

**T.C.
MANİSA CELAL BAYAR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ**

**YÜKSEK LİSANS TEZİ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS PROGRAMI**

**VIRGINIA WOOLF AND THE GREAT WAR: CHANGE AND
DISILLUSIONMENT IN A MODERNIST PERSPECTIVE**

Eda Burcu ÇETİNKAYA

**Danışman
Yrd. Doç. Dr. Mahinur AKŞEHİR UYGUR**

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Manisa Celal Bayar Üniversitesi Sosyal Bilimler Enstitüsü 26/09/2017 ve 32/Ek3 sayılı toplantısında oluşturulan jürimiz tarafından Manisa Celal Bayar Üniversitesi Lisansüstü Eğitim ve Öğretim Yönetmeliği'nin 9. Maddesi gereğince Enstitümüz İngiliz Dili ve Edebiyatı Anabilim Dalı İngiliz Dili ve Edebiyatı Tezli Yüksek Lisans Programı öğrencisi Eda Burcu ÇETİNKAYA'nın "*Virginia Woolf and the Great War: Change and Disillusionmen in a Modernist Perspective*" Konulu tezi incelenmiş ve aday 17/11/2017 tarihinde saat 13.00'da jüri önünde tez savunmasına alınmıştır.

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Eda Burcu ÇETİNKAYA

ÖZET

VIRGINIA WOOLF AND THE GREAT WAR: CHANGE AND DISILLUSIONMENT IN A MODERNIST PERSPECTIVE

Kendi döneminin sanat çevresine paha biçilmez katkı sağlamış olan Virginia Woolf, 20. yüzyılın en önemli modernistlerinden biri olarak kabul edilmektedir. İlk modernist romanının (*Jacob's Room*) 1914 yılında basıldığı düşünüldüğünde, romanın basım tarihi ve I. Dünya Savaşı'nın patlak vermesi arasındaki eşzamanlılık, Woolf ve modernist romanlarını I. Dünya Savaşı'nın etkisi ile ortaya çıkmış olan değişim ve gerçeğe uyanış gibi modernist olgular bağlamında analiz etmeye uygun kılmaktadır.

Bu tez Virginia Woolf'un *Jacob's Room*, *Mrs. Dalloway* ve *To the Lighthouse* adlı eserlerinde I. Dünya Savaşı'nın etkisini, modernist öğeler olan değişim ve gerçeğe uyanış olgularını incelemeyi hedeflemektedir. Bu bağlamda, her roman içindeki değişim ve gerçeğe uyanış örnekleri incelenerek I. Dünya Savaşı ile modernist roman arasındaki bağ irdelenmektedir.

Anahtar Kelimeler: Modernizm, değişim, gerçeğe uyanış, I. Dünya Savaşı, Virginia Woolf, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*.

ABSTRACT

VIRGINIA WOOLF AND THE GREAT WAR: CHANGE AND DISILLUSIONMENT IN A MODERNIST PERSPECTIVE

Having made invaluable contributions to the artistic circles of her time, Virginia Woolf has been regarded as one of the most prominent modernists of the 20th century. Considering that her first modernist novel (*Jacob's Room*) is published in 1914, her work was inevitably written under the influence of the Great War conducting a sense of change and disillusionment which became an inextricable part of the modernist perspective.

As such, this thesis study aims to analyze the essence of the Great War, the sense of change and disillusionment as modernist elements within Virginia Woolf's *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse*. To this end, the link between the Great War and modernist novel is examined through the concepts of change and disillusionment within each novel.

Keywords: Modernism, change, disillusionment, the Great War, Virginia Woolf, *Jacob's Room*, *Mrs. Dalloway*, *To the Lighthouse*.

For Cihat etinkaya



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INTRODUCTION

Embracing the late nineteenth century and the early twentieth century, the Modernist movement has been recognized to hold a significant place in diversified fields. Triggered by various social and scientific developments, Modernism has influenced literature as well as other prominent fields of art. The modernist literary movement has rejected the doctrines of the 18TH and 19TH century realism, the Enlightenment thinking, the Romantic period and drawn a complete opposition against the Victorian bourgeois morality. Moreover, the modernist literary movement demonstrated itself with the use of perspective, the concept of unreliability, anti-absolutism, instability, individuality and subjective perceptions in modernist fiction.

Abandoning the traditional values, the modernist fiction underlined a distinctive break through the use of stream of consciousness technique. Unlike the realists, the pursuers of the modernist literary movement put the individual at the centre and changed the previous understanding by emphasizing the psychological factors for the first time. Due to the devastating effects of the war modernists found it impossible to hold on to the external reality as a source of truth and beauty. That is why they turned their attention to the inside, the human psyche. Besides, in favour of “revaluation of all values”, modernist texts rejected to be monodimensional and exclusive.

Rejecting harsh and concrete values of realism, the modernist literary movement pointed out the subjectivity and instability of the life itself, which led people to explore the interior world of the individual eventually. Moreover, modernists debated on the unlikeliness of one single fact or deterministic values and refuted the prevalent doctrines of realism.

Darwin's Natural selection theory, Nietzsche's Übermensch theory, Einstein's Relativity theory, Marx' emphasis over the necessity for a proletarian revolution in order to maintain social change, Saussure's exploration of the relationship between the language and the meaning and furthermore; Freud's studies about human psychology entailing the conscious matter have contributed to the establishment of a new setting in which people yearned for a crucial break from the traditional.

Industrialisation, the development of modern societies, expeditious growth of cities were remarkable factors to shape the Modernist thought, yet it was The First World War which mainly shaped Modernism. The First World War underlined the pessimist side of life and held significant role for people as a reminder to indicate that death itself was inevitable and close to them at any time. Although it lasted four years, the aftermath of the First World War was so influential on politics, technology, people, their lifestyle and art that it was named The Great War of history. It is not possible to determine the exact number of the dead in the First World War, however; the total number indicated in the statistical chart presented in *1914-1918 Online: International Encyclopaedia of the First World War* is 10,057,600 and 761,000 of the losses consist of the Great War casualties in United Kingdom (Prost, 2014: 5-6). Apart from veterans or miscalculation details, the amount of the traceable casualty underlines the chaotic impact of the war.

The Great War has changed the expectance of people in literature on a large scale. Following the horrors of the Great War, writers looked for new techniques and forms because they realized that the traditional ways of seeing and explaining the world had failed. Moreover, there has been a huge change in their points of view and ideas. Witnessing a horrid war period, people developed different feelings and attitudes. Their change caused a search for new forms and new subjects in modern fiction among the writers who pursued modernism.

The English writer Virginia Woolf has been accepted as one of the prominent modernists of the 20TH century. Yet, the fact that Woolf published her novels only after 1914 distinguishes Woolf from other modernist writers of her time. Thus, her fiction entails the emphasis of the Great War within the modernist fiction. As the timing of the release of Woolf's novels overlaps with the beginning of the Great War, her works have a significant place in the sense that they manifest the influence of the Great War shaping the modernist fiction.

Virginia Woolf's *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse* illustrate the modernist concepts of change and disillusionment triggered by and intertwined with the impact of the Great War. Depiction of the characters and their perception of the incidents highlight the new modernist vision and its relation with the Great War.

Taking all these into consideration, the aim of this study is to question and interpret the impact of the Great War on the works of Virginia Woolf and analyse the relationship between them through a modernist perspective. Scrutinizing the relationship between the Great War and modernist fiction, this thesis will examine how change and disillusionment appear in modernist texts. To this end, *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse* by Virginia Woolf are going to be studied within the scope of this thesis to demonstrate how the Great War influenced the modernist novel.

The first chapter of the thesis provides the theoretical base of the study. The first section of the chapter presents the origins of Modernism in order to maintain an understanding of the intellectual, philosophical and artistic boundaries which shape the modernist movement. In this sense, historical timeline of Modernism is discussed within an intellectual, philosophical and artistic context. Charles Darwin, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Ferdinand de Saussure and Albert Einstein are examined as profound figures who shaped Modernism.

The second section of the first chapter includes the definition of Modernism. The conceptual terms of modern and modernity along with Modernism are widely discussed in order to actualize understanding of Modernism and differentiate this concept from the others within this section. The first use of the term “modernity” by Baudelaire, the dialectical bond between the avant-garde and Modernism are also discussed. Various definitions of Modernism are presented and the diversity in the definitions of Modernism is argued.

The next section of the first chapter presents Virginia Woolf as a modernist writer and indicates the link between Virginia Woolf and Modernism. Brief biographical information about Virginia Woolf's life is discussed and analysed in this section, as well as her literary connections and circles in the society, how she acquires literary recognition in the first place, her approach towards fiction and her contribution to the modernist literature.

The final section of the first chapter discusses the correlation between the Great War and Modernism by highlighting the influential events taking place throughout the Great War. The political situation of England before the beginning of the Great War is discussed along with the crisis within the Liberal Party -governing

party of Britain. The political divisions among English Liberals caused by the approaching war, invalidation of the rational speech and its link to Modernism are also examined in this part.

The second chapter of the thesis examines *Jacob's Room* by Virginia Woolf in terms of the modernist concepts of change and disillusionment. The first modernist novel of Virginia Woolf, *Jacob's Room* is the story of protagonist, Jacob Flanders. Woolf's narration of Jacob Flanders highlights the life of a man beginning from his childhood in Scarborough to his life as a student in Cambridge, a gentleman taking place at various social events and also as an individual trying to find himself until his abrupt death as a soldier in the Great War.

The third chapter of the study analyses *Mrs. Dalloway* by Virginia Woolf as the second major text of the thesis. In *Mrs. Dalloway*, Woolf depicts a day in London mainly based on the perspectives of the two protagonists, Clarissa Dalloway and Septimus Warren Smith. The novel is a reflection of various characters throughout the novel as Clarissa Dalloway runs daily errands and completes the arrangements for her party which is going to take place in the evening of the same day. *Mrs. Dalloway* begins with the start of the day, is followed by the depiction of the whole day and ends after the course of the party and through this procession of events the effect of the Great War on the personal lives and daily routines of the people, even in the aftermath of the war, is depicted.

The fourth chapter of the thesis examines *To the Lighthouse* by Virginia Woolf. In *To the Lighthouse*, Virginia Woolf narrates the story of the Ramsay family by dividing the novel into three sections and highlights the life before, during and after the Great War, presenting a wide picture of how so many lives are shattered by the Great War.

Although *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse* have been analyzed extendedly, a perspective regarding the texts in terms of change and disillusionment along with the impact of the Great War might be asserted to be a contribution to the literature. Thus, the second, third and fourth chapters of the study analyze *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse* as modernist novels and examine the texts in terms of change and disillusionment along with the impact of the Great War. Finally, the conclusion part of the thesis demonstrates an overall

evaluation of the whole study by questioning the modernist elements of change, disillusionment and the influence of Great War and identifying these concepts in each of the major works determined in the beginning of the study.



CHAPTER ONE

A THEORETICAL APPROACH TO MODERNISM AND VIRGINIA WOOLF

1.1. THE ORIGINS OF MODERNISM

Starting from almost the last decade of the 19TH century to the first half of the 20TH century, Modernism cannot be traced with clear-cut timelines. While as a movement Modernism does not own a clear time stamp that could function as a more objective and demonstrative commencement date, one can specify the birth of Modernism by analyzing major events and prominent characters of the time all of which are mainly observed within the late 19TH and the early 20TH centuries.

Modernism has been identified as the call for a profound change in society, politics, art, philosophy and the individual. Although the roots of Modernism cannot be indexed in a smooth succession, interrelated areas which could be regarded as main divisions of Modernism can reasonably be claimed to go back to the later half of the 19TH century, which might be analyzed within intellectual, philosophical and artistic boundaries.

Having mentioned the prominence of major figures for the Modernist movement, the outstanding intellectuals, whose course of action led to Modernism could be listed as Charles Darwin, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Ferdinand de Saussure and Albert Einstein.

Considering the Marxist urge which aims to re-shape the society, to eliminate class distinction and to abort economic and social problems that are flashed due to capitalism on political grounds, what Marx attempted to implement occurs to share the same origins with Modernism as both of them recalls a radical change and something new. As Peter Childs mentions in *Modernism*:

Modernism has not only been theorized as an alienation from capitalism, by commentators from George Lukacs through to Fredric Jameson, it has also had its most radical aspect in Marxist criticism and theory, as evidenced in the writings of Walter Benjamin, Bertolt Brecht and Theodor Adorno. An understanding of the nineteenth-century shift from country to city; land to factory, individual mass production, can be best arrived in terms of the influence of Marx's analysis of history, politics and society. Modernism has repeatedly been characterized as a literature of crisis and it is Marx who places crisis at the center of capitalist development. (Childs, 2000: 28)

According to Marx, it is the crisis that can lead to a solution to the problems of societies and in that case one can suggest that the crisis as the reminiscence of the problematic situation will be able to fix the undesired state and yet, once the reasons leading to chaos are eliminated, the crisis will abort itself as well, which is why just as the crisis itself, “modernity, in classical Marxism, is a double-edged phenomenon in which capitalism and the rise of the bourgeoisie eliminated feudalism and brought enormously significant forms of communication, transport and production but also created a serially exploited proletariat which would eventually overthrow it” (Childs, 2000: 29).

The crises and incidents taking place in history throughout time apparently affected the art and literature. The criticism and opposition against the ongoing course revealed new expectations and those expectations subsequently reflected and changed the former traditions. As Marx stated previously in 1845, “The Philosophers have only interpreted the world in various ways; the point however is to change it” (Marx and Engels 1984:286). Peter Childs interprets this quote of Marx “as a warning for the second half of the nineteenth century and a battle cry for the Modernist period” (Childs, 2000: 26). In other words, modernist period symbolizes the attempt for a change.

Evolution and capitalism have been regarded among influencing factors which are recognized in modernist writing. In its very basic form Peter Childs states that:

Alongside the Marxist critique of capitalism the impact of evolutionary theory was also felt in Modernist writing, though neither was explicitly discussed: both evolution and capitalism were great levelers, supposedly liberating individuals from archaic rule by the clergy and the aristocracy but dividing humanity between the strong and the weak, either physically or financially. (Childs, 2000: 36)

As Childs indicates, these levelers have contributed to the modernist thinking by gradually shaping it. The expanding tendency towards change and the shift from the obsolete to the nascent understanding of liberation have mirrored its whole existence in modernist writing.

Published in 1859 by the English naturalist and geologist Charles Darwin (1809-1882), *On the Origin of Species* has been regarded as one of the important resources that shape and establish modernist thought. Looking on Charles Darwin and his theory of evolution, the essence and impact of Modernism could be claimed

to have reasonably been interwoven. Charles Darwin's study on species encompasses a wide range of once lived and living creatures from humankind to animals and primitive species. His research asserted that humankind should be evaluated as one of the species like animals, not as a creation above all the other species. His allegation on humankind and species was an opposition towards Christianity according to the moral doctrines of which human is a reflection of God on this world. The opposition towards Christianity prepares a ground for probable detachment from traditional values. The detachment from spiritual values to a more human-centred understanding of the world enables a modernist alteration.

German philosopher Friedrich Wilhelm Nietzsche (1844-1900) has also been regarded as a major influence for the modernist intellectuals. In *The Birth of Tragedy* (1872) in which Nietzsche divided experience into two categories as aesthetic pleasure and rational discourse, his statements included remarks that embraced aesthetic pleasure (The Dionysian) rather than rational discourse (The Apollonian). Later on, he extends his statement in 1886 edition of his first book *The Birth of Tragedy* and suggests in "Essay in Self-Criticism" that:

Art – and not morality – is represented as the actual metaphysical activity of mankind...it is only as an aesthetic phenomenon that the existence of the world is justified. The whole book, indeed, recognizes only an artistic meaning and hidden meaning behind all events.... One may call this whole artist's metaphysics arbitrary, idle, fantastical- the essential thing about it is that it already betrays a spirit who will one day and regardless of the risk take up arms against the moral interpretation and significance of existence. (qtd. in Childs, 2000: 55)

The spirit in question turned out to be Modernism. According to Nietzsche's assertions, one might suggest that, aesthetic phenomenon is the key that might only be against and yet superior to the moral interpretation or significance of existence. That claim of Nietzsche's was quite opposite to the 19th century values whose focus was almost utterly on Christianity and morality.

Regardless of his intentions, Nietzsche's remarks about the dominance of aesthetic pleasure –an individual's interpretation of existence- over the ongoing morality discourse was intense for its time as it was against the 19th century rigidity. On Modernism and Nietzsche, Peter Childs states that:

Modernism was the first secular literature, in which natural selection replaced God's ordering of creating and a human will to power eclipsed the divine will. World War I shattered any remaining belief in natural or supernatural

benevolence, in terms of aristocratic noblesse oblige or providence. However; almost every article of faith challenged by the Modernists had previously been attacked by Nietzsche, whose pronouncement in Thus Spoke Zarathustra that "God is Dead" makes him an important figure to follow Marx, Darwin and Freud, but his influence is much wider. (Childs, 2000: 55)

Nietzsche's inspirational approach played a leading role for Modernist thinkers.

Foucault comments on Nietzsche's inspirational approach, suggesting that:

Nietzsche was a revelation to me. I felt that there was someone quite different from what I had been taught. I read him with a great passion and broke my life, left my job in the asylum, left France: I had the feeling I had been trapped. Through Nietzsche, I had become stranger to all that. (Foucault, Martin, Gutman, and Hutton, 1988)

As Foucault mentions, the element that makes Nietzsche even worthier is his enlightening influence on people. Whilst Nietzsche shifted the steer of people's vision, more people saw the world with new eyes, scrutinizing the world around them with different perspectives and they embraced the sense of change as a phenomenon over the concept of rigidity.

Nietzsche's theory of the Dionysian and the Apollonian and the conflict between the two suggest individuals to go after their instinctive and emotional values (the Dionysian) even if practicing irrational discourse causes chaos and war (*The Birth of Tragedy*, trs. By Ian Johnston, 1871). Moreover; Nietzsche advises that one should not stick to the rational faculty of the being (Apollonian values) if that choice of stabilized values do not match with individual expectations or instincts. To sum up, Nietzsche's assertions require rejection of the values of the past and opening up space for the new and the modern for which, again, one should be willing to welcome chaos. Contemplating on Nietzsche's doctrines, the condition of preserving the state of order might be asserted to be broken if it is against instinctive - Apollonian- preferences. In other words, maintaining an illusional order is worth annihilation and recalls for a change even if it ends up with chaos. While the modernity project and the war itself are doomed to failure, it is the defeat and chaos in the aftermath of the Great War which leads to Modernism and change ironically.

Whether his whole contributions are regarded as scientific or not in today's world, Austrian neurologist and psychologist Sigmund Freud's (1856-1939) ideas are conspicuous for framing modernism and triggering much of the modernist thinkers, along with Modernist art and literature. It is not until Sigmund Freud that writers begin to present character portrayal with an individualistic approach. The inner lives

of characters, the term subconscious and dealing with the surface and scrutinizing deeper meanings of symbols and imagery have commenced to be an establishment in art thanks to Freud's theory on psychoanalysis.

Considering the fact that human is born with animalistic instincts, taming man under the name of civilization restricts man. Man satisfies oneself via values merely related with id, the values which are pleased by one's narcissistic demands and desires. As Freud discusses in his book *Civilizations and Its Discontents*, culture and religion shape man in alliance with their expectance. Man becomes frustrated in the process of adaptation to culture and religion. Following one's desire might be equal to be in opposition with culture or the church. On the one hand, man wants to feel safe by following the cultural and religious norms as a member of the civilized community, leaving oneself to the safe zone by unloading the burden of playing the role of the responsible and on the other hand taking place in the safe zone under the title of civilization will not satisfy man as he will be repressing the thoughts or the actions those triggered by id. Moreover, man is doomed to frustration even if s/he objects to showing obedience towards the norms of civilization since his/her super ego will show up and create the sense of guilt once s/he acts on one's own satisfaction and will be guilt-ridden ultimately (Freud 28-61). A reading over Freud's pessimistic work underlines where these senses of belonging to a civilization are coming from and inflicts that the opposition towards the approved behavior, stepping out of the traditional norms are again understandable. Therefore, Modernism represents the conflict depicted by Freud as Modernist artists experienced the situation of being anti-traditional through their artistic works. Modernist artists, inventors of unconventional works attempt to create against long-established values for a greater purpose.

Swiss linguist and semiotician Ferdinand de Saussure is also one of the major figures who shaped and contributed a fair share to the formation of Modernism. His urge to analyze the language resulted in separation of the language from the speech act. According to Saussure, language as a structured system differs from the speech act. In other words, language (langue) is made up of no positive signs. The speech act (parole), on the other hand, creates diversity in the meaning. Language is constructed via words which do not hold any subjective commentary. Therefore, "language is a system with no positive signs".

Language symbolizes more than a set of constructed words for the modernists. About the emphasis of the modernists, Childs describes that:

For the Modernists,...language was still a medium for conveying the world but they found it increasingly difficult to deliver a common reality through words, which seemed not to be in agreement with the things they were meant to describe but in Eliot's phrase began to 'slip' and 'slide' ('Little Gidding')... Modernists believed that there was such a shared world, but that language was breaking down as it struggled and bent to encompass it. Language was in crisis because its simple relationship to the world, of naming and describing, no longer appeared to apply transparently, as ambiguity, irony, misunderstanding and the ineffable seemed commonplace. (Childs, 2000: 62)

The crisis of the language reflected itself into the changing world; the chaotic condition ended up affecting its own dwellers and their language as well. Hence, the change reflected itself as a revolution within the language in the aftermath of the crisis. The modernist language liberated itself and adopted an independent or incoherent means of expression which were quite different compared to the previously implemented patterns. Considering that the shared world and its reality could not hold up to the expectations of its dwellers, the changing world and the changing sense of reality required rendered language. The crooked world needed novelty in language which could appropriately conduct this twisted establishment.

Contemplating on Saussure and his relationship with Modernism, Childs points out that:

His importance to Modernism lies in his parallel attempt to explore the relationship between the language and the meaning. In revealing language as a system of differences with no positive terms, Saussure implicitly put in question of the 'metaphysics of presence' which had dominated Western philosophy. (Childs, 2000: 64)

Compared to his contemporaries, Saussure experiences a first by differentiating the language from the meaning. His analysis and evaluation of the language structure leads him to add the concept of "underlying meaning" behind the words and the language. The analysis of underlying meaning has been a prominent point that was handled by people who were trying to understand what was actually happening, which documents or whose allegations were objective statements if not barely documents of manipulation as well as the politicians and writers during and after the Great War in Britain. The solution of the problem developed by the modernist writers was to break the traditional patterns of the written language in order to purge the language of its potential subjectivity and manipulation.

Albert Einstein is regarded among the major contributors of Modernism for his Relativity Theory (1905-1915) which is noted as remarkably revolutionary in physics and astronomy, along with Werner Heisenberg's Uncertainty of Principle of

1923. According to Relativity Theory of Einstein no physical law can be affirmed entirely reliable since reliability and contingency of any result depends on the position of the observer. On the relationship of Modernism and Einstein's theory, Childs propounds that:

Modernism expressed time moving in arcs, flashbacks, jumps, repetitions and, above all, subjective leaps and swerves... The physical universe under Einstein's theory had an ambiguity and flexibility that seemed to free experience from Newton's laws in a way that the Modernist writers attempted to free their characters from social conventions and challenge the propriety, homogeneity and, as they saw it, absolutism of the social and aesthetic guidelines laid down for them by a previous generation. (Childs, 2000: 67)

Originating from the Relativity Theory of Einstein that validates the existence of multiple-variant-results, a growing tendency towards narrative relativity appeared. Moreover, narrative relativity made much of modernist fiction by showing itself through the use of instability, subjective approach, individuality, unreliability and anti-absolutism within the modernist narrative.

Although the outset and the ending points of Modernism are not sharply clear, one can develop an insight on Modernism via following the major figures that prompted the establishment of this movement with their ideas or findings. As Peter Childs discusses in *Modernism*, "With world-changing consequences, Freud decentred the individual and Marx decentred history" (Childs, 2000: 63). Furthermore, Saussure decentred the language while Darwin and Nietzsche unsettled the strict Christian morality and Einstein turned physics around and the mono-dimensional perception of the world along with it.

Considering Modernism as a revolutionary formation which was born out of a physical and intellectual chaos, the inspirational contributors of Modernism in the beginning could be listed as Charles Darwin, Karl Marx, Friedrich Wilhelm Nietzsche, Sigmund Freud, Ferdinand de Saussure and Albert Einstein.

1.2. THE DEFINITION OF MODERNISM

Heralding terms like modern and modernity, Modernism has been widely discussed and attempted to be described by a diverse group of thinkers and artists. According to Childs, *Modernism* is variously argued to be a period, style, genre, or combination of these; but first of all, a word; one which exists alongside cognate words (Childs, 2000: 12). In its most basic form, the word *modern* is described as “denoting a current or recent style or trend in art, architecture, or other cultural activity marked by a significant departure from traditional styles and values” (Oxford dictionaries). *Modernity*, on the other hand, is a word which was first used by the French poet and critic of the arts, Charles Baudelaire. According to Baudelaire, modernity is a way of living and experiencing life arisen with the changes by industrialisation, urbanisation and secularisation. In his essay “The Painter of Modern Life”, Baudelaire describes its characteristics as disintegration, reformation, fragmentation, rapid change, ephemerality and insecurity (*The Painter of Modern Life and Other Essays*). Whilst modernity is indicated as the fashionable, fleeting and contingent in art, it is in opposition to the eternal and immutable. In this sense Modernism emerged as a reaction to modernity.

In *The Routledge Dictionary of Literary Terms* (2006), Modernism is described as follows:

Modernist art is, in most critical usage, reckoned to be the art of what Harold Rosenberg calls ‘the tradition of the new’. It is experimental, formally complex, elliptical, contains elements of decreation as well as creation, and tends to associate notions of the artist’s freedom from realism, materialism, traditional genre and form, with notions of cultural apocalypse and disaster. Its social content is avant-garde or bohemian; hence, specialized... Modernism means the ruffling of the realistic surface of literature by underlying forces; the disturbance may arise, though, from logics solely aesthetic or highly social. Hence, Modernism still remains a loose label. (Childs and Fowler: 2006, 145)

The avant-garde nature and the experimental side which are fostered with Modernism might also be observed in *The Routledge Dictionary of Literary Terms’* definition of Modernism. Moreover, flexibility in time and the ambiguous nature without experiencing a complete break from anything preserve its loose nature distinctively.

In *Modernism* (2011) Michael Levenson emphasizes the dilemma of the new and states that:

Modernity remains haunted by a search for novelty and by the recollection of precursors. This double sense creates an abiding instability, a sense of modernity as inescapable but undecidable. Perhaps we are not modern, or not yet modern, even as we feel that we have crossed a threshold in history. (Levenson, 2011: i2)

Relying on what Michael Levenson states, one might infer that modernity is always in a stable relationship with the concept of “new”. The fact that modernity and modern require being in a constant chase of the new marks modern and modernity as instable occurrences. In other words, the phenomenon of modern underlines an ongoing escape from the present moment’s new to the next undecidable new, which arouses a sentimental uncertainty. The condition of being uncertain and undecidable are observed within modernist art as prevalent features of Modernism. As a result, Modernism stands for the occurrence which emerges as a reaction to the failed formation of “modernity”.

Richard Murphy, on the other hand, describes Modernism through its relationship with the avant-garde:

Modernism and avant-garde often seem to be locked into a dialectical relationship in which the avant-garde questions the blind spots and unreflected presuppositions of modernism, while modernism itself reacts to this critique, at least in its later stages, by attempting to take into account its own poetics some of the spectacular failures and successes of the historical avant-garde. (Murphy, 2003: 3)

The dialectical bond between the avant-garde and Modernism is the consequence of the fact that the concepts of unconventionality and novelty are central to both. Described as “new and experimental ideas and methods in art, music, or literature” in Oxford Dictionaries, the avant-garde takes place on related grounds with Modernism.

In *Modernism and the Theory* (2009) Liesl Olson emphasizes the moments of transcendent understanding within literary modernism and states that:

Literary modernism takes ordinary experience as its central subject. Yet the predominance of ordinariness has often been overlooked, largely because critics have overwhelmingly considered literary modernism as a movement away from the conventions of nineteenth century realism and toward an aesthetic of self-conscious interiority. This line of thinking emphasizes how modernists sought to shed the heavy furniture of the realist and the naturalist novel in order to render inner perception. (Olson, 2009: 3)

To eliminate previously established literary roles that are of importance and to replace them with inner perception as the new emphasis in literature, especially in novel, has been the mission of literary modernism. Escaping from conventional

values, literary modernism aims at implementing new, untried and innovative forms in the field. As a result, Modernism might be claimed to have an innovative side which remarkably reinstates a new center of interest.

Richard Lehan evaluates modernism through Nietzsche's influence propounding that:

Modernism began where Nietzsche left off: with consciousness confronting an unmade (godless) universe. That consciousness took many forms, from a Jamesian sense of moral ambiguity, to a Bergsonian intuition, to Proustian time spots, to Joycean epiphany, to Hemingway's amour fati kind of neostoicism all of which were connected within a Nietzschean theory of "perspectivism": the belief that reality stemmed from the way it was perceived, a modernist idea that can be found in Wallace Stevens and Gertrude Stein, among others. (Lehan, 2012: 3-4)

Regardless of containing a specific list which includes topics that should take place in a modernist text, as Lehan demonstrates, Modernism brings the perspective to the center. One may witness a sense of ambiguity, time spots, Bergsonian intuition or epiphany in a modernist text; however, the main point that is underlined within Modernism is the celebration of a variety of perspectives rather than adopting predetermined literary conventions to use the ordered topics.

Modernism requires an understanding of the conceptual terms revolving around Modernism itself. In *Modernism and Theory a Critical Debate* (2009) Stephen Ross propounds that: "Like modernity, the modern is not a concept but a trope that names a break with the past and establishes the current moment as qualitatively distinct and new: it is a fundamental means by which cultural moments narrate their own sense of singularity" (Ross, 2009: 3). Although the modern symbolizes a break with the past and the traditional, its prevalent emphasis is yet empowered by the adumbration of its constant link with the past. In other words, the modern could be confirmed modern as long as the existence of the traditional is indicated, which creates a metaphorical link between the modern and the traditional even if the term modern is as a matter of divergence and a detachment from the past. While Modernism stands as the movement that includes related terms within, the modern is equivalent to one of those terms related to describe Modernism.

The literary works classified under the title of modern works indicate diversity according to the groups to which they are referred. In *Modernism and the*

Ideology of History Literature, Politics and, the Past Louise Blakeney Williams discusses the diversity of modern works and states that:

Modernism, the characteristic literary movement of the first half of the twentieth century, had its origin in the years immediately preceding the First World War. Those features of literature that are associated with the “high” Modernism of British writers in the 1920s and 1930s, such as non-representationalism, “abstraction and highly conscious artifice,” “abrupt juxtaposition of seemingly unrelated particulars,” “stream-of-consciousness narrative in the novel” and unrhymed verse, originated in the “drama” of Edwardian Britain. (Williams, 2009: 1-2)

There have been various works which share slightly different characteristics under the title of literary modernism. The literary works that were published between the Great War and the Second World War have considerably been regarded with high modernism. Those works were expected to be formed for the sake of an elitist art whereas the latter modernist works or perception were for the popular and mass culture.

There is a prevalent diversity also in definitions of Modernism. In *Theorists of the Modernist Novel* James Joyce, Dorothy Richardson, Virginia Woolf (2007) Deborah Parsons highlights the richness in definitions of Modernism and states that:

The beginning of the twentieth century witnessed an international revolution in the arts, as a wide range of cultural groups, aesthetic movements and individual writers and artists sought to extend and transform their relationship with and representation of reality. The word “modernism” represents the retrospective fusion of these very diverse aesthetic experiments into the comprehensive style or social and psychological temper of a “modern” age, typically dated between 1910 and 1930. (Parsons, 2007: 11)

Obviously, Modernism is not likely to possess a single and precise definition. It is both the culmination of the past and the harbinger of the future pinpointing a moment of potential breakdown in socio-cultural relations and aesthetic representation. Each statement that indicates what the terms modern, modernity or modernism could especially refer to a crucial break from the traditional. The emphasis on the criticized past and the promoted avant-garde is a link between the past and the new. The link which is called Modernism prevents us from ignoring or eluding the past and brings us closer to the chase of the new.

The definition of modern and modernity derives from the description of Baudelaire’s Monsieur G., the artist who is in the search of the essence that contains everything and anything at once. In that sense, Modernism is an aspiring taste which

the artist might find sweet, sour, beautiful and unexpected. It is the inspiration which people thrive for; the chase that warns people about and leads them to the search of the new and the experimental. One can never be fully certain about reaching it because it is always incomplete or unfinished.



1.3. VIRGINIA WOOLF AND MODERNISM

The outstanding English writer, critic and a feminist Adeline Virginia Woolf, professionally known as Virginia Woolf, was born in London on the 25th of January in 1882. She had the privilege of being a member of a prominent family. She completed her education via homeschooling, however; as the daughter of Sir Leslie Stephen, a well-known writer and critic of the Victorian Era, Virginia Woolf had the opportunity of acquiring a great selection of books from their home library, which subsequently contributed to her intellectual development. Her marriage with Leonard Woolf, who was also a writer, critic and publisher, provided Virginia Woolf with vast opportunities such as publicity and means of connections with the intellectual world. Moreover, Virginia Woolf and her husband were intellectually active participants of The Bloomsbury Group. Virginia Woolf attempted to create different and original literary works. Several novels, short story collections, articles, biographies, diaries and letters took place among her worthwhile contributions. She became the pioneer of the modernist novel and beginning from her third published novel (*Jacob's Room*), her novels reflected her perception of literary modernism along with her expectations about a well written literary work. Apart from her contributions to literature, she lived her life on the edge due to her psychological condition, which is today thought as bipolar disorder (Hussey and Caramagro, 1989: 75-77). She suffered from mental illness, had several mental breakdowns throughout her lifetime and ended her life by filling her pockets with stones and drowning herself in the River Ouse in 1941.

Committing suicide to end her life or her debates throughout her active years do not cease Virginia Woolf's literary success. It might even be suggested that her debate with Arnold Bennett has ensured Woolf more literary recognition in a sense. The acknowledged debate between Virginia Woolf and Arnold Bennett symbolizes the occurrence of different views related to the definition of how a well written literary work is supposed to be. Arnold Bennett and Virginia Woolf, both of whom are widely recognized as eminent writers and critics, have shared quite opposing ideas about the expected qualities of the novel and the novelist.

As Samuel Hynes examines in "The Whole Contention between Mr. Bennett and Mrs. Woolf", Bennett is more successful compared to Woolf who is slightly younger and not equally known in 1919 when the quarrel between the two first begins.

Supporting that the novel is a serious form of art and the novelist should consider his audience, Bennett emphasizes the significance of character formation, plotting, and creating an effect of beauty in constructing fiction. Yet, Woolf is clearly against the consuetudinary approach held towards fiction. Thus, the divergent attempts of Bennett and Woolf to describe the novel genre have led to new classification of fiction itself. Moreover, the opposing arguments provided by Woolf and Bennett on fiction has led to a questioning of the notions of reality and real novel with a different perception, which has prompted the understanding of modern fiction in the next phase.

In her essay “Modern Fiction” (1925), a slightly revised version of “Modern Novel” (1919), Woolf criticizes Bennett and his contemporaries arguing that:

Mr. Wells, Mr. Bennett, and Mr. Galsworthy have excited so many hopes and disappointed them so persistently that our gratitude largely takes the form of thanking them for having shown us what they might have done but have not done; what we certainly could not do, but as certainly, perhaps, do not wish to do... If we tried to formulate our meaning in one word we should say that these three writers are materialists. It is because they are concerned not with the spirit but with the body that they have disappointed us. (Woolf, 1925:158)

Woolf underlines that she disagrees with Mr. Wells, Mr. Bennett and Mr. Galsworthy on their methodology of artistic creation. Moreover, she criticizes them for being utterly materialistic. According to Woolf, the Edwardian novelists especially become aware of the iniquities of the Victorian social system and the emerging social awareness during the Edwardian years turned the novelists into reformers. Therefore, losing their grip of priority as artists in the first place, those writers ignored vivid spirit of the work and instead focused on the form. The concepts of art and artist became pioneers of reforming social project.

Woolf develops her discourse on criticizing Mr. Wells, Mr. Bennett and Mr. Galsworthy, however; she mainly disapproves of Mr. Bennett and states that:

But Mr. Bennett is perhaps the worst culprit of the three, inasmuch as he is by far the best workman. He can make a book so well constructed and solid in craftsmanship that it is difficult for the most exacting of critics to see through what chink or crevice decay can creep in... His characters live abundantly, even unexpectedly, but it remains to ask how do they live, and what do they live for? (Woolf, 1925: 159)

Woolf criticizes three of the writers, Arnold Bennett in particular, for their portrayal of the characters. While the form and the setting seem to obtain adequate dressing, their works lack complex and real characters.

Regarding Woolf's criticism as an insult to his character formation in his works, Arnold Bennett does not refrain himself from criticizing Virginia Woolf in his essay "Is the Novel Decaying?" Examining *Jacob's Room* by Virginia Woolf, Bennett states that:

I have seldom read a cleverer book than Virginia Woolf's Jacob's Room," a novel which has made a great stir in a small world. It is packed and bursting with originality and it is exquisitely written. But the characters do not vitally survive in the mind because the author has been obsessed by details of originality and cleverness." (Bennett, 1923: 4)

Although Bennett praises *Jacob's Room* partly for its originality, he points out that it lacks life-like characters.

While Bennett asserts that the foundation of good fiction depends on creating convincing and real characters, plotting and "an effect of beauty", in "What is a Good Novel", Woolf suggests that: "A good novel need not have a plot; need not have a happy ending; need not to be about nice or respectable people; need not be in the least like life as we know it" (qtd. in Cuddy-Keane, 2003: 171).

According to Bennett and his predecessors, the novel maintains its reforming function that shapes the society, it sets an example for the majority of people indicating the good or the bad, however; in modern fiction, the proper stuff of fiction is a little other than custom would have us believe it. (Woolf, *Modern Fiction* 161) In other words, Woolf enunciates that fiction is not merely the conventional depictions of the society but the vivid feeling of individuality which can only be obtained by a projection of the inner monologues of the characters. Involving the inner world and the thoughts of the characters completes the novel and creates a sense of reality according to Woolf.

Contemplating on the roots of the disagreement and criticism between Bennett and Woolf, one might infer that the urge for break from traditional novel leads to a major shift in the perception of Woolf. In his essay "The Moment, 1910: Virginia Woolf, Arnold Bennett, and Turn of the Century Consciousness," Edwin Kenney attempts to elucidate the beginning of the change in Woolf's literary perceptive, indicating significance of the year 1910. Examining the debate between Bennett and Woolf, Kenney discusses the issues of what is real in human life and how the novelist is to represent it. Realizing the differentiation within her self-perception of the world and art, Woolf reaches a sense of change and welcomes her own disillusionment.

The remark that Virginia Woolf made about the significance of the year 1910 and the novel have been accepted as the cornerstone of Modernism by the novelists and historians. In “The Moment, 1910: Virginia Woolf, Arnold Bennett, and Turn of the Century Consciousness,” Kenney states that:

Because Virginia Woolf's observation about 1910 leads to an aesthetic statement it must refer specifically to the First Post-Impressionist Exhibition, which opened at the Grafton Galleries on 8 November of that year and showed to a shocked British public for the first time the innovative work of Cézanne, Matisse, Van Gogh, and Gauguin. (Kenney, 1977: 45)

The radical change witnessed in the art works of the First Post-Impressionist Exhibition has given rise to a probable inspiration and approval for Woolf's opinions. Moreover, her tendency to create a new form in relation with the modern novel has resonated with justification.

Roger Fry, a member of Bloomsbury Group, art critic and a painter also brought a perspective which was quite different in terms of his approach to art compared to previous art works. Gaining both appraisal and criticism, the Post-Impressionist Art Exhibition has revealed that new forms and creativity could be obtained in art regardless of ongoing artistic traditions. The very same thought observed in the Post-Impressionist Art Exhibition has made it possible for Virginia Woolf to implement her ideas of modern novel.

The artworks demonstrated via the First Post-Impressionist Art Exhibition including paintings of Manet, Cézanne, Van Gogh, Gauguin, Matisse and Picasso have rejected impressionism labelling it as old-fashioned. On the other hand, E. M. Forster stated that “Gauguin and Van Gogh were too much for me” (qtd. in Hynes, 1968: 22). As listed by Charles Townsend Harrison, a prominent art historian, many viewers dared to go further to name exhibition as “horror”, “madness”, “infection”, “sickness of the soul”, “putrescence”, “pornography”, “anarchy” and “evil” (Harrison, 1994: 47). As experiencing novelty might be overwhelming for the majority of the society, repercussions included a great variety of poor descriptions but it was just a new disillusioned outlook towards the world. The First Post-Impressionist Exhibition (1910) was excrescent for British society who was struggling to digest the novelty of the impressionist art during then. Although most of the British critics took this new means of expression in art as an insult, the Post-Impressionist art movement has been acknowledged with approval by some English artists and critics. Arnold Bennett suggested that the contemptuous attitude of British public showed “that London is infinitely too self-complacent even to suspect that it is

London and not the exhibition which is making itself ridiculous” (qtd. in Hynes, 1992: 332).

Virginia Woolf has been one of the sympathizers of Roger Fry due to the different perspective he brought through the First Post- Impressionist Art Exhibition. Like Woolf, Roger Fry has been criticizing English novelists for being “engrossed in childish problems of representation” (Woolf, 1940: 164). Moreover, Fry has shown his acclaim towards the Post- Impressionists and states that:

They do not seek to imitate form, but create form, not imitate life but to find an equivalent for life. By that I mean that they wish to make images which by the clearness of their logical structure, and by their close-knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as the things of actual life appeal to our practical activities. In fact they aim not at illusion but at reality”. (Woolf, 1940:178)

Dismissed from his job as a buyer in European for the Metropolitan Museum of Art in New York in 1910, Roger Fry has established himself a place among young English painters which enabled him to disseminate and explain Post-Impressionism. Woolf has had the opportunity of observing Roger Fry’s artistic change and progress easily as both artists belonged to Bloomsbury group. Kenney underlines that: “At this time Fry influenced Virginia Woolf’s thinking about her own art and her efforts to seek what was real in order to live by it, in touch with it, and to establish her own reality in personal identity” (Kenney, 1977: 5). Highly influenced by Fry and the First Post - Impressionist Exhibition, Woolf has questioned herself and her art. The Impressionist art works displaying new form at a liberty in art has triggered Woolf’s urge for modern novel in her works that she has been yearning.

Virginia Woolf has been on a mission to accomplish something extraordinary and different from what was already on the literary market from the very beginning. As a struggling young individual despite her gender that could be a hindrance and also her father who already had maintained a recognizable spot in the literary world, Virginia Woolf has managed to acquire an acceptance among the intellectuals of her time by playing a leading role in the rise and development of literary modernism.

1.4. THE GREAT WAR AND MODERNISM

The Great War which occurred between the years of 1914 and 1918 is regarded as the major shaping event for the literary modernism in England. In *The Cambridge Companion to The Literature of the First World War*, Vincent Sherry states that:

A consensus understanding continues to represent the Great War of 1914-18 as the right signal event of artistic modernism. In this account, the war stands as a watershed episode: it draws a line through time, dividing the nineteenth from the twentieth centuries; thus it provides the shaping occasion for artists who take novelty, invention, and precedent-dismaying energy as their establishing aim and motive... This First World War scored a profound disruption into prevailing standards of value and so opened the space in cultural time in which radical artistic experimentation would be fostered. (Sherry, 2005: 113)

The fact that the Great War took place almost at the turning point of the century represented a kind of invitation to something new and waiting to be invented. Yet, there were apparently other political reasons lying behind the creation of new literary modernism.

London was in a state of political and cultural chaos during pre-war times. The complicated situation of the site was a miniature which reflected the global tumultuous before the Great War. Regarding the Great War, a crisis which broke out within the Liberal party – governing party of Britain- caused divisions which led to the destruction of the party itself in the end.

The Liberal Party had been the governing political party of Britain long before the Great War began, however; the approaching world war caused political divisions among English Liberals. As Sherry states:

Rival factions within the Liberal Party were already formed before 1914 on the issue – in principle – of war. To one side, the memory of the great Victorian Prime Minister W. E. Gladstone preserved the ethic and method of moral rationalism. This Liberal tradition maintained that armed force required an informed act of logical conscience, a choice reasoned freely and in public and in accord with the loftiest moral values. To the other side, Liberal imperialists proceeded under the operative standards of realpolitik. In this way of thinking, the British military served as an instrument of security: its power could be parleyed through agreements with other European nations; these alliances might require involvement in hostilities, but these engagements might hardly be appalled to the codes of Gladstonian probity – the imperialists tended to negotiate English interests within a frame of global reference that put practical or local advantage and commercial concerns first. (Sherry, 2005: 114)

Different views and approaches related with the forthcoming war separated members of the Liberal party and the disagreement between peace-oriented Liberals and frenetic war supporter Liberals led to an internal crisis. Thus, Liberals became a political party which was contradictory in itself.

Although the Liberal party took place as the governing political party following the 1905 December election instead of the Conservatives, it did not stand on powerful roots due to the contradictory divisions within itself.

Unlike the previous Liberal Prime Minister William Ewart Gladstone, the new Prime Minister Herbert Henry Asquith by the Liberal party happened to pursue different political attitudes and did not conduct the affairs in accordance with traditional liberal party strategies. Therefore, the Liberal Party of England, a political party which was ideologically expected to be opposed to advocate the war, ended up supporting the war.

The most powerful positions within the government were held by Prime Minister H. H. Asquith and his Foreign Affairs Secretary Sir Edward Grey, both of whom were liberal imperialists, however; public discussions of foreign policy strategies were maintained by Gladstonian protocols.

The fact that the Liberals preserving Gladstonian values and that Liberal imperialists attempted to run different implementations stirred the discrepancy between the act and the speech that was reflected to the society. Asquith and his ensemble maintained secret agreements and alliance with France before the Great War regarding imperialist tendencies. Yet, forming secretive alliance and agreements without presenting the situation to the society in a logical and moral rationale was against Gladstonian probity.

Portrayal of a secretive attitude about the arrangements that Asquith and his ensemble performed was quite endangering and unacceptable according to Gladstonian codes which used to apply to Liberal party policy despite the public expectation to get reasonable justification. As a result, the members of the Liberal Party -who were supposedly practicing Gladstonian traditions and responsible with public discussions of foreign policy strategies- were obliged to provide speech and written explanation on secretive arrangements and alliance under a twisted frame

which deliberately demonstrated the alliance and pragmatically political approaches in ethical reasoning whereas the case was quite the opposite.

The attempt to convince public to commentate intentionally opposite of the situation through verbal records and usage of rationalist language invalidated the reasoned speech. Vincent Sherry claims that:

The formidable import of this failure of rationalist language is augured in the Liberal journalism in the days immediately preceding the outbreak of hostilities. The notion that the speech of Reason could not only articulate the logic of proper action but direct the development of events was the great casualty. The language of proper, rational morality was collapsing, in the terrified presentiment of one journalist into "the logic of events beyond our control." (Sherry, 2005: 130)

The reports of the House which were provided by the Liberals turned out to be a pile of verbal records whose purpose was merely to impose their political strategies and to justify the alliance through using a language of analytical and ethical reasoning. Therefore the perception of language as a reliable means of communication and expression left its place to a perception of it as ideological, based on slippery ground, bearing a multi-levelled system of literal and underlying meanings.

Contemplating on the atmosphere in England before the Great War actually came about, it might be inferred that it was also a time to experience and observe an ideological war for the cautious members of the society along with the writers. Virginia Woolf, a young writer and a London dweller by then, was among the writers who also witnessed the war time England. Observing and realizing the political contradictions which occurred due to partisan thinking, it was considerably the duty of the major writers to figure out the distinctive war-time dialect.

The Liberal argument, the slippery use of language by the Liberals and invalidation of the rational speech was a breakdown and it gave rise to the Modernists to come up with a new approach to language and a distrust towards it.

In opposition to the language used in verbal records of the Liberals, Woolf's creation originates from dissonance and allusion. As Sherry describes:

Measured and reasoned speech cannot comprehend the range of meanings and feelings. Its words have picked up from the history they have failed to regulate. The unspokenness of those meanings – indeed, their unspeakability- is the most expressive dimension in this allusion. For a sensibility formed in accordance with the Liberal belief in the speakable reason of things, the most expressive of the record of the war lies in this failure of language." (Sherry, 2005: 131)

Regarding modernist writing of Woolf, her method of conveying the meaning relies on allusion and dissonance. In favor of unspeakability, unspokenness, Woolf rejects using measured and reasoned speech. Moreover, the use of subordinate clause is remarkably refrained as this type of sentence construction tends to have a structure that results in the imposition of certain ideologies. Criticizing any kind of structure that may lead to manipulation of ideas, imposition of thoughts or that compel self-thinking, modernist texts are formed through disjointed, independent sentences providing the reader with the opportunity to contribute to the process of meaning formation and have a personal reading experience.

The physical atmosphere which is experienced in the battle fields during the Great War is another major reason to shape formation of a new literary perception. As well as the binary opposition encountered on a political level, the havoc caused by the Great War refutes its own credibility in terms of representing solution against the evil on a physical level. Although the Great War is regarded as a solution to pre-existing problems during pre-war times, the casualties and the destruction caused during the Great War disproves itself and turns out to be malice and origin of destruction to a greater level which could not be foreseen in the beginning.

Contemplating on soldiers thinking highly of themselves for taking part in the Great War for the greater good of their countries, one might assert that their realization of the futility of the Great War do not take long. According to the statistical chart demonstrated in *1914-1918 Online: International Encyclopaedia of the First World War*, the total number of dead is 10,057,600 and 761,000 of the losses consist of the Great War casualties in United Kingdom (Prost, 2014: 5-6). Therefore, the amount of the traceable casualty underlines chaotic impact of the war even if veterans or miscalculation details are disregarded.

The experience in the battle fields highlights overwhelming condition for the soldiers regardless of whether one's battle journey ends up alive or dead. In other words, the process of the actual war in the fields contributes fairly to mind set of warriors influencing them both physically and psychologically. The impact of the war experience; witnessing explosions, shredding of soldiers and encountering flesh in tatters lead to post traumatic stress disorder for many soldiers. Moreover, the situation has coined the phrase of "shell shock", which is now described as

“psychological disturbance caused by prolonged exposure to active warfare, especially being under bombardment” (Oxford dictionaries). In the aftermath of the Great War, traumatic situation of the soldiers happens to be remarkably accepted by the society leading to widespread use of the term “shell shock” subsequently. Regarding the established use of “shell shock”, in *Broken Men Shell Shock, Treatment and Recovery in Britain 1914-1930*, Fiona Reid states that:

The term ‘shell shock’ is part of our everyday language and it is use widely to describe any great emotional shock. It is now so embedded in national culture that it requires no further explanation even though the term is used in such a variety of different ways... Shell shock now functions as a useful shorthand for a whole gamut of emotions ranging from unpleasant surprise to serious trauma. Yet during the First World War, shell shock was the name given to a series of complex medical conditions that afflicted servicemen, both during the war and afterwards. Some men had short episodes of mental breakdown; others remained mentally damaged for life. Extensive references to shell shock seem to indicate a widespread acceptance of the condition in the 1920s and the 1930s. (Reid, 2010: 10)

The term “shell shock” becomes incontrovertible outcome of the Great War and gains recognition and overall acceptance to identify unpleasant cases as argued by Fiona Reid.

The condition of shell shocked soldiers might be claimed to bring a different perspective in the society for they could realize one could be not only wounded physically but also mentally. Psychologically wounded, in other words, traumatized soldiers underline the contradiction originated due to false premises of the Great War. Both the expectations regarding the Great War as a solution and the optimism towards the Great War are refuted with traumatic condition experienced by soldiers on a physical level. Thus, the faith towards the necessity of war along within promises of modernity collapses and creates the awakening for Modernism.

The difference observed in modernist writing derives from the sense of awareness or even more due to the frustration experienced within “disabled claims of the formerly majority values of Liberal rationalism” (Sherry, 2005: 135). The failure of Liberal arguments and the breakdown of verbal records in traditional form on a political bound and the traumatic condition experienced in the battle fields during the Great War led to establishment of a new worldview, a new perception of language and a new order – or a lack of order – the literary modernism.

CHAPTER II

JACOB'S ROOM

Jacob's Room is the third novel written by Virginia Woolf and it was first published in 1922. *Jacob's Room* is neither the first nor the last novel that was written by Virginia Woolf, however; it represents a significant place due to its representative value in terms of being the first experimental and modernist work which was composed by Woolf. Among various critical approaches towards the novel Alex Zwerdling discusses satiric elegy in "Jacob's Room: Woolf's Satiric Elegy" (Zwerdling, 1981: 894-913) and Francesca Kazan argues about narrative modes and modernist art in "Description and the Pictorial in Jacob's Room" (Kazan, 1988: 701-719). Carol Ohmann, on the other hand, examines Western civilization, politics and cultural institutions in "Culture and Anarchy in Jacob's Room" (Ohmann, 1977: 160-172), and Kate Flint analyzes the issue of masculinity in "Revising Jacob's Room: Virginia Woolf, Women, and Language" (Flint, 1991: 361-379). However, the impact of the war and the succeeding emergence of disillusionment and the need for change are also remarkable aspects of the novel.

Beginning with the depiction of modest life of widowed Betty Flanders and her sons in Scarborough, *Jacob's Room* narrates the life of Jacob Flanders, Betty Flanders' eldest son. The plot of *Jacob's Room* is not distinctively incomparable but in terms of the way it is structured, the novel marks the complete change in Woolf's approach to fiction-writing. Virginia Woolf follows a chronological time pattern in *Jacob's Room*. Though fragmented sections, readers may grasp the chronological segments of Jacob's life as a child in Scarborough, a student in Cambridge, a young gentleman showing up at various social gatherings, an individual attempting to find himself via a journey to Greece throughout the novel. However; unlike her previous novels providing the readers with firm and continuous plots, *Jacob's Room* flashes only the glimpses of events and the reader is expected to gather an overall thematic discourse.

There have been different critical approaches towards *Jacob's Room* in various studies. Narrative modes and modernist art are among the arguments which are discussed by Francesca Kazan in "Description and the Pictorial in Jacob's Room"

(Kazan, 1988: 701-719). On the shift in narrative modes and pictorial Kazan states that:

Woolf creates descriptive textual units that, rather than presenting an image of fixed pictorial stability, instead present a kind of kinetic dismantling of their own borders. In this way life and art are constantly juxtaposed, not to merge and dissolve into union, but to reiterate their perpetual relation. With the figure of Jacob Flanders this practice is extended: more sculptural object than human subject, he serves as a mediator linking the world of life and the world of art, for a time blurring the boundaries that divide them even as his iconic presence remains fixed.

(Kazan, 1988: 701-702)

Virginia Woolf's narration skills in *Jacob's Room* might be claimed to be recognized remarkable in terms of the vividness and details created in the minds of the readers. Visual depiction which is implemented throughout the story does not stick to boundaries, Woolf enriches modes of pictorial narration by merging human subject with sculptural object.

Jacob's Room also takes attention for it indicates a shift with its protagonist compared to the previous two novels conducted by Virginia Woolf. Accordingly, Kate Flint argues about the issue of masculinity in "Revising *Jacob's Room*: Virginia Woolf, Women, and Language" (Flint, 1991: 361-379), underlines the shift in her writing and claims that:

*A shift, indeed, in her construction of her identity as a novelist during the period of its own composition. She had previously written of the lives of individual women, of their position within their families and during courtship, and, in the case of Mary Datchet in *Night and Day*, in relation to the suffrage movement –though not, here, without a certain sardonic suggestion that Mary was involving herself in 'the Cause' as a substitute for a satisfying emotional life. But when revising *Jacob's Room*, Woolf came to organize her text around a more generalized perception of difference between the sexes. Such differences, she demonstrates with regard to attitudes, opportunities, and values were crucial to the maintenance of the dominant ideology of a society which was capable of sending 'young men in the prime of life' (151) off to their death on battlefields or under the sea. To make this point is initially to shift the focus which Woolf's revisions to the novel have hitherto received from questions of form to those relating to content and argument. (Flint, 1991: 362)*

Jacob's Room is regarded different compared to the previous works of Virginia Woolf as it includes a shift in the perspective of the novelist. While the central topic is women in *Night and Day* and *Voyage Out*; *Jacob's Room* shifts the focus towards men, society and war gradually.

Considering the fact that almost every genre or writer is born as a result of opposition to the previous genre or writers' of the previous genres, it would not be irrelevant to suggest that Virginia Woolf ostensibly developed an innovative counter-work with her modernist work, *Jacob's Room*, against Victorian novelists and

intellectuals including her father, Leslie Stephen who was also a distinguished Victorian thinker and author.

Jacob's Room includes particular elements which rank the text as a modernist novel. Especially, the essence of change and disillusionment within the text are highly felt throughout the novel highlighting the modernist spirit it revolves around.

The essence of change, as an indicator of Modernism, might be examined in specific fragments of *Jacob's Room*. The new spirit of change and difference that the readers come across in the novel is the source of the striking incompleteness and vagueness. While *Jacob's Room* presents a traceable plotline, it is not facile to experience a proper understanding of the events in *Jacob's Room* since Woolf manages to create an uncanny atmosphere related with the fate of the protagonist.

Virginia Woolf does not provide readers with full access to the characters in *Jacob's Room*. Although there are exchanges of conversation between the characters, there is still not proper character development for any character in the story. As opposed to the characters in Victorian novels in which one can identify characters as either the good or the villain, Woolf does not implement the same character formation patterns that one is accustomed to see in Victorian novels in *Jacob's Room*, which might be regarded as a considerable change in terms of fiction writing. The implementation of this change in character reflection ensures vagueness and incompleteness with a richer opportunity for readers to evaluate the characters and the events subjectively.

As Virginia Woolf points out in her diary, in the making of *Jacob's Room*, she intentionally attempts to minimize the amount of personal thoughts that might give away the exact attitude or feeling of the characters in *Jacob's Room*. In *Virginia Woolf's Jacob's Room, The Holograph Draft*, the reader is presented the untouched drafts of the text in which one can follow any change that is seen in the making of the novel:

"Yes it's been quite delightful" she said vaguely, ~~& gave him the basket.~~
"Oh, he said, taking the basket of grapes; but she walked past him towards the door of the greenhouse.
"No, no, you're much too good ~~for me~~ ^{much too good} she said to herself –
The children were whirling past the door of the throwing things into the air.
"Little demons!" she cried.
~~"I haven't said it"~~ Jacob thought to himself.
~~I want to say it I can't say it. Clara! Clara!~~
~~Clara!~~ "They're throwing the onions." said Jacob.

(Woolf, 2010: 70)

Woolf revises her drafts in which she decreases the voice of characters that could prevent the vagueness. Lessening the clarity in each draft, the novel is consisted of implicitly shaded characters. Jacob Flanders forms friendships, love interests but the protagonist is never witnessed to have shared his candid thoughts about anyone in the novel. There are constant question marks in the novel about whether Jacob develops a further interest towards Clarissa or whether Jacob and Bonamy share something more than just friendship or what Mrs. Flanders really has in the store for the captain. The reader is troubled by even a plainer question: Who is the villain or the angel in the novel? Moreover, readers cannot develop a concrete idea on Jacob's personality through reading the text. Any personal attribution that could be made about the characters is noticeably hindered by Virginia Woolf. Almost every detail that could be drawn within a Victorian novel is missing in Virginia Woolf's *Jacob's Room*, which is an ultimate change that can be associated with Woolf's modernist perspective.

The sense of disillusionment, interwoven by the concept of modernity which consists of transformation and destruction at the same time, is also dominantly prevalent in *Jacob's Room*. While "modern" recalls for the new and desirable in the first place, in fact, experience and history present that modernity does not reclaim its value as an optimistic project at all. On the contrary, the modernity project ends up in the revelation of the disillusionment of progress and civilization.

Analyzing the sense of disillusionment might require an understanding of the phases of modernity. In *All That Is Solid Melts Into Air* (1982), Marshall Berman describes modernity process in three categories. According to Berman, the unknown urge of leading to modern that is observed from the end of the 16th century till the end of the 18TH century entails the first phase of modernity process. The term "modern" is not used deliberately by people during the first phase.

The French Revolution is regarded as the second phase of the modernity project and it differs from the previous phase as in setting an example for intentional attempts of transformation. Revolutionary and rebellious attitude towards the change establishes main features. Hence, modern public emerges and people are capable of comparing the past and the present. Comparison can be maintained between the conservative and the modern.

As Berman suggests, the 20TH century is regarded the final phase of the modernity project. Due to the Great War, people are not in a deluded agreement with false promises of the modern world and the modernity project. It is understood that change leads to clash of powers and civilizations, innovations empowers malice and means of destruction. As a result, society experiences an awakening from the illusionary condition and are faced with the sense of disillusionment.

The sense of disillusionment is dominantly revealed in *Jacob's Room*. Woolf underlines disillusionment through her choice of story-telling along with the storm symbolism that she employs throughout the text ironically. While Woolf describes the seaside at the beginning of the novel, she narrates that: "The wind was rising. The waves showed uneasiness, like something alive, restive, expecting the whip, of waves before a storm" (Woolf, 2008: 13). Woolf's references to reflections made by nature also indicate the occurrence which happens before frustrating events. The rising wind and the waves represent pre-state of the changing society and conditions before the break-down of the modernity project and the Great War. As Woolf describes "There was a hurricane out at sea" (Woolf, 2008: 14), the writer emphasizes the chaotic environment which is to end up with havoc. Hurricane ends up with the Great War and the sea gets calmer only after people pass away. The description of the nature, in this sense, is not merely a realistic depiction of the physical surroundings. Through the use of symbolism, Woolf rather implements the depiction of the forthcoming Great War. The narration underlines the approaching war and illusionary condition of modern people. Despite the modernity project and people's faith for the greater good, the waves and the hurricane –in other words the war- rises and overall optimism turns out to be merely an illusion. The portrayal of the Great War and the death of Jacob Flanders highlights the disillusionment.

At the beginning of the novel whilst portraying Jacob Flanders' childhood, Woolf's narrates that:

An enormous man and woman (it was early-closing day) were stretched motionless, with their heads on pocket-handkerchiefs, side by side, within a few feet of the sea, while two or three gulls gracefully skirted the incoming waves and settled near their boots.

The large red faces lying on the bandanna handkerchiefs stared up at Jacob. Jacob stared down at them. Holding his bucket very carefully, Jacob then jumped deliberately and trotted away very nonchalantly at first but faster and faster as the waves were creaming up to him. (Woolf, 2008: 13)

Although Woolf appears to depict a scene in which Jacob is lost at the seaside, her selection of words includes an altered atmosphere of disillusionment. The depiction of the man and woman that Jacob comes across resembles soldiers covered in blood. Jacob's future is being a war soldier even if he is not willing to be one. As Woolf tells within the text, little Jacob stares at his future, not to the couple but to the red faces with bandanna handkerchiefs. He trots away but the waves, in other words, his impending fate surrounds him. It can be claimed that Jacob's expectations or plans are dissolved by the approaching war and ends in disillusionment.

The incidents of disillusionment are embedded in the text throughout the novel. Woolf conveys various references related with disillusionment:

*A large black woman was sitting on the sand. He ran towards her.
'Nanny! Nanny! He cried, sobbing in the words out on the crest of each
gasping breath.
The waves came round her. She was a rock. She was covered with the seaweed
which pops when it is pressed. He was lost. (Woolf, 2008: 13)*

The text implies disillusionment, downfall of modernity project as well as Jacob's unfortunate fate. Jacob represents people that are stuck at the center of the Great War. The woman to whom Jacob runs towards as his savior might be claimed as modernity, novelty and change. The whole effort of the protagonist is in vain because he is doomed to be erased in the end. Although Jacob Flanders studies at prestigious schools, takes part in society as a respectable gentleman, he passes away at the Great War. Therefore, anything that Jacob Flanders accomplishes - just as everything which has been preached by the title of modernity of project - is destroyed. The waves, in other words; approaching war and malice, crushes the woman, all the hopes along with the modernity project. Confiding in falsified promises served through modernity is disillusionment.

Woolf also underlines disillusionment while she depicts Mrs. Flanders' thoughts about his deceased husband:

Had he, then, been nothing? An unanswerable question, since even if it weren't the habit of the undertaker to close the eyes, the light so soon goes out of them. At first, part of herself; now one of a company, he had merged in the grass, the sloping hillside, the thousand white stones, some slanting, others upright, the decayed wreaths, the crossed green tin, the narrow yellow paths, and the lilacs that drooped in April, with a scent like that of an invalid's bedroom, over the churchyard wall. Seabrook was now all that; and when, with her skirt hitched up, feeding the chickens, she heard the bell for service of funeral, that was Seabrook's voice - the voice of the dead. (Woolf, 2008: 17)

Striving for change and attempting to exceed the traditional might turn out futile when death approaches. Although Woolf reflects thoughts of Betty Flanders about

her dead husband, Seabrook Flanders, reader might create a link with death of Jacob Flanders. Either “somebody” like Seabrook Flanders or an established individual like Jacob Flanders, death addresses the worth and meaning of both of them inevitably. Recognizing that everybody becomes nothing at one point displays the disillusionment in the aftermath of the Great War.

Referring to the metaphor of civilization and the Great War together, Virginia Woolf conducts various imageries and long descriptions that might be interpreted through disillusionment:

If you stand a lantern under a tree every insect in the forest creeps up to it – a curious assembly, since though they scramble and swing and knock their heads against the glass, they seem to have no purpose – something senseless inspires them. One gets tired of watching them, as they amble round the lantern and blindly tap as if for admittance, one large toad being the most besotted of any and shouldering his way through the rest. Ah, but what’s that? A terrifying volley of pistol-shots rings out – cracks sharply; ripples spread – silence laps smooth over sound. A tree – a tree has fallen, a sort of death in the forest. After that, the wind in the trees sounds melancholy. (Woolf, 2008: 28)

Woolf’s description of the lantern stands for the metaphor of civilization. Cultural, scientific or industrial development paves the way for civilization, however; civilization, the center of light similar to a lantern attracts an assembly. The illusionary light is precluded by a darker force – pistols - and the act ends only with death in the forest. Thus, Virginia Woolf uses imagery boldly to highlight the disillusionment. The descriptions carried out by the novelist possess an underlying message related with the disillusionment and the Great War.

Following the storyline in which Jacob Flanders studies at Cambridge, Woolf accomplishes inflicting ironical concepts whilst narrating the young men at Waltz scene:

Certainly there was a sense of concentration in the air. Behind the grey walls sat so many young men, some undoubtedly reading magazines, shilling shockers, no doubt; legs, perhaps over the arms of chairs; smoking; sprawling over the tables, and writing while their heads went round in a circle as the pen moved – simple young men, these, who would – but there is no need to think of them grown old; others eating sweets; here they boxed... (Woolf, 2008: 35)

Woolf appears to provide reader with vast detail on the surface, however, she implies the approaching war and unfortunate death of young men that will take place soon. The choice of grey walls, undoubted condition of young men and especially emphasizing the fact that they will not grow old express the disillusionment revealing the fact that it is not necessary for Jacob Flanders or other young men to

pursue qualified education or to learn how to do the Waltz because the war will wipe them or the humanity out of them.

On account of modernity, Woolf underlines that modernity is not necessarily the preferable and safe path to contentment as she reflects Jacob's thoughts whilst he is sailing with his friend suggesting:

Now Jacob began plunging about, half to stretch himself, half in a kind of jollity, no doubt, for the strangest sound issued from his lips as he furled the sail, rubbed the plates – gruff, tuneless – a sort of paeon, for having grasped the argument, for being the master o situation, sunburnt, unshaven, capable into bargain of sailing round the world in a ten-ton yacht, which, very likely, he would do one of these days instead of settling down in a lawyer's office, wearing spats. (Woolf, 2008: 40)

Modernity distances people from their nature in the name of civilization. The sailing far from the land represents isolation from the handicaps of civilization and a return to the essence of man. Being away from world underlines that modernity - clinging to novelty and change - does not necessarily validate happiness. Future might maintain safety while the prompts of civilization might lead masses to chaos.

The war bears prominent role in *Jacob's Room* in terms of its destructive effect that might put an end to anything. Throughout the novel, Woolf continues to highlight disillusionment through implications of the war and change:

The magnificent world – the live, sane, vigorous world... These words refer to the stretch of wood pavement between Hammersmith and Holborn in January between two and three in the morning. That was the ground beneath Jacob's feet. It was healthy and magnificent because one room, above a mews, somewhere near the river, contained fifty excited, talkative, friendly people. And then to stride over the pavement (there was scarcely a cab or policeman in sight) is of itself exhilarating. The long loop of Piccadilly, diamond-stitched, shows to best advantaged when it is empty. A young man has nothing to fear. On the contrary, though he may not have said anything brilliant, he feels pretty confident he can hold his own. He was pleased to have met Mangin; he admired the young woman on the floor; he liked them all; he liked that sort of thing. In short, all the drums and trumpets wee sounding. The street scavengers were the only people about the moment. It is scarcely necessary to say how well disposed Jacob felt towards them; how it pleased him to let himself in with his latch-key at his own door; how he seemed to bring back with him into the empty room ten or eleven people whom he had not known when he set out; how he looked about for something to read, and found it, and never read it and fell asleep. (Woolf, 2008: 80-81)

Drawing attention to the beauty of random happiness and liveliness of the world, Woolf highlights how Jacob is full of life and yet; how ephemeral at the same time. The protagonist is content and confident with himself but his whole presence could be terminated by the war. "The point is, however, that we have been brought up in an illusion" (98). In other words, Woolf reveals the fact that compensating the

necessities of a prescribed life in accordance with its obligations and expectations is illusional. Ironically, the existence of the individual loses its signification in the aftermath of the war as a captive of modernity.

In *Jacob's Room*, it is seen that Virginia Woolf underlines the ill-fate of civilization which comes along with modernity. Woolf advances her criticism related with modernity and civilization and states that:

In spite of its ramshackle condition modern Greece is highly advanced in the electric-tramway system, so that while Jacob sat in the hotel sitting-room the trams clanked, chimed, rang, rang, rang imperiously to get the donkeys out of the way, and one old woman who refused to budge, beneath the windows. The whole civilization was being condemned. (Woolf, 2008: 98)

While Woolf appears to confirm utility of modernity on the surface, her use of language and continuing depiction indicate a sense of disapproval. The use of “imperiously” succeeds in conveying undesirable effect. Considering electric-tramway system is a product of civilization and the writer refers to the clash and malice that appears due to civilization.

Implementing use of various descriptions for products of civilization is another means of highlighting the corruption which comes along with modernity. Woolf also develops complicated types of expression to demonstrate the corruption of civilization:

The little figures, split apart into trousers or moulded into a single thickness, jerked rapidly with angular forward motion long the pavement; then dropped into darkness. Beneath the pavement, sunk in the earth, hollow drains lined with yellow light for ever conveyed them this way and that, and large letters upon enamel plates represented the underworld the parks, squares, and circuses of the upper. (Woolf, 2008: 51)

Instead of referring to transportation vehicles by their name, Woolf chooses to complicate their references. In *Locating Woolf The Politics of Space and Place* (edited by Anna Snaith and Michael H. Whitworth), Woolf's way of reference to process of commuting is examined: “Woolf too recognized the way that the railways, and particularly the Underground, reconstruct space. In *Jacob's Room* she defamiliarizes the process of commuting” (Snaith and Whitworth, 2007: 18). Considering Woolf commentates the modern world illusionary and blames modernity project for pushing the world to the worse, Woolf might be claimed to defamiliarize process of commuting as they are involved with industrial revolution. Woolf deliberately disrupts namely expressions of any product which emerges as a creation of modernity or technology. Realizing that innovations of technology within illusional world bring nothing but harm, this awakening, in other words

disillusionment, causes Woolf to complicate and destroy the phrases of technological innovations in her narrative figuratively.

Maintaining a life in accordance with the outcomes of modernity and civilization is portrayed illusionary and unfortunate. Woolf comments on this illusionary nature of modernity through the representation of her protagonist:

This gloom, this surrender to dark waters which lap us about, is a modern invention. Perhaps, as Cruttendon said, we do not believe enough. Our fathers at any rate had something to demolish. So have we for the matter of that, thought Jacob, crumpling to the Daily Mail in his hand. He would go into Parliament and make fine speeches – but what use are fine speeches and Parliament, once you surrender an inch to the black waters? Indeed, there has never been an explanation of the ebb and flow in our veins – of happiness and unhappiness. That respectability and evening parties where one has to dress, and wretched slums at the back of it, Jacob thought probable. But then where was the British Empire which was the beginning to puzzle him; nor was he altogether in favour of giving Home Rule to Ireland. What did the Daily Mail say about that? (Woolf, 2008: 98)

Compensating the respectable necessities of the society is a task which is required to be accomplished by individuals traditionally, however; Woolf addresses why one should behave accordingly. Accommodating oneself to modernity and its inventions does not fulfill its pledge to provide people with the ideal life but isolates ones from themselves, instead. Implementation of fine speeches with Parliament approval is illusionary because actualizing them, calling for war do not bring prosperity but losses. Jacob's inner conversation with himself indicates that he is not completely in an illusionary state of mind. Moreover, Woolf's reflection of Jacob Flanders underlines portrayal of a disillusioned character.

Disguised under the name of civilization, modernity and modern world demolish the natural beauty of life and humankind. On the shallowness of modernity and war, Woolf presents her disenchantment related with modernity and states that:

The battleships ray out over the North Sea, keeping their stations accurately apart. At a given signal all the guns are trained on a target which (the master gunner counts the seconds, watch in hand – at the sixth he looks up) flames into splinters. With equal nonchalance a dozen young men in the prime of life descend with composed faces into the depths of sea; and there impassively (though with perfect mastery of machinery) suffocate uncomplainingly together. Like blocks of tin soldiers, the army covers the cornfield, moves up the hillside, stops, reels slightly this way and that, through the field glasses, it can be seen that one or two pieces still agitate up and down like fragments of broken matchstick. (Woolf, 2008: 110)

The idea of changing civilizations and breaking from traditional towards new emerges the roots of modern world, however; the thought of modernity brings

machine technology. Hence, machinery –supposedly cater to humankind- does not serve for people but exterminates the natural beauty and the life instead.

The awakening concerning the illusionary richness of the modern world which brings death and transforms individuals into army supplies without identities turns out to be the disillusionment itself. Throughout the illusionary process, as Woolf hints, the protagonist is not aware of how deluded he is: “‘He left everything just as it was’, Bonamy marveled. ‘Nothing arranged. All his letters strewn about for anyone to read. What did he expect? Did he think he would come back?’ he mused, standing in the middle of Jacob’s room” (Woolf, 2008: 123). Sophisticated gentleman Jacob Flanders, a war hero, is a part of the illusionary process. In spite of fulfilling himself with proper education and self-discovery attempts, he cannot spare himself from being a victim of the modern world in which he lives. His potential is wasted. Jacob’s leaving his room without making any arrangement baffles Bonamy because expecting to return from war as easily as forming fine speeches that Parliament would like is an illusionary act. Thus, the reaction of Bonamy verifies the cruelty of the war and “disillusioned” survivors.

As another point that needs to be focused on, the disillusionment experienced by Woolf as a survivor of the Great War causes a distrust in her towards the traditional means of expression just like most of the modernist writers. Unable to trust in the ability of the conventional narrative techniques to depict life in its real nature, she looks for new and experimental ways of expression that would make her readers question rather than simply accept what is provided to them through the narrative. In accordance with this pursuit, Woolf makes use of an unorthodox demonstration of time as a distinctive element in *Jacob’s Room*; not for flash-backs but as a hidden reminder of intriguing events which the reader will not fully understand until last page of *Jacob’s Room*.

Virginia Woolf inserts uncanny details into the storyline which seems unrelated in the first place yet can be connected at the end of the novel. Woolf’s way of introducing disjointed incidents between the lines forms a unity only at the end of novel. Moreover, it renders the way the fragmented depiction of time is used responsible for envisaging a prophecy and justifies the specific use of time as fortune-teller.

Throughout the novel there are pessimistic implications that could be attributed to Jacob Flanders’ uncanny fate. At the beginning of the novel, Betty

Flanders and Jacob's brother Archer Flanders have been looking for Jacob who is lost somewhere around the Cornwall beach. Referring to his brother's calling him three times "Ja-cob! Ja-cob!", the narrative speaker continues that "the voice had an extraordinary sadness. Pure from all body, pure from all passion, going out in the world, solitary, unanswered, breaking against the rocks – so it sounded (Woolf, 2008: 7)". In "Culture and Anarchy in *Jacob's Room*" (1977) Carol Ohmann explains this specific incident from the novel suggesting that:

Both the triple invocation and the commentary suggest that, ordinary as his birth appears to be, Jacob is called to an extraordinary mission. He is invested from the start with mythical dimensions, and the novel's end is in this beginning. The pages between resound with the repeated cry, virtually a prayer, for Jacob to come, and record repeatedly, and then finally, his silence and his absence. (Ohmann, 1977: 162)

Although looking for Jacob who is lost at the seaside seems far from a suspicious incident, the commentary employed via the narrative voice integrates pessimist and uncanny sentiment, that the readers could only find an interrelation only within the final page of the novel. As Carol Ohmann also highlights, the details and the commentary Woolf inflicts enable a kind of connection between the beginning and the end of the novel. Woolf flashes the sense of disillusionment via her specific use of language. Especially, choosing words that possess undertones of frustration such as "solitary", "unanswered", "sadness" establish the disillusioned point of view. Theodore Koulouris also argues in "Jacques Derrida in Virginia Woolf: Death, Loss and Mourning in *Jacob's Room*" that:

Starting from the end, in more ways than one, Jacob's death does not come with the final page of the novel; in fact, it comes very early, when Archer Flanders, Jacob's eldest brother, shouts out Jacob's name, enunciating it exhilaratingly, linking from the outset the act of naming with death... Indeed, the first time we get to hear Jacob's name, we are not only informed of a sterile nominal value but get to be permeated with the suspicion that his absence from the Cornish beach will be more than just incidental. (Koulouris, 2011: 69)

Obviously, the different events taking place within fragmented pieces of time happen to create a kind of unity which is quite new and experimental compared to the earlier examples of the use of time.

In the first chapter of *Jacob's Room*, Mrs. Flanders is crossed at the idea of finding her son grabbing a skull in his hands:

He was about to roar when, lying among the black sticks and straw under the cliff, he saw a whole skull – perhaps a cow's skull, a skull, perhaps, with teeth in it. Sobbing, but absent-mindedly, he ran farther and farther away until he held the skull in his arms. "There he is!" cried Mrs. Flanders, coming round the rock and covering the whole space of the beach in a few seconds. "What has he got hold of? Put it down, Jacob! Drop it this moment! Something horrid, I

know. Why didn't you stay with us?... " ... But he ducked down and picked up the sheep's jaw, which was loose. (Woolf, 2008: 8-9)

Jacob is lost at the beach, he is intimidated by the figures there, he finds relief after noticing the skull lying on the beach and rushes towards it to grab it. Moreover, he chooses to keep it although his mother orders him to drop the skull after she reaches her son. As Theodore Koulouris suggests: "It is not surprising that the first time we hear him talk, the first time we hear his name, we also read about his discovery of an animal's skull... Why this insistence on the skull?" (70). Jacob's insistence about keeping the skull despite his mother's command signalizes ambiguous pessimism and the ultimate darkness that awaits Jacob, which the reader cannot construe clearly until the end of the novel.

Unable to rely on the deterministic worldview of the modern world anymore, Virginia Woolf intentionally creates vagueness and does not present the readers an overall portrait about Jacob; she manages to preserve a remarkable wall between Jacob and the reader. Alex Zwerdling discusses the thematic secrecy in his article "Jacob's Room: Woolf's Satiric Elegy" (1981) and claims that:

The style of Jacob's Room is that of the sketchbook artist rather than the academic painter. Scenes are swiftly and allusively outlined, not filled in, the essential relationships between characters intimated in brief but typical vignettes chosen seemingly at random from daily lives: a don's luncheon party at Cambridge, a day spent reading in the British Museum, a walk with a friend. No incident is decisive or fully developed. Nothing is explained or given special significance. The narrative unity is generally two or three pages long and not obviously connected to the one before or after. (Zwerdling, 1981: 895)

Woolf introduces Jacob's surroundings and life with ambiguous portrayal of events and imprecise expressions. Fragmented descriptions rarely include the inner voice of the protagonist. However, the author lets the reader witness the inner thoughts of Jacob while he is in a discussion with his friend Bonamy about art:

*"I say Bonamy, what about Beethoven?"
(Bonamy is an amazing fellow. He knows practically everything – not more about English literature than I do – but then he's read all those Frenchmen.)"
"I rather suspect you're talking rot, Bonamy. In spite of what you say, poor old Tennyson...."
("The truth is one ought to have been taught French. Now, I suppose, old Barfoot is talking to my mother. That's an odd affair to be sure. But I can't see Bonamy down there. Damn London!) for the market carts were lumbering down the street. (Woolf, 2008: 86-87)*

Considering the fact that Woolf maintains not reflecting inner thoughts of the protagonist almost throughout the whole novel deliberately, the author might be

claimed to have specific intentions when the inner voice of Jacob is permitted within this specific point in the text. At the first glance Jacob seems to carry out an ordinary conversation with Bonamy and Jacob's sudden thought on the impossibility of imagining Bonamy in the same atmosphere with Betty Flanders seems irrelevant and remarkably unexpected, however; Virginia Woolf's dropping that exact thought stands particularly for a reason and creates a whole at the end of the novel:

"Jacob! Jacob!" cried Bonamy, standing by the window. The leaves sank down again.

"Such confusion everywhere!" exclaimed Betty Flanders, bursting open the bedroom door.

Bonamy turned away from the windows.

"What am I to do with these, Mr. Bonamy?"

She held out a pair of Jacob's old shoes. (Woolf, 2008: 216)

The final part of *Jacob's Room* ends ironically in Jacob's room where Bonamy and Betty Flanders mourn and take care of Jacob's belongings. The final setting is almost the same atmosphere -including Bonamy and Betty Flanders in the same room- which has been imagined and found unlikely by Jacob regardless of any relevance beforehand.

As Alex Zwerdling indicates "the references to the coming conflict are carefully embedded in the narrative, so that Woolf's readers would have been constantly reminded of the imminent catastrophe." (896) There is a chronological progress in terms of the time flow within the novel, however; the regular statements that are scattered within the novel happen to create a bigger picture. Virginia Woolf employs several statements which connect with each other and hint the death of Jacob Flanders in the end. At the beginning of the novel the commentary on triple invocation of Jacob by his brother Archer, Jacob's interest in rushing towards and keeping the skull, in the midst of the novel Jacob's sudden thought of thinking Bonamy and his mother Betty Flanders in the same environment along with his assessment of the impossibility of the situation and finally; witnessing Bonamy and Betty Flanders exchanging conversation in Jacob's room might lead one to analyze especially the role of time in *Jacob's Room*. Woolf's way of giving those references in different timelines of the novel underlines the implementation of time component as a modernist element. Time is acknowledged as the pessimist prophet for awakening the readers about Jacob's impending fate.

The sense of vagueness and constant change is implemented throughout the novel. Stepping out of the stereotypical character formation via avoiding to reflect

the full personality or the thoughts of the characters, making an unorthodox use of time confirm the use of change within modernist perspective and signalize the realization of the disillusionment which has also been acquired within *Jacob's Room*. Scientific, cultural, and political pile of circumstances that lead to Modernism validate the departure from the traditional and sailing towards to the new, while preserving a tie that clings both to the traditional and the new. In a similar way, *Jacob's Room* inflicts Woolf's portrayal of disillusionment in modernist perspective.

The life of Jacob Flanders has been told in *Jacob's Room* by Virginia Woolf - if not in greater depth yet - in a chronological order; however, it is only at the end of the novel when one can realize that *Jacob's Room* is in fact the story of a war hero. The fact that Virginia Woolf decides to introduce Jacob as an ordinary person rather than plotting the novel in an obituary form shows how Woolf attempts to break the traditional novel norms intentionally. Accepting the notions and understanding where modernist thinking comes from, Woolf rejects illusional reality and removes Jacob's stereotypical war hero, soldier identity and lets readers develop an understanding about Jacob without covering readers' subjective image of Jacob, leads readers to form their own sense of reality about Jacob by not depicting a common war hero with utterly appraisable values.

Jacob's Room is made up of fragmented pieces of descriptions, not fully-developed samples of stream of consciousness technique. Contrary to Bennett's criticism which asserts that *Jacob's Room* is deprived of real characters, Virginia Woolf has managed to create a modern novel which included real characters which were intentionally left ambiguous. Apart from its recognition as a modern novel with real and ambiguous characters, time is observed as an ignored modernist element in *Jacob's Room*.

In the world of traditional novels where the characters along with the events are described with a previously determined point of view by the authors, the readers are likely to indulge in the novel and the characters with certain approach and expectations. While presenting established descriptions about a character or the storyline is regarded as forming a "real" atmosphere according to traditional novel, this is the kind of text which is exactly what is avoided by Virginia Woolf to create a modernist sense of reality in *Jacob's Room*.

Woolf attempts to create real characters by refraining from presenting their simple traits in *Jacob's Room*. Moreover, she isolates readers from artificial reality

and illusion triggering them to form their sense of reality and commentary for *Jacob's Room*. On the construction of Jacob as a character, Alex Zwerdling claims that:

Obituaries for the war dead are not notable for their realism, and she was determined to write an honest account rather than a heroic one. She does not avoid the possibility that such young men, for all their gifts and youthful promise, were likely to be confused and immature. Her novel emphasizes the image of Jacob adrift, moving rapidly but lightly from one social set to another, from one romantic attachment to another, without either the intention or the ability to "settle." (Zwerdling, 1981:897-898)

Notifying readers from the beginning that the protagonist is a war hero might result in creating immediate expectations about Jacob among readers, which potentially impairs the sense of reality and honest character portrayal in *Jacob's Room* in terms of modernist perspective.

Instead of describing a flawless hero in unity with traditional norms, Woolf embraces the change that occurs in analyzing characters and emphasizes the disillusionment that lies within *Jacob's Room*. Woolf does not write an obituary for Jacob and rejects to mourn for the war dead Jacob because accepting the protagonist as a hero is an illusory act and is against modernist reality. Woolf uncovers the disillusionment through portraying Jacob with adrift, confused and unsettled persona rather than a heroic one. By refraining from mentioning that Jacob is a war dead and merely reflecting him as an ordinary young man, Woolf crashes the probability of ordinary expectations that could mar one's reality. Therefore, she excels at reaching modernist reality in *Jacob's Room* by portraying a far from perfect Jacob and the disillusionment triggered by the war.

Within a modernist perspective, letting readers struggle to reach their subjective reality via their own attempts is obtained when Virginia Woolf puts aside the illusory, in other words, traditionally imposed reality. Portrayal of a confused Jacob –instead of a hero – is equal to breaking the illusion that is given via the sense of reality in traditional novels.

Jacob's Room as a modernist text includes modernist elements of change and disillusionment. The element of change is observed via vagueness, incompleteness and thematic secrecy in the text. The encouraging use of reality in modern sense via eliminating the imposition of a singular reality in traditional sense justifies the

existence of the change element. Moreover, taking the use of time itself away from its ordinary function to a multi-dimensional target and implementing the use of time as an uncanny metaphor ticks another novelty. Ultimately, with her unique way of bringing the disillusionment into light through crashing the illusional reality by an introduction of an ordinary protagonist, Woolf validates *Jacob's Room* as a modernist text.



CHAPTER THREE

MRS. DALLOWAY

Mrs. Dalloway is the fourth novel that has been written by Virginia Woolf. Completed in 1925, *Mrs. Dalloway* is categorized as the second modernist novel of the writer, in which she depicts a day of Clarissa Dalloway in London. The novel reflects the thoughts of various characters throughout the novel as Clarissa Dalloway runs daily errands and completes the arrangements for her party which is going to take place in the evening of the same day. *Mrs. Dalloway* begins with the start of the day, is followed by the depiction of the whole day and ends after the course of the party. While the novel describes one day in London, Virginia Woolf manages to present different characters and their inner-thoughts. As readers are exposed to inner-monologues of the characters in the novel, one cannot necessarily establish a connection between them, however; Virginia Woolf accomplishes to reflect the overall sense of frustration, change and disillusionment that is prevalent at the center of the society in *Mrs. Dalloway*.

Contemplating on *Mrs. Dalloway* as a modernist text, diversified debates and analyses have been implemented by various critics. In “Mrs. Dalloway and the Social System” (1977), Alex Zwerdling discusses the impact of the governing class over English society in the aftermath of the Great War. Zwerdling indicates that the novel reveals the superior position of the governing class (Zwerdling, 1977: 120) and underlines how the more disaffected members of the society are perceived as unstable emotional exhibitionists.

Michael H. Whitworth, on the other hand, suggests that *Mrs. Dalloway* is the embodiment of the modernist criticism of the oppressed individualism:

In Mrs. Dalloway, Woolf's individualism manifests itself as a largely sympathetic presentation of those individuals who have escaped 'corruption, lies, [and] chatter' (MD, p.156), and an unsympathetic, satirical presentation of those, like the Prime Minister, who embody the power of the state; those, like Hugh Whitbread, who oil its cogs; and those, like William Bradshaw, who enforce its norms. The picture is an essentially tragic one: the escape that Septimus and the female vagrants have achieved is not a sustainable one. (Whitworth, 2005: 166)

As a modernist novel, *Mrs. Dalloway* has been analyzed through various other perspectives. For instance, the subjects of suicide and mind are discussed by

Annalee Edmondson in “Narrativizing Characters in Mrs. Dalloway” (Edmondson, 2012: 17-36). Vereen Bell questions the issues of political parties, death and fear in “Misreading Mrs. Dalloway” (Bell, 2006: 93-111). The sense of change and disillusionment in *Mrs. Dalloway*, however, is an untouched area to be discussed critically.

Virginia Woolf embarks on *Mrs. Dalloway* by giving voice to Clarissa Dalloway, who is one of the main characters in the novel. From depiction of Virginia Woolf, it is understood that Clarissa Dalloway, an elderly woman in her fifties, constantly makes an evaluation of life and criticizes her profound choices about life. The portrayal of the different phases of Clarissa’s life from her maidenhood to married status allows the readers to have an idea about her development as an individual and pose a critical standing towards her thoughts. At the beginning of the novel, Woolf reflects a portrayal of Clarissa through the perspective of Scrope Purvis, who is a neighbor of the Dalloways, with the following statement:

She stiffened a little on the kerb, waiting for Durtall’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, thought she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very uptight. (Woolf, 1996: 3)

The external description of Clarissa Dalloway hints her stern and nervous nature. As the novel progresses, the readers learn this description is a result of the change and disillusionment that Clarissa experiences throughout her life. Woolf’s use of “stiffen”, “stern”, “upright” while describing Clarissa has an underlying meaning from the beginning of the novel. Clarissa carries a mixture of contrasts within herself. On the one hand she has a touch of the bird, vivaciousness and loveliness, but on the other hand she is a stern and upright woman. The contrast related with her demonstrates the sense of change or frustration that might be born out of the disillusionment she experiences in her life.

Michael H. Whitworth elaborates on the multifaceted, multilayered personality of Clarissa arguing that “The body, to use an image which Woolf favored, is a hard shell covering a vulnerable, soft interior” (Whitworth, 2005: 126), and he underlines that: “The distinction she draws between her private and public selves develops her earlier reflections about being both ‘Clarissa’ and ‘Mrs. Richard

Dalloway'; the idea of composing the disparate elements of the self into a unity is an artistic question" (Whitworth, 2005:125). Masking her inner personality with illusional features that are supposed to be socially desirable causes frictions in her real self. Therefore, Clarissa merges disparate elements of the self in disillusionment. Her socially invented illusionary mask, the body, conceals her real self, soft interior until the protagonist reaches her self-enlightenment.

Maria DiBattista also examines the impact of developing double identities which she observes in both Clarissa and Bernard, also a character in *The Waves* written by Virginia Woolf in *Imagining Virginia Woolf an Experiment in Critical Biography* and claims that: "His conviction of the absolute difference between outer and inner self reiterates a common belief in Woolf's fiction first elaborated in *Mrs. Dalloway*, whose protagonist is struck and somewhat tormented by the difference between the private Clarissa and the public Mrs. Richard Dalloway" (DiBattista, 2009: 33). Bernard shares resemblance with Clarissa since both characters carry multiple masks. With her character portrayal in different works, Woolf emphasizes the burden that is created as an outcome of developing split personalities for the sake of acquiring social approval.

Throughout the novel, Woolf hints that Clarissa rarely manages to observe and evaluate her life objectively. In "Women and Interruption in Between the Acts", Helen Southworth states that:

In Mrs. Dalloway, Clarissa stands unseen at a window on the stair case observing her elderly neighbor moving from room to room. From this (liminal) standpoint, Clarissa temporally foregoes her centrality to the major narrative and instead takes on a role peripheral to that of another. From this insecure site or intersection (neither upstairs nor downstairs, inside nor outside) she is able to contemplate her own world and that of the other, and to gain an understanding of the relationship between the two. This sighting, this re-sitting, forces Clarissa to a revelation of sorts: '[A]nd the supreme mystery [...] was simply this: here was one room, there another' (108). She understands that the problem of space remains. Reading inside out, from the outside in, she understands what she terms an 'ordinary [thing]', that is, that her life runs concurrently to that of others and, most importantly, that her life is defined in relation to these other lives (108). This spatial configuration opens Clarissa's eyes to question of difference, of otherness. Her epiphany is expressed in spatial terms: 'she came in from the little room' (158). (Southworth, 2007: 50)

Clarissa shapes her choices and life according to "one room". Her understanding of her life might change when it is observed through another re-sitting. While her actions and decisions can be justified reasonable from a point of view, they might be

proven the opposite from another point of view. Clarissa comes to a realization that there is more than one room; her life might be defined differently. Her realization of variety in perspectives, in other words, disillusionment highlights relativism. The chaos in her thoughts might be fixed when Clarissa denies the validity of human constructed values and embraces the change and disillusionment that comes within elimination of human constructivism, instead.

The female protagonist's self-inflicted repressed condition and otherness is also exposed through the language of the writer relentlessly. Maria DiBattista examines Woolf's language and suggests that:

Woolf's respect for the drastic discipline that is the woman writer's most conspicuous inheritance from her creative female forbears underlies her conviction that a woman's language, shaped in confinement, allows her "to say a great many things which would be inaudible if one marched straight up and spoke out."

Yet we can also detect in her writing a growing restlessness with such prolonged imaginative of confinement, a restlessness that surfaces, for example, in the exuberant opening of Mrs Dalloway, the novel in which Woolf's modernity and her heroine make exhilarating contact with the out-of-doors. (DiBattista, 2009: 89)

The hunger born due to the sense of otherness concealed by the role of "the perfect hostess" and oppressed condition of Clarissa displays itself via the bursting language of Virginia Woolf. The prevalent confinement of the female protagonist is revealed by the use of intensified language. DiBattista advances her explanation related with exposed hunger in Woolf's language and states that:

A profusion of parentheses, exclamation points and semicolons at once reflect and subdue the manic gaiety of this verbal and existential plunge into the open air. Woolf's singular, strategic use of the semicolon will become a habitual, indeed symptomatic, feature of her prose. By its aid, she is able to regulate the excited rush of perceptions that threaten to outrun her powers of expression. Yet such syntactically and typographically elaborate sentences may also represent an anxiety formation, linguistic calnative to subdue the agoraphobia instilled by all those years of confinement indoors. Perhaps this explains the heroine's ominous premonition that something awful was about to happen, and the inordinately heavy time symbolism of the novel that is always reminding us, not just Mrs. Dalloway, of the "leaden" tolling of the bells. (DiBattista, 2009: 89-90)

Although Woolf seemingly describes London and the surroundings on a June day along with Clarissa Dalloway running daily errands for her party, Woolf's intense use of punctuation in her writing underlines an extraordinary condition with description of an ordinary day. The conflict between the meaning and the

punctuation, modernist features in Woolf's writing point out the confinement of Mrs. Dalloway. The sense of disillusionment unveils itself through abundant use of linguistic elements. The exaggerated amount of language items within the passage indicates contradiction and break from the traditional, which is peculiar to the modernist texts.

As the novel progresses, Virginia Woolf presents the reader a Clarissa who has been once torn between groom candidates. Before Clarissa is Mrs. Dalloway, she is in a relationship with Peter Walsh, who represents the opposite values of her current husband Richard Dalloway. While Clarissa is walking in Westminster in order to buy flowers for her party, she thinks "he could be intolerable; he could be impossible; but adorable to walk with on a morning like this" (Woolf, 1996: 5). Clarissa Dalloway might think about Peter Walsh out of nowhere and she weighs her thoughts about Peter Walsh:

For they might be parted for hundreds 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. He would put on 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.

So she would still find herself arguing in St James's park, still making out that she had been right – and she had too – not to marry him. (Woolf, 1996: 6)

Peter Walsh's criticism of Clarissa on being the perfect hostess exasperates Clarissa. According to Peter Walsh's point of view, fulfilling the necessities of a hostess, acquiring a respectable place in the society via marrying someone of status indicate banality of an individual. His irony in telling Clarissa to marry a Prime Minister underlines insignificance of social status for himself because Peter Walsh is interested in state of the world rather than social status. Although Clarissa's perspective is different from Peter Walsh and she is in favor of acquiring remarkable position in her society, she is still infuriated by Peter's speech during their breakup. In *Imagining Virginia Woolf an Experiment in Critical Biography*, Maria DiBattista refers to the criticism of Peter Walsh and the reaction of Clarissa and claims that:

“Neither sagacity nor innocence is suggested by Woolf’s most searching and sardonic novelistic portrait of the ‘perfect hostess,’ as Peter Walsh sneeringly calls the worldly Clarissa Dalloway. Clarissa is at first dismayed by the epithet, but ultimately embraces it as a creditable even noble office” (Woolf, 1996: 61). In spite of being parted for “hundred years”, Peter Walsh still has an impact over Clarissa and the character finds herself questioning their breakup although she does not clearly question her decision after years. Her implicit questioning indicates the disillusionment that she experiences with her life and the change that appear with her choices. While leading her life according to expectations symbolizes her acceptance and surrender to the illusional reality; Clarissa’s implicit questioning underlines the change and disillusionment of the character subsequently.

Inner monologues of Clarissa demonstrate her satisfaction with the choices she makes about her marriage; however, the feeling of contentment is not justified because Clarissa makes constant comparison between Richard Dalloway and Peter Walsh:

For a marriage a little license, a little independence there must be between people living together day in day out in the same house; which Richard gave her, and she him. (Where was he this morning, for instance? Some committee, she never asked what.) But with Peter everything had to be shared; everything gone into. And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about with her for years like an arrow sticking in her heart with grief, the anguish; and then the horror of the moment when someone told her at a concert that he had married a woman met on boat going to India! Never should she forget all that! Cold, heartless, a prude, he called her. Never could she understand how he cared. But those Indian women did presumably – silly, pretty, flimsy nincompoops. And she wasted her pity. For he was quite happy, he assured her – perfectly happy, though he had never done a thing that they talked of; his whole life had been a failure. It made her angry still. (Woolf, 1996: 6)

Clarissa states her expectations of how a marriage should be, her marriage with Richard symbolizes a rational marriage; however, her sincerity and contentment with her marriage is not clear. The way of expression Virginia Woolf adopts to use whilst reflecting Clarissa’s thoughts, it is seen that Clarissa is not against having distance between Richard and herself under the title of “independence” but she cannot stand the idea of Peter’s having a relationship with another woman still to that day, which signifies her distant boundaries with Richard is perhaps due to the fact that she does not care about him as she does for Peter. Clarissa might be yearning for the powerful

bond she once had with Peter, who has also been a failure with his choices. In another words, Clarissa sounds resentful rather than content with her marriage.

Clarissa Dalloway is a sensitive woman as well. Virginia Woolf's portrayal of Clarissa displays her joy, excitement and reaction towards the beauty of anything she comes across in her daily life but Clarissa is criticized by society as well. She maintains a wall between herself and other people including her loved ones, which causes people to evaluate her as an insensitive and cold woman. Rejecting Peter Walsh prevents Clarissa from living an actual passionate relationship throughout her life. She has an average marriage in which she preserves her distance with her husband. The dialogue scene between the servant and Clarissa mirrors her disconnection with her environment:

'Mr Dalloway, ma'am! –

Clarissa read on the telephone pad, 'Lady Bruton wishes to know if Mr Dalloway will lunch with her today.'

'Mr Dalloway, ma'am, told me to tell you he would be lunching out.'

'Dear!' said Clarissa, and Lucy shared as she meant her to her disappointment (but not the pang); felt the concord between them; took the hint; thought how the gentry love; gilded her own furniture with calm; and, taking Mrs. Dalloway's parasol, handled it like a sacred weapon which a Goddess, having acquitted herself honorably in the field of battle, sheds, and placed it in the umbrella stand.

'Fear no more,' said Clarissa. Fear no more the heat o' the sun; for the shock of Lady Bruton asking Richard to lunch without her made the moment in which she had stood shiver, as a plant on the river-bed feels the shock of a passing oar and shivers; so she rocked: so she shivered. (Woolf, 1996: 22)

The fact that Richard Dalloway lunches out with Lady Bruton irritates Clarissa but she controls her behaviors and does not judge or criticize Richard openly. Although she is sensitive, Clarissa intentionally chooses to mute her thoughts. Clarissa Dalloway upholds her personal space by acting out the illusional role of cold and sane woman in the society.

Clarissa Dalloway keeps questioning the meaning of everything such as her decisions, her marriage and social status along with her existence as she runs errands for her party in the morning:

Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? But that somehow in the streets of London, on the ebb of things,

here, there, she survived, Peter survived, lived in each other, she being the part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself. (Woolf, 1996: 7)

Clarissa judges and criticizes herself constantly. She happens to conceive her existence as nobody of importance. While she weighs her decisions and faces with her frustrations which she has not put into voice openly, she points out if all of her choices matter in the end. Regardless of being the perfect hostess or the woman that would receive approval by Peter Walsh, the fact that her life comes to an end with death exposes the insignificance of her existence. As the novel progresses, it is understood that the death itself is a dream signifies an escape for Clarissa because the death can free one's soul or self from leading illusional lives and acting illusional identities. The fact that Clarissa relies on the consolation provided by death underlines Clarissa's disillusionment and the ensuing pessimistic and unsatisfactory attitude with her choices and unsatisfactory changes with herself or her life.

Woolf's depiction of Clarissa indicates Clarissa's urge to please others and her dedication to achieve her plans as "a good hostess":

How much she wanted it – that people should look pleased as she came in, Clarissa thought and turned and walked back towards Bond Street, annoyed, because it was silly to have other reasons for doing things. Much rather would she have been one of those people like Richard who did things for themselves, whereas, she thought, waiting to cross, half the time she did things not simply, not for themselves; but to make people think this or that; the perfect idiocy she knew (and now the policeman held up his hand) for no one was ever for a second taken in. Oh if she could have had her life over again! She thought, stepping on to the pavement, could have looked even differently. (Woolf, 1996: 8)

Everything Clarissa does throughout her life serve to pleasing others; there is a constant feeling which causes her to do and live to make others content. Her obsession in putting the necessities of others first or receiving the approval of the society shapes her life. Clarissa notices other individuals like Richard Dalloway whose behavior is shaped according to what he exactly wants to do rather than acquiring social approval and she criticizes herself for wasting her life because of minding what others would think. Considering Clarissa's self-criticism about her behavior throughout her life, it can be suggested that her choices and the type of attitude she performs consume her life whilst pursuing illusionary priorities. Her

once-essential thoughts and choices are transformed as a result of the disillusionment that come forward with the impact of change.

Virginia Woolf presents the shades of change and disillusionment along the darkness of the Great War through portrayal of Septimus Warren Smith, the other essential character in *Mrs. Dalloway*. Septimus is depicted as a young man who attends the Great War and fights for his country. His experience of war maintains a terrible kind of confrontation with trauma and he begins to suffer from almost everything due to his fear of “feeling nothing”. He gets married with Lucreazia, a nice Italian girl whom Septimus meets at the end of the Great War in Italy and they start a life together in London but witnessing loss of his friend Evans as well as other deadly events he comes across during the Great War deranges his sanity and Septimus begins to complain about not feeling anything anymore.

Woolf introduces Septimus Smith Warren to the readers in the same setting with Clarissa Dalloway as both characters inhale the same atmosphere of London streets on the very same day:

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 make complete strangers apprehensive too. The world has raised its whip; where will it descend? Everything had come to a standstill. The throb of the motor engines sounded like a pulse irregularly drumming through an entire body. The sun became extraordinarily hot because the motor car had stopped outside Mulberry's shop window; old ladies on the top of omnibuses spread their black parasols; here a green, here a red parasol opened with a little pop. Mrs. Dalloway, coming to the window with her arms full of sweet peas, looked out with her little pink face pursed in enquiry. Everyone looked at the motor car. Septimus looked. Boys on bicycles sprang off. Traffic accumulated. And there the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to once 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. It is who am I blocking the way, he thought. Was he not being looked at and pointed at; was he not weighed there, rooted to the pavement, for a purpose? But to what purpose? (Woolf, 1996: 11-12)

Woolf inscribes traumatic atmosphere appeared in the aftermath of the Great War gradually. The impact of the Great War and modernity, the search of the meaning of one's self and analyzing the essence of the world gain a darker tone as Woolf maintains the introduction of Clarissa to Septimus progressively. The impact of change and disillusionment is demonstrated by Septimus Smith as well. Septimus

fears he does not feel anymore but his questioning of himself and the world indicates the opposite ironically.

The fall of the modernity project is indicated as Woolf introduces Septimus Warren Smith. Stereotypical optimistic individual who relies on government, the utility of war and the advantages of modern innovations is refuted by Virginia Woolf in *Mrs. Dalloway*. Following the war, it is not clear where the world's whip will descend. Therefore, the world is not considered as sturdy and stable anymore. "The throb of engines" hints the technological innovations, the malice and the more death that comes along with them whereas "the motor car" which carries possibly a royal member of the monarchy renders Septimus or the rest of the people around trivial and disposable. As the balance of one's mind –just like Septimus- is shattered with the fall of the modernity project and the darkness of the Great War, Septimus becomes derailed.

Woolf reflects the embedded pessimistic approach of modernist thinking against the institutional units which recalls mistrust via Septimus Warren Smith. The roots of his derailed condition is a result of the Great War. Considering that the Great War is an unattained and failed goal in terms of bringing justice and solution to humanity, Septimus is psychologically destroyed.

As the novel progresses, his wife Lucrezia attempts to help her husband; however, her understanding of Septimus is inadequate:

"Look, look, Septimus!" she cried. For Dr. Holmes had told her to make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside himself.

... for she could stand it no longer. Dr. Holmes might say there was nothing the matter. Far rather would she that he were dead! She could not sit beside him when he stared so and did not see her and make everything terrible; sky and tree, children playing, dragging carts, blowing whistles, falling down; all were terrible. And he would not kill himself; and she could tell no one. "Septimus has been working too hard" – that was all she could say, to her own mother. To love makes one solitary, she thought. She could tell nobody, not even Septimus now, and looking back, she saw him sitting in his shabby overcoat alone, on the seat, hunched up, staring. And it was cowardly for a man to say he would kill himself, but Septimus had fought; he was brave; he was not Septimus now. (Woolf, 1996: 16-17)

Woolf underlines the insufficiency in comprehending the importance of psychological wellbeing of one's self. Lucrezia and Dr. Holmes represent traditional approach in this respect. Ignoring the inner state of mind, as Virginia Woolf

indicates, the reality constructed by them is based on the physical level, the appearance. Lucrezia experiences difficulty in categorizing the condition of Septimus because she cannot digest bipartite judgement about Septimus. Regarding Septimus as a brave soldier at once prevents Lucrezia from unseeing him otherwise, which causes her to reject him now even being “himself”, Septimus. Lucrezia’s sharp evaluation towards Septimus is illusional within a modernist perspective as she relies on Dr. Holmes and her narrow understanding of Septimus firmly.

Virginia Woolf highlights the controversial issues of modern thought via Septimus. His inner arguments display the matter of importance to the mankind:

He, Septimus, was alone, called forth in advance of the mass of men to hear the truth, to learn the meaning, which now at last, after the toils of civilization – Greeks, Romans, Shakespeare, Darwin, and now himself – was given whole to ... “To whom?” he asked aloud. “To the Prime Minister,” the voices which rustled above his head replied. The supreme secret must be told to the Cabinet; first, that trees are alive; next, there is no crime; next, love, universal love, he muttered, gasping, trembling, painfully drawing out these profound truths which needed, so deep were they, so difficult, an immense effort to speak out, but the world was entirely changed by them forever. (Woolf, 1996: 51)

Septimus feels alone as a man due to the fact that he has nobody that could understand him. The world around him regards him as a mad man and his war trauma is underestimated. Woolf gives voice to Septimus in *Mrs. Dalloway*, revealing his victimization. Following the destruction in the aftermath of the Great War and other entailing issues considered important politically, it is the importance of nature and love that the Cabinet and Prime Minister should realize. Political discussions concerning the war and suggestions for a solution turns out to be illusional and pointless. While the emerging change after the Great War reveals the disillusionment experienced with false focus, it also indicates where and how civilization should be looked into.

Virginia Woolf continues narrating the indescribable essence, beauty which might be taken as the lead solution through Septimus Warren Smith flow of thoughts:

So, thought Septimus, looking up, they are signaling to me. Not indeed in actual words; that is, he could not read language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one sharp after another of unimaginable beauty and signaling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! Tears ran down his cheeks. (Woolf, 1996: 16)

Septimus, the only character who is acknowledged “insane” is perhaps the only one who is truly disillusioned and actually aware of the changing reality. The meaning of life, the exquisite beauty does not originate in the murderous civilization that ended up in the Great War. Rather, it is something simple and pure.

Referring to Septimus Warren Smith, the narrator in *Mrs. Dalloway* questions “Was there, after all, anything to make a passer-by suspect here is a young man who carries in him the greatest message in the world, and is, moreover, the happiest man in the world, and the most miserable?” (Woolf, 1996: 62). Woolf stirs various questions with the problematic presentation of the male protagonist, Septimus. Enriching the questions concerning Septimus Warren Smith, in *Virginia Woolf and the Bloomsbury Avant-Garde War Civilization Modernity*, Christine Froula asks:

Is Septimus Warren Smith mad or does he have a message? That he is mad would seem indisputable; even sympathetic discussions cast him as a war victim not a prophet. Yet Mrs. Dalloway's postwar world of multifarious and contested realities pits Septimus's reality against that of his doctors to frame “madness” as a censored truth. If, as Michel Foucault argues, civilization disciplines madness to suppress its truths, art recaptures truths branded madness to confront the world with the necessity of change: “by the madness which interrupts it, a work of art opens a void, a moment of silence... where the world is forced to question itself... [T]he world finds itself arraigned by that work of art and responsible before it for what it is.” (Froula, 2005: 110)

The world Septimus physically lives in is damaged and it renders him “alone”. The fact that Septimus is branded “mad” in a society whose members are mostly illusioned bears critical role in the text. Septimus, the sole mad character in *Mrs. Dalloway*, represents and triggers the change and disillusionment.

An understanding of “Septimus” might be acquired through DiBattista’s text which discusses Virginia Woolf and Woolf’s views on Montaigne. In *Imagining Virginia Woolf an Experiment in Critical Biography*, DiBattista suggests that:

To Montaigne alone belongs the art “of talking of oneself, following one’s own vagaries, giving the whole map, weight, colour, and circumference of the soul in its confusion, its variety, its imperfection.” Montaigne, reading the book of himself, counsels us that “Communication is health, communication is happiness,” a message the disordered mind of Septimus Smith makes the burden of his prophecy in Mrs. Dalloway even as he enacts the dark fate of modernity – the death of the soul. (DiBattista, 2009: 112-113)

The world Septimus lives in is shattered under the false premises of the modernity project. Although he has a message to deliver and he is not the mad one, there is not

another entity with whom he can communicate. His sole means of company that could understand Septimus is merely himself. Ending his life signifies conveying the message to the rest. As a soldier, former participant of the dark fate of modernity, Septimus keeps his sanity by isolating himself from the world that might further pollute his mind and soul.

Lucrezia and Septimus follow the advice of Dr. Holmes, who is a practitioner and consult Dr. Sir William Bradshaw who owns private nursing homes in the countryside. Woolf's creation of Dr. Holmes and Sir William Bradshaw represents the mistrust towards and the ensuing rejection of human nature through institutionalization. Dr. Holmes ignores the traumatic experiences of Septimus and blames him for representing British men poorly to his foreigner wife, Lucrezia due to his mental condition and constantly suggests to indulge Septimus in various hobbies such as golf to cure his mind.

Like Dr. Holmes, the character of Sir William Bradshaw does not reveal appraisable values, either. Sir William Bradshaw, also an acquaintance of the Dalloways establishes the success of his treatment technique over the importance of proportion and conversion. Refraining from using the word "insane" or "mad", Sir William Bradshaw claims man can be out of adequate proportion and can be treated with rest and isolation from one's surroundings in his private asylum. Woolf highlights the British upper-class patriarchal oppression via Bradshaw and the ignorance of post-war British culture which praises war heroism instead of realizing the dark side of the Great War via Dr. Holmes.

Woolf illustrates both physically and socially traumatized individuals in *Mrs. Dalloway*. Wyatt Bonikowski also discusses the literature after the First War in *Shell Shock and the Modernist Imagination the Death Drive in Post-World War I British Fiction* and states that:

In literature after the First War, the encounter between the shell-shocked soldier and civilians, especially women, is an allegory of the revelation of a traumatic knowledge about the nature of the home, self, and civilization. Septimus Warren Smith, the soldier in Virginia Woolf's Mrs. Dalloway, brings home such a revelation with him, but he is different from the other soldiers we have looked at. He is dealing not simply with a blow to his sense of self and home that makes accounting for his experience difficult, but with a radical breakdown in his experience of the world which utterly cuts him off from humanity. Septimus is not just "shell-shocked" but insane: separated from sociality, relationship, and language, he is out of touch with the living and

receives messages from the dead, which he feels he must communicate to the rest of the world. These revelations speak of the end of death and a fullness of meaning, and therefore would change the structure of the world – that is, if Septimus could only communicate them. But Septimus's quest for full communication ends in suicide. His leap from the window of his home onto the area railings below- his body impaled on the boundary that separates home from what lies outside it – punctuates an implicit statement about the home's lack of place for him. (Bonikowski, 2013: 133)

As narrated in *Mrs. Dalloway*, “Death is 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” (Woolf, 1996: 205). Having no one to communicate, Septimus realizes that he cannot disseminate the message. In an insane world where the only sane one is labelled as “insane”, Septimus contemplates ending his life is the ultimate means of reflecting his message.

Virginia Woolf emphasizes the fall of the modernity project through the mental collapse of Septimus. In his so called insane condition, Septimus expresses his complaints about human nature “Once you fall, Septimus repeated to himself, human nature is on you. Holmes and Bradshaw are on you. They scour the desert. They fly screaming into the wilderness. The rack and the thumbscrew are applied. Human nature is remorseless” (Woolf, 1996: 72). Woolf implies that the selfishness of human nature is the core of evil. Septimus, as an embodiment of the failure of the modernity project, experiences the fall and cannot be cured or regain his strength because the priority of mankind is power and influence, which is subsequently confirmed by the Great War.

Virginia Woolf indicates the partial enlightenment of Lucrezia as she comprehends that Dr. Holmes or Sir William Bradshaw are of no help; however, she cannot prevent the suicide of Septimus when Dr. Holmes visits them to check on Septimus:

“My dear lady, I have come as a friend,” Holmes was saying.

“No. I will not allow you to see my husband,” she said.

He could see her, like a little hen, with her wings spread barring his passage. But Holmes persevered.

“My dear lady, allow me...” Holmes said, putting her aside (Holmes was a powerfully-built man).

Holmes was coming upstairs. Holmes would burst open the door. Holmes would say, "In a funk, eh?" Holmes would get him. But no; not Holmes; not Bradshaw. Getting up rather unsteadily, hopping indeed from foot to foot, he considered Mrs. Filmer's nice clean bread-knife with 'Bread' carved on the handle. Ah, but one mustn't spoil that. The gas fire? But it was too late now. Holmes was coming. Razors he might have got, but Rezia, who always did that sort of thing, had packed them. There remained only window, the large Bloomsbury lodging-house window; the tiresome, the troublesome, and rather melodramatic business of opening the window and throwing himself out. It was their idea of tragedy, not his or Rezia's (for she was with him). Holmes and Bradshaw liked that sort of thing. (He sat on the sill.) But he would wait till the very last moment. He did not want to die. Life was good. The sun hot. Only human beings? Coming down the staircase opposite an old man stopped and stared at him. Holmes was at the door. 'I'll give it you!' he cried, and flung himself vigorously, violently down on to Mrs. Filmer's area railing. (Woolf, 1996: 108)

Lucrezia finds out about the unreliability of the doctors and is almost content with her marriage as she begins to form the connection that she yearns for a long time with Septimus; however, unreliable caretakers do not leave them on their own and Dr. Holmes visits Septimus. Although Lucrezia refrains from maintaining a confrontation between Septimus and Dr. Holmes, Holmes' patriarchal power as a man hampers the process. As Woolf underlines, the death he is planning to reach is not an end for him because the oppression and ignorant attitude towards human is a means of personal invasion towards Septimus; however, in a modernist perspective, Septimus has managed realizing his own self and he is well aware of the fact that death is a means of self-preservation. Woolf's statement related with the deliberate delay of Septimus in throwing himself out of the window before Dr. Holmes steps in emphasizes the confidence of Septimus in his self-acknowledgement. Septimus stands among the category of few people fulfilling himself and he confronts with Dr. Holmes by stating he will give it to them; what Septimus surrenders is not his whole self or identity but only his body, in other words, in their insane world where Septimus is misunderstood as an insane man, Septimus manages to preserve his soul and uses death as a solution that leads to the endless exquisite beauty, universal love.

The life within "sane" society of destruction, patriarchal oppression and the violation of the less fortunate in the name of obtaining civilization is an illusionary sanity and goodwill. Woolf presents readers someone who preserves his sanity via quitting this illusionary life through the characterization of Septimus Warren Smith; however, Clarissa Dalloway is not much different from Septimus Warren Smith. Referring to the resemblance between Clarissa and Septimus in *Shell Shock and the*

Modernist Imagination the Death Drive in Post-World War I British Fiction, Wyatt Bonikowski states that:

Over the course of the novel, Woolf creates a number of structural parallels between Septimus and Clarissa, using motifs to link them in contingent ways. By bringing their stories together at the novel's conclusion, Woolf motivates the arbitrary relation between them, making their connection seem necessary. This narrative structure had long been in Woolf's mind. In 1902, 20 years before she wrote the first stories that were to become beginning of Mrs. Dalloway, Woolf wrote in a letter to Violet Dickinson of a play she was planning to write: "I am going to have a man and woman – show them growing up – never meeting – not knowing each other- but all the time you'll feel them come nearer and nearer. This will be the real exciting part" (qtd in Briggs 130). Even though Septimus and Clarissa "meet" at the end of the novel, the "exciting part"- the sense of two people coming ever nearer but never actually meeting- is preserved through Septimus's death. (Bonikowski, 2013: 134)

Obviously, creating the characters of Clarissa and Septimus is a predetermined task for Virginia Woolf as she mentions in her diary years ago. Clarissa and Septimus share similarities in their seemingly different worlds. Both protagonists are criticized by the society; Septimus is criticized for being "insane" because he is considered to have lost his connection with his senses and found irrelevant by Dr. Holmes, Sir William Bradshaw and his wife; however, he is too sensitive and he maintains his privacy and prevents invasion of personal space by ending his "life". Both Clarissa and Septimus are aware of the illusional lives and fake identities that are staged in the society. Both protagonists come to the realization of the sense of disillusionment and enlightenment, however; Septimus could be asserted as the brave one since he rejects obeying the illusional reality whereas Clarissa surrenders with her illusional mask to the society although she becomes aware of the disillusionment.

Contemplating on the subliminal understanding between Clarissa Dalloway and Septimus Warren Smith, Wyatt Bonikowski states that: "It is this madness, I would like to suggest, that Woolf attempts to evoke in *Mrs. Dalloway*. Through Septimus's story, she makes a narrative out of the seductive allure of death and the dangerous leap of poetic intensity, both in Septimus's mad desire for communication and in Clarissa Dalloway's attempt to grasp the meaning of his suicide" (Bonikowski, 2013: 145). Throughout the novel, Septimus searches for a means of conveying his message about the world whereas Clarissa Dalloway confronts with herself objectively step by step. Both characters experience the sense of disillusionment gradually. The mutual connection between two protagonists might be

claimed intensity or restlessness as excessive as madness itself. On the mutual link between Septimus and Clarissa, Wyatt Bonikowski claims that:

Mrs. Dalloway shows how a novel, by organizing itself around death, might sustain the pleasures of life. We should not assume, however, that Woolf's idea of sublimation is purely positive and unproblematic. In Mrs. Dalloway, as in Freud's later work, civilization's progress toward some higher unity contains within it the destructive power of Conversion. On a more intimate level, Clarissa's imagining of Septimus's death contains something of the "lust" in death that is "fatal to art, fatal to friendship" from which Peter Walsh retreats. Art and friendship link together beauty and the good, implying a connection between the aesthetic and the ethical that Peter wishes to preserve. By having Clarissa move toward what is fatal to art and friendship, Woolf appears to be imagining another kind of relationship between the aesthetic and the ethical, one that, rather than maintaining a sense of proportion, risks upsetting the balance... How is this pleasure, to borrow Woolf's phrase from her essay on Montaigne, the end of a good life? It is not that Clarissa appropriates Septimus's death to fuel her own love of life, which would be an unethical use of the other as a mere object. Nor does she keep her distance from Septimus by clinging to social conventions, as Peter, Richard, Sir William and Lady Bradshaw do. Rather, without fully knowing what she is doing, she approaches the "centre" she vaguely apprehends, that "thing" that matters, at the core of Septimus's story, which recedes as she approaches and which she never grasps, but whose proximity creates an intensity of feeling beyond proportion, a jouissance more than mere aesthetic pleasure. (Bonikowski, 2013: 173)

To Clarissa, the excessive lust towards death or the intense enjoyment imagining the death of Septimus is not due to merely aesthetic pleasure. Among the other attendants of the party, Clarissa is different from others for she manages to purify herself from her illusionary thoughts. Learning the story of Septimus does not intimidate or distance Clarissa unlike others. Though "Mrs. Dalloway" carries her socially invented mask on her face, Clarissa yearns for what Septimus Warren Smith accomplishes; to figure out the full meaning of life and to unload the extra weight freely.

At the end of the novel, the party of Clarissa Dalloway pleases all the guests. With the success of the party, Virginia Woolf underlines Clarissa's achievement in actualizing illusionary role of perfect hostess, wife and friend. Ironically, though, Clarissa is resentful due to her successful party. Considering the fact that Clarissa criticizes herself and her life time choices during the day, Woolf pairs the female protagonist's resentment with her realization of change and disillusionment.

CHAPTER FOUR

TO THE LIGHTHOUSE

To the Lighthouse is the fifth novel that has been written by Virginia Woolf. Completed and first published in 1927, *To the Lighthouse* is regarded as the third modernist novel composed by Virginia Woolf. The novel narrates the life of the Ramsay family: Mr. and Mrs. Ramsay and their eight children James, Andrew, Jasper, Roger, Prue, Rose, Nancy, Cam along with their neighbor Lily Briscoe partially. Woolf's selection of time within *To the Lighthouse* entails the beginning and the aftermath of the Great War.

Compared to her previous modernist works, Virginia Woolf adapts a slightly different technique whilst introducing her readers the Ramsays in *To the Lighthouse*. The novel consists of three sections each of which regards different time periods in the novel; the first named "the window" begins with depiction of a day in the Ramsay house pointing a date before the Great War. The first part of the novel begins in the summer house of the Ramsays where family members are discussing if they could go to the lighthouse. To James Ramsay, aged six, going to the lighthouse is a prominent goal but he is left in hatred and anger once his father destructs his hopes of going to the lighthouse in spite of Mrs. Ramsay's attempts to soften the prevalent mood between father and son. The second part titled as "time passes" entails a broader period which overlaps with the Great War. The ongoing section reflects the tones of destruction and losses in fast-forward speed whereas the final part titled "the lighthouse" depicts a shorter period taking place after the Great War and finalizes the novel in which Mr. Ramsay, James, Cam actualize the expedition to the lighthouse with fisherman and his son.

Regarding *To the Lighthouse*, diverse textual analyzes have been implemented. Desire and reality are one of the conflicting pairs which are discussed by Deborah Guth. In "Virginia Woolf: Myth and To the Lighthouse" (Guth, 1984: 233-249), Deborah Guth emphasizes the binary approach towards the lighthouse and states that:

At the center of the universe, then, stands the lighthouse in the sea: an island of stability in the midst of the "passing and flowing," distant light shining out which for all three main characters spells the fulfilment of their deepest inner striving, and a symbol of transcendence over the darkness of life. At the same time it is the image

of that which stands between each character and his goal, condemning him to failure: life itself, or a rock unmoving and unmoved that obstructs their imaginative horizon.

For each character the lighthouse has another meaning: for each it is the focal point of an existential conflict and the symbol of its resolution. And for each the mysterious quality it seems to exude corresponds to the inner nature of another character. (Guth, 1984: 236)

Guth discusses the binary condition of the lighthouse and underlines that the lighthouse possesses both resolution and conflict within itself whilst indicating to the dream and reality through the lighthouse.

On another level, Jack F. Stewart argues about the essence of the lighthouse symbol along with discussing unconscious mind and Symbolism in “Light in To the Lighthouse” (Stewart, 1977: 377-389) and states that:

The essence of the Lighthouse symbol is Light itself. In “The Window,” Light is the positive force of visionary consciousness; in “Time Passes,” it is the negative counterpart of departed consciousness; and in “The Lighthouse,” it is the reanimation of consciousness in a creative rhythm that seeks spiritual and aesthetic Oneness. (Stewart, 1977: 377)

The symbolism in *To the Lighthouse* has been noteworthy for textual analysis. The lighthouse itself might be asserted to denote phases of consciousness regarding the criticism implemented by Stewart.

Virginia Woolf inflicts the sense of change through dividing the novel into three sections. Each section reflects changing perspectives and rouses modernist consciousness. In the first section, “the window”, Virginia Woolf depicts Mr. Ramsay, a metaphysical philosopher with prominent contributions to his field, as a powerful and dominant man:

‘But,’ said his father, stopping in front of the drawing-room window, ‘it won’t be fine.’ Had there been an axe handy, poker, or any weapon that would have gashed a hole in his father’s breast and killed him, there then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children’s breast by his mere presence; standing as now, lean as a knife, narrow as the blade 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 also 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 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 power to endure. (Woolf, 1994: 1-2)

The urge of being worthwhile is a burden for Mr. Ramsay. Although he loves his family, his need in fulfilling ongoing expectations about his success leads him to be sharp and valid, which creates a sense of aggressiveness and could be interpreted poorly by others. Thus, the features describing him are destructive both physically and metaphorically. The idea of not preserving the truth and ongoing reality is unacceptable for Mr. Ramsay and causes him to present himself with utter sharpness.

While his sharp posture manages hiding his insecurities, as the novel progresses, it is understood that the burden of being successful and solid has taken its tolls on him and rouses insecurities in him, which are only fixed by the invisible power and support provided by Mrs. Ramsay. While Mr. Ramsay might be presented in a powerful frame almost to the everyone in the novel, Virginia Woolf emphasizes the importance and power of cotton-hearted Mrs. Ramsay over Mr. Ramsay:

And what was then? For she felt that he was still looking at her, but that his look had changed. He wanted something – wanted the thing she always found it so difficult to give him; wanted her to tell him that she loved him. And that, no, she could not do. It found talking so much easier than she did. He could say things – she never could. So naturally it was always he that said the things, and then for some reason he would mind suddenly, and would reproach her. A heartless woman he called her; she never told him that she loved him. But it was not so – it was not so. It was only that she could never say what she felt. Was there no crumb on his coat? Nothing she could do for him? Getting up she stood at the window with the reddish-brown stocking in her hands, partly to turn away from him, partly because she did not mind looking now, with him watching, at the Lighthouse. For she knew that he had turned his head as she turned; he was watching her. She knew that he was thinking, you are more beautiful than ever. And she felt herself very beautiful. Will you not tell me just for once that you love me? He was thinking that, for he was roused, what with Minta and his book, and its being the end of the day and their having quarreled about going to the Lighthouse. But she could not do it; she could not say it. Then, knowing that he was watching her, instead of saying anything she turned, holding her stocking, and looked at him. And as she looked at him she began to smile, for though she had not said a word, he knew, of course he knew, that she loved him. He could not deny it. (Woolf, 1994: 86-87)

The fact that Mr. Ramsay invalidates the words of Mrs. Ramsay about the possibility of going to the lighthouse in front of their children bothers Mr. Ramsay for it can be interpreted as a quarrel between him and his wife. Therefore, he feels uneasy and needs to mend that situation because the impact that no one else has other than Mrs. Ramsay over Mr. Ramsay is undeniable.

Beginning with the break out of the Great War, the second section of the novel "Time Passes" includes the sudden death of Mrs. Ramsay, the death of the eldest son Andrew at the battle and Prue's death with a childbirth related illness. Desolated by the family, the summer house is not visited and falls into a state of disrepair for ten years. Although Virginia Woolf explicitly states how she likes her next novel far from the impact of death and war, *To The Lighthouse* contains undertone of the Great War and death subsequently. On Virginia Woolf's intentions with *To The Lighthouse*, Karen L. Levenback states that:

In To the Lighthouse Woolf suggests the need to assuage frustration by using memory of the past to create something new, in a sense making good a pronouncement she entered into her diary after finishing Mrs. Dalloway. "It's life that matters!" she wrote on 8 April 1925. "Enough of death," also from Montaigne, was, she said, implicit: "I do not any longer feel inclined to doff the cap to death" (Diary 3, 8 and n.5; Diary 2, 301; Diary 3,7). From "The Window," which begins in medias res, as the Ramsays are observed at their summer house in the Hebrides for the last time before the war, to "Time Passes," which begins with the departure of the Ramsays and their circle before the war and ends with the return of the surviving characters after the war; through "The Lighthouse," which ends with the surviving Ramsays' completion of the trip planned before the war and Lily Briscoe's completion of a painting outside the house in the Hebrides, the novel itself moves toward closure. (Levenback, 1999: 89-90)

Managing subjects of death, war and madness in Mrs. Dalloway, Virginia Woolf prefers to refrain from those subject matters in *To the Lighthouse* and produce a novel full of life in the first place, however; the Great War, an inevitable reality of the time, is impossible to be refrained from. Karen L. Levenback expressed the writer's block that Virginia Woolf experiences whilst writing the second part of the novel:

Having found writing "The Window" to be all but effortless (and accomplishing it at "3 times speed" [Holograph, Dick, 3]), Woolf anticipated a similar ease with "Time Passes." So sure was she of facility with the writing that she no sooner finished the first part than she began the second, albeit with less satisfactory results: "I cannot make it out," she recorded in frustration, after having "rush[ed] at it & at once scatter[ed] out two pages" of "Time passes" (Diary 3, 76). [...] "Time Passes" continued to be a stumbling block, going through no fewer than three versions (and possibly more) before the novel was published, and leaving her unsatisfied for months afterward. Although Woolf often had second thoughts after completing a manuscript, it becomes increasingly apparent that her misgivings here had to do with her memories of the war. During the ten years covered in "Time Passes" as the war begins and ends, Woolf suggests that liminality on the Isle of Skye determines both the range of perception and, significantly, the sweep of language. Woolf thus presents the distaff side of the war, and foregrounds what we might call [...] the

indeterminate meaning of language on the home front. (Levenback, 1999: 88-89)

As Virginia Woolf depicts the life of the Ramsays family at their summer house during the first section, Woolf completes the first section with an easy pace and does not notice the forthcoming writer's block until she begins the second part of the novel "Time Passes", which distorts the speed of production with the inevitable impact of the Great War.

With the third section "the lighthouse", the sense of change is observed within Mr. Ramsay who is not as sharp and tyrant as before anymore. With the absence of Mrs. Ramsay, Mr. Ramsay decides going for an expedition to the lighthouse with his two children. The change in Mr. Ramsay might be regarded as a compensation of Mrs. Ramsay's absence. Actualizing the visit which could not be implemented earlier when Mrs. Ramsay and their son James want symbolizes the fulfillment and unity provided by Mrs. Ramsay.

The next type of change observed within Mr. Ramsay stems from the difference in his personality related with his attitude towards his children and other people. Woolf's portrayal of Mr. Ramsay indicates a dominant and tyrannical man towards everyone in the society, however; he becomes in need of affirmation and pity following the loss of Mrs. Ramsay. In the third section of the novel, Woolf's narration highlights Mr. Ramsay's willing attitude for the lighthouse trip ten years later:

He reminded them that they were going to the Lighthouse to-morrow. They must be ready, in the hall, he stopped; h turned upon them. Did they not want to go? He demanded. Had they dared say No (he had some reason for wanting it) he would have flung himself tragically backwards into the bitter waters of despair. Such a gift he had for gesture. He looked like a king in exile. Doggedly James said yes. Cam stumbled more wretchedly. Yes, oh yes, they'd both be ready, they said. And it stuck her, this was tragedy – not palls, dust, and the shroud; but children coerced, their spirits subdued. James was sixteen, Cam seventeen, perhaps. She had looked round for someone who was not there, for Mrs. Ramsay, presumably. (Woolf, 1994: 109)

Now that Mrs. Ramsay is the missing piece in the family portrait, children and Mr. Ramsay feel absence of her. Narration of the writer emphasizes that children are not willing for the lighthouse trip whereas Mr. Ramsay is keen about it with a dramatic attitude. Mr. Ramsay's enthusiastic manner creates a conflict with the calm and reluctant attitude of children. The enthusiasm attributed to Mr. Ramsay verifies the

sense of change subsequently. Woolf indicates to the sense of change in *To the Lighthouse* also via the change occurred within James. While the six years old James is so eager for the expedition to the lighthouse, it does not signify the same meaning for him after ten years. Cam and James do not look forward to the lighthouse trip.

The reasons of change observed within children's attitude towards lighthouse trip, especially the change in James might be linked to an understanding of reality and relativity in a modernist sense. Considering the most basic modernist doctrines and validity of a term within modernist frame, a single situation or condition cannot be explained with never-changing rules. Therefore, attaining fixed attitude towards a case does not render it "real". In other words, the reality of a condition can indicate variety instead. The characters in *To the Lighthouse* are observed to pay changing attention levels to the trip to the lighthouse in different sections of the novel because of their changing perspectives. As Albert Einstein claims in a letter to Michelangelo Besso on March 21, 1955: "The distinction between past, present and future is only an illusion, however persistent" (Ratcliffe, 2011: 134). There might be distinction in one's approach towards a specific condition in past and present; however, various approaches do not necessarily refute each other because change itself is the persistent one whereas reality is not.

Lily Briscoe, the neighbor of the Ramsay family is another important character in *To the Lighthouse*. As a single painter living on her own, she represents the opposite values of the mother of eight, Mrs. Ramsay. Lily Briscoe's crucial function in the novel especially stems from her critical position towards the Ramsay family. Virginia Woolf manages to convey her argument by means of using Lily who observes and criticizes herself and her neighbors, the Ramsays from her house whilst working on her paintings.

Similar to other characters in the novel, Lily Briscoe is depicted as a character also in a developing process who exemplifies the sense of change in the novel. Woolf reflects her debate and conveys critical discussions that run through the text via Lily Briscoe who might be indicated for the change effect in the novel.

Contemplating on the characteristic illustrations, Lily Briscoe, like James, is not sympathetic towards Mr. Ramsay. Woolf manages to mirror Lily's

unsympathetic attitude towards Mr. Ramsay before the family departs for the lighthouse trip in the third section of the novel:

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 even 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. She rejected one brush; she chose another. When would those children come? When would they all be off? She fidgeted. That man, she thought, her anger rising in her, never gave; that man took. (Woolf, 1994: 110)

Lily notices the tyrannical pressure which Mr. Ramsay casts over people and complains about him for the pressure he causes prevents her creativity and painting when he is around. Lily cannot put up with Mr. Ramsay since she perceives him as a selfish man.

As the novel progresses, Lily and James realize that they have pity towards Mr. Ramsay. Lily Briscoe's short encounter with Mr. Ramsay when he waits for his children before departure to lighthouse trip puzzles Lily:

This was one of those moments when an enormous need urged him, without being conscious what it was, to approach any woman, to force them, he did not care how, his need was so great, to give him what he wanted: sympathy [...] She ought to have floated off instantly upon some wave of sympathetic expansion: the pressure on her was tremendous. But she remained struck. There was an awful pause. They both looked at the sea. Why, thought Mr. Ramsay, should she look at the sea when I am here? She hoped it would be calm enough for them to land at the Lighthouse, she said [...] Mr. Ramsay sighed to the full. He waited. Was she not going to say anything? Did she not see what he wanted from her? [...] 'Such expeditions,' said Mr. Ramsay, scraping the ground with his toe, 'are very painful.' Still Lily said nothing. (She is a stock, she is a stone, he said to himself.) 'They are very exhausting,' he said, looking, with a sickly look that nauseated her (He was acting, she felt, this great man was dramatizing himself), at his beautiful hands. It was horrible, it was indecent. (Woolf, 1994: 111-112)

Lily is overwhelmed by the stressful atmosphere created by Mr. Ramsay as a habitual response, however; she does not find convincing and becomes suspicious of Mr. Ramsay's behavior when he dramatizes tiny details and concludes that he must be acting. Woolf continues reflecting Lily's irrelevant response:

'What beautiful boots! She exclaimed. She was ashamed of herself. To praise his boots when he asked her to solace his soul; when he had shown her his bleeding hands, his lacerated heart, and asked her to pity them, then to say, cheerfully: 'Ah, but what beautiful boots you wear!'' deserved, she knew, and

she looked up expecting to get it, in one of his sudden roars of ill-temper, complete annihilation.

Instead Mr. Ramsay smiled. His pall, his draperies, his infirmities fell from him. [...] Why, at this completely inappropriate moment, when he was stooping over her shoe, should she be so tormented with sympathy for him that, as she stooped too, the blood rushed to her face, and, thinking of her callousness (she had called him a play-actor) she felt her eyes swell and tingle with tears? Thus occupied he seemed to her a figure of infinite pathos. He tied knots. He bought boots. There was no helping Mr. Ramsay on the journey he was going. But now just as she wished to say something, could have said something, perhaps, here they were – Cam and James. They appeared on the terrace. They came, lagging, side by side, a serious, melancholy couple. (Woolf, 1994: 112-113)

The anger and disturbance prevalent in Lily's mood originates from the dominant and ill-tempered attitude which Mr. Ramsay acquires to manage for a long time. Contrary to her expectations, seeing Mr. Ramsay far from providing an aggressive manner to Lily's uninterested response and especially realizing the difference in Mr. Ramsay leads to a change in Lily Briscoe towards Mr. Ramsay. Before noticing the change in Mr. Ramsay, Lily Briscoe looks forward to the arrival of children in order not to endure Mr. Ramsay longer but following her recognition about the change in Mr. Ramsay even causes her to regret not showing him sympathy and she finds herself complaining about the arrival of the children remarkably.

James Ramsay, who is full of anger and hatred towards his father due to the childhood memories that include aggressive behavior of his father, also acquires a sense of change towards his father throughout their trip to the lighthouse. According to Woolf's portrayal of James in the first section, readers are exposed to a boy who is bitter and full of sorrow because of his ruthless father. As Virginia Woolf depicts in the third section, James evolves into a ruthless and egoistical young man similar to his father:

He was reading a little shiny book with covers mottled like a plover's egg. Now and again, as they hung about in that horrid calm, he turned a page. And James felt that each page was turned with a peculiar aimed at him: now assertively, now commandingly; his father read and turned one after another of those little pages, James kept dreading the moment when he would look up and speak sharply to him about something or other. 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. (Woolf, 1994: 134)

Mr. Ramsay's ruthless behavior leads James to preserve the feeling of striking his father to the heart with a knife since his childhood. The idea of his interfering to almost anything with tyrannical pessimism provokes James, however; James begins to realize that the actions he does not like about his father are a result of a natural transfer because James notices that he descends the same features similarly.

As the family approaches to the lighthouse, Woolf highlights the change in James Ramsay towards his father:

Mr. Ramsay had almost done reading. One hand hovered over the page as if to be in readiness to turn it the very instant he had finished it. He sat there bareheaded with the wind blowing his hair about, extraordinarily exposed to everything. He looked very old. He looked, James thought, getting his head now against the Lighthouse, now against the waste of waters running away into the open, like some old stone lying on the sand; he looked as if he had become physically, what was always at the back of both their minds – that loneliness which was for both of them the truth about things. (Woolf, 1994: 147)

Similar to Lily Briscoe, James Ramsay does not criticize his father anymore. Both characters put an end to their prejudiced expectations about Mr. Ramsay which foresee the next presumable tyrannical move of Mr. Ramsay. Mr. Ramsay does not start giving orders around once he finishes his reading as James expects earlier. He does not frown and treat in a mean manner when Lily Briscoe does not console him as he desires, either. Both instants indicate and verify the change in Mr. Ramsay, James and Lily.

Contemplating on the function of the lighthouse, it might be asserted that Virginia Woolf utilizes it as a modernist figure. The lighthouse is employed as a unifying object throughout the novel. The function of the lighthouse in terms of what it represents for the children or for the other characters in the novel indicates variety, however; Woolf emphasizes lighthouse constantly. The writer hints the importance of the lighthouse not only with her narration of the figure but also with use of capital letters when referring to the lighthouse remarkably. The implementation of capital letter hints the emphasis over lighthouse throughout the novel.

The lighthouse stands for a simple wish of a child in the first section of the novel. When young James requests for lighthouse trip and his father, Mr. Ramsay states the impossibility of the situation and declines with a striking coldness, Mrs. Ramsay resents for her son feeling uneasy about how this incident might create scars in James' soul.

In the second section of the novel, following the loss of Mrs. Ramsay along with Andrew and Prue, the lighthouse represents the absence of the lost souls, in other words, place which cannot be reached and is far away from Ramsay family's summer house which is also deserted and in disrepair. Virginia Woolf emphasizes the impact of the Great War over people and surroundings through her description of the house in despair. The wrecked condition of the house with its distorted walls signals the destructive outcome of modernity. Moreover, the atmosphere created in the aftermath of the Great War along with the loss of people in the novel calls attention to the implicit solitude formed in souls of the living.

In the final section of the novel, the lighthouse figure is employed for symbolizing Mrs. Ramsay. Although Woolf describes lighthouse with attributions of a mother in the earlier parts of the novel, it is not until the final section of the book that the changing symbolization of lighthouse is utilized for Mrs. Ramsay. As Woolf narrates, the boat which James steers arrives at the lighthouse:

'Well done!' James had steered them like a sailor.

There! Cam thought, addressing herself silently to James. You've got it at last. For she knew this was what James had been wanting, and she knew that now he had got it he was so pleased that he would not look at her or at his father or at any one. There he sat with his hand on the tiller sitting bolt upright, looking rather sulky and frowning slightly. He was so pleased that he was not going to let anybody take away a grain of his pleasure. His father had praised him. They must think that he was perfectly indifferent. But you've got it now, Cam thought.
(Woolf, 1994: 150)

Mr. Ramsay praises his son when James completes their boat trip to the lighthouse successfully. The appraisal mends the deficiency in James' heart and compensates the cold emptiness that is prevalent since his childhood. Receiving the appraisal from Mr. Ramsay cures the disconnection which Mrs. Ramsay worries about. Therefore, completing the boat trip and reaching lighthouse signifies a sense of integrity and wholeness for the Ramsay family.

Completing the lighthouse trip signifies the sense of wholeness for Lily Briscoe as well. Following the leave of Mr. Ramsay and the children for the lighthouse trip, Lily Briscoe watches the family:

'He must have reached it,' said Lily Briscoe aloud, feeling suddenly completely tired out. For the lighthouse had become invisible, had melted away into a blue haze, and the effort of looking at it and the effort of thinking of him landing there, which both seemed to be one and the same effort, had stretched her body

and mind to give the utmost. Ah, but she was relieved. Whatever she had wanted to give him, when he left that morning, she had given him at last.

'He has landed,' she said aloud. 'It is finished.' (Woolf, 1994: 151)

Woolf underlines the profound effect of arriving at the lighthouse via narrating it from the perspective of Lily Briscoe. The lighthouse is not only a physical destination to be arrived; it stands for completing the missing pieces among the Ramsay family. It unloads the former burden of Mr. Ramsay, renders him worth showing mercy and fulfills Mrs. Ramsay's demand.

While the Ramsay family is content for completing their trip to lighthouse, the lighthouse itself does not have the same satisfying effect on them as they grasp from completing their conquering trip to the lighthouse. The trip to the lighthouse becomes more important for bringing the missing pieces together, however; the lighthouse merely is not much sublime. Contemplating on the symbolism implemented over the lighthouse, it might be asserted to represent the modernity. Both modernity and the lighthouse are described highly; great is put at stake to actualize them, however; just like the path to the modernity, lighthouse itself arouses frustration and neither results in amazement in the end.

Contemplating on the sense of disillusionment, one can suggest that Virginia Woolf creates an atmosphere of disillusionment through constructing a disillusioned character and disillusioned readers in *To the Lighthouse*. Woolf manages to display a disillusioned character by reflection of James Ramsay. His eagerness related with the trip to the lighthouse in the first section of the novel and his reluctance towards the lighthouse trip in the final section indicate a contrast which stems from the process of change and disillusionment. James Ramsay is looking forward to the trip and a rejection implemented by his father creates such a hatred for his father within James that he even thinks of killing Mr. Ramsay with an axe or any other weapon metaphorically in the first section of the novel (Woolf, 1994: 1); however, the writer presents a totally different portrait underlining the reluctance of James Ramsay towards the trip to the lighthouse by describing James and his sibling "coerced" and "subdued" (Woolf, 1994: 109) in the final section of the novel. Thus, it might be asserted that James Ramsay undergoes a sense of change and becomes disillusioned about his perspective towards the lighthouse subsequently. The important and sacred condition of the lighthouse for James is refuted by the sense of change and

disillusionment observed in James Ramsay's attitude towards the lighthouse at the end of the novel. Woolf also manages to inflict the sense of disillusionment by creating disillusioned readers through canalizing the readers to a disillusioned state of mind with use of the lighthouse symbol. The readers happen to realize that possessing expectations towards the lighthouse image in the novel is an illusionary condition once they unfold their disillusionment with the fact that it is the trip to the lighthouse of the actual prominence within the novel.

Virginia Woolf ends her novel by demonstrating the last part of integrity which is maintained through Lily Briscoe. As the novel flows and readers are exposed to the story of Mr. Ramsay family, Woolf also narrates Lily Briscoe's struggle with completing her unfinished painting which she starts at the first section of the novel. Briscoe remembers her unfinished painting as she watches Ramsay family getting ready for the lighthouse trip:

Suddenly she remembered. When she had sat there 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. It had been knocking about in her mind all these years. She would paint the picture now. Where her paints, she wondered? Her paints, yes. She had left them in the hall last night. She would start at once. She got up quickly, before Mr. Ramsay turned. (Woolf, 1994: 108)

Lily Briscoe remembers about the unfinished painting once she notices at the family and their preparations for the lighthouse trip because her unfinished painting is related with the Ramsay family and the lighthouse somehow.

As Lily thinks Mr. Ramsay has a destructive impact before she finds out the change in him, Woolf portrays Lily slow in the process of completing her unfinished artwork, however; following her realization of change about Mr. Ramsay and the completion of the lighthouse trip, Lily also gets to complete her unfinished painting in the last page of *To The Lighthouse*:

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was – her picture. Yes, with all its green and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed. But what did that matter? She asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision. (Woolf, 1994: 151)

Picturing the Ramsay family complete their trip and fix the hollowness that is prevalent for the past ten years, Lily Briscoe attains the integrity and acquires the vision which she needs to complete the missing pieces of the picture in her mind.

Christine Froula discusses the position of Lily Briscoe's painting in "Picture the World: The Quest for the Thing Itself in *To the Lighthouse*", the fifth chapter of *Virginia Woolf and the Bloomsbury Avant-Garde War Civilization Modernity* and suggests that:

To the Lighthouse launches the modernist artist Lily Briscoe on a quest for what she calls "reality," "the thing itself before it has been made anything" (TL 193). Impossible on the face of it, this quest ends with simultaneous completion of Lily's painting and the novel itself. [...] In accord with the aesthetics of abstraction that transformed European art in the early twentieth century, Lily's modernists painting aims to depict realities beneath appearances. (Froula, 2005: 129)

Lily's attempt to complete her painting is not directly related with producing a new work on her canvas as she is in the search of a specific thing of which she is not fully aware. In Christina Froula's words, Lily looks for the reality behind the visual and concrete appearance.

As Jane Goldman states in *The Cambridge Introduction to Virginia Woolf*, "Lily Briscoe, the artist in Woolf's novel to the lighthouse, appears to be the disciple of this aesthetic formalism, if not a fictional portrait of Vanessa Bell, when she represents the classical figures of mother and child as purple triangle" (Goldman, 2006: 15). Considering the fact that Woolf is influenced remarkably by the first Post-Impressionist Art Exhibition in London carried by Roger Fry, Virginia Woolf depicts Lily Briscoe as an artist demonstrating the essence of Post-Impressionism in her paintings is *To the Lighthouse*. Goldman's extended argument, "the reduction of women to 'triangular shapes' suggests the aesthetics of Post-Impressionist painting where composition is structured through primary geometric forms (Goldman, 2006: 45) also verifies the essence of Post-Impressionist Art in Lily's work who adapts use of modernist abstract figures in her paintings.

The use of abstract forms and lines allows freedom for the painter. The assertions of Gilles Deleuze in *Francis Bacon: The Logic of Sensation* (1981) also supports the idea of Lily's quest for a specific creation as a painter:

It is a mistake to think that the painter works on a white surface [...] I the painter were before a white surface, he – or she – could reproduce on it an

external object functioning as a model. But such is not the case. The painter has many things in his head or around him is already in the canvas, more or less virtually, more or less actually, before he begins his work. [...] He does not paint in order to reproduce on the canvas an object functioning as a model; he paints on images that are already there. (Deleuze, 1981: 61)

Lily already bears an image of what she is going to create in her mind instinctively. The problematic point of transferring her thoughts to her canvas is a matter of acquiring that abstract and physical image of the vision. Therefore, the completion of both the vision and the novel signifies integrity.

Finally, *To the Lighthouse* serves as an example of a modernist novel including modernist elements of change and disillusionment along with impact of the Great War. The patterns of change are observed within Mr. Ramsay, James Ramsay and Lily Briscoe as well as the setting reflected in three sections throughout the novel. The reflection of the Great War is unveiled in the text with descriptive use of pessimistic atmosphere. Although the characters in *To the Lighthouse* do not represent disillusioned characters, Woolf establishes real characters which go through a process of experiences that lead them to perceive their environment and themselves within a sense of completeness and integrity. Moreover, the writer builds the sense of disillusionment as a modernist element in the novel by forming disillusioned readers and verifies *To the Lighthouse* as a modernist text.

CONCLUSION

Regarding this thesis study, *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse* have been selected for close analysis since these works of Virginia Woolf are asserted to include the sense of change, disillusionment and the influence of the Great War. Thus, *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse*, the sense of change, disillusionment, the influence of the Great War, the link between the Great War and modernist novels have been analyzed within the scope of this thesis study.

According to the analysis of *Jacob's Room*, the sense of change is observed in terms of constructing the novel in the first place. Unlike Woolf's previously published novels or other novels which are not categorized as modern novels, *Jacob's Room* highlights the essence of change with its condition of incompleteness, vagueness and thematic secrecy. The writer does not provide her readers with a single-sided complete story, she leaves partially incomplete and vague *Jacob's Room* to the imagination of the readers, instead. Another change observed within *Jacob's Room* is different use of time in the novel. Time is not implemented to indicate the date; it functions as a modernist element which hints the ill-fated Jacob Flanders, instead. The sense of disillusionment and the impact of the Great War are recognized within the text by use of random imagery throughout the novel. The description seemingly referring to insignificant details basically highlights the disillusionment and the Great War.

In *Mrs. Dalloway*, the second major novel examined within this thesis study; the sense of change, disillusionment and the impact of the Great War have been demonstrated by different dimensions. The change stems from the sense disillusionment within the novel. The disillusionment is observed within personal boundaries, social and political norms. While Clarissa Dalloway illustrates the instance of change regarding the personal decisions about her life, Clarissa stands for a disillusioned character. Her choices about her marriage and position in the society does not change, however, her change stems from the fact of realizing how unhappy she turns out with implementing those decisions with her life. On the other hand, as argued in the thesis, Septimus Warren Smith exemplifies the case of change and disillusionment along with the impact of the Great War in *Mrs. Dalloway*. The idea of being a prideful war hero, the concept of promoting war for the better collapse and

form the change and disillusionment. The condition of Septimus also underlines the change stemming from the mistrust towards government institutions.

Finally, the sense of change, disillusionment, the impact of the Great War and a sense of completeness and integrity are prevalent in *To the Lighthouse*, the third novel analyzed within this thesis study. The sense of disillusionment is maintained through the disillusioned character, James Ramsay and the disillusioned readers. As examined in the novel, there have been instances of an evolving change within the characters and the analytical approach implemented throughout the text indicates the presence of disillusioned character along with disillusioned readers. Furthermore, the pessimistic atmosphere is reflected with the collapse of the Great War partly with narration of the abandoned household and loss of people in *To the Lighthouse*.

This thesis exemplifies the incidents of change, disillusionment and the impact of the Great War in *Jacob's Room*, *Mrs. Dalloway* and *To the Lighthouse*, in three selected modernist novels of Virginia Woolf. Looking back on *Jacob's Room*, the novel has previously been examined regarding narrative modes and modernist art, issues of masculinity, society and war. Moreover; culture, anarchy, death, loss and elegy have also been among central discussion related with *Jacob's Room*. Contemplating on *Mrs. Dalloway*, noticeable arguments have been held regarding the issues of social system, oppressed individualism, shell shock and death drive previously. Furthermore, desire, reality, unconscious mind and symbolism are among the topics that are linked to *To the Lighthouse* remarkably. Although each novel has been studied previously within different perspectives, bringing them under close scrutinization for related analysis of change, disillusionment and the Great War has been planned to provide contribution to the field for it enables a closer understanding of Virginia Woolf and her approach towards Modernism.

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