her description; maybe she wants to show the bad points of a lesbian relationship portraying Elizabeth and Miss Kilman together. As a matter of fact, Miss Kilman has an obsessive passion towards Elizabeth, which makes her Elizabeth's "seducer" as Clarissa describes her. "If she could grasp her, if she could clasp her, if she could make her hers absolutely and for ever and then die; that was all she wanted". (160) (Woolf, 1925)

In conclusion, Virginia Woolf gives a vivid collage of the past and present intertwined within a few hours in London. Mrs. Dalloway and her memories interrupted by the Big Ben's chiming in order to remind us that time is passing although our time of inner worlds do not consider mechanical time. Besides, Virginia

Woolf's criticism of the conventional society is given indirectly through the characters chosen for this purpose. The two far-fetched individuals Clarissa and Septimus stand for two sides of the society as well as two sides of human psychology. However, at the end of the novel, they merge into each other.

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To The Lighthouse

To the Lighthouse has been considered to be the most distinctive and beautiful novel of Virginia Woolf. Arnold Bennett in his review in Evening Standard writes for To the Lighthouse, “It is the best book of hers that I know. ...Mrs Ramsay almost amounts to a complete person. (1) (Bennett, 1927). Another critic Edwin Muir writes; “Its aim is high and serious, its technique brilliant; there are more beautiful pages in it than Mrs Woolf has written before; a unique intuition and intelligence are at work in it almost continuously, and at high pressure. (2) (Muir, 1927). This novel was published in 1927. To the Lighthouse was called as a psychological poem by Virginia Woolf’s husband Leonard Woolf, which makes this novel a special one. Besides, Virginia Woolf portrayed her own father and mother using her childhood memories, which means that it carries a lot of autobiographical elements. Quentin Bell, in his book Virginia Woolf: A Biography, writes “St Ives provided a treasury of reminiscent gold from which Virginia drew again and again; we find it not only in To the Lighthouse, but in The Waves. (3) (Bell, 1972) In her diary, we learn that she does not have so many difficulties writing this novel unlike Mrs Dalloway. Its being autobiographical may be the reason for her not having difficulty in writing it.

I’m now all on the strain with desire to stop journalism & get on to To the Lighthouse. This is going to be fairly short: to have father’s character done complete in it; & mothers; & St Ives; & childhood; & all the usual things I try to put in – life, death & c. But the centre is father’s character, sitting in a boat, reciting We perished, each alone, while he crashes a dying mackerel – However, I must refrain. I must write a few little stories first, & let the Lighthouse simmer, adding to it between tea & dinner till it is complete for writing out. (4) (Woolf, 1925)

... (But while I try to write, I am making up “To the Lighthouse” – the sea is to be heard all through it. I have an idea that I will invent a new name for my books to supplant “novel”. A new – by Virginia Woolf. But what? Elegy?) (5) (Woolf, 1925)

...But this theme may be sentimental; father & mother & child in the garden: the death; the sail to the lighthouse. I think, though, that when I begin it I shall enrich it in all sorts of ways; thicken it; give it branches & roots which I do not perceive now. It might contain all characters boiled down; & childhood; & then this impersonal thing, which I’m dared to do by

my friends, the flight of time, & the consequent break of unity in my design. That passage (I conceive the book in 3 parts: I. at the drawing room window; 2. seven years passed; 3. the voyage:) interests me very much. A new problem like that breaks fresh ground in one's mind; prevents the regular ruts. (6) (Woolf, 1925)

As it can be observed in her diary, everything is clear in Woolf's mind starting To the Lighthouse. With this book, it is clear that Virginia Woolf is trying to do something different in her technique and style. She does not want the word "novel" to be used to call her books. She is right actually. For instance, the word "novel" is not enough to describe To the Lighthouse. The word "novel" is a bit classical to call Woolf's work. It is different from the typical novel in that it has a rhythm and it is like a poem. Since she uses the stream of consciousness technique, here, again, there is no chronological order, traditional plot and narration. Each character's mind is followed by the reader accompanied by a harmonious and picture-like poem. The effect the book leaves on the reader is that he is reading a poem having a different shape in each character's mind. This is a poem written by multiple writers. Of course, the presence of Virginia Woolf as a guide as in Mrs Dalloway is felt conveying the flow of thoughts in the characters' minds to the reader. This situation is of course far more different from the traditional narration technique. Despite the fact that following the flows of thoughts in the minds of the characters seems to be rather challenging, the way Woolf tells the story encourages the reader to read more. Outside reality and action do not take much place in To the Lighthouse, which causes one to search for different meanings and symbols within the lines. Besides, this situation creates a kind of puzzlement as nothing is said directly. Thus, not only multiple narrators but also the multiple interpretations of different readers exist.

Like Mrs Dalloway, To the Lighthouse has some special use of the language showing Woolf's technical artistry as well as her creativity. The structures of balance and the sound accompanied with the abundant use of parenthesis support the theme of the novel.

The use of parenthesis in the book is very often. Again, Virginia Woolf uses this device in order to give the external reality. The flow of thoughts is basic to the novel, so she chooses to keep that flow away from the external realities of the life outside. However, sometimes Woolf puts the narrator's comment. Here are some examples of the use of parentheses in the novel:

... casting ridicule upon his wife, who was ten thousand times better in every way than he (James thought), but also ... (7) (Woolf, 1927)

Apart from the habit of exaggeration which they had from her, and from the implication (which was true) that... (8)

...as if he would have liked to reply kindly to these blandishments (she was seductive but a little nervous) but could not...(9)

He could never "return hospitality" (those were his parched stiff words) at college. (10)

...in she came, stood for a moment silent (as if she had been pretending up there, and for a moment let herself be now), stood quite motionless...(11)

If her husband required sacrifices (and indeed he did) she cheerfully offered...(12)

Another device used by Woolf is asyndeton as in Mrs Dalloway. The omission of conjunctions on purpose accelerates the pace of the narrative, which also creates a special kind of rhythm and musicality. The examples of asyndeton are given below:

Strife, divisions, difference of opinion, prejudices twisted into the very fibre of being...(13)

...that young man they laughed at; he was standing by the table, fidgeting with something, awkwardly, feeling himself out...(14)

For the great plateful of blue water was before her; the hoary Lighthouse, distant, austere, in the midst...(15)

He heard her quick step above; heard her voice cheerful, then low; looked at the mats, tea-caddies, glass shades, waited quite impatiently; looked forward eagerly...(16)

Flashing her needles, glancing round about her, out of the window, into the room, at James himself, she assured him, beyond a shadow of a doubt, by her laugh, her poise...(17)

In the example (17) above, the reader sees the omission of conjunctions supported with the repetition of the same ending sound (homeoteleuton); “glancing”, “flashing”. This creates rhythm, which enables the reader to follow the lines easily.

Sometimes the pace of the narrative slows down. This time Virginia Woolf uses too many conjunctions deliberately. Polysyndeton also gives her use of stream of consciousness technique a poetic effect creating harmony. Some examples of polysyndeton are given as follows:

...had stormed so wildly and all her wit and her bearing and her temper came from them...(18)

And with her basket and her parasol...(19)

And she opened the book and began reading here and there at random, and as she did ...(20)

So with the house empty and the doors locked and the mattresses rolled round...(21)

Loveliness and stillness clasped hands in the bedroom, and among the shrouded jugs and sheeted chairs even the prying of the wind, and the soft nose of the clammy sea airs, rubbing, snuffling, iterating, and reiterating their questions – “Will you fade? Will you perish?” – scarcely disturbed the peace, the indifference, the air of pure integrity, as if the question they asked scarcely needed that they should answer: we remain.
(22)

In the last example (22) above, not only polysyndeton but also other rhetorical devices are at work. The part is from *Time Passes* in the book in which the empty house is presented to the reader. The personification of the house and the natural forces can be seen as well as the use of onomatopoeia. The long sentences without being interrupted constitutes the main structure of To the Lighthouse. This supports the technique used by Virginia Woolf. The flow of thoughts having past, present and future at the same time is given in such a fluid structure, which makes the work close to the poetry. The book is rich in sound, rhythm, and musicality.

Another device Virginia Woolf uses in *To the Lighthouse* is “anaphora”, which means the repetition of the same word or phrase at the beginning of successive

clauses (23). In To the Lighthouse, anaphora is a common structure as in Mrs Dalloway. Some examples of anaphora in the book are as follows:

He was incapable of untruth; never tampered with a fact; never altered a disagreeable word...(24)

He said, It must rain. He said, It won't rain...(25)

He was safe, he was restored to his privacy. (26)

As summer neared, as the evenings lengthened...(27)

The house was left; the house was deserted. (28)

She creaked. She moaned. She banged the door. She turned the key in the lock, and left the house alone, shut up, locked. (29)

...This is what I like – this is what I am...(30)

Now he stopped dead and stood looking in silence at the sea. Now he had tuned away again. (31)

She had a dull errand in the town; she had a letter or two to write...(32)

He shivered; he quivered. (33)

While using stream of consciousness technique, Virginia Woolf considers so many things, because rhythm is an important thing for her to create. As it can be seen from the examples above demonstrating the rhetorical devices Woolf uses in the book showing her excellence using the words, nothing is coincidence in her narrative. The length of the sentences and clauses, the amount of conjunctions, the use of onomatopoeic words supported by the use of rich metaphors and personification are the factors, which make her use of the stream of consciousness distinctive.

The leitmotifs in the book are another device making the reader get the clues about the characters in the work. In stream of consciousness technique, the depiction of the characters with every detail as in the traditional novel does not take place, so the reader works like a detective finding clues about the characters in the book. One of the leitmotifs is a phrase “Someone had blundered”, which is uttered by Mr Ramsay quite often. Another one is a phrase again “We perished each alone”, which belongs to Mr Ramsay. He is in search of something in his career and in the first part of the book, he is not liked by his children especially. He utters these phrases reflecting his discontent and pessimism. The phrase “Someone had blundered” may

be interpreted in another way also. As Mr Ramsay has a critical mind, he sees that someone makes a mistake. The main thing in the book is that nothing is only one thing, which supports the idea that Mrs Ramsay is the one who “had blundered”. Firstly, she seems to be a very good person, but after her death everything changes in a better way.

As a matter of fact, Virginia Woolf plans to call this novel as an “elegy” instead of To the Lighthouse owing to the fact that she tells her mother and father and her childhood accompanied by them. This novel plays a significant role in Woolf’s life as she is released from her obsession. This obsession in her life is so dominant that everywhere she is haunted by it. Apart from being an autobiographical novel, To the Lighthouse is also distinguishing with this aspect.

Father’s birthday. He would have been 96, yes, today; & could have been 96, like other people one has known; but mercifully was not. His life would have entirely ended mine. What would have happened? No writing, no books; - inconceivable. I used to think of him & mother daily; but writing The Lighthouse, laid them in my mind. And now he comes back sometimes, but differently. (I believe this to be true – that I was obsessed by them both, unhealthily; & writing of them was a necessary act.) He comes back now more as a contemporary. I must read him some day. I wonder if I can feel again, I hear his voice, I know this by heart? (34) (Woolf, 1928)

Forty-four is the age in which Woolf completed To the Lighthouse. In a way, it can be said that this novel was a must for Woolf so as to be free. She was haunted by the presence of her mother despite the fact that she was dead. In the novel, Mrs Ramsay turns out to be main character although Mr Ramsay is planned to be the main character of the novel. It may be due to the fact that Woolf was obsessed with her mother. Apart from being an elegy to Virginia Woolf’s family and childhood, this novel may be regarded a confrontation between her mother and Virginia Woolf. Thus, the main character Mrs Ramsay stands for Woolf’s own mother. She considers her writing To the Lighthouse as a psychoanalysis; she thinks that this is what psycho-analysts do for their patients. As aforementioned, Virginia Woolf completed this novel very quickly and contentedly compared to her other works. This may show that writing this novel is a therapy for her. Thanks to To the

Lighthouse, she confessed something to herself that she had been concealing for a long time, which enabled her to feel free with its restful effect. Mrs Ramsay's being central character is inevitable since Woolf was obsessed with her dead mother's presence all the time. Her mother's portrayal by Woolf and Mrs Ramsay shares a lot in common. In the novel, Mrs Ramsay's death is not given in a detailed way despite its being an important event in the novel; besides, neither the narrator's nor the characters' comment on this event is given.

In the novel, this atmosphere of grief is also dominant especially after Mrs Ramsay's death. One can observe that nothing is the same after Mrs Ramsay's death. Like Woolf's mother, Mrs. Ramsay is depicted as she were from another world; very beautiful, affectionate accompanied by poetic descriptions in the novel. Yet, her death shows that she is not with her family anymore. Surrounded by her protective arms, nobody realizes that they can be without her one day. In a way, her death destroys her image in the minds of the characters, which causes a kind of inevitable grief. As Woolf wrote, she was so real that death was not for her. Thus, Mrs Ramsay's death in the novel may not be given in detail so as not to focus on her not being there physically.

The book consists of three main parts; *The Window*, *Time Passes*, and *The Lighthouse*. These three main parts have chapters. In the first part, there are nineteen chapters, in *Time Passes* part ten chapters, and the last part has thirteen chapters. *The Window* opens before the World War I. Mr Ramsay and Mrs Ramsay are in their summer home in the Hebrides with their eight children and their guests. One of them is Charles Tansley, Mr Ramsay's student, Lily Briscoe, a young painter, William Bankes, an old friend, Paul Rayley and Minta Doyle, their acquaintances, and Augustus Carmichael, a poet. There is a large lighthouse across the bay from their house.

The information about the time and place is not given in detail in *To the Lighthouse*. When we remember the London streets with exact names accompanied with the chiming of the clocks in our ears, this book seems to be more silent. "Woolf also decided that 'There need be no specification of date' in this book. ... details

concerning the chronological and historical contexts of the action are few. Both parts I and III take place on unspecified days in September.” (35) (Dick, 2000)

The novel starts with the main character’s line, so immediately the reader is introduced to Mrs Ramsay. As a matter of fact, her attitude, her tone is given at first rather than herself only. James Ramsay, six-year old son desperately wants to go to the lighthouse and the opening of the book is related to it. “Yes, of course, if it’s fine tomorrow,” said Mrs Ramsay. “But you’ll have to be up with the lark,” she added. (36) (Woolf, 1927)

With a positive answer, Mrs Ramsay is introduced to the reader. The description of the character is not given. As Woolf uses the stream of consciousness technique in this novel, she gives the characters in their own flows of thought. Thus, the reader works as a detective in order to understand the characters’ personality. As in Mrs Dalloway, in To the Lighthouse, Virginia Woolf is between the lines as the narrator, which means the reader is guided by her reading the novel. This guidance is given at the beginning of the novel with the use of “said Mrs Ramsay”, “”she added”. Following Mrs Ramsay’s positive attitude towards James’ wish, James’ feelings are given, which shows how a significant effect Mrs Ramsay has over her child. Besides, this explains the relationship between Mrs Ramsay and James.

To her son these words conveyed an extraordinary joy, as if it were settled, the expedition were bound to take place, and the wonder to which he had looked forward, for years and years it seemed, was, after a night’s darkness and a day’s sail, within touch. Since he belonged, even at the age of six, to that great clan which cannot keep this feeling separate from that, but must let future prospects, with their joys and sorrows, cloud what is actually at hand, since to such people even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests, James Ramsay, sitting on the floor cutting out pictures from the illustrated catalogue of the Army and Navy Stores, endowed the picture of a refrigerator, as his mother spoke, with heavenly bliss. It was fringed with joy. (37) (Woolf, 1927)

Mrs Ramsay’s words are highly important to James. It can easily be seen that James is not aware of the time he is in; he is in his own world happily walking

around his worlds of dreams. His only wish is to go to the lighthouse. Knowing this fact well, Mrs Ramsay tries not to disappoint James. Despite the fact that Mrs Ramsay says if it is fine tomorrow, James does not want to think about the possibility of the weather's not being fine. Mrs Ramsay's words are so effective on him that he is in great happiness. Virginia Woolf uses "heavenly bliss" in order to show how James feels, which can be considered as a strong phrase to describe only the possibility of going to the lighthouse if the weather is fine. Virginia Woolf gives the world of a child here. Although it seems that Mrs Ramsay's answer takes James to his own world related to going to the lighthouse only, his past, present, and future are given. In his life, happiness and sorrow have been intertwined with each other. However, his mother's answer fills him with joy only.

What Woolf conveys here is not simply the point of view of a young child, but a child's mode of experience. James is given to great sweeps of feeling, and whatever the mood of the present moment, it takes over the whole of his emotional life. The hedges, the qualifications of adult thought (his mother's "if") disappear: it is settled, the expedition is certain to take place. (38) (Dalsimer, 2001)

As Katherine Dalsimer puts forward above, the cautionary attitude of an adult does not exist in James Ramsay's flow of thought. The only thing he can think about is going to the lighthouse and the rest is meaningless for him. He considers his mother's words as the guarantee of the expedition despite the fact that they are not far from protection based upon the possibility of bad weather conditions. Here, Woolf gives the different worlds of an adult and a child. The use of language is important in this situation since Mrs Ramsay's words really reflect an adult's response and attitude perfectly. Because in adults' language, there are a lot of "if clauses" and "buts". Whereas, in child's language, these do not mean much as the child wants to believe that if a person says yes although it has "if", "but" the action will take place.

The happy scene between Mrs Ramsay and James is interrupted by the appearance of Mr Ramsay. Virginia Woolf does it on purpose so as to show the contrasting characters of Mr. and Mrs Ramsay. Not only how different personalities

they have is shown, but also his relation to James is shown to the reader. Thus, from the very beginning of the novel, the reader has a chance to observe the main characters of the novel in their flows of thoughts and in each other's flow of thought since there is almost no action in the novel. These two contradictory characters could not have been given in a better way due to the fact that the reader can see them in the same event with two extreme attitudes.

“But,” said his father, stopping in front of the drawing-room window, “it won't be fine.”

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. Such were the extremes of emotion that Mr Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought), but with some secret conceit at his own accuracy of judgement. What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being, least of all of his own children, who, sprung from his loins, should be aware from childhood that life is difficult; facts uncompromising; and the passage to that fabled land where our brightest hopes are extinguished, our frail barks founder in darkness

(here Mr Ramsay would straighten his back and narrow his little blue eyes upon the horizon), one that needs, above all, courage, truth, and the power to endure. (39) (Woolf, 1927)

The closeness between Mrs Ramsay and James is shadowed by the appearance of Mr Ramsay commenting on the possibility of going to the Lighthouse. In a way, Mr Ramsay's presence brings dark clouds over a peaceful country in which the mother and the son live happily together. James' thoughts about his father show the reader what Mr Ramsay's attitude towards his children is. Unlike Mrs Ramsay, Mr Ramsay does not care about people's feelings. It is clear that Mrs Ramsay is trying not to disappoint James by telling that if it is fine tomorrow, they can go to the Lighthouse since she knows that this is James' passion. Nevertheless, Mr Ramsay is in favour of the idea that the truth – it does not matter if it ruins one's dreams – ought to be revealed at all costs. Virginia Woolf narrates James' consciousness such strikingly that one cannot help finding out the fact that James hates his father. While

the language Woolf uses narrating James' consciousness related to Mrs Ramsay is soft and full of positive adjectives, the language used to narrate Mr Ramsay in James' consciousness turns out to be a negative and sharp one; the tone changes dramatically. The narrator is the same; the consciousness belongs to the same person, yet the language becomes a completely different one when Mr. and Mrs Ramsay are in question. The narrator does not directly state that James feels this and that for his father and mother; his flow of thoughts takes us to that point. "Here is a careful weaving together of character's consciousness, author's comment, and one character's view of another." (40) (Daiches, 1942). As a matter of fact, the general idea about the characters of Mr. and Mrs Ramsay are given using James' consciousness. The narrator's description of Mr Ramsay is so harsh that this may reflect Virginia Woolf's own feelings for her father. It is known that Virginia Woolf did not use to have a good relationship with her father. In this way, one has a chance to follow the life and feelings of the author about her family and her past.

There is another point that ought to be mentioned. In the part above there is a parenthesis "(James thought)". Here, Woolf as a guide reminds us that we are in James' mind. The mind of the character, what he is thinking is central to the novel; thus, the outside reality is not very important. The exterior world is felt via the use of parenthetical clauses while the reader is on a voyage in the mind of the character. Virginia Woolf, as the narrator may be aiming at reminding the reader whose mind they are in, which enables the reader to follow the flows of thoughts more easily. Besides, she uses parenthesis in order not to spoil the character's flow of thought. Because, the reader has to come face to face with a constant shift of consciousness and following this, it may not be appropriate to be interrupted by some items related to the world outside such as "he thought or she did something". Not only how the things are done or who said a thing but also the comments of the narrator are given from time to time. Through the use of parenthetical clauses, the reader happens to learn that they are not from their flow of thought. Parenthetical clauses are frequently used throughout the novel. Virginia Woolf makes her reader feel her existence via the use of parenthetical clauses without disturbing them or without violating the narration. As a matter of fact, the use of parenthetical clauses shows that there is a

narrator conveying the character's ideas to the reader. Besides, they stand for a kind of isolation of the narrator. While the character's flow of thoughts is given, the exterior reality is disregarded. Virginia Woolf, using the stream of consciousness technique, uses the parenthetical clauses on purpose so as to avoid the exterior reality due to the fact that in the stream of consciousness technique, the thing central to the work is what the character is thinking. Everything related to the environment, the time, the action belonging to the outer world are ignored at all costs. The reader follows what the character has in his mind. Each character means a different world, so the shift in characters reflects a different point of view. The time and the chronological order are not given by the narrator. The reader has to follow the minds of the characters like a detective in order to read the novel.

While the reader is following the shifts of flows of thoughts, he is warned by some parenthesis. In some of this parenthesis, the narrator gives her own comment but she makes sure that this is her comment, she does not violate the flow of thought, and thus she limits herself to parenthesis.

It is clear that Virginia Woolf uses her own father as the father figure in To the Lighthouse. Thus, it is inevitable that the reader gains negative ideas about Mr Ramsay since Woolf narrates the characters' thoughts about Mr Ramsay as negatively as possible. The reader is in the mind of the character and everything related to Mr Ramsay is not very desirable. Woolf does not hesitate to give all the negative features to Mr Ramsay. In a way, she may be criticizing her own father and their father-daughter relationship in the existence of Mr Ramsay character. From time to time, she uses both ironic and striking phrases expressing the character's thought about Mr Ramsay. For instance; "such were the extremes of emotion that Mr Ramsay excited in his children's breasts...", "he was incapable of untruth...". In James' mind, these thoughts are echoed by Woolf's guidance. Being incapable of truth is a very strong expression to say that Mr Ramsay is in favour of the truth and logic. Despite the fact that logic and truth are good things, in Mr Ramsay's personality and attitude, they turn out to be negative and undesirable. Because these qualities cause Mr Ramsay to be a very strict and boring person. In his life, there is

no room for creativity and imagination or he does not conceal the truth in order not to disappoint his child; he does not care about such things unlike his wife, Mrs Ramsay. Mrs Ramsay has everything necessary for each member of the family. While Mr Ramsay stands for intellect and logic, Mrs Ramsay stands for intuition and creativity, which makes her a more attractive person. Mrs Ramsay is a character away from intellectuality and education. Virginia Woolf creates a character similar to her Clarissa Dalloway, who is unaware of the social and political matters. Despite the fact that Woolf is well equipped intellectually, her female characters in her works have nothing to do with public concerns or education. Instead, the male characters are the important intellectual beings in the society. In To the Lighthouse, Mr Ramsay believes that the work of men is very difficult as the burden of the world is on their shoulders and knowing this situation, she is more tolerant and affectionate towards men.

She had the whole of the other sex under her protection; for reasons she could not explain, for their chivalry and valour, for the fact that they negotiated treaties, ruled India, controlled finance; finally for an attitude towards herself which no woman could fail to feel or to find agreeable, something trustful, childlike, reverential...(41) (Woolf, 1927)

Mrs Ramsay's her own thoughts about men and her desire to take of them, to protect them symbolize the traditional female role in the society. In *The Window* part, Mrs Ramsay is always on the stage sitting with her son near the window, trying to finish the brown stocking for the lighthouse keeper's son, taking care of the guests in the house. The name of the first part is very symbolic for that reason. Mrs Ramsay is always near the window as she is using it as her frame to see the outer reality.(41) These all cause the reader to create a traditional female character in the mind. Besides, Mrs Ramsay is also famous for her matchmaking. She believes that everyone should marry in order to be happy. The features with which she is embroidered are quite simple, but somehow this simplicity causes Mrs Ramsay to be a sophisticated character. Moreover, one can understand that Mrs Ramsay is a very beautiful woman and most of the male characters in the book are impressed by her

beauty. Especially, Mr Ramsay's student Charles Tansley's description of her beauty shows how her beauty is effective on men.

With stars in her eyes and veils in her hair, with cyclamen and wild violets – what nonsense was he thinking? She was fifty at least; she had eight children. Stepping through fields of flowers and taking to her breast buds that had broken and lambs that had fallen; with the stars in her eyes and the wind in her hair – He took her bag.

...and they walked up the street, she holding her parasol erect and walking as if she expected to meet someone round the corner, while for the first time in his life Charles Tansley felt an extraordinary pride; a man digging and looked at her, let his arm fall down and looked at her; for the first time in his life Charles Tansley felt an extraordinary pride; felt the wind and the cyclamen and the violets for he was walking with a beautiful woman. He had hold of her bag. (42) (Woolf, 1927)

The young student Charles Tansley is affected by Mrs Ramsay so much that he has to remind himself that she has eight children and she is at least fifty. The narrator is conveying Charles Tansley's flow of thought. Thus, the reader can see that the narrator has a positive attitude towards the character. Mrs Ramsay stands for Virginia Woolf's mother with whom she is obsessed. In her description, one cannot help feeling that her mother is an extraordinary person with her distinctive features like Mrs Ramsay. Besides, the way in which Mrs Ramsay is described is worth noticing owing to the fact that rather than prose, poetry is in use, which makes the description more aesthetic and striking. For instance, "stars in her eyes", "veils in her hair", "with cyclamen and wild violets", "the wind in her hair", "...felt the wind and the cyclamen and the violets..." are very strong expressions revealing how beautiful Mrs Ramsay is. The element of nature are used to describe Mrs Ramsay's beauty. Following this poetic description, the reader may feel that Mrs Ramsay is a transparent image carrying all the colors and beauties of the nature, but she is not a real person to be touched; however hard you try to catch her, you fail.

Why does Virginia Woolf describe Mrs Ramsay as poetically as possible? As aforementioned, Virginia Woolf is obsessed with her mother and relieved from this problem after finishing To the Lighthouse. Being an obsession, the character must carry very strong features. Thus, the mother character in the book is described

in a striking way in order to show how significant she is in people's lives. Furthermore, with such a language, the curiosity in the reader related to the character is arisen. As a matter of fact, the poetic language is at work throughout the book, which makes the book so smooth and fluid. "The technical brilliance glows, melts, falls away; and there remains a poetic apprehension of life of extraordinary loveliness". (43) (Beja, 1970)

The student Charles Tansley; the botanist William Bankes, who feels a sort of "rapture", even "worship", in her presence; Mr Ramsay himself, who could not help noticing, as he passed, the sternness of her beauty; the poets who have inscribed their volumes to her; the young Paul Rayley, who asks Mina Doyle to marry him because of Mrs Ramsay – the novel is filled with men who are in one way or another in love with Mrs Ramsay, who feels her extraordinary power. (44) (Dalsimer, 2001)

Mrs Ramsay radiates a kind of energy, which cannot be resisted by the characters in the book. Her simplicity and this energy seem to be in contrast with each other, yet this does not prevent people from revolving around her. In some way or other, the presence of Mrs Ramsay stands for a guide in the lives of people in the novel. Regarding Mrs Ramsay's this characteristic in the novel, the Lighthouse and Mrs Ramsay can be identified. Like the Lighthouse, Mrs Ramsay is always there in order to help the ones in need; at least, in the first part of the book, her existence is everywhere. With her affectionate attitude towards everybody and her observant personality, she is the person to whom everybody goes. The Lighthouse and Mrs Ramsay are similar to each other in that both of them serve the function to show the right direction to people. Besides, like the Lighthouse, Mrs Ramsay reflects what she has in her heart and mind. Since everybody loves and admires her, accordingly she reflects what she takes from people, which are positive feelings. Considering this reflection, Mrs Ramsay is similar to the Lighthouse. Besides, Mrs Ramsay identifies herself with the Lighthouse when she looks at it; "it seemed to her like her own eyes, meeting her own eyes". (45) (Woolf, 1927). It seems to be an interesting point about Mrs Ramsay; while she is being described as short-sighted in the book, in her flow of thought, she identifies herself with the Lighthouse having "clear eyes".

Furthermore, there is another feature that the Lighthouse and Mrs Ramsay share; both of them are far from ornament and complicated things, yet they arouse curiosity and attraction among the others. Their being simple does not mean that they are not worth being loved and appreciated.

She was silent always. She knew then – she knew without having learnt. Her simplicity fathomed what clever people falsified. Her singleness of mind made her drop like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth which delighted, eased, sustained – falsely perhaps. (46) (Woolf, 1927)

This simplicity enables Mrs Ramsay to live in her own time and in her own world, which is restricted to the part near the window. Also, knitting becomes a leitmotif in Mrs Ramsay character. This symbolizes her swinging back and forth in her memories and present moment. Everything related to Mrs Ramsay is in her own surroundings, so the time, the world, the truth is shaped according to the things she has near her. She sees the world through the window, which faces the Lighthouse. Thus, the Lighthouse can turn out to be her truth as she always sees it. Throughout the novel, the reader does not see Mrs Ramsay in action generally; most of the time she is sitting near the window knitting socks and watching the Lighthouse. Everything is stable and quiet in her life. In contrast, Mr Ramsay is generally moving around the house walking and uttering some lines from poems, which shows that he is a restless man unlike his wife. Moreover, there is another significant thing in this leitmotif as in Mrs Ramsay's knitting; walking up and down, he swings back and forth in his memory and present moment. There are extremes in his mood, he is after the things which are complicated. Moreover, Mr Ramsay is not satisfied with his own truth; he wants to see the general truth that can be proved scientifically; his mind is far from simplicity and intuition.

There is a coherence in things, a stability; something ... is immune from change, and shines out ... in the face of the flowing, the fleeting, the spectral, like a ruby; this can be glimpsed at certain moments, and of such moments, she thought, the thing is made that endures. Just as Mr Ramsay's Z glimmers red in the distance, so the 'something' that Mrs Ramsay feels stable shines like a ruby. Her way of meeting it is different from her husband's way – hers being really an end, and his a means. Losing personality, one lost the fret, the hurry, the stir ... things came together in

this peace, this rest, this eternity; and pausing there she looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke. (47) (Hafley, 1970)

Mrs Ramsay's truths do not depend on a kind of measurement. There is something that cannot be touched or seen in her life. She identifies herself with the last stroke of the Lighthouse, which is steady, transitory, and shadowlike. Mr Ramsay is interested in mastering the whole alphabet; this is his aim. He orders the letters in his mind; he is busy with this thing. The letters and the stroke of the Lighthouse are two different truths Mr. and Mrs Ramsay believe. As a matter of fact, Mrs Ramsay's truths are based upon her intuition. Like the stroke of the Lighthouse, the ghostlike, ephemeral but steady thing is her truth. Mrs Ramsay does not need to support the things scientifically; her world has nothing to do with it.

Mr. and Mrs Ramsay's points of view are different from each other in that Mr Ramsay stands for logic and science whereas Mrs Ramsay stands for creativity and simplicity accompanied with intuition. One of them makes a mistake in their attitude. This situation is supported by the repeated phrase in this part of the novel. This phrase is 'Someone had blundered'. Mr Ramsay is the one who blunders with his fondness of sharp reality far from emotions. Mr Ramsay's children are afraid of him because of his manners while they are very fond of their mother. Even this is enough to say that Mr Ramsay makes mistake. Besides, with her affectionate manners, Mrs Ramsay is admired by people in the book; it is certain that she has power over the others, even Mr Ramsay. Thus, Mr Ramsay is the one who blunders. His reactions to even the simplest things show that he ignores his closest ones' feelings.

There wasn't the slightest possible chance that they could go to the Lighthouse tomorrow, Mr Ramsay snapped out irascibly.

How did he know? she asked. The wind often changed.

The extraordinary irrationality of her remark, the folly of women's minds enraged him. He had ridden through the valley of death, been shattered and shivered; and now, she flew in the face of facts, made his children hope what was utterly out of the question, in effect, told lies. He stamped his foot on the stone step. "Damn you," he said. But what had she

said? Simply that it might be fine tomorrow. So it might. (48) (Woolf, 1927)

Virginia Woolf as the narrator gives the dialogue between Mr. and Mrs Ramsay and Mr Ramsay's flow of thought. Again, the negative attitude towards the character is felt through the use of language. The narrator does not make a direct comment about the character; however, the reader can easily recognize the attitude towards the character following the language used. In stream of consciousness technique, the direct explanations and comments of the writer are not given, but some signals are used like the language itself. For instance, the verb "snap" is very strong. Like an alligator, Mr Ramsay opens his jaw in order to take something. The literal meaning of the verb is also related to Mr Ramsay's way. Moreover, the verb also means to utter sharp words. Here, Mr Ramsay is opposed to going to the Lighthouse and the way that he says that it is not possible to go there is a bit biting. Not only a strong negative verb but also a strong adverb is at work so as to make the narration more effective. The adverb "irascibly" means in an angry way. Thus, the reader gets the idea that Mr Ramsay is a very irritating person with his reactions to events.

This part also shows how selfish Mr Ramsay is. Because he feels that he does all the significant things in life whereas not only his wife Mrs Ramsay but also the women in general can do only unnecessary and insignificant things. Here, also the narrator uses exaggeration to show selfishness of Mr Ramsay. Mr Ramsay thinks that he is the one who does the most important things; riding through the valley of death, being shattered are the exaggerated expressions. Using such a language narrating the parts related to Mr Ramsay, Virginia Woolf ridicules him in front of the readers' eyes. His aggressive personality can be observed in evaluating his wife Mrs Ramsay. He thinks that his wife is a liar since she thinks that it is possible to go to the Lighthouse if the weather is fine. As a matter of fact, Mrs Ramsay tells such a thing in order not to disappoint James. Despite the fact that Mr Ramsay considers such details, Mr Ramsay thinks that she is irrational and dishonest. This event proves Mr Ramsay to be a direct minded and inconsiderate person. This point is worth paying attention, because Virginia Woolf never uses direct adjectives to label Mr

Ramsay; according to the things we read, we use the labels to depict him. While Mr Ramsay gives an extreme reaction to James' wish, Mrs Ramsay chooses to be silent in this situation.

To pursue the truth with such astonishing lack of consideration for other people's feelings, to rend the thin veils of civilisation so wantonly, so brutally, was to her so horrible an outrage of human decency that, without replying, dazed and blinded, she bent her head as if to let the pelt of jagged hail, the drench of dirty water, bespatter her unrebuked. There was nothing to be said. (49) (Woolf, 1927)

Mrs Ramsay keeps silent because Mr Ramsay's reaction was extremely harsh. She thinks that her husband is destroying everything related to feelings and humanity. She seems to wait for the storm to finish. It is interesting that in her thoughts the reader cannot see personal annoyance or hatred for Mr Ramsay. Mrs Ramsay feels shocked to see how brutal her husband is. The shift from Mr Ramsay's mind to Mrs Ramsay's also changes the language the narrator uses. Mrs Ramsay is speechless since Mr Ramsay's attitude is unbelievably harsh. Her not saying anything shows that Mr Ramsay's reaction does not deserve a comment, which is possible in logical and civilised situations. Making Mrs Ramsay speechless, Woolf shows that she is a dignified woman.

Mrs Ramsay's manners show that she is stable as well as logical. There are no regrets in her heart after doing something. However, Mr Ramsay can be considered highly childish as he is trying to be forgiven after his reaction to his wife about going to the Lighthouse. He wanders around Mrs Ramsay like a child trying to be forgiven by her mother after making a mistake is aware of the fact that he blunders. "He stood by her in silence. Very humbly, at length, he said that he would step over and ask the Coastguards if she liked. "There was nobody whom she revered as she revered him". (50) (Woolf, 1927)

The narrator is narrating Mr Ramsay here. Unlike his first reaction, he is very calm and moderate now. He needs to be forgiven by his wife Mrs Ramsay, because in the very core of his heart he knows that she is always right. There was a

possibility that the weather might not be good, which means that they cannot go to the Lighthouse. Mr Ramsay thinks that he can learn the weather forecast if his wife wants. Mrs Ramsay's speechlessness makes Mr Ramsay's situation worse. Whatever the situation is, Mrs Ramsay keeps calm; she knows that somehow sooner or later her husband will be regretful about the things he does. Thus, she does not bother saying a word to her husband.

She was quite ready to take his word for it, she said. Only then they need not cut sandwiches – that was all. They came to her, naturally, since she was a woman, all day long with this and that; one wanting this, another that; the children were growing up; she often felt she was nothing but a sponge sopped full of human emotions. Then he said, Damn you. He said, It must rain. He said, It won't rain; and instantly a Heaven of security opened before her. There was nobody she revered more. She was not good enough to tie his shoe strings, she felt. (51) (Woolf, 1927)

While Mr Ramsay is aggressive, childish, Mrs Ramsay is obedient, calm, and kind. As in the part from the novel above, she is trying to negotiate with her husband. Here the reader is in Mrs Ramsay's mind. Nevertheless, the narrator is at work in this shift of flow of thought. The signals such as "she said", "she felt" show that the character's flow of thought is narrated by someone outside. In this part, the reader can hear Woolf's voice at the same time. Her authority as the narrator makes her the voice of the character, which means her own ideas are reflected through the character. Mrs Ramsay feels that her functions are restricted to being a person to be consulted, doing the things at home. Being a woman means being busy with the needs of the others.

Because of the routine in the house Mrs Ramsay cannot help feeling that she is like a sponge which absorbing everything related to emotions. Like a sponge, she is full of different feelings that she keeps in her heart and never reveals them. Mr Ramsay does not care about her feelings; he says something, and then immediately changes it, but worse that this, he does it in a very cruel way. Being in this situation is secure for Mrs Ramsay. Her responsibility is to obey her husband, eventually he agrees with her, which means happiness for Mrs Ramsay. The similar sentence to the previous one is here again; "there was nobody she revered more". This belongs to

the narrator; it seems to be kind of observation as well as criticism. The things show that Mr Ramsay does not seem to deserve Mrs Ramsay's reverence. However, Mrs Ramsay does not think that she is good enough for her husband. Even tying Mr Ramsay's shoe strings is not a thing that Mrs Ramsay can do. The traditional role of women in family causes Mrs Ramsay to have self-contempt. The intellectual identity Mr Ramsay has enables him to create a kind of pressure over Mrs Ramsay. Her role makes Mrs Ramsay feel secure and comfortable nothing more.

As a matter of fact Mrs Ramsay has what her husband needs since he is always longing for sympathy. Nevertheless, he considered himself to have a splendid mind. But this splendid mind does not prevent him from being an inconsiderate person.

He was safe, he was restored to his privacy. He stopped to light his pipe, looked once at his wife and son in the window, and as one raises one's eyes from a page in an express train and sees a farm, a tree, a cluster of cottages as an illustration, a confirmation of something on the printed page to which one returns, fortified, and satisfied, so without his distinguishing either his son or his wife, the sight of them fortified him and satisfied him and consecrated his effort to arrive at a perfectly clear understanding of the problem which now engaged the energies of his splendid mind.

It was a splendid mind. For if thought is like the keyboard of a piano, divided into so many notes, or like the alphabet is ranged in twenty-six letters all in order, then his splendid mind had no sort of difficulty in running over those letters one by one, firmly and accurately, until it had reached, say, the letter Q. He reached Q ... But after Q? What comes next? After Q there are a number of letters the last of which is scarcely visible to mortal eyes, but glimmers red in the distance. Z is only reached once by one man in a generation. Still, if he could reach R it would be something. (52) (Woolf, 1927)

The alphabet example shows that the concept of truth is systematic and mechanical for Mr Ramsay. Intellectually, he knows a great deal about everything. Nevertheless, he is aware of the fact that one day he will be forgotten. His systematic order of knowledge, the scientific truth cannot help him to be remembered forever. Despite the fact that he is well equipped with knowledge, he knows that he needs his wife Mrs Ramsay whom he considers very simple and ignorant. It is quite ironical that the man of knowledge has to be looked after by the woman of intuition. Thus, Mr. and Mrs Ramsay stand for two different types of truth.

To the Lighthouse is really the story of a contest between two kinds of truth – Mr Ramsay’s and Mrs Ramsay’s. For him, truth is factual truth; for her, truth is the movement toward truth: since truth is always being made, and never is made, the struggle for truth is the truth itself. The form of this novel at once expresses and verifies Mrs Ramsay’s truth. According to Bergson, certainty can follow only from factual extension of knowledge resulting in scientific order; such is the order which Mr Ramsay seeks. Mr Ramsay spatializes knowledge. (53) (Hafley, 1970)

Mrs Ramsay does not care about the knowledge arrived by following a scientific evidence. One can shape his own truth, which does not have to be supported by a pile of systematic knowledge. Mrs Ramsay is aware of the fact that the process itself is truth, which is not stable. Truth is always in move since it is a living thing. Moreover, she does not force the others to accept the truth if it hurts. The feelings are more important than the facts for Mrs Ramsay as one sees in going to the Lighthouse case. The conflict between the beginning of the novel and the end of the first part related to Mrs Ramsay’s statement about going to the Lighthouse shows that the truth does not mean anything to her.

‘The Window’ is a statement of that truth. This first part of the novel seems complete in itself. It begins: “Yes, of course, if it’s fine tomorrow,” said Mrs Ramsay’, and concludes, again with Mrs Ramsay speaking; ‘Yes, you were right. It’s going to be wet tomorrow. You won’t be able to go.’ The conflict is projected as a question about the weather. It is a fact, stated by Mr Ramsay at once, that ‘it won’t be fine.’ Charles Tansley – ‘the little atheist’, as he is called – backs up this fact. But Mrs Ramsay will not accept it as truth, because it hurts James, who wants nothing more than to go to the lighthouse. Instead she says, ‘But it may be fine – I expect it will be fine’, and calls her husband’s fact nonsense. At the conclusion of this part, when she agrees with her husband that it will rain tomorrow, it is not because she attaches importance to his truth, but because she knows that he wishes her to say ‘I love you’, and chooses to say it in this way. In neither case is the fact itself of any importance whatsoever to her. (54) (Beja, 1970)

Mr Ramsay knows that Mrs Ramsay’s truth is false. However, he cannot help turning to her for help, for sympathy. Although Mr Ramsay knows everything in a perfect way with his splendid mind, he knows that his works, his knowledge are

ephemeral; he is doomed to be forgotten. Thus, knowing and explaining that it is not possible to go to the Lighthouse is not a big thing as it is not beneficial for anybody. Despite having knowledge about so many things, he does not feel safe. He needs to feel that he is in the centre of everything and important to everybody. His knowledge causes Mr Ramsay to be more restless and insecure as he realizes that this does not give him either security or eternity, which he wants most.

With her intuition and simplicity, Mr Ramsay's presence overwhelms Mr Ramsay's intellectuality; he is doomed to be shadowed by his wife in every occasion. Like in *Mrs Dalloway*, in *To the Lighthouse*, Virginia Woolf uses a dinner party to underlie the existence of her main characters in a more detailed way; as a matter of fact, rather than the characters, their flows of thought are central to those parties. Woolf uses the party as a means to unite the characters in the book.

Mrs Ramsay, as artist hostess, is engaged in molding her separate guests into a unified pattern. The scene enacts a number of contradictory concerns. Like Clarissa at her party, Mrs Ramsay alternates between mediating involvement and detached, artistic contemplation of the formal patterns evolving. Now and then, seems to merge with the rhythms, sounds and visual patterns. Over this artistic frame – the table- she hovers in the air like a “hawk suspended” over its prey, holding the design together with her claws; then she will “flaunt and sink” on the sensuous rhythms and harmonies filling the table. However, she cannot just commit herself to these streams, for she also needs to comprehend what it all means. (55) (Holmesland, 1998)

At the dinner scene, Mrs Ramsay seems to have dominance on everything, everybody like a “queen”; however, she is not aware of what is happening around her. She needs to be a part of the moment in order to get completion. This is quite ironic. Mrs Ramsay is the hostess of the dinner party to gather all her family and guests; nonetheless, she cannot achieve unity in her inner world with the present moment.

And, like some queen who, finding her people gathered in the hall, looks down upon them, and descends among them, and acknowledges their tributes silently, and accepts their devotion and their prostration before her she went down, and crossed the hall and bowed her head very slightly, as if

she accepted what they could not say: their tribute to her beauty. (56)
(Woolf, 1927)

At the dinner party, Mrs Ramsay is seen questioning all her life and thinking about everything that has happened so far. Most of the time, the reader is in Mrs Ramsay's mind, but the existence of the shift of points of view from one character to another is also at work. Following those different points of views, the reader is not alone; he is accompanied by Virginia Woolf as the narrator. The dinner party can be regarded as the last gathering in which Mrs Ramsay takes place. Her thoughts also reveal the fact that she is getting ready to say goodbye to her family and friends. *The Window* is the only chapter in which Mrs Ramsay is alive. In this chapter, she gathers the people and tries to see what her life is. The reader does not know for how long Mrs Ramsay is questioning her life, because the mechanical time does not work; the psychological time in character's mind is central to the novel. The way Mrs Ramsay thinks also shows that she is a sophisticated character no matter how simple she seems.

But what have I done with my life? thought Mrs Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it. ... At the far end, was her husband, sitting down, all in a heap, frowning. What at? She did not know. She did not mind. She could not understand how she had ever felt any emotion or affection for him. She had a sense of being past everything, out of everything, as she helped the soup, as if there was an eddy – there – and one could be in it, or one could be out of it, and she was out of it. It's all come to an end, she thought, while they came in one after another. ... And meanwhile she waited, passively, for some one to answer her, for something to happen. But this is not a thing, she thought, ladling out soup, that one says.

Raising her eyebrows at the discrepancy – that was what she was thinking, this was what she was doing – ladling out soup – she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at

Mr Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. (57) (Woolf, 1927)

It is quite interesting that at the beginning of this dinner party, Mrs Ramsay is rather unhappy as stated in the part above. As a matter of fact, this dinner party is held in order to gather all of the people, which means coherence and wholeness. The special French meal boeuf en daube turns out to be a means to gather the people. The true bonds between people, according to E.M. Forster, can be achieved through a nice meal. "Real food is necessary, and this in her fiction as in her home, she knew how to provide... Food for her was not a literary device to make the book seem real. She put it in because she tasted it". (58) (Urgan, 1995)

This shows how Virginia Woolf is careful about the details adding reality to her works. Not only in To the Lighthouse but also in Mrs Dalloway dinner parties play a significant role due to the fact that this is a scene where the characters in the novel gather. This also may reflect Virginia Woolf's own interests in her real life.

The dinner party in the book also reveals the fact that Mrs Ramsay is fond of arrangement and harmony in things. This is also related to the artistic characteristic of the book. The role of colours and pattern is significant.

What had she done with it, Mrs Ramsay wondered, for Rose's arrangement of the grapes and pears, of the horny pink-lined shell, of the bananas, made her think of a trophy fetched from the bottom of the sea, of Neptune's banquet, of the bunch that hangs with vine leaves over the shoulder of Bacchus (in some picture), among the leopard skins and the torches lolloping red and gold. ... (59) (Woolf, 1927)

The things which take a part creating the order and stability are attached importance by Mrs Ramsay. The fruit basket is described as if it were a painting, which emphasises Mrs Ramsay's fondness for order and aesthetic. Mrs Ramsay's attitude towards the arrangements and order is underlined by Woolf's vivid descriptions of the various details in the book. Following the lines, one cannot help feeling that he is in front of a painting carrying the pastel watercolour of any kind. Besides, everything related to beauty is carried by Mrs Ramsay in the book.

Nothing need be said; nothing could be said. There it was, all round them. It partook, she felt, carefully helping Mr Bankes to a specially tender piece, of eternity; as she had already felt about something different once before that afternoon; there is a coherence in things, a stability; something, she meant, is immune from change, and shines out in the face of the flowing, the fleeting, the spectral, like a ruby; so that again tonight she had the feeling she had had once today, already, of peace, of rest. Of such moments, she thought, the thing that made endures.

No, she said, she did not want a pear. Indeed she had been keeping guard over the dish of fruit (without realising it) jealously, hoping that nobody would touch it. Her eyes had been going in and out among the curves and shadows of the fruit, among the rich purples of the lowland grapes ... without knowing why she did it, or why, every time she did it, she felt more and more serene; until, oh, what a pity that they should do it – a hand reached out, took a pear, and spoilt the whole thing. In sympathy she looked at Rose. She looked at Rose sitting between Jasper and Prue. How odd that one's child should do that! (60) (Woolf, 1927)

Mrs Ramsay is so obsessed with cohesion and arrangement that she cannot stand everything being spoilt. Cohesion, stability, and order are the things which enable her to feel happy and calm. She cannot control her passion for these things, even a pear whose being taken from the basket spoils the order causes her to be angry with her child. This situation shows that Mrs Ramsay has a bad habit turning out to be an obsession. Portraying Mrs Ramsay like that, Virginia Woolf shows her feelings for her parents. On one hand, there is beauty, cohesion, order on the other, all these things are destroyed. Likewise, Virginia Woolf gives all contrasting elements related to her parents ranging from beauty to flaws.

Virginia Woolf, as the narrator, carries the reader from one mind to the other in order to show different points of views in the novel. While she is doing this, a character from the book helps her. This character is Lily Briscoe, who is a significant character after Mr and Mrs Ramsay. The reader, most of the time, finds himself in Lily's mind following her observations about the Ramsays. In a way, she represents the narrator. In addition to this, Lily Briscoe is an artist like Virginia Woolf, only their fields differ from each other in that Lily is a painter and Woolf is an author. Throughout the novel, Lily has difficulty finishing a picture, which also shows similarity with Woolf's writing process. Following the writer's diary, it is

quite possible to say that sometimes completing a work is a torturous process to cope with. Another likeness between Lily and Virginia Woolf is given through Lily's fondness for Mrs Ramsay. In the book, Lily could finish her painting only after Mrs Ramsay's death, which reveals another similarity between Virginia Woolf's being a writer and her father's death. In her diary, Woolf writes that her being a writer becomes possible with her father's death. Likewise, when Mrs Ramsay is alive, somehow Lily cannot finish her picture. However, after Mrs Ramsay's death, everything turns out to be clearer for Lily and she finishes her picture. After occupying a middle position between Mr and Mrs Ramsay, Lily achieves her goal by finishing her picture. After Mrs Ramsay's death, Lily's consciousness becomes the central one.

Unlike Mrs Ramsay, Lily Briscoe is neither beautiful nor attractive. As a matter of fact, her being so is learnt following Mrs Ramsay's description of her. It is interesting that firstly Mrs Ramsay evaluates Lily whether she can get married or not but she decides that she cannot as she is not beautiful and she is keen on her freedom. "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". (61) (Woolf, 1927)

Virginia Woolf gives the information about Lily using Mrs Ramsay's consciousness. Thus, the reader can get an idea about Lily while following Mrs Ramsay's consciousness and Lily's her own consciousness. Readers, working like detectives, follow the narrator in the characters' consciousness and get the necessary information related to the character.

Lily, being one of the central characters and being the representative of the narrator, expresses her opinions about the other characters in the book. The function of this character is also important considering Bell's writing on Virginia Woolf. There is a correspondence between Roger Fry and Virginia Woolf after the publication of the book:

Roger, however, was able to write six days later:

You won't want or expect criticisms from me – I'm not *du métier*. How little, I realized when I tried to imagine how I should describe the problems of a writer a la Lily Briscoe (in which by the way Vanessa and I both think you come through unscathed and triumphant though a little breathless and anxious perhaps). I know I should make a great mess of that.

So you won't get a criticism – only you can't help my thinking it the best thing you've done, actually better than Mrs Dalloway. You're no longer bothered by the simultaneity of things and go backwards and forwards in time with an extraordinary enrichment of each moment of consciousness.

I'm sure that there's lots I haven't understood and that when I talk it over with Morgan he'll have discovered a lot of hidden meanings. I suspect for instance that arriving at the Lighthouse has a symbolic meaning which escapes me. But I wonder if it matters.

And to this Virginia replied regretting that she had not dedicated To the Lighthouse to Roger and acknowledging a debt of gratitude for his aesthetic guidance; he had kept her, she felt, on the right path. She continues:

I meant nothing by The Lighthouse. One has to have a central line down the middle of the book to hold the design together. I saw that all sorts of feelings would accrue to this, but I refused to think them out, & trusted that people would make it the deposit for their own emotions – which they have done, one thinking it means one thing another another. I can't manage Symbolism except in this vague, generalised way. Whether it's right or wrong I don't know; but directly I'm told what a thing means, it becomes hateful to me. (62) (Bell, 1972)

Virginia Woolf, as it can be seen in her letter, avoided any kind of symbolism. The existence of Lily character was necessary in order to reflect Woolf's interest in post-impressionism in writing and painting. In addition to this, wanting to avoid the traditional narration technique, Woolf does not want to be felt as the sole authority because of the fact that she is the writer. She avoids narrating and describing the events and the characters in her novel; she tries to make the reader feel and experience everything in the novel. Therefore, the characters themselves turn out to be the narrators in the book. As the reader follows different streams in different minds, the story is told. Lily Briscoe has a kind of tie between everything related to the Ramsays. As a matter of fact, this emotional tie is not explained in the novel. This is something the reader can feel following Lily's thoughts and observations.

...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 and made this passage from conception to work as dreadful as any down a dark passage for a child. Such 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," and so to clasp some miserable remnant of her vision to her breast, which a thousand forces did their best to pluck from her. And it was then too, in that chill and windy way, as she began to paint, that there forced themselves upon her other things, her own inadequacy, her insignificance, keeping house for her father off the Brompton Road, and had much ado control her impulse to fling herself (thank Heaven she had always resisted so far) at Mrs Ramsay's knee and say to her – but what could one say to her? "I'm in love with you?" No, that was not true. "I'm in love with this all", waving her hand at the hedge, at the house, at the children. It was absurd, it was impossible. (63) (Woolf, 1927)

Lily Briscoe can express herself using her art; however, even doing so she has some difficulties as she feels inadequate. Besides, Mrs Ramsay's inexplicable effect on Lily can be seen in her sentence: "What could one say to her?" Also, it is clear that Lily Briscoe struggles with herself in order not to explain her own feelings to Mrs Ramsay. It may not be Mrs Ramsay only; it may be everything related to the house, the children. Everybody in the book is somehow under the strange effect of Mrs Ramsay. As aforementioned, while Mrs Ramsay is alive, Lily cannot finish the picture she has been studying on for a long time. Nevertheless, after Mrs Ramsay's death, Lily can finish the picture, which means she relieved her mysterious pressure. Mrs Ramsay absorbs Lily so much that Lily's mind is always busy with her. The narrator tells that she could manage to hide her deep feelings for Mrs Ramsay, which may cause a kind of stress for an artist while she is trying to do her work.

Whenever she "thought of his work" she always saw clearly before her a large kitchen table. It was Andrew's doing. She asked him what his father's books were about. "Subject and object and the nature of reality," Andrew had said. And when she said Heavens, she had no notion what that meant. "Think of a kitchen table then," he told her, "when you're not there."

So now she always saw, when she thought of Mr Ramsay's work, a scrubbed kitchen table. It lodged now in the fork of a pear tree, for they had reached the orchard. And with a painful effort of concentration, she focused her mind, not upon the silver-bossed bark of the tree, or upon its fish-shaped leaves, but upon a phantom kitchen table, one of those scrubbed board tables, grained and knotted, whose virtue seems to have been laid

bare by years of muscular integrity, which stuck there, its four legs in air. Naturally, if one's day were passed in seeing of angular essences, this reducing of lovely evenings, with all flamingo clouds and blue and silver to a white deal four-legged table (and it was a mark of the finest minds so to do), naturally one could not be judged like an ordinary person. (64) (Woolf, 1927)

As a matter of fact the phrase “subject and object and the nature of reality” is at the core of the book. The table example is given to explain the nature of reality. As a matter of fact, this is Mr Ramsay's reality. The nature of reality changes from one person to the other. It may have different explanations and examples in different minds. Studying on these things causes Mr Ramsay to be a systematic and mechanic person. He does not consider the beauty of life and nature. Apart from this, Lily's thoughts about Mr Ramsay's books reveal the differences between an artist and a philosopher. Lily does not choose to pay effort so as to concentrate on the nature of reality, instead she wants to live the beauty of nature. Mr Ramsay is after the absolute reality, which can be studied scientifically. Following the narrator's tone, it can be claimed that while there are beautiful things around us in the nature, concentrating on a table may be regarded a bit strange. Lily thinks that an ordinary person cannot achieve what Mr Ramsay does. While painting, Lily tries to catch reality; however, she has her own realities. There is not only one reality and Lily struggles for her own reality in her painting whereas Mr Ramsay finds the nature of reality in isolation from the real world of natural beauty.

Observing Mr Ramsay, Lily gets ideas about him. As a matter of fact, she observes every member of Ramsay family. Virginia Woolf works in cooperation with Lily Briscoe while telling her story. In Lily's mind are all the things related to the characters; she collects everything about them in her mind. As the central mind, Lily's mind is used. The narrator wants her to express her thoughts about the other people in the novel. Sometimes the reader can get Lily's own thoughts directly, but it is also quite possible to see that the narrator narrates Lily's thoughts. Lily's mind can be considered to be a kind of meeting point of the characters in the novel. Virginia Woolf's negative attitude towards Mr Ramsay can also be felt in Lily's thoughts about Mr Ramsay.

He is petty, selfish, vain, egotistical; he is spoilt; he is a tyrant; he wears Mrs Ramsay to death; but he has what you (she addressed Mr Bankes) have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children. He has eight. ... All of this danced up and down, like a company of gnats, each separate, but all marvellously controlled in an invisible elastic net – danced up and down in Lily's mind, in and about the branches of the pear tree, where still hung in effigy the scrubbed kitchen table, symbol of her profound respect for Mr Ramsay's mind, until her thought which had spun quicker and quicker exploded of its own intensity; she felt released; a shot went off close at hand, and there came, flying from its fragments, frightened, effusive, tumultuous, a flock of starlings. (65) (Woolf, 1927)

Despite the fact that Lily has negative ideas about Mr Ramsay, she somehow admires his mind and his way of thinking. Mr Ramsay's life, job are so different from that of Lily in that the former is related to logic and system while the latter is related to creativity and art. While thinking about Mr Ramsay, Lily does not think about him in isolation. She also thinks about Mr Ramsay and Mrs Ramsay's relationship and her attitude towards Mr Ramsay. Following Lily, the reader may find out that Mr Ramsay has a difficult life, which he does not complain about loudly.

He was for the most part happy; he had his wife; he had his children; he had promised in six weeks' time to talk "some nonsense" to the young men of Cardiff about Locke, Hume, Berkeley, and the causes of the French Revolution. But this and his pleasure in it, his glory in the phrases he made, in the ardour of youth, in his wife's beauty, in the tributes that reached him from Swansea, Cardiff, Exeter, Southampton, Kidderminster, Oxford, Cambridge – all had to be deprecated and concealed under the phrase "talking nonsense", because, in effect, he had not done the thing he might have done. It was a disguise; it was the refuge of a man afraid to own his own feelings, who could not say, This is what I like – this is what I am; and rather pitiable and distasteful to William Bankes and Lily Briscoe, who wondered why such concealments should be necessary; why he needed always praise; why so brave a man in thought should be so timid in life; how strangely he was venerable and laughable at one and at the same time. (66) (Woolf, 1927)

Mr Ramsay cannot share his feelings with the others. As a matter of fact, he has a world inside which he conceals under his strict and logical appearance. He has

a lot of things in his mind about his job, but now he cannot achieve these since he has an established life. Mr Ramsay tries to calm himself as he persuades himself that he has a satisfying life with his wife and his eight children. In the first part of the book, Virginia Woolf portrays Mr Ramsay as a man who is interested in himself in his thoughts too much. Lily thinks about this situation from time to time and evaluates Mr Ramsay in her mind. Mr Ramsay might not be so bad; he has some excuses for this condition. Nothing is as it looks when we follow Mr Ramsay's and Lily's flow of thoughts. For the others, Mr Ramsay's situation is not very easy to perceive. He is lonely because of the things in his mind. When he is with his family and friends, he expects them to show interest to him and his work, because he thinks that he deserves this. As a matter of fact, what he does in his job is quite challenging, which shows that Mr Ramsay is a courageous man. However, Mr Ramsay is strict and unfriendly in his social contacts; he is a bit reserved as well. When Lily narrates this, it sounds softer. Thus, Lily can be considered to be a balance factor in the book.

Teaching and preaching is beyond human power, Lily suspected. (She was putting away her things.) If you are exalted you must somehow come a cropper. Mrs Ramsay gave him what he asked too easily. Then the change must be so upsetting, Lily said. He comes in from his books and finds us all playing games and talking nonsense. Imagine what a change from the things he thinks about, she said. (67) (Woolf, 1927)

William Bankes and Lily Briscoe evaluate Mr Ramsay's situation observing him. At the same time both of them pity Mr Ramsay as he thinks about very serious things while his family and his guests are after something different. Since he is very different from the others, Lily thinks that he is right as he thinks that he is doing significant things. As for, Mrs Ramsay, Lily has some complex feelings about her. She is under Mrs Ramsay's effect, which she cannot name.

How childlike, how absurd she was, sitting up there with all her beauty opened again in her, talking about the skins of vegetables. There was something frightening about her. She was irresistible. Always she got her own way in the end, Lily thought. Now she had brought this off – Paul and Minta, one might suppose, were engaged. (68) (Woolf, 1927)

Virginia Woolf shows different points of view related to Mrs Ramsay. When she as the narrator tells something about her, Lily Briscoe the central mind in the novel tells another thing. However, this shift is so soft that the reader may have difficulty in following the characters' flows of thoughts. Mrs Ramsay is being observed by Lily Briscoe, who is very different from Mrs Ramsay in that Lily Briscoe is a spinster interested in art and being alone whereas Mrs Ramsay is a typical mother and wife type admired by the males around her. Besides, Mrs Ramsay is fond of matchmaking as she is a keen supporter of the marriage institution. Thus, she is trying to make Lily get married since she believes that without marriage life is meaningless. Mrs Ramsay thinks that William Bankes would be a good husband for Lily since both of them are rather cold and detached. Moreover, Mrs Ramsay believes that Lily is not a very attractive girl, which means she does not have so many chances with men. As a matter of fact, Mrs Ramsay likes Lily Briscoe as she finds something that she cannot name in her. The difference between these two interesting women attaches them to each other. They have different lifestyles, which makes one interesting for the other one. Lily Briscoe is observing Ramsays and marriage life through them.

So that is marriage, Lily thought, a man and a woman looking at a girl throwing a ball. ...Then after an instant, the symbolical outline which transcended the real figures sank down again, and they became, as they met them, Mr and Mrs Ramsay watching the children throwing catches. (69)
(Woolf, 1927)

For Lily Briscoe, Mr and Mrs Ramsay are symbols of a marriage. Everything seems to be perfect in the symbolical outline. As a matter of fact, everything around Lily seems to be a symbol. Lily does not seem to be a part of it, or at least, Virginia Woolf makes us think like that. There are children in the house, the wife is knitting beside a window sitting near her child, he is also giving dinner and trying to match make. This reminds the reader a painting depicting a happy family life on holiday. Actually this may be regarded as a kind of scene which can be seen through the window. Mrs Ramsay, the perfect wife and mother, takes us to the window she is sitting by and we see thing through that window enlightened by the lighthouse at night. Mr and Mrs Ramsay are not called by their first names in the

book. This makes them symbolical also. The reader does not know their first names, which creates distance. There are a lot of relationships, but in their different relationships they are called as Mr and Mrs Ramsay, or sometimes they are told through the use of the pronouns “he” and “she”. Virginia Woolf’s this tactic makes us feel that this is a fairy tale in which Mr and Mrs Ramsay are the hero and the heroine and Lily and the other people in the book are little children who have a great respect for Mr and Mrs Ramsay. This adds a kind of taste to the book, which makes it look like a fairy tale or a poem.

Lily sees Mrs Ramsay very different from the other characters in the book. Everybody in the book is admired by Mrs Ramsay’s beauty and charm. Only Lily’s and Augustus Carmichael’s attitudes towards Mrs Ramsay are different. Furthermore, they have common points. Both of them are artists; Carmichael is a poet, and they have some extraordinary features in their physical appearances.

The characters’ appearances are also presented more selectively. All we know about Lily’s, for example, is that she has “little Chinese eyes” in a “little puckered face”, wears sensible shoes to paint, and a “little grey dress” to dinner. “Everything about her was so small”, Mrs Ramsay notes (p.88). Mr Ramsay finds her “skimpy”, especially in contrast to “golden-reddish girls’ like Minta Doyle, ‘who didn’t scrape their hair off’” (p.84). Her appearance links her to Carmichael, the other artist figure in the book. His ‘yellow’, ‘smoky vague green’ eyes (pp.12, 151) are, like Lily’s, unusual among this cast of predominantly blue-eyed characters. His yellow slippers and yellow-streaked beard and moustache give him both a comic and an exotic air, much as Lily’s Chinese eyes and puckered face give her. The link between them is recognized by Mrs Ramsay when she thinks, echoing Peter Walsh, ‘And to everybody there was always this sense of unlimited resources...one after another, she, Lily, Augustus Carmichael, must feel, our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by’ (p.55) (70) (Dick, 2000).

Neither Lily nor Carmichael are attractive or charming. Virginia Woolf does this on purpose. Both of these characters are different from the others in the book in that they can see what others cannot see. They do not care about beauty or attraction; they live in their own world trying to focus on their art. Augustus Carmichael is

considered to be a victim of a wrong marriage by Mrs Ramsay. In addition, he takes opium and he is always in his dreamlike world. Mrs Ramsay thinks that he does not trust her because of his ex-wife. Carmichael does not look like a butterfly flying around her as the others in the book do. Like Carmichael, Lily does not mention Mrs Ramsay's beauty. In her work, she does not want to focus on her physical appearance as well. Mrs Ramsay believes that Lily and Carmichael can see the things about them, which are not seen.

Lily sees her beauty, too, but does not attempt to reproduce it in her painting. To see only Mrs Ramsay's beauty is to simplify. 'Beauty had this penalty', Lily thinks, '- it came too readily, came too completely. It stilled life - froze it' (p.151). Lily focuses instead on articles of clothing - Mrs Ramsay's crumpled glove, an old fur coat, a deer-stalker's hat - which are animated by her personality, much as Mr Ramsay's boots are by his. To these the narrator adds the green shawl Mrs Ramsay wears to dinner and then drapes over the sheep's skull, and the grey cloak left behind in the house, both of which become emblems of her sheltering presence. (71) (Dick, 2000)

The details are more important than the general scene for both the narrator and Lily Briscoe. The details give life to the scene. These details may have some flaws in them, which cause the person or the thing more real and complete. Lily Briscoe does not want to reflect a perfect model in her painting. The only thing she wants to do is to express herself; this is her reality. There ought to be someone with a different point of view observing the characters. Lily Briscoe does this so successfully. The relationship between Lily and Mrs Ramsay and her influence upon Lily inevitably show itself throughout the book. Even after Mrs Ramsay's death, the reader feels that she is still there following Lily's flow of thoughts. Besides, some of the objects that the characters use are given in a detailed way in the book. The narrator and Lily focus on these kinds of details although they do not appear. They are symbols that reveal the things about the characters. Following those kinds of clues, the reader can learn plenty of things about the characters. Nothing is said directly; however, some small details such as a green shawl or a grey cloak. Reading between the lines, the reader sees that the narrator says different things about the character.

Lily Briscoe is a significant character considering her flow of throughout the book. In the first part of the book *The Window*, Lily cannot complete her picture. She has something in her mind about the picture, but somehow she cannot do it. Through her eyes, the reader sees different things about the others in the book, especially about Mrs Ramsay. In addition to this, it is clear that Virginia Woolf and Lily Briscoe have common points. She sees what she lacks while she is writing this book.

The Window is the part in which the reader sees all the characters. This part starts with Mrs Ramsay's sentence and it finishes her sentence again. This is highly symbolic as it shows that Mrs Ramsay is quite a powerful character in the family. This part is based upon their plan about going to the Lighthouse, but unfortunately, this plan cannot be achieved.

After *The Window* part, the reader is introduced to a more silent and passive part *Time Passes*. While the former is crowded with a lot of people, the latter is occupied with silence and the effects of nature. After such a dynamic part, it is highly difficult to narrate an empty house only. Despite the fact that there are not so many actions in the first part, when compared to the second part, it is quite active. However, it ought not to be considered that it based upon actions of the characters. Everything happens in the characters' minds. Since the stream of consciousness technique focuses on the flow of thought, actions are in the second place. Of course, it is easier to narrate this following the characters' minds. Nevertheless, an empty house is difficult to use as the subject of the chapter. In addition to this, the idea that time passes is given is central to the second part of the novel. Virginia Woolf's genius for using the stream of consciousness technique is undeniable as she does the most difficult one in *Time Passes* part. This part is the shortest part of the novel.

The fact that the summerhouse has been empty for years and now it is in a bad condition is not given in a direct way. The reader may feel that the house is a living thing following Woolf's narration. The house may not be inhabited by the characters as in the first part, but it is inhabited by time and the nature's effects in

this part now. In *Time Passes*, the reader understands that the house has been empty for years, but with the Mrs McNab's (the housekeeper) arrival and working there the reader gets the message that the Ramsay family and their guests are planning to come. Despite the fact that the characters do not appear in *Time Passes*, the reader is informed about the significant events related to some characters. Nonetheless, these events are given in parenthesis in a direct way without dealing with any details and comments on the events or characters. By doing this, Virginia Woolf seems not to interrupt the course of *Time Passes*. One of the main characters, Mrs Ramsay dies, and this is given in one sentence at the end of the chapter in a parenthesis.

[Here Mr Carmichael, who was reading Virgil, blew out his candle. It was midnight.] (72)

[Mr Ramsay, stumbling along a passage one dark morning, stretched his arms out, but Mrs Ramsay having died rather suddenly the night before, his arms, though stretched out, remained empty.] (73)

[Prue Ramsay, leaning on her father's arm, was given in marriage. What, people said, could have been more fitting? And, they added, how beautiful she looked!] (74)

[Prue Ramsay died that summer in some illness connected with childbirth, which was indeed a tragedy, people said, everything, they said, had promised so well.] (75)

[A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.] (76)

[Mr Carmichael brought out a volume of poems that spring, which had an unexpected success. The war, people said, had revived their interest in poetry.] (77) (Woolf, 1927)

The events given in parentheses above mean a lot in a person's life; death, marriage, a public success can be considered to be climaxes in one's life. Moreover, Mr Carmichael's situation is important, so it is given in parenthesis as well. After Mr Carmichael's blowing out the candle, *Time Passes* part starts in real sense, which can be considered to be a starting point. Using parenthetical clauses without details and comments, Woolf actually gives the importance of the event without interrupting the course of the novel because of the fact that this is a novel about what characters are and have in their minds, not what they do.

Mrs Ramsay's death is given in parenthesis displaying a fact about Mr and Mrs Ramsay's relationship. Mr Ramsay's arms are stretched out to reach Mrs Ramsay, but since she is dead, his arms remain empty. As far as it is observed in *The Window*, Mrs Ramsay is a supportive person with all her affection and simplicity, which makes her a significant figure in her husband's life. Mr Ramsay is a difficult person who needs to be supported and looked after by his wife. Thus, Mrs Ramsay's death is presented in a highly symbolic way in order to express her importance in Mr Ramsay's life.

While the last news is given in the parentheses, the rest of the chapter is given as a whole. From time to time, the whole is interrupted by some significant parentheses aforementioned. Throughout the chapter, the reader is hearing and feeling the house, which Woolf does it on purpose so as to express the fact that time really passes. Furthermore, the reader also realises that the effects of nature on the things are quite powerful, which shows that nature is merciless towards man. Showing such striking effects are far more efficacious than giving the fact that time has passed. Focusing on the effect of nature on the things shows that it is a long time since the characters have showed up. Virginia Woolf does not narrate the empty house in a simple and direct way; instead, she gives life to her words while describing the harsh effects of the time and the nature on the house. In her narration, she writes poetically. The use of a great variety of adjectives and onomatopoeic words help Woolf to produce such a strong poetic effect. Thus, the vividness as a result of Woolf's style, the second part of the book *Time Passes* turns out to be a harmonious and easy to read despite the fact that there are not the residents of the house.

Part II is designed to reveal the force of time and flux upon man and his works and to emphasise the indifference of nature to man's fate. At the same time this section of the novel demonstrates the value, but limited power, of the best Ramsay traits, largely through showing what happens in a world devoid of these characteristics. (78) (Kaehele & German, 1970)

Even if Mrs Ramsay is not alive, her strong and affectionate personality is felt through Mrs McNab's flow of thought; she remembers the old days when Mrs

Ramsay is alive. Thus, the reader is not allowed to forget some characters' distinctive qualities. It may be because of these kinds of details that *Time Passes* is not empty or static. Mrs McNab's going back to old days makes the reader feel that this is real.

Here one might say to those sliding lights, those fumbling airs that breathe and bend over the bed itself, here you can neither touch nor destroy. Upon which, wearily, ghostly, as if they had feather-light fingers and the light persistency of feathers, they would look, once, on the shut eyes, and the loosely clasping fingers, and fold their garments wearily and disappear. And so, nosing, rubbing, they went to the window on the staircase, to the servants' bedrooms, to the boxes in the attics; descending, blanched the apples on the dining-room table, fumbled the petals of roses, tried the picture on the easel, brushed the mat and blew a little sand along the floor. At length, desisting, all ceased together, gathered together, all sighed together; all together gave off an aimless gust of lamentation to which some door in the kitchen replied; swung wide; admitted nothing; and slammed to. (79) (Woolf, 1927)

The house is occupied by the light and the wind. The light coming from the lighthouse is wandering around the house as if it were a ghost. It is light and transparent. This light occupies the house touching everything around itself. While narrating this situation, Woolf uses personification. Thus, the reader feels that the light, the wind, the house itself is a living thing. The light's "descending, blanching the apples, sighing" is the characteristic conducted by human beings. This is far more efficient than the simple and direct way of saying that the house is empty and the light falls upon it. At the same time, Virginia Woolf creates a poetic effect, which is one of the most significant elements of the stream of consciousness technique. The poetic side of To the Lighthouse is quite dominant in *Time Passes*. This poetic use of the language gives the book a transparent and harmonious tone. Thus, the reader cannot help feeling that he is on a voyage in a dream-like atmosphere, which is highly difficult to create in a novel. The door's "swinging" and "slamming" is personified as giving an answer. The house is empty, so the only thing that can be heard is slamming of the doors because of the wind. The fact is as simple as this; nonetheless, Woolf uses the words so artistically that this turns out to be the "elegy" of a deserted house.

The stream of consciousness novel approaches the condition of poetry because the writer holds in his hand one medium only with which to create his work. He has words, even as the painter has colour and the musician sound. The novelist sets out to use words to render the very iridescence and bloom of life or to frame in syllables the light and the dark moments of memory and feeling. The “word” must paint a picture ... (80) (Edel, 1955).

Owing to the fact that the stream of consciousness technique deals with the flow of thought in the mind based upon the inner reality, the language also reflects the nature of such a situation. The inner reality requires a dreamlike atmosphere, which can be felt through the musical quality of poetry. The language used in the stream of consciousness technique supports the writer’s effort to express the inner worlds of the characters.

The part *Time Passes* shows that Virginia Woolf does nothing unintentionally while writing her novel. In fact, the language she uses gives the musicality to the text, which creates the most significant feature of the stream of consciousness technique. In the glamorous atmosphere Woolf creates in her novel reminds the reader a watercolor picture rather than a text. The magic of the stream of consciousness technique lies in the characteristic. However, Virginia Woolf’s great skill in using the words gives a special taste to the text.

The pace of the part *Time Passes* gets slower as the preparations for the Ramsays are about to finish. The “creaking”, the “banging”, the “flapping” and similar sounds seem to die since the conquering of time and loneliness end. This is not mentioned directly, though. These changes in the pace are given the use of the language, so following Woolf’s use of the language; the reader can understand the pace of the text. With the visitors’ arrival, the singing of birds is started to be heard. This can be considered to be a kind of symbol showing that everything will be fine from now on. Something more peaceful and surprising may be waiting for the reader in the rest part of the book.

Then indeed peace had come. Messages of peace breathed from the sea to the shore. Never to break its sleep any more, to lull it rather more

deeply to rest, and whatever the dreamers dreamt holily, dreamt wisely, to confirm – what else was it murmuring – as Lily Briscoe laid her head on the pillow in the clean still room and heard the sea. Through the open window the voice of the beauty of the world came murmuring, too softly to hear exactly what it said – but what mattered if the meaning were plain? entreating the sleepers (the house was full again; Mrs Beckwith was staying there, also Mr Carmichael)... (81) (Woolf, 1927)

The tenth chapter of the part *Time Passes* starts with the extract above. However, Lily Briscoe's coming is expressed at the end of the previous chapter in parenthesis. Lily's coming is a significant event like the other events mentioned in parenthesis in the previous chapters of the part *Time Passes*. This event is isolated from the continuous flows of thought in the rest part of the novel, which shows what the characters have in their minds are far more important than what they are doing. Thus, Virginia Woolf uses the parenthesis in order to protect the nature of her work. The things given in parentheses are some turning points in the novel. For instance, Lily's coming to the house again after so many years mean that something new is going to start, which can be considered to be a new beginning. The signal of this beginning is given by the last part of the last chapter of *Time Passes*; "Her eyes opened wide. Here she was again, she thought, sitting bolt upright in bed. Awake." (82) (Woolf, 1927)

The last word stands for a sentence there in order to show that the next part of the novel is a kind of awakening. Woolf uses only an adjective instead of a sentence to emphasise the message she wants to express. A beginning, a new start can be considered to be an awakening, which means that Lily Briscoe starts to realize something. This realization is her finishing the picture she has been drawing for a long time. Throughout the book, Lily cannot complete her picture and she cannot find why. Now towards the end, she is aware of the missing point in her picture. Thus, Woolf is sending the signal of her awakening at the end of the part *Time Passes*.

The reader has to follow the narrator's words as clues to understand the signals she is sending. The narrator could have ordinarily made sentences explaining the situation about Lily Briscoe in this case. Instead, Woolf draws a picture with the

words like an artist and the reader is trying to put the pieces together. Putting the pieces together, Lily Briscoe seems to be a guide for the reader. Furthermore, Virginia Woolf chooses her as the central consciousness in the rest part of the book, which means that after Mrs Ramsay's death she takes a meaningful role in the book. Throughout the book, Lily Briscoe can be said to have a key role revealing the important things in the text.

In *The Lighthouse* part, the characters in the book metamorphose into different states of mind (81) (Pedersen, 1958). Everything is different now. Cam, James, and Mr Ramsay take a voyage to the Lighthouse. There is no hatred in James towards his father now. Cam also communicates with her father unlike *The Window* part. Lily Briscoe completes her picture. The last part of the novel *The Lighthouse* starts with the questions in Lily's mind. These questions are going to be heard throughout this chapter.

What does it mean then, what can it all mean? Lily Briscoe asked herself, wondering whether, since she had been left alone, it behoved her to go to the kitchen to fetch another cup of coffee or wait here. What does it mean? – a catchword that was, caught up from some book, fitting her thought loosely, for she could not, this first morning with the Ramsays, contract her feelings, could only make a phrase resound to cover the blankness of her mind until these vapours had shrunk. For really, what did she feel, come back after all these years and Mrs Ramsay dead? Nothing, nothing – nothing that she could express at all. (83) (Woolf, 1927)

After so many years, Lily Briscoe arrives at the Ramsays' house, but here she is all alone. She questions this new situation as this is the first time she has been here without Mrs Ramsay. She seems to have a tendency to express a lot of things about her feelings related to this new situation; however, she cannot say anything. As a matter of fact, Lily Briscoe is trying to find what she is feeling. Her mind is rather confused after Mrs Ramsay's death and she tries to get an answer for all the things she feels. The only thing she has in her hands is nothing. The repetition of this word emphasises the confusion and blankness Lily Briscoe has. This confusion also brings the feeling of estrangement. Despite the fact that Lily knows the house and the members of Ramsay family, she does not know what to do there. Everything in the

house looks strange to her. She feels like this since Mrs Ramsay is not there anymore. Mrs Ramsay is the one filling the house and organising the things, but no she is not there, which causes Lily Briscoe to feel that she is hanging there in a kind of space unaware of what is happening around her.

What does one send to the Lighthouse indeed! At any other time Lily could have suggested reasonably tea, tobacco, newspapers. But this morning everything seemed so extraordinarily queer that a question like Nancy's – What does one send to the Lighthouse? Opened doors in one's mind that went banging and swinging to and fro and made one keep asking, in a stupefied gape, What does one send? What does one do? Why is one sitting here, after all?

... she had no attachment here, she felt, no relations with it, anything might happen, and whatever did happen, a step outside, a voice calling, was a question, as if the link that usually bound things together had been cut, and they floated up here, down there, off, anyhow. How aimless it was, how chaotic, how unreal it was, she thought, looking at her empty coffee cup. Mrs Ramsay dead; Andrew killed; Prue dead too – repeat it as she might, it roused no feeling in her. And we all get together in a house like this on a morning like this, she said ... (84) (Woolf, 1927)

While Mrs Ramsay was alive, she was preparing the things they would give to the Lighthouse keeper's son. However, when she was alive, they could not go there despite the fact that the little son James wanted it so much. Now, Mr Ramsay, Cam, and James are going to the Lighthouse, but as for the preparations, they cannot do anything. Lily Briscoe cannot answer such a simple related to the things to be taken to the Lighthouse, which reveals that without Mrs Ramsay, even the simplest kind of things cannot be done properly. This also displays how important Mrs Ramsay is although Mr Ramsay always despised her for being very simple. When Mrs Ramsay is nonexistent, nothing seems to be the same. Mrs Ramsay can be considered like a bridge joining everybody and everything. As Lily expresses they come together in the house again; however, this cannot erase the feeling of estrangement and queerness.

Mr Ramsay is again in need of interest and sympathy; however, Lily Briscoe prefers to ignore it. She is aware of the fact that he is expecting something from her. This is not voiced, though. Since Lily tries to ignore Mr Ramsay, he feels

that he is doomed to be alone there despite the fact that Lily is in the house. He again says the words to himself, “alone”, “perished”. These are highly symbolic as they reflect Mr Ramsay’s feelings. Virginia Woolf does nothing randomly; she chooses her words like an artist who chooses her paint very carefully. Each word has a role in the novel and the presentation of this word is worth considering as well.

The reader gets information about the excursion to the Lighthouse in Lily’s flow of thoughts. The characters in the part do not talk to each other about it although this is supposed to be a big event as it used to be talked about too much when Mrs Ramsay was alive because they were always making plans about the Lighthouse. This is also quite ironic since there is not so big deal about it although ten years ago it was the main topic they were interested in. In addition, Mrs Ramsay was hopeful about going there whereas Mr Ramsay was always negative about going to the Lighthouse. But now, they are ready to go there without making a fuss about it.

The extraordinary unreality was frightening; but it was also exciting. Going to the Lighthouse. But what does one send to the Lighthouse? Perished. Alone. The grey-green light on the wall opposite. The empty places. Such were some of the parts, but how bring them together? She asked. As if any interruption would break the frail shape she was building on the table she turned her back to the window lest Mr Ramsay should see her. She must escape somewhere, be alone somewhere. Suddenly she remembered. When she had sat there last ten years ago there had been a little sprig or leaf pattern on the table-cloth, which she had looked at in a moment of revelation. There had been a problem about a foreground of a picture. Move the tree to the middle, she had said. She had never finished that picture. She would paint that picture now. It had been knocking about in her mind all these years. (85) (Woolf, 1927)

Lily Briscoe thinks that going to the Lighthouse is a “frightening extraordinary unreality” as well as “exciting”. Lily does not regard going to the Lighthouse a reality. However, there is not only one reality for everybody. She can consider it as unreal, but the others may say that this is the reality. As the common theme in the part *The Lighthouse*, the concept of reality is questioned. Following her thoughts about going to the Lighthouse, Mr Ramsay’s words are heard “perished”, “alone”. The use of fragments is at work, which creates a sharp stress in order to strengthen the meaning. In addition to this, Virginia Woolf is using the stream of

consciousness technique, which means that the reader is on a voyage in the mind of the character and in this voyage the character is not expected to think in the forms of sentences. This fact related to the stream of consciousness technique is reflected in the use of language, which makes the text more natural.

Furthermore, Lily has been confused and she cannot express her feelings clearly after Mrs Ramsay's death. In order to reflect this atmosphere, Woolf gives Lily's thoughts in fragments. Her thoughts are so fragmented that she immediately starts to think about her incomplete picture, which causes her to feel disturbed. While Lily is thinking about escaping to somewhere she will be alone, the thought of her incomplete picture comes to her mind and she immediately goes back to the time ten years ago. In addition, this is the only place where the reader learns that for ten years they have not been to the house. The time is given between the lines as it does not have any importance in the stream of consciousness technique due to the fact that the characters' flows of thoughts are not shaped according to some physical restrictions such as time.

That Lily remembers her incomplete picture is not unrelated to her present situation. She is seeking for a place to escape and her picture is a kind of shelter for her. She is aware of the fact that she has to complete her picture and she knows what to do. This will help her to complete the pieces in order to get rid of the confusion she experiences. Nevertheless, Mr Ramsay's existence disturbs her most while she has decided to do her work. There is something interesting in Mr Ramsay, though. After Mrs Ramsay's death, Lily Briscoe feels that the things are different and Mr Ramsay says, "You find us much changed". (86) (Woolf, 1927) and he repeats it. Mr Ramsay is also aware of the fact that nothing stays the same. However, Lily Briscoe considers everything as a chaos, which is constituted by different passions of each of them. In addition to this, despite Mr Ramsay's explanation about the change, Lily complains about his attitudes like in the past.

She did her best to look, when his back was turned, at her picture; that line there, that mass there. But it was out of the question. Let him be fifty feet away, let him not even speak to you, let him not even see you, he permeated, he prevailed, he imposed himself. He changed everything. She

could not see the colour; she could not see the lines; even with his back turned to her, she could only think, But he'll be down on me in a moment, demanding – something she felt she could not give him. (87) (Woolf, 1927)

Mr Ramsay's existence disturbs Lily so much that she cannot concentrate on her picture, for which she blames him. Even his existence may be a threat to her privacy as Lily thinks that he interferes with everything because of his authoritative and insistent personality. Lily is sure that Mr Ramsay is there to demand something from her since it is typical of him to have demands for sympathy and interest. It is clear that Mr Ramsay arouses anger in Lily and this feeling is reflected through the sentence structure as well.

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. ... It was all Mrs Ramsay's doing. She was dead. Here was Lily, at forty-four, wasting her time, unable to do a thing, standing there, playing at painting, playing at the one thing one did not play at, and it was all Mrs Ramsay's fault. She was dead. The step where she used to sit was empty. She was dead. (88) (Woolf, 1927)

Lily Briscoe is blaming Mrs Ramsay for the present situation. She is repeating to herself that Mrs Ramsay is dead in order to be sure that she is not here anymore. She is nonexistent but her effect is still felt in the house. Mr Ramsay is in need of interest and sympathy all the time, Lily is again with her easel; the only difference is that Mrs Ramsay is not there. Although the reader is following Lily's flow of thoughts, the narrator is the one who is narrating the character's thoughts; Lily is not expressing her thoughts.

Lily Briscoe considers the situation as a chaos and chooses to be with her painting alone. As a matter of fact, this is the only thing she can do owing to the fact that she is not good at coping with the crises in the relationships or social interactions in general.

She hated playing at painting. A brush, the one dependable thing in a world of strife, ruin, chaos – that one should not play with, knowingly even: she detested it. But he made her. You shan't touch your canvas, he

seemed to say, bearing down on her, till you've given me what I want of you. (89) (Woolf, 1927)

While Lily is trying to be alone to be away from the chaos and confusion, she wants to draw; however, she feels that Mr Ramsay will not allow her to be with her canvas in peace and quiet since he needs care. Nonetheless, she does not know how to deal with this situation as it requires some kind of talent. She has never been such a woman showing great sympathy and care to a man.

Surely, she could imitate from recollection the glow, the rhapsody, the self-surrender, she had seen on so many women's faces (on Mrs Ramsay's, for instance) when on some occasion like this they blazed up – she could remember the look on Mrs Ramsay's face – into a rapture of sympathy, of delight in the reward they had, which, though the reason of it escaped her, evidently conferred on them the most supreme bliss of which human nature was capable. Here he was, stopped by her side. She would give him what she could. (90) (Woolf, 1927)

In order to turn to her painting, she has decided to help Mr Ramsay; in fact, she helps herself at the same time. This step that Lily is trying to move shows that she has changed, because normally she only communicates with her brushes and easel. But this time she chooses the person she finds the most difficult to get on well with. This change shows that Lily has the role Mrs Ramsay used to play once upon a time, she is not sure whether she will be successful or not, though. Not only Lily Briscoe but also Mr Ramsay does not know how to set up a conversation well, but at least Mr Ramsay is trying.

Mr Ramsay sighed to the full. He waited. Was she not going to say anything? Did she not see what he wanted from her? Then he said he had a particular reason for wanting to go to the Lighthouse. His wife used to send the men things. There was a poor boy with a tuberculous hip, the lightkeeper's son. He sighed profoundly. He sighed significantly. All Lily wished was that this enormous flood of grief, this insatiable hunger for sympathy, this demand that she should surrender herself up to him entirely, and even so he had sorrows enough to keep her supplied for ever, should leave her, should be diverted ... (91) (Woolf, 1927)

The only thing Mr Ramsay wants is a sign that he is being cared for. He is trying to approach Lily Briscoe in order to communicate. Mrs Ramsay used to treat Mr Ramsay in such a way that he was used to being at the center of everything although the reality was not so. Lily Briscoe thinks that her coming to the house again is a mistake as she finds herself in a chaos. However, she is the only person thinking like that. In order to protect herself from the chaos, Lily throws herself into her easel and her brushes. Nevertheless, nothing is the same, as she has to deal with Mr Ramsay instead of Mrs Ramsay this time. This is another reason why Lily is blaming Mrs Ramsay for not being there. In the past while she was an audience watching Mr and Mrs Ramsay, now she is one part in the scene with Mr Ramsay, which disturbs Lily most and this disturbance is narrated by Woolf in such a strong way that no comment can be made to clarify the situation. "His immense self-pity, his demand for sympathy poured and spread itself in pools at her feet, and all she did, miserable sinner that she was, was to draw her skirts a little closer round her ankles, lest she should get wet". (92) (Woolf, 1927)

Unexpectedly, Lily Briscoe exclaims "what beautiful boots!" looking at Mr Ramsay's boots, which is quite interesting as Mr Ramsay is expecting her to show care and sympathy, but Lily, cheerfully, says something about his boots. This has been a beginning in their new relationship. Lily's thoughts about Mr Ramsay are changing, which means that she has discovered something new about him showing the change in her. "They had reached, he felt, a sunny island where peace dwelt, sanity reigned and the sun forever shone, the blessed island of good boots. Her heart warmed to him". (93) (Woolf, 1927)

When everything is fine, the time for the excursion to the Lighthouse comes. This time, Lily does not want them to go. She feels great sympathy and sorrow for Mr Ramsay, she thinks that she can give all sympathy and care to him; however, it is too late. Cam and James do not seem to be happy for the excursion, which causes Lily to feel sympathy for Mr Ramsay more. However, Lily realizes that being ready for going to the Lighthouse, Mr Ramsay seems to be remarkable and strong. This time, Lily Briscoe seems to be the one who needs Mr Ramsay. Then she

starts to think about the things related to Mr Ramsay from the past. Considering his past, Lily starts to understand Mr Ramsay's need for sympathy and care. She does not get annoyed with him anymore.

While Ramsay family is in the excursion, Lily is in her own excursion to her flow of thoughts. She is seeking for her own reality as this is the only way to stop the confusion in her mind and soul.

... the old question which traversed the sky of the soul perpetually, the vast, the general question which was apt to particularise itself at such moments as these, when she released faculties that had been on the strain, stood over her, paused over her, darkened over her. What is the meaning of life? That was all – a simple question; one that tended to close in on one with years. The great revelation had never come. The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one. This, that, and the other; herself and Charles Tansley and the breaking wave; Mrs Ramsay bringing them together; Mrs Ramsay saying "Life stand still here"; Mrs Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent) – this was the nature of a revelation. In the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability. Life stand still here, Mrs Ramsay said. "Mrs Ramsay! Mrs Ramsay!" she repeated. She owed it all to her. (94) (Woolf, 1927)

For years, Lily Briscoe has not been able to complete her picture as she has been waiting for the inspiration to come. However, she comes to an understanding that the thing she has been waiting for is in front of her eyes. Throughout the book, she has been trying to capture the inspiration, but somehow she cannot complete her picture at once. The revelation for Lily Briscoe can be achieved through her art. Her revelation becomes possible when she sees that she has "made of the moment something permanent". The things she has been waiting for are too much as she is surrounded with some small details to use in her art. Lily Briscoe finds the revelation thanks to Mrs Ramsay although she is not there. On the shore Lily is seeking for her own reality and revelation and on the sea, especially James will find his own revelation. James remembers his childhood and his father's being a selfish and authoritative person, which is painful. Moreover, the reader gets the idea that neither

James nor Cam is eager to go to the Lighthouse; however, it is impossible to say no to Mr Ramsay, that is why they are in the boat to go to the Lighthouse. As they get closer to the Lighthouse, the image of the Lighthouse in James' mind turns out to be quite different.

“It will rain,” he remembered his father saying. “You won't be able to go to the Lighthouse.”

The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening. Now –

James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse, was it?

No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was true too. It was sometimes hardly to be seen across the bay. In the evening one looked up and saw the eye opening and shutting and the light seemed to reach them in that airy sunny garden where they sat. (95) (Woolf, 1927)

James realizes that the Lighthouse he used to desire to go is something very different from the one he has in his mind. However, he is aware of the fact that both images are true. His questioning of the reality of the Lighthouse can be considered to be a kind of message Woolf gives to us. “Nothing was simply one thing” is a striking sentence showing that James has found his revelation. At the same time, he becomes aware that his father is not the person he wants to kill anymore, which shows that he gets another image of his father. This is also an epiphanic moment. James realizes that nothing is simply one thing. We get the signal that nothing will be the same anymore.

Why were they lagging about here? He would demand, or something quite unreasonable like that. And if he does, James thought, then I shall take a knife and strike him to the heart.

He had always kept this old symbol of taking a knife and striking his father to the heart. Only now, as he grew older, and sat staring at his father in an impotent rage, it was not him, that old man reading, whom he wanted to kill, but it was the thing that descended on him – without his knowing perhaps ... (96) (Woolf, 1927)

This shows that James' hatred for his father is not existent anymore. The excursion to the Lighthouse leads James to reflect on the double visions he has related to some significant things in his life. Distance has power over the things; when they get further, the shore seems to lose its importance; the sea itself gets more and more important for Ramsay family. They are together on the sea and they do not have anything related to the shore; it is a kind of voyage to their own realities and revelations, which they could not get on the shore for a long time. They seem to open a new page in front of them, which is more positive and beneficial.

Lily Briscoe on the shore finds her own revelation; she sees what is missing in her picture for all those years. Her seeking for this revelation is accompanied by her tunnelling into the past and the more she digs, the more she finds related to herself and Mrs Ramsay. Despite the fact that Mrs Ramsay is not there, her presence can be felt through Lily's flow of thought.

When Lily thinks that they might have landed on the Lighthouse, Lily cannot see the Lighthouse well; it looks like a water color picture in which the colors mingle. Once the revelation has been sought, the image of the Lighthouse loses its significance. Lily finishes her picture, which is the final revelation she has been seeking for. After Mrs Ramsay's death, everything seems to be dissolved because her heavy influence on everybody disappears. Lily Briscoe completes her picture after ten years, James has landed on the Lighthouse, and Mr Ramsay turns out to be more tolerant and affectionate person. This shows the double vision in the book as well. At the beginning of the book, Mrs Ramsay seems to be the one who affectionately organizes everything for her family. However, her passive role in father-son relationship shows that she does not do anything for good. If she had really been a good person, she would have done something to improve the relationship between her husband and the children. The epiphanic moments in the last chapters showing the characters' metamorphoses prove that "some one had blundered" and this person was Mrs Ramsay, whose absence also shows that "nothing is simply one thing."

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Throughout our inquiry into the psychological novel we have been confronted by a paradox. We have observed that the novelists begin as naturalists or realists – and end as symbolists! In their pursuit of shadowy, dancing, flowing thought they invoke prose – and produce poetry! What begins as an attempt to click the mind’s shutter and catch the images of outer reality impinging upon it, ends as an impressionist painting. Perhaps this proves that the dividing line between the artist who wants to use prose to paint his picture and the artist to whom experience can be rendered only as poetry is indeed narrow. Perhaps it proves that the symbolists were the greater realists in recognizing that literature must recreate life, not attempt merely to document it.

81. **Virginia Woolf**, To the Lighthouse, Harcourt, Brace & World, Inc., New York, 1927. p.289
82. Ibid., p. 294
83. Ibid., p. 295
84. Ibid., p. 308
85. Ibid., p. 219
86. Ibid., p. 229
87. Ibid., p. 300
88. Ibid.
89. Ibid., p.292
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The Waves

The Waves, according to most of the critics, is regarded as a significant work. For instance, Gerald Bullett in his review in *New Statesman and Nation*, writes “In her new book, *The Waves*, she pursues her peculiar technique to its logical extreme, and comes, in a sense, full circle... what Mrs Woolf does here is little short of miraculous” (1) (Bullett, 1931) . Another critic emphasises Woolf’s book poetic side writing “Your book is a poem, and as I think a great poem. Nothing that I know of has ever been written like it.” (2) (Dicksonson, 1931). Another critic considers *The Waves* as “an authentic and unique masterpiece, which is bound to have an influence on the mind of this generation.” (3) (Muir, 1931). Virginia Woolf believes that this is the most complicated and difficult work in her career. She did what she was longing for with The Waves. As far as we follow Woolf’s diary, which is quite important, she was trying to do something different in her writing. She was one of the most distinctive writers of the modern novel and the stream of consciousness technique even with her novels before The Waves. However, Woolf was after something revolutionary. Following the lines from her diary while she was meditating upon her new work, we can learn what kind of thing she was longing to do about writing.

Slowly ideas began trickling in; & then suddenly I rhapsodised & told over the story of the Moths, which I think I will write very quickly, perhaps in between chapters of that long impending book on fiction. Now the moths will I think fill out the skeleton which I dashed in here: the play-poem idea: the idea of some continuous stream, not solely of human thought, but of the ship, the night &c, all flowing together: intersected by the arrival of the bright moths. A man & a woman are to be sitting at table talking. Or shall they remain silent? It is to be a love story: she is finally to let the last great moth in. the contrasts might be something of this sort: she might talk, or think, about the age of the earth: the death of humanity: then moths keep on coming. Perhaps the man could be left absolutely dim. France: near the sea; at night, a garden under the window. But it needs ripening. I do a little work on it in the evening when the gramophone is playing late Beethoven sonatas. (The window fidget at their fastenings as if we were at sea.) (4) (Woolf,1927)

At first, Virginia Woolf thought that the name of her work would be *The Moths* instead of The Waves. In her diary, she expresses that the progress of the novel is similar to the nature of the waves. As one can follow from the part above, Virginia Woolf is against the things in the novel which do not belong to the present moment. She also criticises the realists as they write only the conventional things. A work cannot be composed of going to lunches and dinners, as it does not reflect the real life. Woolf is in favour of poetry since it is possible to simplify and exclude the things at the same time. Woolf believes that this is what is needed in the novel. With poetry, Woolf claims that the life can be reflected in real sense. On the other hand, what she does in The Waves is something different from the pure poetry. It is not called prose, poetry, or play. It is the combination of these three showing the parallel with the rhythm of the waves. Owing to the fact that Woolf does something very different in this work, she describes her work complex and tiring. Following her diary, it might be seen that writing process of The Waves is exhausting and stressful when it is compared to To the Lighthouse. This is quite normal as she does something more different in The Waves. Moreover, To the Lighthouse is autobiographical, which causes Woolf to write it fluently. Of course, Virginia Woolf uses the stream of consciousness technique in accordance with poetry; she uses some poetic details in her works. However, Woolf combines poetry with drama in The Waves. As a matter of fact, The Waves shows what Virginia Woolf wants to do in modern novel.

The fiction of the future will be written in prose, but in prose which has many of the characteristics of poetry. It will have something of the exaltation of poetry, but much of the ordinariness of prose. It will be dramatic, and yet not a play. It will be read, not acted ... it will differ from the novel as we know it now chiefly in that it will stand further back from life. It will give, as poetry does, the outline rather than the detail. It will make little use of the marvellous fact-recording power, which is one of the attributes of fiction. It will tell us very little about the houses, incomes, occupations of its characters ... It will resemble poetry in this that it will give not only or mainly people's reactions to each other and their activities together, as the novel has hitherto done, but it will give the relation of the mind to general ideas and its soliloquy in solitude. (5) (Woolf, 1931)

Woolf's this explanation about the fiction of the future shows what she wants to do in her writing. This significant explanation can be followed in her work The Waves. Virginia Woolf was determined to do away with exact place and time in her writing style, which led her to be one of the most distinctive writers of the stream of consciousness technique. In The Waves, she certainly eliminated the exact time and place; the reader cannot know where the characters are or in which year they are. The things in each character's mind and their soliloquies are central to the novel. As a matter of fact, the term "novel" cannot describe The Waves appropriately due to the fact that it is like a poem in the form of the prose. Following Virginia Woolf's diary, it becomes clear that this is what Woolf has been struggling for. "I am writing The Waves to a rhythm, not to a plot" (6) (Urgan, 1995). The rhythm Woolf mentions is that of the waves coming to the shore. While she was making the necessary corrections in her work, she was reading the text loudly in accordance with the rhythm on the shore.

Virginia Woolf in her diary states that The Waves could be regarded autobiographical, which means that the characters in the work reflect some parts of Woolf's life and personality to a great extent. With this feature, The Waves is again significant owing to the fact that the reader can get some clues about this master of the words. The different characters in the book carry different features from Woolf's life and her thoughts about life and death. While doing this, Woolf also achieves her goal to "saturate every atom" (7) eliminating whatever is unnecessary. The part taken from her 1928 diary below justifies what she did in The Waves:

The Moths still haunts me, coming, as they always do, unbidden, between tea & dinner, while L. plays the gramophone. I shape a page or two; and make myself stop. Indeed I am up against some difficulties. Fame to begin with. Orlando has done so very well. Now I could go on writing like that – the tug & suck are at me to do it. People say this was so spontaneous, so natural. And I would like to keep those qualities if I could without losing the others. They came of writing exteriorly; & if I dig, must I not lose them? And what is my own position towards the inner & the outer? I think a kind of ease & dash are good; - yes: I think even externality is good; some combination of them ought to be possible. The idea has come to me that what I want now to do is to saturate every atom. I mean to eliminate all waste, deadness, superfluity: to give the moment whole;

whatever it includes. Say that the moment is a combination of thought; sensation; the voice of the sea. Waste, deadness, come from the inclusion of things that don't belong to the moment; this appalling narrative business of the realist: getting on from lunch to dinner: it is false, unreal, merely conventional. Why admit any thing to literature that is not poetry – by which I mean saturated? Is that not my grudge against novelist – that they select nothing? The poets succeeding by simplifying: practically everything is left out. I want to put practically everything in; yet to saturate. That is what I want to do in *The Moths*. It must include nonsense, fact, sordidity: but made transparent. I think I must read Ibsen & Shakespeare & Racine. And I will write something about them; for that is the best spur, my mind being what it is; then I read with fury & exactness; otherwise I slip & skip: I am a lazy reader. but no: I am surprised & a little disquited by the remorseless severity of my mind: that it never stops reading & writing ... (8) (Woolf, 1928)

Hermione Lee in her book *The Novels of Virginia Woolf* (New York, 1977) explains her ideas about *The Waves* in an explanatory way using the extracts from the book. First of all, she uses a part from Woolf's Diary in 1928 while starting her argument.

Now is life very solid or very shifting? I am haunted by the two contradictions. This has gone on for ever; will last for ever; goes down to the bottom of the world – this moment I stand on. Also it is transitory, flying, diaphanous. I shall pass like a cloud on the waves. Perhaps it may be that though we change, one flying after another, so quick, so quick, yet we are somehow successive and continuous we human beings, and show the light through. (9) (Lee, 1977)

Referring to this diary entry, Hermione Lee claims that Woolf is talking about the moths or the waves. Virginia Woolf expresses what she wants to do in her work. Lee thinks that Virginia Woolf reveals her opinions about the nature of life using six characters without the physical limitations of time, plot, and setting.

The concepts of the 'semi-transparent envelope' and the 'shower of innumerable atoms' shaping themselves 'into the life of Monday or Tuesday' are now applied to 'human beings' rather than to 'life'. *The Waves*, more devoted to abstraction than any of the other novels, uses human beings as case histories to illustrate the nature of life. (10) (Lee, 1977.pg.159)

Hermione Lee goes on her investigation with the structure of the book. She claims that the nature of life is presented in a poetic style rather than the prose. She also uses an extract in her argument in the form of a poem. Thus, the characters in the book lose their importance, because what and how the characters say constitute the form of the work.

The tautology is there for the sake of the rhythm and is not in character. Parallelism is introduced throughout irrespective of who is speaking, patterned out of the repetition of certain parts of speech:

Bernard: They too bubbled up, they also escaped.

Jinny: The torments, the divisions of your lives.

Rhoda: After all these callings [...] these pluckings and searchings.

Neville: I choose at random; I choose the obvious.

Louis: People go on passing; they go on passing.

Susan: Everything is now set; everything is fixed.

This rhythm creates a long prose-poem. Though recurrent rhythm has been an important ingredient of the earlier novels, nowhere else has it been consistent and insistent enough to suggest that the book should be read as lines of poetry rather than as lines of prose.

How strange that people should sleep
 that people should put out the lights
 and go upstairs.
 they have taken off their dresses,
 they have put on white night-gowns.
 there are no lights in any of these houses.
 there is a line of chimneypots against the sky;
 and a street lamp or two burning,
 as lamps burn when nobody needs them.
 the only people in the streets
 are poor people hurrying.
 there is no one coming or going in this street;
 the day is over.
 a few policemen stand at the corners.
 yet night is beginning. (11) (Lee, 1977 pg. 163-164)

Some of the other structures supporting Virginia Woolf's technique creating the effect of poetry in her book are similar to the ones we have studied in Mrs

Dalloway and To the Lighthouse. One of the most important of these is the use of onomatopoeia in the book, especially in the interlude parts. Some of the examples of the use of onomatopoeia as follows:

One bird chirped high up; there was a pause; another chirped lower down. (12)

“I hear a sound, “ said Rhoda, “cheep, chirp; cheep, chirp; going up and down. (13)

Now the cock crows like a spurt of hard, red water in white tide,” said Bernard. (14)

“The beast stamps; the elephant with its foot chained...” (15)

“The birds sang in chorus first,” said Rhoda. (16)

I hear through it far off, far away, faint and far, the chorus beginning; wheels; dogs; men shouting; church bells; the chorus beginning.(17)

Meanwhile the concussion of the waves breaking fell with muffled thuds, like logs falling, on the shore. (18)

Here in this vast station everything echoes and booms hollowly. (19)

As they splashed...(20)

...sang together in chorus, shrill and sharp...(21)

The waves drummed on the shore, like turbaned warriors, like turbaned men... (22)

Knock, knock, knock. Must, must, must. Must go, must sleep, must wake, must get up – sober, merciful word which we pretend to revile, which we press tight to our hearts, without which we should be undone. How we worship that sound like the knocking together of trucks in a siding! (23)

The use of onomatopoeic words is supported by the other structures of balance and sound. Especially, the interlude parts carry the elements of rhythm, balance, and transparency. Considering these features, The Waves can be read as a poem or a soliloquy in the stage. The use of anaphora (repetition of the same word or phrase at the start of successive clauses) is common in the book creating a rhythmic effect putting emphasis on the word at the same time. Some of the examples of anaphora are given below:

‘Shall I free the fly? Shall I let the fly be eaten?’ (24)

I have a short space of freedom. I have picked all the fallen petals and made them swim. I have put raindrops in some. (25)

I hate dangling things; I hate dampish things. I hate wandering and mixing things together. (26)

This is only here; this is only now. (27)

I am turned; I am tumbled; I am stretched, among these long lights, these long waves, these endless paths, with people pursuing, pursuing. (28)

Here are my clean white stockings. Here are my new shoes. (29)

The names repeat themselves; the names are the same always. (30)

They are the volunteers; they are the cricketers; they are the officers... (31)

I am not gross; I am not a snob. (32)

Blindness returns as one moves and one leaf repeats another. Loveliness returns as one looks, with all its train of phantom phrases. (33)

Another day; another Friday; another twentieth of March, January, or September. Another general awakening. (34)

The repetition of the words and the sentence structure makes the novel easy to read and follow. As a matter of fact, in the novel the exterior reality, time, action are not given as in the traditional writing. For that reason, the novel seems to revolve around the abstract concepts. In such a pattern, the existence of rhythm may help the reader. Another rhetorical device, Virginia Woolf uses in the book is polysyndeton (the abundant use of conjunction within a clause or a sentence) as in Mrs Dalloway and To the Lighthouse. Here are some examples of polysyndeton:

They say Yes , they say No; whereas I shift and change and am seen through in a second. (35)

... here among these grey arches, and moaning pigeons, and cheerful games and tradition and emulation... (36)

... the fields begin again; and the houses, and women hanging washing, and trees and fields. (37)

Words and words and words, how they gallop – how they lash their long manes... (38)

But now I want life round me, and books and little ornaments, and the usual sounds... (39)

I am whirled down caverns, and flap like paper against endless corridors, and press my head... (40)

The examples of asyndeton (the deliberate omission of conjunctions) and parenthesis are seen in *The Waves* in accompanied with the rhythm created. Here are some examples:

But you wander off; you slip away; you rise up higher, with words...(41) (anaphora is seen in this example as well; the use of “you”)

The waves rise; their crests curl; look at the lights...(42)

We are off; he has forgotten us already; we pass out of his view; we go on; filled with lingering sensations, half bitter, half sweet...(43)

No; this is dull; this is scrappy. (44) (the use of anaphora at the same time)

Chaos, detail return. (45)

But ‘joined to the sensibility of a woman’ (I am here quoting my own biographer) ‘Bernard possessed the logical sobriety of a man.’ (46)

...a good one (for there seems to be a virtue in simplicity), are those who...(47)

Now I am getting his beat into my brain (the rhythm is the main thing in writing) (48)

The last example of parenthesis in (48) is different from the other examples, because it reflects Woolf’s own thought about writing. We learn this fact from Virginia Woolf’s own writing in her diary in 1930: “This rhythm (I say I am writing *The Waves* to a rhythm not to a plot) is in harmony with the painters.” (49). The use of parenthesis serves to protect the fluidity of the narrative in Woolf’s writing. However, here it has a practical function as well; it is used to give the writer’s own opinion about the subject. In stream of consciousness technique, the writer is not felt overtly so as not to destroy the character’s flow of thought process. Thus, parenthesis enables the writer to express her idea about the thing in the work, which we see here.

The book consists of nine chapters of which are opened by an interlude written in italics. These interludes tell the same things in general; especially they focus on the sea, birds, a garden and so on. The only change can be found in the position of the sun in the sky. Moreover, each interlude starts with the sentence describing the position of the sun. The first interlude starts with the sentence “The sun had not yet risen” while the last interlude opens with the sentence “The sun had

sunk”. Symbolically, they point out the beginning of the book and the end of the book, or in other words, the beginning of life and the end of life, death.

There are six characters in the book; Bernard, Susan, Rhoda, Neville, Louis, and Jinny. Actually, there is another character in the book; however, we do not see him speaking. The six characters talk about him with great appreciation and admiration, so it is inevitable to feel the existence of this mysterious character, Percival. However, his stream of consciousness is not given. Only in the streams of consciousness of the six characters the reader learns about Percival.

Virginia Woolf gives different features to each character in the book. Following these characters, one can find out some reflections from Woolf’s own personality. To start with the introduction of the characters, Bernard seems to be the central character in the book owing to the fact that in the last chapter of the book, we only see and hear Bernard, which means Bernard is the one who finishes the story. Moreover, Bernard is the representative of the writer in the book. With this fact also, he is a significant character. He is aware of the fact that he is composed of his friends in the book; thus, he is not only one person. This is what Virginia Woolf wants considering her writings in her letters and diary. Her sentences “That there should be many characters and only one”, “a six-petalled flower made of six lives” describe the situation of the characters in The Waves. As a matter of fact, the six characters stand for different parts of only one person. Three men and three women talk in the same way; there is no difference in their use of the language. They are one, only different parts of them are given. The six characters are different from each other, but they seem to share the same inner world; what they are telling is different. Another important point supporting the idea that they are one person is that they do not talk to each other. They talk in the form of the soliloquies in the same style. What is more, Virginia Woolf believes that human beings are androgens carrying the characteristics of both women and men. Thus, in The Waves, Woolf creates three male and three female characters carrying some distinctive qualities. Bernard underlines this situation frequently; he believes that he is not Bernard himself; he is composed of the others and their friendship.

What am I? I ask. This? No, I am that. ... I am not one and simple, but complex and many. Bernard in public, bubbles; in private, is secretive. That is what they do not understand, for they are now undoubtedly discussing me, saying I escape them, am evasive. They do not understand that I have to effect different transitions; have to cover the entrances and exits of several different men who alternately act their parts as Bernard. (50) (Woolf, 1931)

Bernard questions himself about what he is. He knows the answer and he gives the answer himself. Actually, this is a general question related to life. After the question related to the meaning of life in To the Lighthouse, Woolf focuses on a similar question. Being the representative of Woolf in the book as the narrator, Bernard is equipped with the features showing that he is aware of life surrounding him and the others. From the extract above, it is clear that Bernard is conscious that he is composed of different Bernards with mission. Life is like a stage and Bernard is directing different parts of his personality; he decides on when one Bernard comes and the other leaves. Bernard does not believe that people exist separately; he always repeats, “we are not single, we are one.”

Bernard is always busy with words and phrases. He is trying to collect material for his stories. This is not surprising as he is the representative of the narrator. While reading, inevitably one feels that Bernard is telling another story. As we consider him as the central character because of his role, we get that feeling naturally. Like Virginia Woolf, he is always busy with the words and stories.

A phrase. An imperfect phrase. And what are phrases? They have left me very little to lay on the table. ... I am not an authority on law, or medicine, or finance. I am wrapped round with phrases, like damp straw; I glow, phosphorescent. And each of you feels when I speak, ‘I am lit up. I am glowing.’ The little boys used to feel ‘That’s a good one, that’s a good one,’ as the phrases bubbled up from my lips under the elm trees in the playing-fields. They too bubbled up; they also escaped with my phrases. But I pine in solitude. Solitude is my doing. (51) (Woolf, 1931)

It is clear that Bernard seems to exist as far as he makes phrases. Despite the fact that he is not an authority on any subject, his phrases absorb the others listening

to him. Making phrases is a kind of mission given to Bernard; the reader cannot imagine Bernard without making phrases, which turns out to be a leitmotif. Bernard does not have to force himself to create phrases and stories; he utters them effervescently. Nevertheless, loneliness is what he cannot cope with using his phrases. The people listening to his phrases can disappear bubbling in the water; they sparkle with the effect of his stories and phrases; however, this is not permanent. Suddenly, Bernard may find himself in lonesomeness. When Bernard is alone, he is unhappy. He cannot talk to himself like his friends. Even in the last chapter of the book, the reader finds a man sitting opposite Bernard he does not know. It does not matter if Bernard knows the person or not; he needs somebody to listen to his phrases and stories.

Bernard has been thinking of being a writer for a long time. He is busy with creating a system to write his phrases that he is planning to use in his stories. This is his world; he finds everything he needs in his world of his useful phrases.

When I am grown up I shall carry a notebook – a fat book with many pages, methodically lettered. I shall enter my phrases. Under B shall come ‘Butterfly powder’. If, in my novel, I describe the sun on the window-sill, I shall look under B and find butterfly powder. That will be useful. (52) (Woolf, 1931)

Bernard seems to be a person who likes order and system according to the part above. Moreover, he believes that words have the power to keep people together. Bernard does not believe separation, so he uses the words to approach people. The fact that he always needs audience to listen to his words and phrases supports this idea. At the beginning of the book Susan does not want to talk to Bernard as she is afraid of the fact that he might create a story of her. Nonetheless, Bernard helps her with his words.

... I followed you, and saw you put down your handkerchief, screwed up, with its rage, with its hate, knotted in it. But soon that will cease. ... words, moving darkly, in the depths of your mind will break up this knot of hardness, screwed in your pocket-handkerchief.

... when we sit together, close, we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory. (53) (Woolf, 1931)

Susan's anger is likened to a screwed handkerchief in her pocket and Bernard seeing this, tries to help her using the words. He tells her a story to make her feel more relaxed. This shows the power of his words actually. In difficult situations, Bernard uses his words and phrases to help others. Being the representative of the author in the book, Bernard seems to shoulder a responsibility to use the words effectively. He is the only person to use the language so effectively. What is more, words and phrases are the escape from the stark realities of life. Like Bernard, Virginia Woolf finds the escape in the magical world of the words. The reader cannot see Bernard without thinking about the new phrases.

I walk making up phrases; sit, contriving scenes; I am in short in the thick of the greatest rapture known to me." ... "The synthesis of my being ... only writing composes it... Nothing makes a whole unless I write. (54) (Urgan, 1995)

While Bernard is leaving for the school, he feels frightened; however, he must do something in order to defeat this terrible feeling. He immediately tries to find phrases to hide his fear.

"Everybody seems to be doing things for this moment only; and never again. Never again. The urgency of it all is fearful. Everybody knows I am going to school, going to school for the first time. 'That boy is going to school for the first time,' says the housemaid ... I must not cry. I must behold them indifferently. Now the awful portals of the station gape; 'the moon-faced clock regards me'. I must make phrases and phrases and so interpose something hard between myself and the stare of housemaids, the stare of clocks, staring faces, indifferent faces, or I shall cry. (55) (Woolf, 1931)

Going to school for the first time is a hard situation to deal with for Bernard. Nonetheless, he finds a way to beat it using his phrases. When he is very young, he starts to deal with phrases, so whenever he needs, he uses them so as to be more powerful and relaxed. However, from time to time, Bernard becomes suspicious of the existence and power of his phrases and stories. Moreover, they work when there

is somebody near Bernard; his words do not seem to be effective unless Bernard is talking to a person.

I could make a dozen stories of what he said, of what she said – I can see a dozen pictures. But what are stories? Toys I twist, bubbles I blow, one ring passing through another. And sometimes I begin to doubt if there are stories. What is my story? What is Rhoda's? What is Neville's? ... That is the truth; that is the fact, but beyond it all is darkness and conjecture. (56) (Woolf, 1931)

Creating stories is like a game for Bernard. It is not related to the reality of life, that is why stories and phrases are like toys making Bernard busy. What is more, Bernard's phrases and stories are ephemeral, but the stark realities of life can be rendered by means of them. Each person has his story despite the fact that he is not aware of it. Since Bernard plays with the phrases like toys, he is not sure whether there are stories or not. Despite the fact that Bernard has doubts about the stories, he does not stop dealing with them; he cannot do without them as they help him cope with the difficulties of life.

The other characters in the book are also aware of Bernard's position in the group with his stories. As Bernard is the representative of the writer in the book, his effect can be felt among his friends when they gather. It is clear that he has a central role among his friends with his stories.

“And now,” said Neville, “let Bernard begin. Let him burble on, telling us stories, while we lie recumbent. Let him describe what we have all seen so that it becomes a sequence. Bernard says there is always a story. I am a story. Louis is a story. (57) (Woolf, 1931)

Considering what Neville says about Bernard, one feels that the characters in the book come to life with Bernard's stories. The expression “lie recumbent” gives the idea that Neville and the others except Bernard are waiting for someone to give them life. With this aspect, the reader feels that Bernard has a big role as the narrator, which means that this is done on purpose. Bernard has an important role among his friends; however, his friends mean a lot to Bernard due to the fact that he knows he is

nothing without his friends. As a matter of fact, Bernard is constituted by the other characters in the book.

Louis is another character from the book who is interested in poetry. With this aspect, Louis can be said to represent Virginia Woolf. Of course, Louis represents only one part of her. Woolf is more interested in poetry in her style, which is one of the most significant characteristics of the stream of consciousness technique. As a matter of fact, what Woolf tries to do is to express the things in her mind via a poetic style rather than prose in her writing. Like Woolf, Louis believes that he ought to write poems.

Louis differs from his friends in that he is a son of a banker who goes bankrupt, which means he is from a poor background. What is more, he has Australian accent causing him to feel embarrassed in the society. Because of these reasons, he feels so isolated that he imagines himself as a plant whose roots are in depth at the beginning of the novel.

... I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world, through earth dry with brick, and damp earth, through veins of lead and silver. I am all fibre. All tremors shake me, and the weight of the earth is pressed to my ribs. Up here my eyes are green leaves, unseeing. I am a boy in grey flannels with a belt fastened by a brass snake up here. Down there my eyes are the lidless eyes of a stone figure in a desert by the Nile. I see women passing with red pitchers to the river; I see camels swaying and men in turbans. I hear trappings, tremblings, stirrings round me.

... Up here Bernard, Neville, Jinny and Susan (but not Rhoda) skim the flower-beds with their nets. They skim the butterflies from the nodding tops of the flowers. They brush the surface of the world. Their nets are full of fluttering wings. 'Louis! Louis! Louis!' they shout. But they cannot see me. I am on the other side of the hedge. ... Oh Lord, let them pass, Lord, let them lay their butterflies on a pocket-handkerchief on the gravel. ... But let me be unseen. I am green as a yew tree in the shade of the hedge. My hair is made of leaves. I am rooted to the middle of the earth. My body is a stalk. I press the stalk. (58) (Woolf, 1931)

Louis himself is aware of the fact that he does not belong to the same place as his friends do. He feels so embarrassed and weak that he wants to be a plant, but at

the same time he feels that he is a statue in Egypt whose eyes are always open. He sees everything, everybody; however, since he is only a stone figure, nobody notices him. This indicates that Louis has a rich imagination as a result of his feeling as an outsider. He tries to find happiness in his world surrounded by his interest for poetry. Louis wants to be unseen as he lacks self-confidence. Saying that he on the other side of the hedge, Louis expresses that his friends and he are from different worlds. Louis cannot help comparing himself to his friends, which causes him to feel weaker and weaker. Considering all these, the reader may possibly think that Louis is a disturbed character suffering from his differences. Louis struggles for the change in his life; he longs to fulfil his wish, which is to write a good poem. Even when he is a little boy, he sets his goals in his life.

“I will not conjugate the verb,” said Louis, “until Bernard has said it. My father is a banker in Brisbane and I speak with an Australian accent. I will wait and copy Bernard. He is English. They are all English. Susan’s father is a clergyman. Rhoda has no father. Bernard and Neville are the sons of gentlemen. Jinny lives with her grandmother in London. Now they suck their pens. Now they twist their copy-books, and, looking sideways at Miss Hudson, count the purple buttons on her bodice. Bernard has a chip in his hair. Susan has a red look in her eyes. Both are flushed. But I am pale; I am neat, and my knickerbockers are drawn together by a belt with a brass snake. I know the lesson by heart. I know more than they will ever know. ... I could know everything in the world if I wished. But I do not wish to come to the top and say my lesson. My roots are threaded, like fibres in a flower-pot, round and round about the world. I do not wish to come to the top and live in the light of this great clock, yellow-faced, which ticks and ticks. Jinny and Susan, Bernard and Neville bind themselves into a thong with which to lash me. They laugh at my neatness, at my Australian accent. I will now try to imitate Bernard softly lisping Latin.” (59) (Woolf, 1931)

Louis feels that he does not belong to the world of his friends in his school years. Since he is not English, he does not believe that he is as successful as his friends. Louis is thinking of his friends’ backgrounds which are totally different from his. Among his friends, only Rhoda seems to be different with having no father. Louis contrasts himself with Bernard and Susan physically; he thinks that they glow brightly while he is pale. This contrast seems to be physical, but it may have another meaning underneath it. Louis isolates himself from the others as he believes that he is inferior to them, so he is not a distinctive person who can be described by being pale.

However, Bernard and Susan are from rich and good English families and they are self-confident; therefore, they do not need to hide, which means that they are noticeable. It is interesting that Louis himself is aware of the fact that he is a better student than the others. He has a capacity to be the top student among his friends; however, what he wants is not this. Instead, he prefers to be a plant whose roots are hidden in the deep parts of the soil. Despite the fact that Louis is far more successful than Bernard, he does not want to conjugate the verb until Bernard conjugates it. He wants to hear Bernard conjugating the verb in Latin taking Bernard his role model. This situation may be normal, because Louis is embarrassed about his Australian accent, for this reason he is not eager to conjugate the verb.

While Louis is envying his friends, he does not mention Rhoda among them. He contrasts himself to Bernard, Neville, Jinny, and Susan, but not Rhoda. Rhoda and Louis are similar to each other in that they have a complicated imagination. What is more, Louis does not feel as tense as he is with the others except Rhoda. Rhoda also thinks that she is different from Susan, Neville, Bernard, and Jinny. “She has no body as the others have. And I, who speak with an Australian accent, whose father is a banker in Brisbane, do not fear her as I fear the others.” (60)

Considering Rhoda’s body, he thinks that Rhoda is also different from the others like him. Because of the differences Louis feels, he is bound to live in his own world like Rhoda.

The day has been full of ignominies and triumphs concealed from fear of laughter. I am the best scholar in the school. But when darkness comes I put off this unenviable body – my large nose, my thin lips, my colonial accent – and inhabit space. I am then Virgil’s companion, and Plato’s. I am then the last scion of one of the great houses of France. But I am also one who will force himself to desert these windy and moonlit territories, these midnight wanderings, and confront grained oak doors. I will achieve in my life – Heaven grant that it be not long – some gigantic amalgamation between the two discrepancies so hideously apparent to me. Out of my suffering I will do it. I will knock. I will enter. (61) (Woolf, 1931)

Louis is the most successful one among his friends; however, he is aware of the dissimilarities he has. When he is alone, he hides himself in his own world where he meets the men of thoughts such as Virgil and Plato. He is so well equipped that he can be a companion of Plato and Virgil. Nevertheless, these are not enough for Louis to feel better. He is trying to enter the world of the others. Getting what he wants is not hard for Louis; he is ambitious, passionate, and clever. Nevertheless, what he wants to do is to write poems. But, unfortunately he has to do something very different as he must earn money immediately after school, thus, he cannot go to university as his friends, which constitutes another difference while Louis is trying so hard to make up for the differences between his friends and himself. He becomes a clerk in England and he earns a lot of money. Then he starts living a nice house, but he continues to meet Rhoda in dingy back-street rooms. He cannot belong to the life he creates as he does not love these things. Sitting in an office following the calendar pages is not a suitable thing for Louis.

Louis is always aware of the fact that he is different from the others with his responsibilities also. He has to do lots of things the others do not manage to do.

“My task, my burden, has always been greater than other people’s. A pyramid has been set on my shoulders. I have tried to do a colossal labour. I have driven a violent, an unruly, a vicious team. With my Australian accent I have sat in eating-shops and tried to make the clerks accept me, yet never forgotten my solemn and severe convictions and the discrepancies and incoherences that must be resolved. As a boy I dreamt of the Nile, was reluctant to awake, yet brought down my fist on the grained oak door. It would have been happier to have been born without a destiny, like Susan, like Percival, whom I most admire. (62) (Woolf, 1931)

Louis could not get rid of his Australian accent because of which he feels isolated and embarrassed. He does not wake up and see the real world due to the fact that he is happy in his world of dreams. When he becomes an adult, he does not give up dreaming.

Another character similar to Louis is Rhoda, a female character in the book. Rhoda and Virginia Woolf also have something in common. For instance, both of

them live in their world of dreams; their imagination is so rich that they are absorbed in the depths of their world away from the other people. Moreover, there is another similarity between them which is quite interesting; their death. Rhoda, like Woolf, commits a suicide; however, how she does this is not mentioned in the book. Nevertheless, throughout the book Rhoda sails her dreams on the water, which she could not realize. Thus, she might have died in the water like Virginia Woolf.

First, the reader sees Rhoda as a child. At that moment, it is easily understood that she has her own world accompanied by her own imagination. What is more, she is alone in her world.

“All my ships are white,” said Rhoda. “I do not want red petals of hollyhocks or geranium. I want white petals that float when I tip the basin up. I have a fleet now swimming from shore to shore. I will drop a twig in as a raft for a drowning sailor. I will drop a stone in and see bubbles rise from the depths of the sea. Neville has gone; Jinny is in the kitchen garden picking currants with Louis perhaps. I have a short time alone, while Miss Hudson spreads our copy-books on the schoolroom table. I have a short space of freedom. I have picked all the fallen petals and made them swim. I have put raindrops in some. I will plant a lighthouse here. ...And I will now rock the brown basin from side to side so that my ships may ride the waves. Some will founder. Some will dash themselves against the cliffs. One sails alone. That is my ship. It sails into icy caverns where the sea-bear barks and stalactites swing green chains. The waves rise; their crests curl; look at the lights on the mast-heads. They have scattered, all except my ship, which mounts the wave and sweeps before the gale and reaches the islands where the parrots chatter and the creepers ...” (63) (Woolf, 1931)

Rhoda makes the basin her ocean and the petals the ships of her dreams. Even if she is in the classroom with her friends, she is in her imaginary world. Her dreams may not come true; Rhoda expresses this fact by saying that “some will founder, some will dash themselves against the cliffs”. After losing some of the ships, she stays alone with her own ship, which means that she is alone in her life. Even as a small child, she is aware of the fact that she is alone. In her world of imagination, she is happy. She prefers to be alone in the beautiful world she creates. Rhoda is an outsider in the group; she is with her friends, but she is not there spending time with them together. Most of the time, we see Rhoda looking out of the window sitting with the others. She lives in her world without a company.

With these features, Rhoda is very similar to Louis; in their unlimited imagination, they create their own lives. Being a very successful student, socialising, or obeying the rules do not mean anything to Rhoda. What she wants is to live in the beautiful world of her own. The things done around her seem to be difficult to cope with for Rhoda. While her friends are leaving the classroom after the lesson, the teacher wants her to stay and find the answer to the question, which means nothing to Rhoda. Figures are not important to Rhoda since she does not understand them; what is more, she does not care about them. In her imagination, her world is waiting for her. While Rhoda is kept in the classroom as punishment, she gets lost in her world of imagination. She is on a long journey in her stream of thoughts based upon dreamlike images.

I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join – so- and seal up, and make entire. The world is entire, and I am outside of it, crying, ‘Oh save me, from being blown for ever outside the loop of time!’”. (64) (Woolf, 1931)

Rhoda herself shows that she is an outsider with the figures she draws. These figures are supposed to be related to her lesson; however, they turn out to be her imagination which displays the fact that she does not belong to the real world. Even in her imagination, she is out of the life surrounding the others. Another significant thing here is that Rhoda does not want to be restricted by some realities of the physical world, thus, she is free in her imaginary world. The lessons at school, time, and life outside are the things limiting Rhoda. What is more, she does not belong to these things.

Rhoda thinks that she does not have a face and she repeats it frequently throughout the book. Moreover, she compares herself to the other female characters Susan and Jinny. She does not have a real identity in a real life.

“That is my face,” said Rhoda, “in the looking-glass behind Susan’s shoulder – that face is my face. But I will duck behind her to hide it, for I am not here. I have no face. Other people have faces; Susan and Jinny have faces; they are here. Their world is the real world. The things

they lift are heavy. They say Yes, they say No; whereas I shift and change and am seen through in a second. If they meet a housemaid she looks at them without laughing. But she laughs at me. They know what to say if spoken to. They laugh really; they get angry really; while I have to look first and do what other people do when they have done it. (65) (Woolf, 1931)

Rhoda is not with her friends even if she is there physically, so she does not want to see her face in the mirror. Due to the fact that she does not live in the real world and in the real time, she does not have a definite identity as the others have. Besides, Rhoda cannot state something clearly; the only thing she does is to imitate Susan and Jinny. Because Susan and Jinny live in the real world; they know what to do in certain situations as they do not get lost in the world of images. Owing to the fact that Rhoda is busy with her imaginary world, she cannot catch up with the real life, thus she tries to imitate the others. She does not know what to do, how to behave in some specific situations. The storms in Rhoda's soul are given in a clear way. The loneliness and the need for protection are similar to the reader as Woolf herself experiences these.

I hate all details of the individual life. But I am fixed here to listen. An immense pressure is on me. I cannot move without dislodging the weight of centuries. A million arrows pierce me. Scorn and ridicule pierce me. I, who could beat my breast against the storm and let the hail choke me joyfully, am pinned down here; am exposed. ... Hide me, I cry, protect me, for I am the youngest, the most naked of you all. Jinny rides like a gull on the wave, dealing her looks adroitly here and there, saying this, saying that, with truth. But I lie; I prevaricate. (66) (Woolf, 1931)

Rhoda's dreams turn out to be her reality, yet the real world is different from her imaginary world. Again she compares herself to Jinny as she lives in the real world unlike Rhoda. Since Rhoda cannot live in the real world, she cannot live in the real time. As a matter of fact, she cannot join the hours in her life. The concept of time is only distinctive in Rhoda's part, no other character in the book is concerned about the time.

... One moment does not lead to another. The door opens and the tiger leaps. You did not see me come. I circled round the chairs to avoid the horror of the spring. I am afraid of you all. I am afraid of the shock of

sensation that leaps upon me, because I cannot deal with it as you do – I cannot make one moment merge in the next. To me, they are all violent, all separate; and if I fall under the shock of the leap of the moment you will be on me, tearing me to pieces. I have no end in view. I do not know how to run minute to minute and hour to hour, solving them by some natural force until they make the whole and indivisible mass that you call life. Because you have an end in view – one person, is it, to sit beside, an idea is it, your beauty is it? ... There is no single scent, no single body for me to follow. And I have no face. I am like the foam that races over the beach or the moonlight that falls arrowlike here on a tin can, here on a spike of the mailed sea holly, or a bone or a half-eaten boat. (67) (Woolf, 1931)

Rhoda's perception of time is not similar to the other characters in the book; she lives everything in a scattered way. There is no unity in the things she lives as she herself cannot be a complete person. In her life, nothingness is the distinctive thing. Considering all these, Rhoda is the most colourful character in the book. Her ships of dreams are sailing on her ocean leading her to the most beautiful place which does not exist in the real world. Following these dreams, the reader wonders what kind of a person Rhoda is. Virginia Woolf narrates her using such a powerful language that it is easy to get the idea that Rhoda is from the world of her imagination.

Another character in the book is Neville. He is a homosexual who is in love with Percival. He is obsessed with tidiness and order; he cannot stand mess and irregular things in life. At the beginning of the book, the reader notices that even as a small child Neville does not like mixing the things in the games he plays.

... I hate dangling things; I hate dampish things. I hate wandering and mixing things together. Now the bell rings and we shall be late. Now we must drop our toys. Now we must go in together. (68) (Woolf, 1931)

“Each tense,” said Neville, “means differently. There is an order in this world; there are distinctions, there are differences in this world, upon whose verge I step. For this is only a beginning. (69) (Woolf, 1931)

Neville is also interested in literature. He believes that perfection is only possible in the world of words. On the other hand, his imagination is not as rich and colourful as Louis and Bernard. In literature, he is trying to get order and neatness.

In Neville's mind, the reader generally follows his thoughts about Percival. He feels a great passion for Percival which keeps his mind busy with Percival only.

... He sees nothing; he hears nothing. He is remote from us all in a pagan universe. But look – he flicks his hand to the back of his neck. For such gestures one falls hopelessly in love for a lifetime. (70) (Woolf, 1931)

“Percival has gone now,” said Neville. “He is thinking of nothing but the match. He never waved his hand as the brake turned the corner by the laurel bush. He despises me for being too weak to play (yet he is always kind to my weakness). He despises me for not caring if they win or lose except that he cares. He takes my devotion; he accepts my tremulous, no doubt abject offering, mixed with contempt as it is for his mind. For he cannot read. Yet when I read Shakespeare or Catullus, lying in the long grass, he understands more than Louis. Not the words – but what are the words? ... I shall be a clinger to the outsides of words all my life. Yet I could not live with him and suffer his stupidity. He will coarsen and snore. (71) (Woolf, 1931)

Neville considers Percival as a man who is very different from the others in that he is from another world and his everything is so extraordinary. This may be due to Neville's imagination and his passion for Percival. However, as aforementioned, especially the male characters in the book admire Percival despite the fact that he does not have very special skills. The only thing underlined about Percival is his physical power and his interest in sports. Especially Neville describes Percival with great admiration, yet he is aware of the fact that he may get bored with Percival if they live together. While Neville knows a great deal about literature; he is better at words and intellectual issues rather than sports and physical abilities. Because of pleasure only, Neville has been obsessed with Percival. What is more, Neville may be trying to compensate for the things he lacks by approaching Percival.

Neville admires everything he lacks. For instance, he is in love Percival, who is a very different character from himself. Neville is weak and gets tired easily whereas Percival is the man of strength and sports. As a matter of fact, Neville is in love with life itself. He finds perfection in poetry and arts and he is inspired by life outside in these things. However, these do not bring happiness to Neville. He is

always restless and unhappy as he feels inferior. He is always aware of the fact that Percival will not meet him in the place he has been waiting for him. He believes that he is not attractive for his young lovers, for that reason he gets into depression.

...None of you saw me approach. I came early; I came quickly and directly, here, to sit by the person whom I love. My life has a rapidity that yours lack. I am like a hound on the scent. I hunt from dawn to dusk. Nothing, not the pursuit of perfection through the sand, nor fame, nor money, has meaning for me. I shall have riches; I shall have fame. But I shall never have what I want, for I lack bodily grace and the courage that comes with it. The swiftness of my mind is too strong for my body. I fail before I reach the end and fall in a heap, damp, perhaps disgusting. I excite pity in the crises of life, not love. Therefore I suffer horribly. But I do not suffer, as Louis does, to make myself a spectacle. I have too fine a sense of fact to allow myself these juggleries, these pretences. I see everything – except one thing – with complete clarity. That is my saving. That is what gives my suffering an unceasing excitement. That is what makes me dictate, even when I am silent. And since I am, in one respect, deluded, since the person is always changing, though not the desire, and I do not know in the morning by whom I shall sit at night, I am never stagnant; I rise from my worst disasters, I turn, I change. (72) (Woolf, 1931)

Although Neville's desire is always the same, he has been changing all the time. Each time he finds a new young boy to satisfy his desire. At the same time, he is aware of the fact that the change is inevitable. He is unhappy and he knows that everything in his life will go on like this. However, he cannot help undergoing new experiences every day, every night. Nothing will change his suffering due to his body and appearance. He knows that he is doomed to suffer from the things he lacks.

Another character in the book is Susan. At the beginning of the book, we see that Susan gets very angry seeing Jinny and Louis kissing each other, but she does not any special interest in Louis, yet she is extremely jealous when she sees them. As a matter of fact, Susan is not very beautiful and she knows that Jinny is taller than her with her attractive physical appearance.

“I saw her kiss him. I raised my head from my flower-pot and looked through a chink in the hedge. I saw her kiss him. I saw them, Jinny and Louis, kissing. Now I will wrap my agony inside my pocket-handkerchief. It shall be screwed tight into a ball. ... I will not sit next Jinny and next Louis. I will take my anguish and lay it upon the roots under

the beech trees. I will examine it and take it between my fingers. They will not find me. I shall eat nuts and peer for eggs through the brambles and my hair will be matted and I shall sleep under hedges and drink water from ditches and die there.” (73) (Woolf, 1931)

Due to the fact that Susan is very unhappy after seeing Jinny and Louis, she wants to hide herself in the nature. She is so desperate that she wants to die in nature. Actually, Susan is the only one who is interested in nature among her friends. She gets married to a farmer and leads her life in a farm as a sacrificing wife and mother. When she is a small child, her escape to nature gives signals of what kind of a life she will lead.

The only person understanding Susan is Bernard. He is aware of the fact that Susan wants to understand people, so she observes people. After she sees Jinny and Louis kissing each other, Bernard realizes that something bothers her and he does not leave her alone.

“Susan has passed us,” said Bernard. ... She was not crying, but her eyes, which are so beautiful, were narrow as cats’ eyes before they spring. I shall follow her. I shall go gently behind her, to be at hand, with my curiosity, to comfort her when she bursts out in a rage and thinks, “I am alone”.

... There is agitation and trouble here. There is gloom. The light is fitful. There is anguish here. ... Susan has spread her anguish out. Her pocket-handkerchief is laid on the roots of the beech trees and she sobs, sitting crumpled where she has fallen.”

“... She danced in flecked with diamonds light as dust. And I am squat, Bernard, I am short. I have eyes that look close to the ground and see insects in the grass. The yellow warmth in my side turned to stone when I saw Jinny kiss Louis. I shall eat grass and die in a ditch in the brown water where dead leaves have rotted.” (74) (Woolf, 1931)

Susan tells everything to Bernard, because he understands her feelings. Susan also compares herself to Jinny talking to Bernard. Her jealousy of Jinny is so overt that her reaction to what she has seen is her result of this strong feeling. Following Susan, Bernard notices that there is something wrong with her. He even knows that in her handkerchief is her agony and unhappiness hidden.

Another important thing related to Susan is that she lacks tolerance and flexibility. There is only one definite truth for her and her desires are everything to her. "I love," said Susan, "and I hate. I desire one thing only. (75) (Woolf, 1931)

When Susan goes to school, the nightmare starts for her; she hates school. School is like a prison for Susan as she believes that she does not belong there. What is more, she has her own world in her hometown. Furthermore, it is easy to notice that what she misses most is trees and animals.

"For how many months," said Susan, "for how many years, have I run up these stairs, in the dismal days of winter, in the chilly days of spring? Now it is midsummer. ... I count each step as I mount, counting each step something done with. So each night I tear off the old day from the calendar, and screw it tight into a ball. I do this vindictively, while Betty and Clara are on their knees. I do not pray. I revenge myself upon the day. I wreak my spite upon its image. You are dead now, I say, school day, hated day.

... Miss Perry loves Jinny; and I could have loved her, but now love no one, except my father, my doves and the squirrel whom I left in the cage at home for the boy to look after. (76) (Woolf, 1931)

Since Susan does not love school, she does the things in order to punish herself. She likes being in nature touching the soil, playing with the animals. School is an institution based upon sterility. What is more, everything has to be done in a system determined by rigid rules.

From time to time Susan compares herself to Jinny and Rhoda, especially Jinny. She knows that what she wants is quite different than theirs.

... For something has grown in me here, through the winters and summers, on staircases, in bedrooms. I do not want, as Jinny wants, to be admired. I do not want people, when I come in, to look up with admiration. I want to give, to be given, and solitude in which to unfold my possessions. (77) (Woolf, 1931)

Susan cannot mix with other people and she does not worry about how she looks. In nature one does not have to be admired. More importantly, Susan feels that she is the nature herself; the seasons, the mud, the soil, everything in the nature. This

feeling is so strong that she cannot feel comfortable sitting in a furnished room carpets on the floor. Because she wants to feel the wet ground under her feet. Due to the fact that she belongs to nature, her reactions and her life are based on strong feelings and passions. She does not understand phrases and sentences. As a matter of fact, she does not need them, because the nature does not require the phrases in order to express herself.

Susan imagines what kind of a life she will lead in her mind. She believes that with her children in a farm she will lead a happy life.

... I shall never have anything but natural happiness. It will almost content me. I shall go to bed tired. I shall lie like a field bearing crops in rotation; in the summer heat will dance over me; in the winter I shall be cracked with the cold. But heat and cold will follow each other naturally without my willing or unwilling. My children will carry me on; their teething, their crying, their going to school and coming back will be like the waves of the sea under me. No day will be without its movement. I shall be lifted higher than any of you on the backs of the seasons. I shall possess more than Jinny, more than Rhoda, by the time I die. ... I hate Jinny because she shows me that my hands are red, my nails bitten. I love with such ferocity that it kills me when the object of my love shows by a phrase that he can escape. He escapes, and I am left clutching at a string that slips in and out among the leaves on the tree-tops. I do not understand phrases. (78) (Woolf, 1931)

Despite the fact that Susan is happy with her life style, she cannot help being jealous of Jinny and Rhoda. They have the things she does not have. Susan finds happiness in the nature.

Susan devotes herself to her children, which makes her quite different from the others in the book. Woolf might have given such a characteristic to one of the characters in the book. First of all, she does not have a child but as we follow from her diaries, it is clear that she is not positive about being a mother. For that reason, Susan has complicated feelings about being a mother. In the seventh chapter of the book, Susan seems to have been bored with her lifestyle. It can be regarded as a kind of regret being expressed after a long time.

Sometimes I am sick of natural happiness, and fruit growing, and children scattering the house with oars, guns, skulls, books won for prizes and other trophies. I am sick of the body, I am sick of my own craft, industry and cunning, of the unscrupulous ways of the mother who protects, who collects under her jealous eyes at one long table her own children, always her own.

I think sometimes of Percival who loved me. He rode and fell in India. I think sometimes of Rhoda. (79) (Woolf, 1931)

Percival admired by all the characters in the book is in love with Susan, but she refuses him without explaining the reason. From the part above, she is understood to feel regretful about it. Susan feels like a plant she grows in her garden. Natural happiness has always been what she has wanted. Nevertheless, she admits that she is bored with it. Susan is one of the characters who has everything she wants, yet she is not content with her life. Natural happiness, her children, her trees do not make her as happy as we think. She remembers her childhood and the things she does with her friends, which shows that she misses those years.

In Susan's case, the duality which is dominant in Woolf's imaginative life can be seen. On one hand, she is blessed with the holy feeling of motherhood, on the other hand, she is disgusted by the routines she has to shoulder and also the wild nature of motherhood. Thus, Virginia Woolf reflects her own duality about motherhood through Susan.

Another character in the book is Jinny. At the very beginning of the book, the reader sees Jinny kissing Louis in the bushes, which gives an idea about Jinny. In contrast to the other female characters in the book, she is the least complicated one. Because the only thing she is interested in is her own looks and her clothes, which means she is a bit superficial. The way she dresses, the way she moves, looks, everything about her is feminine. No other female character in the book is as feminine as she is.

... That is nice for summer, but for winter I should like a thin dress shot with red threads that would gleam in the firelight. Then when the lamps were lit, I should put on my red dress and it would be thin as a veil, and would wind about my body, and billow out as I came into the room,

pirouetting. It would make a flower shape as I sank down, in the middle of the room, on a gilt chair. (80) (Woolf, 1931)

At the beginning of the book, the reader learns that Susan is jealous of Jinny seeing her kissing Louis. Moreover, as Susan is not attractive as Jinny, she feels baffled. Another duality starts here; although Susan envies Jinny, she is not concerned about the things related to physical appearance. She just envies Jinny.

The parts belonging to Jinny in the book are all related her dresses and her body. Thus, she has the least part in the book. Another significant point about Jinny is that there is action, movement in her life all the time unlike the other characters. This may stem from the superficiality she has while the others reflect the intellectuality and more complicated thoughts in their minds. Jinny is the only one to be involved in dancing, which means her bodily movements are emphasized.

... I leap like one of those flames that run between the cracks of the earth; I move, I dance; I never cease to move and to dance. ... I dance over these streaked, these impersonal, distempered walls with their yellow skirting as firelight dances over teapots. I catch fire even from women's cold eyes. When I read, a purple rim runs round the black edge of the textbook. Yet I cannot follow any word through its changes. I cannot follow any thought from present to past. I do not stand lost, like Susan, with tears in my eyes remembering home; or lie, like Rhoda, crumpled among the ferns. ... I do not dream. (81) (Woolf, 1931)

Virginia Woolf likens Jinny into flames moving everywhere. The jealous eyes of the women do not affect her. She does not care about the atmosphere of the school. She is aware of the fact that she is different from Susan and Rhoda. Moreover, Jinny does not dream. Since Jinny is not concerned about her inner world, dreaming ought not to be expected from her due to the fact that imagination requires a rich inner world capacity and complicated way of thinking.

There is nothing staid, nothing settled, in this universe. All is rippling, all is dancing; all is quickness and triumph. Only, when I have lain alone on the hard ground, watching you play your game, I begin to feel the wish to be singled out; to be summoned, to be called away by one person who comes to find me, who is attracted towards me, who cannot keep himself from me ... (82) (Woolf, 1931)

Apart from dancing and her bodily movements, her desire to be admired by men is quite clear. It does not matter who admires her. The only thing she cares is admiration. Moreover, she does not expect to have a regular relationship owing to the fact that her idea of relationship is based upon sexuality. She believes that her body has her own life. She has sex with men she does not know their names, but it does not matter as long as men desire her. However, she is afraid to get old as she thinks that she will not be as attractive as before. When she sees her reflection in the mirror, she feels terrified. She knows that men will not come to her with her one signal anymore. No other character in the book is as concerned about getting old as Jinny is.

Jinny's speeches do not take place as often as the others, which shows that Woolf creates a parallel between her monologues in the book and her character. The monologues in the book reflect the inner worlds of the characters; however, Jinny is keen on her physical appearance, her clothes, and men instead of thoughts, which means her inner world is too limited to take place in the book. Due to the fact that Jinny does not get lost in her thoughts, she seems to be talking to someone in her monologues.

The Waves consists of nine parts. Each part starts with an interlude depicting the position of the sun in the sky and the movements of the waves. At the beginning of the book, the sun has not risen yet, and there is no movement on the sea. The nature is waking to a new day. Parallel to this situation, the characters are small children in the first part of the book. Woolf never tells that they are friends, they are young, and they are in the kinder garden. The reader follows the six characters from their childhood to their old ages approaching death. Each part opens with one character. Only the first part is different from the others in that all of the characters utter a sentence. The ninth part of the book is also different from the others, which shall be mentioned later.

The interludes constitute an important structural part in the book. First of all, they are written in italics. Even this simple detail in writing style shows that

interludes are separate from the book despite the fact that they stand for a significant role. In her diary (26 January 1930), Virginia Woolf writes that these parts called interludes are essential since they function as bridges joining each section of the book and also they give the details about the background. Another significant point about the interludes is that the aspect is impersonal. The same elements are mentioned all the time; a house by the sea, a garden with birds chirping, the waves breaking on the shore, and most importantly, the position of the sun in the sky. The reader feels the existence of a narrative voice, but it is difficult to specify it.

The sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually.

As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Gradually the dark bar on the horizon became clear as if the sediment in an old wine-bottle had sunk and left the glass green. Behind it, too, the sky cleared as if the white sediment there had sunk, or as if the arm of a woman couched beneath the horizon had raised a lamp and flat bars of white, green and yellow spread across the sky like the blades of a fan. Then she raised her lamp higher and the air seemed to become fibrous and to tear away from the green surface flickering and flaming in red and yellow fibres like the smoky fire that roars from a bonfire.

Gradually the fibres of the burning bonfire were fused into one haze, one incandescence which lifted the weight of the woollen grey sky on top of it and turned it to a million atoms of soft blue. The surface of the sea slowly became transparent and lay rippling and sparkling until the dark stripes were almost rubbed out.

Slowly the arm that held the lamp raised it higher and then higher until a broad flame became visible; an arc of fire burnt on the rim of the horizon, and all round it the sea blazed gold.

The light struck upon the trees in the garden, making one leaf transparent and then another. One bird chirped high up; there was a pause; another chirped lower down. The sun sharpened the walls of the house, and rested like the tip of a fan upon a white blind and made a blue finger-print of shadow under the leaf by the bedroom window. The blind stirred slightly, but all within was dim

and unsubstantial. The birds sang their blank melody outside. (83)
(Woolf, 1931)

Neither factual information nor events, details are given by the author. Everything the reader follows occurs in the characters' minds. However, Woolf uses reported speech structure presenting the characters' monologues, (Bernard said, Susan said, etc. ...), which means that there is a narrator in the book. Virginia Woolf does not interrupt the flow of thoughts in characters' minds. Everything is shaped by the characters and what Woolf does is to present everything according to the characters' minds. It is interesting that the reader cannot see all the characters in each part. For instance, in the ninth part the reader sees only Bernard talking to a stranger in a café, in the fifth one only three of them are on the stage. Besides, despite the fact that they are friends, they are not seen talking to each other except for the fourth and the eighth parts in which there are only a few short dialogues and in the first part, only Bernard and Susan talk to each other shortly.

Following the characters' flow of thoughts, the reader notices that the style Woolf uses for each character is the same. The language, the style are the same for all characters; what is more, the language they use in their childhood and in their adult years is the same, which seems unreal. Nonetheless, Woolf may have done it on purpose. In The Waves, Virginia Woolf introduces the reader to only one character although six separate characters are presented. As a matter of fact, each character symbolizes a different feature in a man. For instance, Bernard is interested in making phrases and creating stories, Louis is fond of his business, Neville is obsessed with Percival, Susan devotes herself to her children and nature, Jinny is interested in men, Rhoda lives in her own imaginary world. Each of the characters stands for a different characteristic. Like a six-petalled flower, they are joint, yet different. For this reason, Woolf does not change the style and language according to the character. Among these characters, Bernard plays the central role making phrases and telling the stories. Furthermore, this one character with six different features stands for Virginia Woolf's life. Rhoda with her mysterious character and her death resembles Woolf. Also, towards the end of the book, we see that Susan confesses that she can't stand children. While Susan is talking about motherhood, she seems to have a negative

attitude rather than a positive one. Doing this, Woolf shows her contradictory feelings for being a mother. Male characters also resemble some features of Virginia Woolf. For instance, like Virginia Woolf, Bernard is fond of words as well as stories and also Louis wants to write a very beautiful poem. These points in the characters carry some elements from Woolf's life. These features' belonging to one person may support the idea that the six characters in the book constitute one person only. Listening to soliloquies of the characters, the reader follows Woolf's ideas about life.

Poetic elements of the book are distinctive regardless of the character. Thus, it is easier to read the book as a poem rather than a novel. Its rhythm and language enables the reader to be absorbed by the magical lines of the writer.

I am in the heart of life.
 But look – there is my body in that looking glass.
 How solitary, how shrunk, how aged!
 I am no longer young.
 I am no longer part of the procession.
 ...
 Millions have died.
 Percival died.
 I still move.
 I still live.
 But who will come if I signal? (84) (Woolf, 1931)

The use of poetic language is not done randomly. Following Woolf's diary, we learn that poetry is the thing she wants to do in her writing. Like Woolf, Bernard claims that little language is enough to express ourselves. It is interesting that Bernard expresses such a thing despite the fact that he is engaged with making phrases and creating stories. Yet, at the end of the book, he realizes that too many words are not the desirable thing in life.

In the last chapter of the book, the reader realizes that everything comes to an end. The interlude starts with the sentence "the sun had sunk", which means the characters in the book are approaching death. Interestingly, no other character except for Bernard exists in the last chapter. Moreover, Bernard has a listener whom he does

not know. Virginia Woolf changes the atmosphere in accordance with the approaching of death in the last chapter. The interlude in the last chapter gives the signals of what kind of an end is waiting for the reader. The singing of the birds, the light over the hills do not exist anymore. Darkness is everywhere, which means there is gloom, sorrow, and loneliness. The development of the characters and the nature go hand in hand. As the characters get old, the nature outside changes, too. This change is a negative one because old age and death come. Woolf is focuses on what the characters think; however, she pays attention to the surroundings describing it in detail in especially interlude parts.

Virginia Woolf describes the nature and the position of the sun in the sky in interlude parts. Apart from these parts, she does not give the detailed description of the outer world. This is done on purpose due to the fact that in the parts except for interludes, the consciousnesses of the six characters are the main point. Whatever happens outside, their flow of thoughts is not interrupted. The consciousness is not affected by the outside world. It has its own reality. Throughout the book, except for the interludes the reader follows only the consciousness of the character. Virginia Woolf shows what the characters think shapes the world. The interludes remind the reader a kind of setting in a theatre play.

In the last chapter of the book, the reader is following only Bernard. This is done on purpose owing to the fact that Bernard functions as the narrator in the book. This is not simply a coincidence that Bernard is the one to open the book and now he finishes the book. He seems to be the central character carrying the voice of Woolf. Interestingly, Bernard confesses that he hates phrases and creating stories. At the beginning of the book, Bernard is the character whose only aim is to create stories and make phrases. This is the purpose of his life. Nonetheless, in the last part, the reader learns that this is useless. Bernard realizes that phrases, stories are not the point due to the fact that the end is near. He confesses that he is tired of stories. It is contradictory that Bernard is the one to sum up at the end of the book although he admits that he wants to get rid of stories and phrases.

In the last part, some of the phrases and sentences are repeated about life. Bernard explains his opinions about life in general and he seems to be content with it. He regards life as a simple process, for that reason little language is better than many phrases and stories. There is no need to force too much owing to life's being a mechanic system.

“Nevertheless, life is pleasant, life is tolerable. Tuesday follows Monday; then comes Wednesday. The mind grows rings; the identity becomes robust; pain is absorbed in growth. Opening and shutting, shutting and opening, with increasing hum and sturdiness, the haste and fever of youth are drawn into service until the whole being seems to expand in and out like the mainspring of a clock. How fast the stream flows from January to December! We are swept on by the torrent of things grown so familiar that they cast no shadow. We float, we float..... (85) (Woolf, 1931).

The more one feels pain the more mature he becomes according to what Bernard thinks. Life is too fast; the only thing to do is to let the flow take you wherever it goes. Now, the end comes. Bernard feels that phrases, stories, order in things are ephemeral. For instance, Percival is a kind of legend for all of the characters in the book. However, he dies in a very ordinary way. At the age of forty, he is thrown riding a horse. They admire him so much that he seems to be immortal or the way he dies cannot be so ordinary. Therefore, in life, everything is normal. It is a system and people are floating and trying to be on the surface.

Bernard also realizes that he is a part of the circle of life. He has to repeat his own name to himself; he tries to remind himself that he is a means to an end. Like human beings before himself and the ones in the future, he completes the routine of life.

As aforementioned, the six characters in the book constitute one character. Accordingly, Bernard thinks that his friends and he are inseparable. His explanation supports the idea that they are six different features of only one character.

Faces recur, faces and faces – they press their beauty to the walls of my bubble – Neville, Susan, Louis, Jinny, Rhoda and a thousand others. How impossible to order them rightly; to detach one separately, or to give

the effect of the whole – again like music. What a symphony with its concord and its discord, and its tunes on top and its complicated bass beneath, then grew up! Each played his own tune, fiddle, flute, trumpet, drum or whatever the instrument might be. With Neville, ‘Let’s discuss Hamlet’. With Louis, science. With Jinny, love. (86) (Woolf, 1931)

Parallel to this, as a recurring image “six petalled flower” is used to support the idea that the six characters in the book are different parts of one character. In addition to this, these six characters’ sexes are chosen on purpose. Because Virginia Woolf believes that human beings are androgynous, which means they carry the characteristic of both females and males in one body. Correspondingly, three of the characters are female and the others are male. Due to the fact that Woolf supports the idea of being androgynous, she forms the characters considering this idea. Furthermore, in the last part of the book Bernard explains that he does not know if he is man or woman or the others in the book. As a matter of fact, Bernard being the central character in The Waves, he expresses Woolf’s opinions in a way.

Bernard also expresses Woolf’s fear of being old and dying one day. This is not done overtly; however, owing to the gloomy and depressive atmosphere in accordance with Bernard’s introspective mood in the last part. This mood is due to the fact that the end is near. Like Virginia Woolf, Bernard seems to be afraid of death.

... What a litter – what a confusion; with here birth, here death; succulence and sweetness; effort and anguish; and myself always running hither and thither. Now it was done with. I had no more appetites to glut; no more stings in me with which to poison people; no more sharp teeth and clutching hands or desire to feel the pear and the grape and the sun beating down from the orchard wall.

'The woods had vanished; the earth was a waste of shadow. No sound broke the silence of the wintry landscape. No cock crowed; no smoke rose; no train moved. A man without a self, I said. A heavy body leaning on a gate. A dead man. With dispassionate despair, with entire disillusionment, I surveyed the dust dance; my life, my friends' lives, and those fabulous presences, men with brooms, women writing, the willow tree by the river--clouds and phantoms made of dust too, of dust that changed, as clouds lose and gain and take gold or red and lose their summits and billow this way and that, mutable, vain. I, carrying a notebook, making phrases, had recorded mere changes; a shadow. I had

been sedulous to take note of shadows. How can I proceed now, I said, without a self, weightless and visionless, through a world weightless, without illusion? (87) (Woolf, 1931)

Bernard seems to be summarising the meaning of life. The all struggle with life is useless as it is clear that death is near. The question “what is the meaning of life?” is the thing Woolf wants to attract the reader’s attention to. As a matter of fact, this is not the first time Woolf is doing this. In To the Lighthouse, for instance, the meaning of life is being questioned as well. Bernard is aware of the fact that he is old now and the end has come. He is not carrying his notebook with him anymore. Everything has come to a halt. The changes in people and nature indicate that the story is finishing. It does not matter what the roles and aims in life are.

In the last part, Bernard again emphasises the fact that he is not separate from his friends. At the same time, he is in search of identity.

And now I ask, "Who am I?" I have been talking of Bernard, Neville, Jinny, Susan, Rhoda and Louis. Am I all of them? Am I one and distinct? I do not know. We sat here together. But now Percival is dead, and Rhoda is dead; we are divided; we are not here. Yet I cannot find any obstacle separating us. There is no division between me and them. As I talked I felt "I am you". This difference we make so much of, this identity we so feverishly cherish, was overcome. Yes, ever since old Mrs Constable lifted her sponge and pouring warm water over me covered me with flesh I have been sensitive, percipient. Here on my brow is the blow I got when Percival fell. Here on the nape of my neck is the kiss Jinny gave Louis. My eyes fill with Susan's tears. I see far away, quivering like a gold thread, the pillar Rhoda saw, and feel the rush of the wind of her flight when she leapt. (88) (Woolf, 1931)

Here Bernard remembers the old days and realizes that they are done despite the fact that he does not feel the absence of his friends, which supports the idea that they have never been separate individuals. Bernard feels the things belonging to his friends because he carries features from them in his own personality, thus he has difficulty presenting himself as Bernard owing to the fact that he considers himself not only one person.

The last part of the book can be taken as Bernard's epiphany. He realizes that he is dying. He feels so desperate as he is weak in the strong world of nature. It does not matter whether he is alive or not, the divine system of nature is always at work. He is like a ghost leaving no traces anymore. In addition to this, he comes up with the fact that he has been bored with his story teller identity carrying a notebook in order to note the phrases he uses alphabetically. This stands for Bernard's awakening. It is ironic that Bernard feels so desperate as death is approaching. Being the most accurate, mature, and reasonable character in the book, he is not expected to yield the victory of nature. Furthermore, nobody has ever suspected that he would get rid of making stories. Virginia Woolf might have done this so as to show that there is not only one reality or truth as she does in To the Lighthouse.

Bernard talks about hearing the clock's ticking in the last part of the book. In stream of consciousness technique, time is considered to be a mechanical device; it is not related to our minds and inner worlds since the soul, the mind, the thought do not have a mechanical system to order themselves. Virginia Woolf avoids using this mechanical limit in the book as all the things are presented to the reader under the veil of the misty world of human's flow of thought. When Bernard mentions the clock's ticking, he reflect it as a negative element.

So we shared our Pecks, our Shakespeares; compared each other's versions; allowed each other's insight to set our own Peck or Shakespeare in a better light; and then sank into one of those silences which are now and again broken by a few words, as if a fin rose in the wastes of silence; and then the fin, the thought, sinks back into the depths, spreading round it a little ripple of satisfaction, content.

'Yes, but suddenly one hears a clock tick. We who had been immersed in this world became aware of another. It is painful. It was Neville who changed our time. He, who had been thinking with the unlimited time of the mind, which stretches in a flash from

Shakespeare to ourselves, poked the fire and began to live by that other clock which marks the approach of a particular person. (89) (Woolf, 1931)

While the characters are absorbed in the time of their flow of thought, they are interrupted by the clock's ticking, which is an unpleasant experience, because it indicates that another world independent from their inner world exists. In the world

of their flow of thought, they are free owing to the fact that their flow of thought is unlimited. Virginia Woolf, using the stream of consciousness technique, points out that the main thing is the time in our inner world. At the same time, she is questioning whether there is a fixed concept of time.

The “slice of life” of the nineteenth-century realists here becomes the “slice of time”. From trying to capture “the moment” – say the fall of a flower – the artist begins to question whether the moment ever existed. Only he knows that it does exist – as a kind of eternal present. (90) (Edel, 1955)

Virginia Woolf does not restrict the reader to the limitations of the mechanical time. Furthermore, she makes Bernard voice his complaint about the mechanical time. Being the central character in the book, he expresses Woolf’s thoughts from time to time, especially in the last part.

Bernard uses the image “fin” breaking the sea in the last part of the book. The fin symbolizes the thought in the depth of the man’s mind. After a while, Bernard explains that the fin does not exist anymore; it is buried under the waves of the sea.

'This self now as I leant over the gate looking down over fields rolling in waves of colour beneath me made no answer. He threw up no opposition. He attempted no phrase. His fist did not form. I waited. I listened. Nothing came, nothing. I cried then with a sudden conviction of complete desertion, Now there is nothing. No fin breaks the waste of this immeasurable sea. Life has destroyed me. No echo comes when I speak, no varied words. This is more truly death than the death of friends, than the death of youth. I am the swathed figure in the hairdresser's shop taking up only so much space. (91) (Woolf, 1931)

The fin does not challenge the powerful waves of the giant sea anymore, because death is approaching. There is no fin breaking the waves; however, waves exist and will exist. This is a circle renewing itself. Whatever happens, the nature survives, which is a part of Bernard’s awakening. Bernard realizes that there is nothing left; no friends, no youth, no stories, no phrases. He feels so desperate that he compares himself to a motionless figure in a hairdresser’s shop.

The part above indicates another distinctive point; Bernard here describes his self as a separate existence. He seems to be observing his self and trying to express what has happened to him. Bernard's being narrator becomes more overt. It turns out to be clear that his mission is over and his self abandons Bernard, because the end is near and in such a situation, the only truth is death. Nevertheless, death's approaching does not destroy nature; it is another awakening; that is all. All his stories and phrases desert Bernard. Thus, he finds himself in the middle of nothing without the self. His self is not one independent self; it is composed of the others' selves.

The waves in the book are presented to the reader differently. Especially, the waves are mentioned in the interludes. However, in the last part of the book, Bernard talks about the waves. As a matter of fact, he uses the similar things which the reader is used to reading in interludes. Thus, Bernard seems to be narrator in the book. The personification of the waves gives clues about what their function is.

The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. (92) (Woolf, 1931)

Meanwhile the concussion of the waves breaking fell with muffled thuds, like logs falling, on the shore. (93) (Woolf, 1931)

The waves drummed on the shore, like turbaned warriors, like turbaned men with poisoned assegais who, whirling their arms on high, advance upon the feeding flocks, the white sheep. (94) (Woolf, 1931)

They fell with a regular thud. They fell with the concussion of horses' hooves on the turf. Their spray rose like the tossing of lances and assegais over the riders' heads. They swept the beach with steel blue and diamond-tipped water. They drew in and out with the energy, the muscularity, of an engine which sweeps its force out and in again. (95) (Woolf, 1931)

The waves broke and spread their waters swiftly over the shore. One after another they massed themselves and fell; the spray tossed itself back with the energy of their fall. The waves were steeped deep-blue save for a pattern of diamond-pointed light on their backs which rippled as the backs of great horses ripple with muscles as they move. The waves fell; withdrew and fell again, like the thud of a great beast stamping. (96) (Woolf, 1931)

The waves massed themselves, curved their backs and crashed. Up spurted stones and shingle. They swept round the rocks, and the spray, leaping high, spattered the walls of a cave that had been dry before, and left pools inland, where some fish stranded lashed its tail as the wave drew back. (97) (Woolf, 1931)

The waves no longer visited the further pools or reached the dotted black line which lay irregularly upon the beach. (98) (Woolf, 1931)

But the waves, as they neared the shore, were robbed of light, and fell in one long concussion, like a wall falling, a wall of grey stone, unpierced by any chink of light. (99) (Woolf, 1931)

The waves breaking spread their white fans far out over the shore, sent white shadows into the recesses of sonorous caves and then rolled back sighing over the shingle. (100) (Woolf, 1931)

The parts above are taken from the interludes throughout the book. The common thing they share is that the qualities of humanbeings are generally given to them. They seem to suggest human lives. Sometimes they are turbaned warriors, sometimes they are sighing sleepers. At the beginning of the book, in the first interlude Woolf liken the waves into a sleeper while she likens them into strong and wild humanbeings as the book advances. Nevertheless, in the last part waves of darkness cover everywhere. Using personification, Virginia Woolf indicates that there is a kind of likeness between man and the waves. Nonetheless, Bernard's summing up his life reveals a contrast between the waves and the man.

'And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me like the proud horse whose rider first spurs and then pulls him back. What enemy do we now perceive advancing against us, you whom I ride now, as we stand pawing this stretch of pavement? It is death. Death is the enemy. It is death against whom I ride with my spear couched and my hair flying back like a young man's, like Percival's, when he galloped in India. I strike spurs into my horse. Against you I will fling myself, unvanquished and unyielding, O Death!'

The waves broke on the shore. (101) (Woolf, 1931)

Being afraid of death's approaching, Bernard is trying to fighting against death. He is on the stage as a warrior at the end of the book. After he exclaims "O Death!" the last sentence appears separate from Bernard's utterances. Its style is

similar to the interludes despite the fact that there is only one sentence. The last sentence indicates that death has come. Here the waves symbolize lethality, because they are still there unharmed. Bernard regards the waves as an approaching enemy. He challenges them although it is useless. The last part is also significant owing to its presenting how man is desperate in the hands of the nature.

Woolf finishes the book in such a way that both narrators leave the stage saying all the things in their stories. The last sentence belongs to the narrator of the interludes; the others are Bernard's sentences. Nothing is left unsaid.

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CHAPTER II.

TEACHING STREAM OF CONSCIOUSNESS TECHNIQUE

Virginia Woolf's three main novels Mrs Dalloway, To the Lighthouse, The Waves are to be used so as to guide the students of advanced English to teach the stream of consciousness technique. It is essential to state that this is not an experimental study, so these are only suggested literature lesson plans which can be developed in accordance with the needs.

Our aim here is to teach the advanced students of English Teaching Department to deal with the stream of consciousness technique through Virginia Woolf's three novels. Because it is a highly challenging narrative technique, it is significant to focus on the texts from those three novels will be quite beneficial. While studying on stream of consciousness technique in Woolf's three novels here, students should be guided focus to the rhetorical devices as well as the theme of the novels, which cannot be omitted.

The duration anticipated for this lesson is for one semester. However, it is also possible to spend two semesters teaching this technique in an integrated way. There may be various alternatives about these points changing according to the needs of the students.

Due to the students' being in their fourth year at the department, they may be equipped with some information about the stream of consciousness technique and Virginia Woolf. The rest part of this information will be provided during the lesson.

The materials to be used during the lesson are the extracts from the novels Mrs Dalloway, To the Lighthouse, The Waves. The extracts are chosen to display the striking features of the stream of consciousness technique. The students are supposed to analyse the extracts.

The background information is presented to the students. Virginia Woolf's biography and the necessary information about the stream of consciousness technique are given. The students can be assigned to find the necessary information about the writer beforehand, which is better. Thus, they will bring different information and learn from each other as well. At this stage, in the first lesson while all of them are ready with their assignment, a class discussion may be a good activity after the brainstorming stage.

Lesson Plan

Purpose

- To integrate reading with writing, speaking, and drama in order to make students understand the stream of consciousness technique better.
- To enable students to cope with the literary technique; the stream of consciousness technique in a comprehensive way.
- To make the students see the relation between impressionism, post-impressionism in art and Woolf's narration technique.

Preparation

- Students are supposed to be ready with Woolf's three novels Mrs Dalloway, To the Lighthouse, and The Waves read before the lesson.
- Virginia Woolf's diary, letters and essays, the information about the stream of consciousness technique, Woolf's biography, the details about the Bloomsbury group are necessary materials for close reading.

Mrs Dalloway

Lead-In

- Create a picture of the beginning of the book *Mrs Dalloway* in your mind.
- Relax, close your eyes. Imagine that you are throwing a party like Mrs Dalloway. You are walking along the London streets busy with your preparations for the party. Imagine what you can see, hear, smell, touch, and feel. Open your eyes and write down your sensations.
- Now, leave the London streets of your imagination. Study with your partner and describe the picture in your imagination and the sensations to each other.

At the end of this session, a small general class discussion can take part in order to see the differences and similarities between the pictures of their imagination.

- Work in pairs.
- Considering the details given in the first two pages of Mrs Dalloway, write the last three paragraphs of the imaginary chapter preceding the opening of the novel.

If there is limited time, the students can complete it as homework.

Procedure

(Due to the fact that the technique is a challenging one, it is better if the chosen parts are studied as a class by the teacher's guidance in the classroom.)

1. Read the first page of the novel silently and carefully. What are the most significant elements belonging to stream of consciousness technique at the very beginning of the novel? (The rhetorical devices which we have focused on Woolf's three books used in our thesis will be emphasised)

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning--fresh as if issued to children on a beach. What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"--was that it?--"I prefer men to cauliflowers"--was that it? He must have said it at breakfast one morning when she had gone out on to the terrace--Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished--how strange it was!--a few sayings like this about cabbages. She stiffened a little on the kerb, waiting for Durtinall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright.

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. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, 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, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. For it was the middle of June. The War was over, except for some one 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 favourite, killed; but it was over; thank Heaven--over. It was June. The King and Queen were at the Palace. And everywhere, though it was still so early, there was

a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men, and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd woolly dogs for a run; and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. But how strange, on entering the Park, the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a despatch box stamped with the Royal Arms, who but Hugh Whitbread; her old friend Hugh--the admirable Hugh! (1) (Woolf, 1925)

- Students are divided into groups appropriately. Each group is given a “star diagram, which is empty. Each point in the star represents a category related to the sensations. One point represents the sounds in the novel, the next one represents the things touched, another one represents the movements, the other one similes and metaphors, and the last one taste and smell. Each group in the class will find the phrases, words, expressions related to all the points of the star diagram.
- After the students present their lists, a general class discussion is held to focus on the role of sensation words and phrases in Woolf’s use of the stream of consciousness technique.
- Students are given the beginning of a novel by a different writer to compare and contrast the narration technique. Here, we chose *Hilda Lessways* by Arnold Bennett.

CHAPTER I
AN EVENT IN MR. SKELLORN'S LIFE

I

The Lessways household, consisting of Hilda and her widowed mother, was temporarily without a servant. Hilda hated domestic work, and because she hated it she often did it passionately and thoroughly. That afternoon, as she emerged from the kitchen, her dark, defiant face was full of grim satisfaction in the fact that she had left a kitchen polished and irreproachable, a kitchen without the slightest indication that it ever had been or ever would be used for preparing human nature's daily food; a show kitchen. Even the apron which she had worn was hung in concealment behind the scullery door. The lobby clock, which stood over six feet high and had to be wound up every night by hauling on a rope, was noisily getting ready to strike two. But for Mrs. Lessways' disorderly and undesired assistance, Hilda's task might have been finished a quarter of an hour earlier. She passed quietly up the stairs. When she was near the top, her mother's voice, at once querulous and amiable, came from the sitting-room:

"Where are you going to?"

There was a pause, dramatic for both of them, and in that minute pause the very life of the house seemed for an instant to be suspended, and then the waves of the hostile love that united these two women resumed their beating, and Hilda's lips hardened.

"Upstairs," she answered callously.

No reply from the sitting-room!

At two o'clock on the last Wednesday of every month, old Mr. Skellorn, employed by Mrs. Lessways to collect her cottage-rents, called with a statement of account, and cash in a linen bag. He was now due. During his previous visit Hilda had sought to instil some common sense into her mother on the subject of repairs, and there had ensued an altercation which had never been settled.

"If I stayed down, she wouldn't like it," Hilda complained fiercely within herself, "and if I keep away she doesn't like that either! That's mother all over!"

She went to her bedroom. And into the soft, controlled shutting of the door she put more exasperated vehemence than would have sufficed to bang it off its hinges.

II

At this date, late October in 1878, Hilda was within a few weeks of twenty-one. She was a woman, but she could not realize that she was a woman. She remembered that when she first went to school, at the age of eight, an assistant teacher aged nineteen had seemed to her to be unquestionably and absolutely a woman, had seemed to belong definitely to a previous generation. The years had passed, and Hilda was now older than that mature woman was then; and yet she could not feel adult, though her childhood gleamed dimly afar off, and though the intervening expanse of ten years stretched out like a hundred years, like eternity. She was in trouble; the trouble grew daily more and more tragic; and the trouble was that she wanted she knew not what. If her mother had said to her squarely, "Tell me what it is will make you a bit more contented, and you shall have it even if it kills me!" Hilda could only have answered with the fervour of despair, "I don't know! I don't know!"

Her mother was a creature contented enough. And why not--with a sufficient income, a comfortable home, and fair health? At the end of a day devoted partly to sheer vacuous idleness and partly to the monotonous simple machinery of physical existence--everlasting cookery, everlasting cleanliness, everlasting stitchery--her mother did not with a yearning sigh demand, "Must this sort of thing continue for ever, or will a new era dawn?" Not a bit! Mrs. Lessways went to bed in the placid expectancy of a very similar day on the morrow, and of an interminable succession of such days. The which was incomprehensible and offensive to Hilda.

She was in a prison with her mother, and saw no method of escape, saw not so much as a locked door, saw nothing but blank walls. Even could she by a miracle break prison, where should she look for the unknown object of her desire, and for what should she look? Enigmas! It is true that she read, occasionally with feverish enjoyment, especially verse. But she did not and could not read enough. Of the shelf-ful of books which in thirty years had drifted by one accident or another into the Lessways household, she had read every volume, except Cruden's Concordance. A heterogeneous and forlorn assemblage! Lavater's *Physiognomy*, in a translation and in full calf! Thomson's *Seasons*, which had thrilled her by its romantic beauty! Mrs. Henry Wood's *Danesbury House*, and one or two novels by Charlotte M. Yonge and Dinah Maria Craik, which she had gulped eagerly down for the mere interest of their stories. Disraeli's *Ixion*, which she had admired without understanding it. A *History of the North American Indians!* These were the more exciting items of the set. The most exciting of all was a green volume of Tennyson's containing *Maud*. She knew *Maud* by heart. By simple unpleasant obstinacy she had forced her mother to give her this volume for a birthday present, having seen a quotation from it in a

ladies' magazine. At that date in Turnhill, as in many other towns of England, the poem had not yet lived down a reputation for immorality; but fortunately Mrs. Lessways had only the vaguest notion of its dangerousness, and was indeed a negligent kind of woman. Dangerous the book was! Once in reciting it aloud in her room, Hilda had come so near to fainting that she had had to stop and lie down on the bed, until she could convince herself that she was not the male lover crying to his beloved. An astounding and fearful experience, and not to be too lightly renewed! For Hilda, Maud was a source of lovely and exquisite pain.

Why had she not used her force of character to obtain more books? One reason lay in the excessive difficulty to be faced. Birthdays are infrequent; and besides, the enterprise of purchasing Maud had proved so complicated and tedious that Mrs. Lessways, with that curious stiffness which marked her sometimes, had sworn never to attempt to buy another book. Turnhill, a town of fifteen thousand persons, had no bookseller; the only bookseller that Mrs. Lessways had ever heard of did business at Oldcastle. Mrs. Lessways had journeyed twice over the Hillport ridge to Oldcastle, in the odd quest of a book called Maud by "Tennyson--the poet laureate"; the book had had to be sent from London; and on her second excursion to Oldcastle Mrs. Lessways had been caught by the rain in the middle of Hillport Marsh. No! Hilda could not easily demand the gift of another book, when all sorts of nice, really useful presents could be bought in the High Street. Nor was there in Turnhill a Municipal Library, nor any public lending-library.

Yet possibly Hilda's terrific egoism might have got fresh books somehow from somewhere, had she really believed in the virtue of books. Thus far, however, books had not furnished her with what she wanted, and her faith in their promise was insecure.

Books failing, might she not have escaped into some vocation? The sole vocation conceivable for her was that of teaching, and she knew, without having tried it, that she abhorred teaching. Further, there was no economical reason why she should work. In 1878, unless pushed by necessity, no girl might dream of a vocation: the idea was monstrous; it was almost unmentionable. Still further, she had no wish to work for work's sake. Marriage remained. But she felt herself a child, ages short of marriage. And she never met a man. It was literally a fact that, except Mr. Skellorn, a few tradesmen, the vicar, the curate, and a sidesman or so, she never even spoke to a man from one month's end to the next. The Church choir had its annual dance, to which she was invited; but the perverse creature cared not for dancing. Her mother did not seek society, did not appear to require it. Nor did Hilda acutely feel the lack of it. She could not define her need. All she knew was that youth, moment by moment, was dropping down inexorably behind her. And, still a child in heart and soul, she saw herself ageing, and then aged, and then withered. Her twenty-first birthday was well above the

horizon. Soon, soon, she would be 'over twenty-one!' And she was not yet born! That was it! She was not yet born! If the passionate strength of desire could have done the miracle time would have stood still in the heavens while Hilda sought the way of life.

And withal she was not wholly unhappy. Just as her attitude to her mother was self-contradictory, so was her attitude towards existence. Sometimes this profound infelicity of hers changed its hues for an instant, and lo! it was bliss that she was bathed in. A phenomenon which disconcerted her! She did not know that she had the most precious of all faculties, the power to feel intensely. (2)

2. Complete the chart considering the categories below:

	Hilda Lessways	Mrs Dalloway
Sensation words		
Smile&metaphor		
Point of view		
characterization		
Onomatopoeic words		

- Which one is more colourful/vivid?
- Which one is more metaphorical
- Which one is more poetic?
- Which one is simpler?
- Which one do you prefer?
- How does Virginia Woolf treat “time” in the novel?
- Virginia Woolf uses parentheses in some parts. Why does she use parenthesis? Explain it relating to Woolf’s use of the stream of consciousness technique.
- What kinds of sentences does Woolf use? Analyse the text below considering the sentence structure and grammar.

Millicent Bruton, whose lunch parties were said to be extraordinarily amusing, had not asked her. No vulgar jealousy could separate her from Richard. But she feared time itself, and read on Lady Bruton's face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence, so that she filled the room she entered, and felt often as she stood hesitating one moment on the threshold of her drawing-room, an exquisite suspense, such as might stay a diver before plunging while the sea darkens and brightens beneath him, and the waves which threaten to break, but only gently split their surface, roll and conceal and encrust as they just turn over the weeds with pearl.

She put the pad on the hall table. She began to go slowly upstairs, with her hand on the bannisters, as if she had left a party, where now this friend now that had flashed back her face, her voice; had shut the door and gone out and stood alone, a single figure against the appalling night, or rather, to be accurate, against the stare of this matter-of-fact June morning; soft with the glow of rose petals for some, she knew, and felt it, as she paused by the open staircase window which let in blinds flapping, dogs barking, let in, she thought, feeling herself suddenly shrivelled, aged, breastless, the grinding, blowing, flowering of the day, out of doors, out of the window, out of her body and brain which now failed, since Lady Bruton, whose lunch parties were said to be extraordinarily amusing, had not asked her.

Like a nun withdrawing, or a child exploring a tower, she went upstairs, paused at the window, came to the bathroom. There was the green linoleum and a tap dripping. There was an emptiness about the heart of life; an attic room. Women must put off their rich apparel. At midday they must disrobe. She pierced the pincushion and laid her feathered yellow hat on the bed. The sheets were clean, tight stretched in a broad white band from side to side. Narrower and narrower would her bed be. The candle was half burnt down and she had read deep in Baron Marbot's Memoirs. She had read late at night of the retreat from Moscow. For the House sat so long that Richard insisted, after her illness, that she must sleep undisturbed. And really she preferred to read of the retreat from Moscow. He knew it. So the room was an attic; the bed narrow; and lying there reading, for she slept badly, she could not dispel a virginity preserved through childbirth which clung to her like a sheet. Lovely in girlhood, suddenly there came a moment--for example on the river beneath the woods at Clieveden--when, through some contraction of this cold spirit, she had failed

him. And then at Constantinople, and again and again. She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. For THAT she could dimly perceive. She resented it, had a scruple picked up Heaven knows where, or, as she felt, sent by Nature (who is invariably wise); yet she could not resist sometimes yielding to the charm of a woman, not a girl, of a woman confessing, as to her they often did, some scrape, some folly. And whether it was pity, or their beauty, or that she was older, or some accident--like a faint scent, or a violin next door (so strange is the power of sounds at certain moments), she did undoubtedly then feel what men felt. Only for a moment; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the farthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores! 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. Lying awake, the floor creaked; the lit house was suddenly darkened, and if she raised her head she could just hear the click of the handle released as gently as possible by Richard, who slipped upstairs in his socks and then, as often as not, dropped his hot-water bottle and swore! How she laughed!

But this question of love (she thought, putting her coat away), this falling in love with women. Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love? (3) (Woolf, 1925)

3. Focus on the party scene. Make a role-play of that scene. (The characters are written on the board. If there are volunteers for them, they are welcome. This activity requires a lot of preparation; it can be project work.)
4. Prepare a poster of the book. Suppose that it will be made into a movie. How would you prepare its poster reflecting the main characteristics of the book?

5. Write a new end to the novel using the stream of consciousness technique. (Two paragraphs will be enough).
6. Some paintings by Vanessa Bell, Cézanne, Roger Fry are displayed. Students are asked to find any similarity between *Mrs Dalloway* and those paintings. (Here the students are expected to relate it to Bloomsbury group and the movements in the art such as cubism, post-impressionism). Some paintings are shown to the students to study on. (There is an example of one of these paintings by Vanessa Bell as an attachment here).
7. Rewrite the first and the last page of the novel without using the stream of consciousness technique.

To The Lighthouse

Like Mrs Dalloway, To the Lighthouse has been read beforehand, which means students are ready prepared for the lesson. This is quite important, because without preparation, it requires a lot of time. As aforementioned, the parts from the novel are going to be analysed with the teacher during the lesson.

Lead-In

- Close your eyes. Imagine that you are in St.Ives as in the book *To the Lighthouse*. You are one of the guests of Mr and Mrs Ramsay in their summer house. How would you describe the place, the atmosphere, and the people there. Note down your impressions. Pay attention to how you feel, what you hear and see.
- Leave the place in your imagination. Open your eyes. Study with your partner. Compare and contrast your observation in your imaginary visit.
- A small class discussion session takes place to see the similarities and differences in the students' minds. The common points in their observations can be written on the board.

- Consider the first two pages of the novel. Write at least three paragraphs of the imaginary chapter preceding the beginning of To the Lighthouse. (If there is not enough time, this can be given as homework.)

Procedure

1. Look at the first two pages of the novel. What are the most significant points related to the stream of consciousness technique? Make a list of these with your partner.
2. Students are divided into five groups. Each group is given a “star diagram, which is empty. Each point in the star represents a category related to the sensations. One point represents the sounds in the novel, the next one represents the things touched, another one represents the movements, the other one similes and metaphors, and the last one taste and smell. Each group in the class will find the phrases, words, expressions related to all the points of the star diagram.
3. After the students present their lists, a general class discussion is held to focus on the role of sensation words and phrases in Woolf’s use of the stream of consciousness technique.
4. What is the role of the sentence structure in Woolf’s use of the technique? How does the organisation of the language support the effect of the narrative? Give examples from the book. (This activity can be varied considering the time you have. For instance, the class can be divided into three to deal with each part of the book analysing the structure. After this session, the students might be asked to write an essay explaining the

significance of the sentence structure in order to create rhythm, which makes the work poetic.)

5. Make students rewrite two pages of the novel which you will choose without using the stream of consciousness technique. After writing it, compare and contrast these two different forms and decide with your partner which is more effective.
6. Compare and contrast *To the Lighthouse* to a part of the first chapter of Elizabeth Gaskell's novel *The Moorland Cottage*. (A few pages of our novel can be used for comparison or we can use some pages of *Time Passes* part.)

If you take the turn to the left, after you pass the lyke-gate at Combehurst Church, you will come to the wooden bridge over the brook; keep along the field-path which mounts higher and higher, and, in half a mile or so, you will be in a breezy upland field, almost large enough to be called a down, where sheep pasture on the short, fine, elastic turf. You look down on Combehurst and its beautiful church-spire. After the field is crossed, you come to a common, richly coloured with the golden gorse and the purple heather, which in summer-time send out their warm scents into the quiet air. The swelling waves of the upland make a near horizon against the sky; the line is only broken in one place by a small grove of Scotch firs, which always look black and shadowed even at mid-day, when all the rest of the landscape seems bathed in sun-light. The lark quivers and sings high up in the air; too high - in too dazzling a region, for you to see her. Look! she drops into sight; - but, as if loth to leave the heavenly radiance, she balances herself and floats in the ether. Now she falls suddenly right into her nest, hidden among the ling, unseen except by the eyes of Heaven, and the small bright insects that run hither and thither on the elastic flower-stalks. With something like the sudden drop of the lark, the path goes down a green abrupt descent; and in a basin, surrounded by the grassy hills, there stands a dwelling, which is neither cottage nor house, but something between the two in size. Nor yet is it a farm, though surrounded by living things. It is, or rather it was, at the time of which I speak, the dwelling of Mrs Browne, the widow of the late curate of Combehurst. There she lived with her faithful old servant and her only children, a boy and girl. They were as secluded in their green hollow as the households in the German forest-tales. Once a week they emerged and crossed the common, catching on its summit the first sounds of the sweet-toned bells, calling them to church. Mrs Browne walked first, holding Edward's hand. Old Nancy followed with Maggie; but they were all one party, and all talked together in a subdued and quiet tone, as beseemed the day. They had not much to say, their lives were too unbroken; for, excepting on Sundays, the widow and her children never went to Combehurst. Most people would have thought the little town a quiet, dreamy place; but to those two children it seemed the world; and after they had crossed the bridge, they each clasped

more tightly the hands which they held, and looked shyly up from beneath their drooped eyelids when spoken to by any of their mother's friends. Mrs Browne was regularly asked by some one to stay to dinner after morning church, and as regularly declined, rather to the timid children's relief; although in the week-days they sometimes spoke together in a low voice of the pleasure it would be to them if mama would go and dine at Mr Buxton's, where the little girl in white and that great tall boy lived. Instead of staying there, or anywhere else, on Sundays, Mrs Browne thought it her duty to go and cry over her husband's grave. The custom had arisen out of true sorrow for his loss, for a kinder husband, and more worthy man, had never lived; but the simplicity of her sorrow had been destroyed by the observation of others on the mode of its manifestation. They made way for her to cross the grass towards his grave; and she, fancying that it was expected of her, fell into the habit I have mentioned. Her children, holding each a hand, felt awed and uncomfortable, and were sensitively conscious how often they were pointed out, as a mourning group, to observation.

'I wish it would always rain on Sundays,' said Edward one day to Maggie, in a garden-conference.

'Why?' asked she.

'Because then we bustle out of church, and get home as fast as we can, to save mama's crape; and we have not to go and cry over papa.'

'I don't cry,' said Maggie. 'Do you?'

Edward looked round before he answered, to see if they were quite alone, and then said:

'No; I was sorry a long time about papa, but one can't go on being sorry for ever. Perhaps grown-up people can.'

'Mama can,' said little Maggie. 'Sometimes I am very sorry too; when I am by myself, or playing with you, or when I am wakened up by the moonlight in our room. Do you ever waken and fancy you heard papa calling you? I do sometimes; and then I am very sorry to think we shall never hear him calling us again.'

'Ah, it's different with me, you know. He used to call me to lessons.'

'Sometimes he called me when he was displeased with me. But I always dream that he was calling us in his own kind voice, as he used to do when he wanted us to walk with him, or to show us something pretty.'

Edward was silent, playing with something on the ground. At last he looked round again, and, having convinced himself that they could not be overheard, he whispered

-

'Maggie, - sometimes I don't think I'm sorry that papa is dead - when I'm naughty, you know; he would have been so angry with me if he had been here; and I think, - only sometimes, you know, - I'm rather glad he is not.'

'Oh, Edward! you don't mean to say so, I know. Don't let us talk about him. We can't talk rightly, we're such little children. Don't, Edward, please.'

Poor little Maggie's eyes filled with tears; and she never spoke again to Edward, or indeed to any one, about her dead father. As she grew older, her life became more actively busy. The cottage and small outbuildings, and the garden and field, were their own; and on the produce they depended for much of their support. The cow, the pig, and the poultry took up much of Nancy's time. Mrs Browne and Maggie had to do a great deal of the house-work; and when the beds were made, and the rooms swept and dusted, and the preparations for dinner ready, then, if there was any time, Maggie sat down to her lessons. Ned, who prided himself considerably on his sex, had been sitting all the morning, in his father's arm-chair, in the little book-room, 'studying,' as he chose to call it. Sometimes Maggie would pop her head in, with a request that he would help her to carry the great pitcher of water upstairs, or do some other little household service; with which request he occasionally complied, but with so many complaints about the interruption, that at last she told him she would never ask him again. Gently as this was said, he yet felt it as a reproach, and tried to excuse himself.

'You see, Maggie, a man must be educated to be a gentleman. Now, if a woman knows how to keep a house, that's all that is wanted from her. So my time is of more consequence than yours. Mama says I'm to go to college, and be a clergyman; so I must get on with my Latin.'

Maggie submitted in silence; and almost felt it as an act of gracious condescension when, a morning or two afterwards, he came to meet her as she was toiling in from the well, carrying the great brown jug full of spring-water ready for dinner. 'Here,' said he, 'let us put it in the shade behind the horse-mount. Oh, Maggie! look what you've done! Spilt it all, with not turning quickly enough when I told you. Now you may fetch it again for yourself, for I'll have nothing to do with it.'

'I did not understand you in time,' said she, softly. But he had turned away, and gone back in offended dignity to the house. Maggie had nothing to do but return to the well, and fill it again. The spring was some distance off, in a little rocky dell. It was so cool after her hot walk, that she sat down in the shadow of the grey lime-stone rock, and looked at the ferns, wet with the dripping water. She felt sad, she knew not why. 'I think Ned is sometimes very cross,' thought she. 'I did not understand he was carrying it there. Perhaps I am clumsy. Mama says I am; and Ned says I am. Nancy never says so, and papa never said so. I wish I could help being clumsy and stupid. Ned says all women are so. I wish I was not a woman. It must be a fine thing to be a man. Oh dear! I must go up the field again with this heavy pitcher, and my arms do so ache!' She rose and climbed the steep brae. As she went she heard her mother's voice.

'Maggie! Maggie! there's no water for dinner, and the potatoes are quite boiled. Where is that child?'

They had begun dinner, before she came down from brushing her hair and washing her hands. She was hurried and tired.

'Mother,' said Ned, 'mayn't I have some butter to these potatoes, as there is cold meat? They are so dry.'

'Certainly, my dear. Maggie, go and fetch a pat of butter out of the dairy.'

Maggie went from her untouched dinner without speaking.

'Here, stop, you child!' said Nancy, turning her back in the passage. 'You go to your dinner, - I'll fetch the butter. You've been running about enough to-day.'

Maggie durst not go back without it, but she stood in the passage till Nancy returned; and then she put up her mouth to be kissed by the kind rough old servant. (4)

7. After students finish reading the given text, they are going to do the same as in Mrs Dalloway.

8. Complete the chart considering the categories below:

	The Moorland Cottage	To the Lighthouse
Sensation words		
Simile&metaphor		
Point of view		
characterization		
Onomatopoeic words		

9. Which one is more colourful/vivid?

10. Which one is more metaphorical

11. Which one is more poetic?

12. Which one is simpler?

13. Which one do you prefer?

After the compare and contrast session, the part *Time Passes* can be dealt with more closely in the classroom. For a better classroom session, the students can be asked to study on this part before coming. Students had better do close reading studying on Virginia Woolf's novels here, because they can find clues understanding the text using Woolf's diaries, essays, letters.

14. *Time Passes* is considered to be the most significant part of the novel. Why is it so? What is the purpose of this part?

15. The class is divided into groups of four. They are asked to choose their favourite part and act it out.

16. Like in *Mrs Dalloway*, students are asked to prepare a poster of the book. While preparing it, they are asked to imagine that *To the Lighthouse* will be made into a movie. They are going to be the director of the movie. Students are asked to choose a setting, a suitable cast, costumes, music for the movie. (It is an activity which makes the students visualise the book. Each student will create his own setting, atmosphere for the book.) Students are also expected to explain how they can give the concept of time in the movie. The elements of the stream of consciousness technique should be reflected in their choices.

17. A part of Virginia Woolf's letter to V. Sackville West is given to students:

16th March 1926

... . Style is a very simple matter; it is all rhythm. Once you get that, you can't use the wrong words. But on the other hand here am I sitting after half the morning, crammed with ideas, and visions, and so on, and can't dislodge them, for lack of the rhythm. Now this is very profound, what rhythm is, and goes far deeper than words. A sight, an emotion, creates

this wave in the mind, long before it makes words to fit it; and in writing (such is my present belief) one has to recapture this, and set this working (which has nothing apparently to do with words) and then, as it breaks and tumbles in the mind, it makes words to fit it: But no doubt I shall think differently next year. ... (5) (Woolf, 1926)

18. How does Woolf reflect her thoughts written above in *To the Lighthouse*? (This can be given as homework for students to write an essay on it.)

19. Students are shown some paintings by Cézanne, Roger Fry, Monét, Vanessa Bell. Here they are expected to focus on Bloomsbury, which is quite important in Woolf's life.

20. Students can be assigned to study on Bloomsbury, post-impressionist painting in order to set the parallel between Woolf's writing style and post-impressionism and Bloomsbury.

The Waves

Lead-In

- Each chapter in the book starts with an interlude. Read the first interlude. Then close your eyes. Relax. Imagine that you are in the place described in the interlude. How would you draw it in your mind?
- Open your eyes. Note down how you have felt in the place in your imagination.
- A small class discussion can be held about students' impressions related to *The Waves* and especially the interludes.

Procedure

1. The class is divided into six groups. Each group represents each character in *The Waves*. In the group, each student will take the opening passages of the characters. Students in the group will rewrite passages in the form of a poem or soliloquy. Students are to act it out in front of the class.

2. Students are divided into five groups. Each group is given a “star diagram, which is empty. Each point in the star represents a category related to the sensations. One point represents the sounds in the novel, the next one represents the things touched, another one represents the movements, the other one similes and metaphors, and the last one taste and smell. Each group in the class will find the phrases, words, expressions related to all the points of the star diagram.
3. After the students present their lists, a general class discussion is held to focus on the role of sensation words and phrases in Woolf’s use of the stream of consciousness technique.
4. How does Virginia Woolf create the rhythm and poetic effect in the book?
5. How is the narrative different from *Mrs Dalloway* and *To the Lighthouse*?
6. Compare and contrast this book to Henry James’ *The Portrait of A Lady*:

Under certain circumstances there are few hours in life more agreeable than the hour dedicated to the ceremony known as afternoon tea. There are circumstances in which, whether you partake of the tea or not- some people of course never do- the situation is in itself delightful. Those that I have in mind in beginning to unfold this simple history offered an admirable setting to an innocent pastime. The implements of the little feast had been disposed upon the lawn of an old English country-house, in what I should call the perfect middle of a splendid summer afternoon. Part of the afternoon had waned, but much of it was left, and what was left was of the finest and rarest quality. Real dusk would not arrive for many hours; but the flood of summer light had begun to ebb, the air had grown mellow, the shadows were long upon the smooth, dense turf. They lengthened slowly, however, and the scene expressed that sense of leisure still to come which is perhaps the chief source of one’s enjoyment of such a scene at such an hour. From five o’clock to eight is on certain occasions a little eternity; but on such an occasion as this the interval could be only an eternity of pleasure. The persons concerned in it were taking their pleasure quietly, and they were not of the sex which is supposed to furnish the regular votaries of the ceremony I have mentioned. The shadows on the perfect lawn were straight and angular; they were the shadows of an old man sitting in a deep wicker-chair near the low table on which the tea had been served, and of two younger men strolling to and fro, in desultory talk, in front of him. The old man had his cup in his hand; it was an unusually large cup, of a different pattern from the rest of the set and painted in brilliant colours. He disposed of its contents with much circumspection, holding it for a long time close to his chin, with his face turned to the house. His companions had either finished their tea or were indifferent to their privilege; they smoked cigarettes as they continued to stroll. One of them, from time to time, as

he passed, looked with a certain attention at the elder man, who, unconscious of observation, rested his eyes upon the rich red front of his dwelling. The house that rose beyond the lawn was a structure to repay such consideration and was the most characteristic object in the peculiarly English picture I have attempted to sketch.

It stood upon a low hill, above the river- the river being the Thames at some forty miles from London. A long gabled front of red brick, with the complexion of which time and the weather had played all sorts of pictorial tricks, only, however, to improve and refine it, presented to the lawn its patches of ivy, its clustered chimneys, its windows smothered in creepers. The house had a name and a history; the old gentleman taking his tea would have been delighted to tell you these things: how it had been built under Edward the Sixth, had offered a night's hospitality to the great Elizabeth (whose august person had extended itself upon a huge, magnificent, and terribly angular bed which still formed the principal honour of the sleeping apartments), had been a good deal bruised and defaced in Cromwell's wars, and then, under the Restoration, repaired and much enlarged; and how, finally, after having been remodelled and disfigured in the eighteenth century, it had passed into the careful keeping of a shrewd American banker, who had bought it originally because (owing to circumstances too complicated to set forth) it was offered at a great bargain: bought it with much grumbling at its ugliness, its antiquity, its incommodity, and who now, at the end of twenty years, had become conscious of a real aesthetic passion for it, so that he knew all its points and would tell you just where to stand to see them in combination and just the hour when the shadows of its various protuberances- which fell so softly upon the warm, weary brickwork- were of the right measure.

Besides this, as I have said, he could have counted off most of the successive owners and occupants, several of whom were known to general fame; doing so, however, with an undemonstrative conviction that the latest phase of its destiny was not the least honourable. The front of the house overlooking that portion of the lawn with which we are concerned was not the entrance-front; this was in quite another quarter. Privacy here reigned supreme, and the wide carpet of turf that covered the level hill-top seemed but the extension of a luxurious interior. The great still oaks and beeches flung down a shade as dense as that of velvet curtains; and the place was furnished, like a room, with cushioned seats, with richcoloured rugs, with the books and papers that lay upon the grass. The river was at some distance; where the ground began to slope, the lawn, properly speaking, ceased. But it was none the less a charming walk down to the water.

The old gentleman at the tea-table, who had come from America thirty years before, had brought with him, at the top of his baggage, his American physiognomy; and he had not only brought it with him, but he had kept it in the best order, so that, if necessary, he might have taken it back to his own country with perfect confidence. At present, obviously, nevertheless, he was not likely to displace himself; his journeys were over, and he was taking the rest that precedes the great rest. He had a narrow, clean-shaven face, with features evenly distributed and an expression of placid acuteness. It was evidently a face in which the range of representation was not large, so that the air of contented shrewdness was all the more of a merit. It seemed to tell that he had been successful in life, yet it seemed to tell also that his success had not been exclusive and invidious, but had had much of the inoffensiveness of failure. He had certainly had a great experience of men, but there was an almost rustic simplicity in the faint smile that played upon his lean, spacious cheek and lighted up his humorous eye as he at last slowly and carefully deposited his big tea-cup upon the table. He was neatly dressed, in wellbrushed black; but a shawl was folded upon his knees, and his feet were encased in thick, embroidered slippers.

A beautiful collie dog lay upon the grass near his chair, watching the master's face almost as tenderly as the master took in the still more magisterial physiognomy of the house; and a little bristling, bustling terrier bestowed a desultory attendance upon the other gentlemen.

One of these was a remarkably well-made man of five-and-thirty, with a face as English as that of the old gentleman I have just sketched was something else; a noticeably handsome face, fresh-coloured, fair and frank, with firm, straight features, a lively grey eye and the rich adornment of a chestnut beard. This person had a certain fortunate, brilliant exceptional look- the air of a happy temperament fertilized by a high civilization- which would have made almost any observer envy him at a venture. He was booted and spurred, as if he had dismounted from a long ride; he wore a white hat, which looked too large for him; he held his two hands behind him, and in one of them- a large, white, well-shaped fist- was crumpled a pair of soiled dog-skin gloves.

His companion, measuring the length of the lawn beside him, was a person of quite a different pattern, who, although he might have excited grave curiosity, would not, like the other, have provoked you to wish yourself, almost blindly, in his place. Tall, lean, loosely and feebly put together, he had an ugly, sickly, witty, charming face, furnished, but by no means decorated, with a straggling moustache and whisker. He looked clever and ill- a combination by no means felicitous; and he wore a brown velvet jacket. He carried his hands in his pockets, and there was something in the way he did it that showed the habit was inveterate. His gait had a shambling, wandering quality; he was not very firm on his legs. As I have said, whenever he passed the old man in the chair he rested his eyes upon him; and at this moment, with their faces brought into relation, you would easily have seen they were father and son. The father caught his son's eye at last and gave him a mild, responsive smile.

"I'm getting on very well," he said.

"Have you drunk your tea?" asked the son.

"Yes, and enjoyed it."

"Shall I give you some more?"

The old man considered, placidly. "Well, I guess I'll wait and see." He had, in speaking, the American tone.

"Are you cold?" the son enquired.

The father slowly rubbed his legs. "Well, I don't know. I can't tell till I feel."

"Perhaps some one might feel for you," said the younger man, laughing.

"Oh, I hope some one will always feel for me! Don't you feel for me, Lord Warburton?"

"Oh yes, immensely," said the gentleman addressed as Lord Warburton, promptly. "I'm bound to say you look wonderfully comfortable."

"Well, I suppose I am, in most respects." And the old man looked down at his green shawl and smoothed it over his knees. "The fact is I've been comfortable so many years that I suppose I've got so used to it I don't know it."

"Yes, that's the bore of comfort," said Lord Warburton. "We only know when we're uncomfortable."

"It strikes me we're rather particular," his companion remarked.

"Oh yes, there's no doubt we're particular," Lord Warburton murmured. And then the three men remained silent a while; the two younger ones standing looking down at the other, who presently asked for more tea. "I should think you would be very unhappy with that shawl," Lord Warburton resumed while his companion filled the old man's cup again.

"Oh no, he must have the shawl!" cried the gentleman in the velvet coat.

"Don't put such ideas as that into his head."

"It belongs to my wife," said the old man simply.

"Oh, if it's for sentimental reasons-" And Lord Warburton made a gesture of apology.

"I suppose I must give it to her when she comes," the old man went on.

"You'll please to do nothing of the kind. You'll keep it to cover your poor old legs."

"Well, you mustn't abuse my legs," said the old man. "I guess they are as good as yours."

"Oh, you're perfectly free to abuse mine," his son replied, giving him his tea.

“Well, we’re two lame ducks; I don’t think there’s much difference.”
 “I’m much obliged to you for calling me a duck. How’s your tea?”
 “Well, it’s rather hot.”
 “That’s intended to be a merit.”
 “Ah, there’s a great deal of merit,” murmured the old man, kindly. “He’s a very good nurse, Lord Warburton.”
 “Isn’t he a bit clumsy?” asked his lordship.
 “Oh no, he’s not clumsy- considering that he’s an invalid himself. He’s a very good nurse- for a sick-nurse. I call him my sick-nurse because he’s sick himself.”
 “Oh, come, daddy!” the ugly young man exclaimed.
 “Well, you are; I wish you weren’t. But I suppose you can’t help it.”
 “I might try: that’s an idea,” said the young man.
 “Were you ever sick, Lord Warburton?” his father asked.
 Lord Warburton considered a moment. “Yes, sir, once, in the Persian Gulf.”
 He’s making light of you, daddy,” said the other young man. “That’s a sort of joke.”
 “Well, there seem to be so many sorts now,” daddy replied, serenely. “You don’t look as if you had been sick, any way, Lord Warburton.”
 “He’s sick of life; he was just telling me so; going on fearfully about it,” said Lord Warburton’s friend.
 “Is that true, sir?” asked the old man gravely.
 “If it is, your son gave me no consolation. He’s a wretched fellow to talk to- a regular cynic. He doesn’t seem to believe in anything.”
 “That’s another sort of joke,” said the person accused of cynicism. (6)

	The Portrait of A Lady	The Waves
Sensation words		
Simile&metaphor		
Point of view		
characterization		
Onomatopoeic words		

- Which one is more colourful/vivid?
- Which one is more metaphorical
- Which one is more poetic?
- Which one is simpler?
- Which one do you prefer?

7. Work as a group. Prepare a poster for The Waves. Suppose that this book will be made into a movie. How would you create the effect of the stream of consciousness technique?

8. Write a new end to the novel following the features of the stream of consciousness technique.

Suggested Reading

Nuttall, C. (1982). **Teaching Reading Skills in a Foreign Language**, PLT 9, Heinemann Educational Books.

Barrett, E. & Cramer, (1995) **P. Re: Reading, Re: Writing, Re: Teaching Virginia Woolf**, Pace University Press.

Harmer, J. (2001) **The Practice of English Language Teaching**, Longman.

Simnett, W.E. (1926). **Books and Reading**. London: G. Allen and Unwin

Notes for Teaching Stream of Consciousness Technique

1. **Virginia Woolf**, Mrs Dalloway, Harcourt, Brace & World, New York, 1925. pp.5-6
2. www.gutenbergproject.com
3. **Virginia Woolf**, Mrs Dalloway, Harcourt, Brace & World, New York, 1925. p. 13
4. www.gutenbergproject.com
5. **Quentin Bell**, Virginia Woolf A Biography Volume II., Hogarth Press, London, 1972. p.43
6. www.gutenbergproject.com

CONCLUSION

The novels written by Virginia Woolf that we have elaborated here reflect the stream of consciousness technique carrying the specific points belonging to Woolf's artistic genius. Virginia Woolf is associated in people's minds with the stream of consciousness technique. There are other writers using this technique; however, Woolf's style is different from theirs. The books chosen to be studied on are the ones reflecting her use of stream of consciousness technique best. Virginia Woolf's other books are also considered to have the same technique; nevertheless, Mrs Dalloway, To the Lighthouse, and The Waves are the books which show how well Woolf uses this technique.

First, it possible to say that in each of the books mentioned above, a different way of the stream of consciousness technique is used, which makes it peculiar to Virginia Woolf. Despite the fact that she deals with each work differently, there are some specific points common in all three of these books. Although the works are in the form of a prose, they are closer to poetry, especially To the Lighthouse and The Waves. Her vocabulary choice and the sentence structure cause the reader to feel that he is reading a poem in the form of prose. This is related to Woolf's passion to find a new narration style. She combines poetry and prose so successfully that her works are both tempting and hard to read.

To start with, the first book we have studied is Mrs Dalloway. This book is regarded to be the first book in which Woolf uses stream of consciousness technique effectively. Narrating Clarissa Dalloway's one day busy with party preparations in London, Virginia Woolf makes the reader follow the details about the flowers chosen and the dress repaired. These details are significant due to the fact that Virginia Woolf's narrative style is based upon visualization. One of the most important elements of the stream of consciousness technique is being visual. Virginia Woolf gives every detail in characters' minds in order to help the reader create visual images in his mind. Not only in Mrs Dalloway but also in To the Lighthouse and The

Waves, she focuses on visualization. Through this visualization, her technique looks more vivid. One of the reasons why we have chosen Virginia Woolf for the stream of consciousness technique is this visualization. Instead of generalizing the things, she prefers to focus on details, which can add color to the story. We have noticed that Virginia Woolf is more concerned about the technique's being poetic. In Mrs Dalloway, there seems to be an event, so there is action. However, the characters' flows of thought accompanied by visual images are far more important in the book. She is so talented in visualization that one may feel that he can touch the flowers described in the book.

Another significant thing that we have noticed in Mrs Dalloway is that Virginia Woolf gives the external reality. Thus, the characters return the real world and time from time to time in the book. To do this, Woolf chooses some symbols in Mrs Dalloway. One of these symbols is Big Ben. Whenever Big Ben chimes, one of the characters wake up and he comes back to the real time leaving his flow of thought for a while. The chiming of Big Ben enables the reader to follow the story more easily. By doing so, Virginia Woolf might not have thought about making the things easier for the reader. She might have used it to set a relationship between the time and the human beings. The other symbol she uses is London. Here, London is a living thing is a living thing. Because it can be understood that London is a kind of bridge to set links between the characters in the book. In stream of consciousness technique, the details related to time and place are avoided; however, Virginia Woolf gives them in Mrs Dalloway so as to show that time is passing outside whereas they can stop the time and they can go anywhere they want in their stream of consciousness through their memories. Virginia Woolf's style here is effective, because the reader can see the contrast between the external reality and the internal reality. As far as we have analyzed the work, the transition between the real world and the internal world of the characters is conveyed by symbols belonging to the mechanical world and time. This is significant as it makes the reading process easier for the reader. Following the mind of the character, one feels that time is frozen and there is no specific place. Nevertheless, we find Clarissa walking along the London streets hearing the chiming of Big Ben, which shows we are back to the real time with the character in the book. This is also important due to the fact that it creates a

kind of integrity in the narration although Woolf thinks that her works are not in unity, which she fears to be criticized. It is not wrong to say that Virginia Woolf uses a kind of device to create a kind of cohesion in her narrative. Thus, there is an order in this disorder.

Another thing that we have found in Woolf's work is that the characters she narrates are a means to the end. That is to say, Virginia Woolf creates the characters symbolically so as to say something. They are such characters peculiar to themselves and they are there having a mission. For instance, in Mrs Dalloway, Clarissa and Septimus are two different characters not knowing each other. However, at the end of the novel, Septimus' death causes Clarissa to experience the moment of epiphany, so it can be said that their ways intersect. Clarissa and Septimus are two sides of one person, but they are in different characters. Throughout the book, they walk along the same London streets, murmur the same lines of the poem, which shows that something common is waiting for them in their fate. Virginia Woolf uses Septimus for Clarissa's epiphany at her party. Another thing about Septimus that has been found out that for an insane and oversensitive person like Septimus, it is hard to live in London. At the same time, the psychiatry of the time is criticized by Septimus' case. Moreover, Virginia Woolf criticizes the futility of war presenting Septimus as a veteran suffering from post-traumatic stress disorder because of war. Creating the characters in accordance with her purpose, Virginia Woolf says something about the social issues of her time indirectly. The main character Clarissa Dalloway shows the status of a married woman in upper class, which shows another social matter Woolf wants to focus on. Thus, nothing she does in the book is coincidence. Virginia Woolf uses the stream of consciousness technique in order to reflect the minds of the characters, but she shows that it can be supported by the messages related to the real world. It can be concluded that even if the technique she uses is related to the internal worlds of the characters, Woolf does not stay away from the realities of the real world.

What makes Virginia Woolf's use stream of consciousness technique effective is the poetic elements in her writing. It can be claimed that Virginia Woolf narrates the consciousness of the character not as simply as it sounds. The rhythm,

the harmony, the color are all the poetic elements she creates while she is writing. Without poetry, her stream of consciousness technique would not have been as attractive as it is now. In her use of diction and sentence structure, the poetic effects are transmitted to the reader.

It can be concluded that Virginia Woolf's use of stream of consciousness technique appeals to the senses due to the fact that it is full of sounds and images. Thus, it is both visual and auditory, especially the latter is more dominant, because reading the book, the reader picks up the rhetorical devices. For instance, anaphora is one of the rhetorical figures of speech she uses not only in Mrs Dalloway but also in To the Lighthouse and The Waves. Anaphora means to repeat the words at the beginnings of neighboring clauses to emphasize them. It is a type of repetition and repetition is a device Virginia Woolf uses frequently in her works. "...But what was she dreaming as she looked into Hatchards' shop window? What was she trying to recover? What image of white dawn...." (1) (Woolf, 1925). Virginia Woolf is creating a more dramatic effect on the reader.

Another stylistic device used by Woolf even more frequently than anaphora is asyndeton, which means omitting the conjunctions from a series of related clauses deliberately. As far as we have analyzed her technique in her three books here, we have come to the conclusion that Virginia Woolf uses asyndeton in some parts of the narrative in order to create a deliberate effect on the reader. "It was over. He went away that night. He never saw her again." (2) (Woolf, 1925). When the tension increases, the pace of the narrative gets faster and faster. In some moments the characters remember in their flows of thought, sometimes the pace is slower and sometimes it is faster. However, in some parts, the pace becomes slower. To create this effect, Woolf uses polysyndeton, which means calculated employment of conjunctions between words or phrases. This is one of the devices Virginia Woolf frequently used so as to create a slowing effect in the book. The first page of *Mrs Dalloway* is a good example for polysyndeton. She does it on purpose, because at the very beginning of the book Clarissa Dalloway immediately goes back to her teenage years in Bourton while she is in the middle of shopping for her party. Using flashback technique, she takes the character to her happy days in Bourton. There is

no tension, no stress, no hurry on those days, so Woolf reflects it to the language and style as well, which means there is a parallel between the characters' moods and the style of the narrative. The abundant use of onomatopoeia is another factor which makes Woolf's narrative touch our senses. The use of parenthesis is another significant rhetorical device as the structure of isolation. Using parenthesis, Virginia Woolf, avoids interrupting the flow of the character's mind. In addition, the repetition of the same sounds in ending position (homeoteleuton), especially the present participles, plays also an important role creating the rhythm in her works.

Studying on Mrs Dalloway, we have come to the conclusion that Virginia Woolf underlines the poetic side of the stream of consciousness technique, but at the same time she gives the details from the outer world. While doing these two different things at the same time, she works like an artist following post impressionism. Everything is given in pieces, so there are details to be gathered. It is not wrong to claim that the effects of impressionism on her work shape the reader's vision. As aforementioned, the visual power of the book cannot be disregarded. This strong characteristic of the book largely depends on Woolf's interest in impressionism. We can claim that Woolf uses the emphasis on light as the post impressionist painters like Monet and Cézanne do. The special effect Woolf creates is related to the images, lights, and sounds around the characters or the inner world of the characters.

To the Lighthouse is Virginia Woolf's other book that we have studied in this thesis. The reason why we have chosen this book is that To the Lighthouse is considered to be Woolf's one of the most important books in which she uses poetry skillfully. As far as we have studied in this book, it is possible to conclude that To the Lighthouse is a poem in the form of prose.

First, we have realized that Virginia Woolf reduces the detail about the setting and the time to minimum when compared to Mrs Dalloway. Here, she focuses on the characters' internal world. She does not need to remind the characters that time are passing using some symbols from the external world. In this book, Woolf uses some characters from her own life. The book's being partially autobiographical might have caused Woolf to write it fluently. At the same time, the reader can have a

chance to understand what kind of a person the writer is. However, Virginia Woolf does not reveal herself directly and assertively. The reader feels her existence only. We can say that the reason for this is Virginia Woolf's narrative style, in other words, the point of view she uses. Because of the stream of consciousness technique, Woolf is always observing the characters' minds and she narrates what is happening there. However, the reader feels that there is another narrator other than Woolf. As a matter of fact, Virginia Woolf is somewhere behind the "semi-transparent envelope" in the book; nevertheless, there seems to be different narrators every time. The reason for this is that the reader follows the character's flow of thought, so whenever the reader leaves one mind, he finds himself in another mind. That is to say, each flow of thought is a new narrator. However, still we feel that there is another narrator controlling everything in the character's mind. This is Virginia Woolf. She uses free indirect discourse, which means combining the third-person narrative and the first-person narrative. Virginia Woolf does this not only in To the Lighthouse but also in Mrs Dalloway and The Waves. Apart from this, we can say that she chooses a central character to narrate the things instead of her. Nonetheless, it is not possible to say which one is which one. For instance, in To the Lighthouse, Lily Briscoe is the central character narrating as if she were the author. There is another point that we have found out in the book; while following a character's flow of thought, we also learn information about the other characters in the book. The relationship between the characters gives something about them to the reader. Thus, we do not have to wait for each character's flow of thought to be narrated separately. Using the third person singular pronouns (he said, she thought, etc...), Woolf shows that the mind of the character is narrated by someone else.

While elaborating on To the Lighthouse, we have seen that the poetic side of the work is dominant in the use of the stream of consciousness technique. The rhetorical devices aforementioned in Mrs Dalloway are at work here more distinctively. What makes this book Woolf's most popular book is that it is like a poem. Otherwise, the book would have been very boring, because the action and the dialogue are almost non-existent. What happens in the mind of the character is the main thing to be followed. Especially, the second part of the book, *Time Passes* is highly experimental due to the fact that Woolf writes about the summer house where

there is nobody. Following this chapter, the reader sees the devastating effects of time over the house. We have concluded that there is also personification in *Time Passes* part, because Woolf goes on narrating the story using stream of consciousness technique and we feel that we are reading the house's flow of thought while the owners of the house are away. Virginia Woolf gives the concept of passing time using an empty house, which is hard to achieve. Specifically, this part is embroidered with rhythm, onomatopoeic words, and visual images more than the other two parts of the book. This is inevitable as only an empty house is on the stage in the narrative. The use of parenthesis is also common in To the Lighthouse. For instance, in *Time Passes*, we learn many things about the characters despite their non-existence. Using parenthesis, Virginia Woolf gives some specific details about the characters in the external world. We can assume that the information given in parenthesis shows that it belongs to the external world that is why parenthesis is used. In addition to this, the information about the character does not destroy the unity of the narrative. Thus, it can be claimed that Virginia Woolf uses stream of consciousness technique and the details belonging to the external world at the same time without spoiling the magic of the technique. The information in parenthesis does not affect the course of the narrative. Thus, Virginia Woolf shows that the stream of consciousness technique does not prevent the narrator from giving the external reality.

In To the Lighthouse, Virginia Woolf uses the characters and objects symbolically. Because the flow of thought far outweighs the external reality, characters or the objects are not underlined. What the reality is the question that the characters in the book are trying to find answer. It is possible to claim that this question and the technique Woolf uses are similar to each other. The stream of consciousness technique enables the reader to rewrite the narrative. Thus, each reader means a new comment about the book. Likewise, each character's reality is different from one another.

The Waves is the last book, which we have studied on in this thesis. It is the most challenging book of the three. With this book, Woolf creates something different; it is the book in which she uses the stream of consciousness technique at its highest level. The Waves can be read as a novel, as a play, or as a poem, which

means it is experimental due to the fact that Woolf is trying something new in the literature world.

As we have elaborated on The Waves, we have realized that the interludes before each chapter are noteworthy. Because every interlude stands for one phase of human life and again as in her other two works, it symbolizes the passing time. It can be concluded that Virginia Woolf does not tell anything directly. Following some clues, the reader can get what she tells. The position of the Sun in the sky changes in each interlude and the characters' lives change in the following chapter.

The effects of post impressionism are also felt in The Waves. The narrative is rich in its visual and auditory images as in the other books. One feels as if he heard the sound of the waves following the interludes. The position of the sun and the waves also signal what kind of thing can happen in the following chapter of the book. The descriptions of the sun, the waves, and the garden are the main things given in interludes, which give every detail meticulously. These details are presented to the reader as poetically as possible. The rhythm and the harmony are achieved via the use of stylistic and rhetorical devices.

As for the point of view, Virginia Woolf uses the free indirect discourse as in the other two books studied in this thesis. However, as Hermione Lee suggests, "a first-person narrative in which the six characters 'speak' of themselves" (3) (Lee, 1977). Each chapter starts with one character and their streams of consciousness are presented to the reader. We know whose flow of thought is given at the beginning of the parts. However, that flow of thought gives the reader the situation of the other characters. Bernard is the central character who stands for the narrator. Virginia Woolf chooses him deliberately as he always tells stories and he is always busy with words and phrases. The first chapter starts with him and the book finishes with him, which can be regarded as a signal showing that as the narrator, he starts and finishes the story.

There seem to be six characters in the book. There "seem", because they can be the different parts of one person. Each person has a characteristic peculiar to himself or herself. There are no differences between the characters' use of the

language. They express themselves in the forms of soliloquies. Three of them are male and the other three are female. Even this sex difference does not cause a difference in the style. Again, we can claim that Virginia Woolf uses the characters as means to an end. The message in the book is that we are getting old and soon we are going to die. It is possible to find some parallels between the characters' lives and Woolf's own life. Nonetheless, it does not have so much importance as life happens when the character is not there.

The parenthesis is used here again. Nevertheless, instead of the specific details from the external world, Virginia Woolf uses it to show that she agrees with the narrator. We can claim that she gives her own opinion about the character, yet the reader is not interrupted by the existence of the author. We perceive it as something related to the character. It is possible to assume that Woolf uses parentheses functionally.

Another significant point to be concluded is that some characters repeat some of the sentences frequently, which happens to be a kind of truth related to that character. The sentences, words become the leitmotifs in the book, which makes the reader remember them with those recurring motifs. It is not wrong to claim that via repetition, Woolf wants to create a poetic effect as usual and at the same time, it becomes a part of the character. As a result, this creates a long prose –poem.

The role of the waves can be interpreted differently. The waves are used symbolically. It can be assumed that they stand for human lives or death. Especially, the existence of the waves in interludes in different mood gives signal about the rest part of the characters' lives. In one of the interludes, Woolf likens the waves into "turbaned warriors", which shows that she uses personification. Thus, it can be claimed that waves are related to human lives. On the other hand, the last sentence of the book may suggest that they stand for death. Bernard finishes his soliloquy and the book finishes; nevertheless, the book finishes with the sentence "the waves broke on the shore". It shows Bernard has nothing to say and becomes silent as the death is approaching. The waves can be heard only. Neither Bernard nor Woolf has nothing

to say. Like Clarissa and Lily Briscoe in the other books, Bernard gets his final vision of reality; he faces death at the end of his story.

The thesis includes the teaching of the stream consciousness technique as well. The reason why we have chosen Virginia Woolf's works to teach the stream of consciousness technique is that the way Woolf uses this technique is noteworthy.

To start with, Virginia Woolf writes like a poet. What she wants to do in her writing is a change. Thus, her works are experimental. There are many points related to her use of the technique, which students can make use of. However, the activities and lesson plans are only suggested theoretically. In practice, it is possible to make some changes to create variety.

The things we have focused on are related to her use of stream of consciousness technique. For instance, her works' being poetic is the main point to be dealt with. The rhetorical and stylistic devices accompanied with the thematic analysis will enable the students to understand how Woolf achieves poem-like narratives, which is peculiar to herself. While analyzing her works, students are supposed to use Woolf's diaries and letters as they give many clues about her works. Another thing the students can elaborate is the point of view in Woolf's works. The point of view is one of the most distinctive parts of the technique at work. While investigating the point of view, the students can have a chance to compare and contrast the use of point of view in these three books.

It is also possible to relate her three works here to painting. Due to the fact that Virginia Woolf was close to artists of the time and affected by post impressionism, the students may find parallels between her works and painting, especially post impressionist one. What is more, the fact that her narratives have a richness of amazing color, sound, and visual images can be seen in relation to painting more easily. It might not be a coincidence that the main characters she chooses are into a branch of arts. For instance, Septimus in Mrs Dalloway, is interested in literature, especially poetry. Another character, Lily Briscoe, in To the Lighthouse, is an artist who is trying to get her final vision of truth by painting.

Finally, Bernard, in The Waves, writes stories and what he wants is to write a perfect story one day.

In conclusion, Virginia Woolf's works are the best examples for the stream of consciousness technique to show that something completely abstract can be presented in such a way that one feels as if he touched Woolf narrates. With her elastic style, the reader can rewrite the character's flow of thought without the mechanical limitations of the outer world such as time. Woolf's narrative based on rhythm and visual opens a new vista for the reader. Although stream of consciousness technique is known to be challenging, Woolf's colorful and vivid writing style absorbs the reader.

NOTES FOR CONCLUSION

1. **Virginia Woolf**, Mrs Dalloway, Harcourt, Brace & World, New York, 1925.
p.10
2. Ibid., p.59
3. Hermione Lee, The Novels of Virginia Woolf, Methuen & Co Ltd, London, 1977. p. 160

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