T.C.
ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ENGLISH CULTURE AND LITERATURE MASTER`S PROGRAMME

# THE INFLUENCE OF THE WAR AND THE CHANGES IN LIFE AND SOCIETY AS REFLECTED IN VIRGINIA WOOLF'S *MRS. DALLOWAY* AND *TO THE LIGHTHOUSE*

**Master's Thesis**

**Aaesha Nihad khaleel Al- Tameemi**

**Ankara-2021**

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**Master's Thesis**

**Aaesha Nihad khaleel Al- Tameemi**

**Supervisor**

**Assist. Prof. Dr. Gökşen Aras**

**Ankara-2021**

## ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled "The Influence of the War and the Changes in Life and Society as Reflected in Virginia Woolf's *Mrs. Dalloway and To The Lighthouse*" and prepared by Aaesha Nihad khaleel Al-Tameemi meets with the committee's approval unanimously as Master's Thesis in the field of English Culture and Literature following the successful defense conducted on 8/7/2021

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I hereby declare that:

- I prepared this thesis in accordance with Atilim University Graduate School of Social Science Thesis Writing Directive.
- I prepared this thesis within the framework of academic and ethics rules.
- I prepared all information, documents, evaluations and findings in accordance with scientific ethical and moral principles.
- I cited all the sources to which I made references in my thesis.

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8/7/2021

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Aaesha Nihad khaleel Al- Tameemi

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# ÖZ

[Al- Tameemi, Aaesha Nihad khaleel] [Virginia Woolf'un *Mrs. Dalloway* ve *To The Lighthouse* Adlı Romanlarında Savaşın Etkisi ve Yaşam ve Toplumdaki Değişiklikler], [Yüksek Lisans Tezi, Ankara, [2021].

Bu tez, Virginia Woolf'un *Mrs. Dalloway* ve *To The Lighthouse* adlı romanlarını incelemektedir. Tez, Woolf'un adı geçen romanlarının, bireylerin olumlu tutumlarını devam ettirme çabalarına rağmen kolektif bir acı atmosferini yansıttığını ortaya koymaktadır. Her iki romanında da Woolf, Birinci Dünya Savaşı sonrası hayatta kalanların normale dönme ve yaşam kalitelerini arttırma çabalarını aktarmaktadır. Woolf, eserlerinde benliği etkili bir biçimde açıklama çabasını tanımlarken aynı zamanda karışık duygularından bir senfoni bestelemektedir. Woolf her iki romanında da yarattığı karakterler aracılığıyla savaşın acısını kurgusal bir biçimde aktarmaktadır. Woolf, *Mrs. Dalloway* adlı romanında savaş travmasını ve bu travmanın savaş nedeniyle bir daha evlerine dönemeyenlerin akrabaları, arkadaşları ve sevdikleri üzerindeki yıkıcı etkilerini ortaya koymaktadır. Woolf'un otobiyografik bir eseri olarak okunan *To The Lighthouse* adlı romanı ise savaş travmasından acı dolu bir kurtuluşun hikâyesini ve Woolf'un roman türünde ortaya koyduğu yenilikleri yansıtmaktadır.

Anahtar Kelimeler: Psikanaliz, Savaş, Anksiyete, *Mrs. Dalloway, To The Lighthouse.*

# ABSTRACT

[Al- Tameemi, Aaesha Nihad khaleel] [The Influence of the War and the Changes in Life and Society as Reflected in Virginia Woolf's *Mrs. Dalloway* and To *The Lighthouse*], [Yüksek Lisans Tezi, Ankara, [2021].

The thesis focuses on Virginia Woolf's *Mrs. Dalloway* and *To The Lighthouse*. The thesis shows that in these novels Woolf presents a collectively suffering atmosphere, despite people's best efforts to preserve a positive attitude. In both of her novels, Woolf represents a post-World War I era, where survivors are struggling to return to normality and enhance quality of life. Woolf describes her struggles to adequately explain the self in her novels while also attempting to construct a symphony out of her tumultuous emotions. Woolf also presents the fictionalized pain by creating several characters in both of her novels. *Mrs. Dalloway* is one of Woolf's novels, which focuses on war trauma and its devastating effects on the relatives, friends and loved ones of the unreturned. *To The Lighthouse,* which is often read as one of Woolf's most autobiographical novels, represents the period of painful recovery from war trauma, and displays Woolf's innovations in prose fiction.

**Keywords:** Psychoanalysis, War, Anxiety, *Mrs. Dalloway, To The Lighthouse.*

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# INTRODUCTION

Adeline Virginia Woolf was born on January 25, 1882, into a wealthy family in South Kensington, London, as the seventh child of an eight-member family that included Vanessa Bell, a modernist painter. Julia Prinsep Jackson was her mother, and Leslie Stephen was her father. Woolf started writing seriously in 1900, owing to her father's encouragement. In 1895, tragedy struck when her mother died. Woolf went through her first big episode of psychiatric illness, and she would spend her remaining time suffering from mania and extreme depression. Two years later, she was subjected to more trauma as her half-sister, Stella passed away. Woolf had another psychotic breakdown when her father died in 1904. Following his passing, the Stephen family relocated from Kensington to Bloomsbury, adopting a more free-spirited way of living. Woolf's life was deeply affected by The Great War. Woolf authored groundbreaking writings on creative theory, literary history, women's literature, and power politics. Woolf is mainly remembered for her novels, particularly *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927). She explored many styles of biographical writings, authored beautiful short fictions, and wrote a lifetime of beautiful letters to her family and friends (Dubino 26-39).

Woolf's private life is just as fascinating as her literature, and she is widely regarded as one of the great Modernist authors. Virginia wrote her great works in flashes of frenetic energy and with the help of her bright friends and family, despite her mental illness for most of her life. Virginia, on the other hand, slipped into deep despair after finishing a book, anticipating the world's reaction to her work. Virginia Woolf's literature, regardless of her hardships, signified a departure in both form and style. The world was transforming, and writing needed to adapt accurate and truthful representation of social challenges (DuPlessis 324-327).

*To The Lighthouse* regarded as Woolf's crowning achievement fluctuates between fulness and emptiness and darkness and lightness in other words, "chaos and creation, dissolution and regeneration", between the cycle of life and death (Harper 42). Peter Knox- Shaw identifies the book as an elegy, drawing comparisons with Milton's *Lycidas* and *To the Lighthouse*, and contrasts disaster and elegy, pointing out the differences as follows: "the darkening slope towards death" in the misfortune and

"the ascent from death" in elegy (*To the Lighthouse: The Novel as Elegy* 32). Since *To The Lighthouse* was published in the post-war decade, the differences between the first and third parts of *To The Lighthouse* show pre-and post-war worlds. Woolf effectively transforms the distortion and misery of the postwar period into her "matches struck unexpectedly in the dark" (161). Woolf critically symbolizes the cycle between unconsciousness and consciousness, and death and life engulfed by the traumatic events of the post-war decade.

Woolf's narrative style retains the internal conflict created by trauma, rather than reordering it as many have previously done. Jonathan Shay, a prominent figure in the field of psychiatry, expresses those common narratives reshape the survivor's fractured consciousness. "Severe trauma explodes the cohesion of consciousness. When a survivor creates [a] fully realized narrative that brings together the shattered knowledge of what happened, the emotions that were aroused by the meanings of the events, and the bodily sensations that the physical events created, the survivor pieces back together with the fragmentation of consciousness that trauma has caused" (188). The traumatic narrative, prior the victim has organized into a "fully realized narrative," is a "prenarrative," which "does not develop or progress in time" (Herman 174). Woolf provides a prenarrative in the works by taking her plots from the victims' prespeech states of consciousness, preserving the disruption of consciousness that exists in the wake of trauma (Humphrey 2–3). The prespeech level of consciousness makes sure the character has not yet managed to organize his scattered emotions into a sequentially ordered, communicable plot (DeMeester 650).

Many consider Virginia Woolf to be among the many important modernist figures of the twentieth century. Despite her prominence in English literature, Woolf went through several difficult episodes in her life. Woolf was often bed-bound, struggling with intense physical and psychiatric stress, as a result of mental breakdowns that are now finally recognized as signs of manic-depressive illness. Despite her illnesses, she was able to write several critically praised essays and novels, earning her a position in Britain's literary avant-garde. Despite being able to live a healthy and productive life, Woolf submitted to her disease in 1941. Woolf packed her coat pockets with stones and stepped into the River Ousa after writing a sentimental note to her husband Leonard wherein she shared her gratitude for the love he had added

to her life. Woolf saw a world completely changed by both World War 1 and shifting perceptions of depression over her lifespan. The Great War crafted a way through Woolf's later works. The war was rooted in the society in which she was writing and, as a result, in Woolf's perspective of the entire world. *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), though proposed after the Great War started to creep back into English society, echo with the great war's aftershocks already reverberating from the fields of battle. The Great War is a recurring theme in these books, and shifting perceptions of emotional distress are crucial to the development of some of the main characters. Her novel *Mrs. Dalloway* published on 14 May 1925, depicts a day in the life of Clarissa Dalloway, a fictitious high-class woman in post–First World War England. It is one of Woolf's most well-known novels. *To the Lighthouse*, published in 1927, revolves around the Ramsay family and their trips to the Scottish Isle of Skye between 1910 and 1920 (Dubino 26-39).

Woolf's modernist storytelling style reflects the mentality of a trauma victim like Septimus. DeMeester in his book *Trauma and Recovery in Virginia Woolf's Mrs. Dalloway* identifies how the post-war sufferings were expressed by post-modernist writers in their works. In reality, the post-World War I modernist works of literature comprise trauma literature: their styles often represent the trauma of survivor's weakened mind, and the meanings largely represent his typical restlessness and desperation. The collapse of consciousness and the chaos and frustration that a survivor faces in the aftermath of a traumatic incident reflected in revolutionary novels of the post-war decades. Emotional pain ultimately undermines the survivor's confidence in previous beliefs about himself and society, leaving him scrambling for fresh, more trustworthy ideologies that provide order and sense to his post-traumatic existence. DeMeester says that modernist authors, like trauma victims, lost faith in past ideologies and, in fact, the literary styles that originated from such ideologies. Their writings represent a contemporary era disconnected from historical practices and beliefs, first by new developments in fields such as psychology, anatomy, physics, and genetics, and later by the unparalleled devastation of the First World War, the scale of which demonstrated the destructive power of technological developments meant to change and prolong life (DeMeester 650).

Modernist literature brought substance and representation to a psychiatric disorder that psychologists did not fully comprehend for another fifty years until the 1920s. In *Mrs. Dalloway* Septimus Warren Smith is diagnosed with post-traumatic stress (PTSD), which is referred to as "shell shock" in the novel. His wife Lucrezia is irritated and embarrassed by his sudden social outburst, but she is comforted by the doctor's diagnosis of disease. *Mrs. Dalloway* by Woolf depicts not just the traumatic damage inflicted by victims of traumatic experiences, such as war, but as well as the struggle for them to add sense to the pain to heal from the mental anguish. Septimus' death is caused by his failure to express his experiences to someone else, thus giving them meaning and reason. Septimus might educate others about not only war but also human behavior and the sociopolitical processes that arise from and embody that nature, by watching and listening to his observations and struggles. Septimus' battle, on the other hand, is reinforced and intensified by a socially defined wartime recovery phase that silences and marginalizes war veterans. To truly understand Septimus' loss, one should first comprehend the emotional implications of mental illness and the healing process (DeMeester 649).

According to Freud, in his book *Beyond the Pleasure Principle* the emergence of "traumatic neurosis" perhaps develops by the "factor of surprise, of fight" and "the wound of injury inflicted simultaneously works as a rule against the development of a neurosis" (12). The one suffering from trauma "cannot remember the whole of what is repressed," so the person is "obliged to *repeat* the repressed material as a contemporary experience instead of, as the physician would prefer to see, *remembering* it as something belonging to the past" (18). Cathy Caruth explains trauma as something "experienced too soon, too unexpectedly, to be fully known and is therefore not available to consciousness until it imposes itself again, repeatedly, in the nightmares and repetitive actions of the survivor" (4). Caruth focuses on the narratives' expression of trauma, with an emphasis on the texts conveying traumatic expressions containing "a kind of double telling, the oscillation between a *crisis of death* and the correlative *crisis of life*: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival" (7). Additionally, Caruth proposes that novels related to trauma can be viewed as a "story of how one's trauma is tied up with the

trauma of another, how trauma may lead, therefore, to the encounter with another, through the very possibility and surprise of listening to another's wound" (8).

The thesis consists of the Introduction, the Theoretical Background, two analytical chapters including the analyses of *Mrs. Dalloway* and *To The Lighthouse*. The study discusses the war trauma and how Woolf was affected by it. Meanwhile, Freud's relevant ideas of psychoanalysis and how they contribute to the war-related literature are discussed in the analytical chapters. Finally, the study ends with a conclusion stating that in *Mrs. Dalloway* and *To The Lighthouse* novel that Woolf provides meaning to suffering and fictionalizes the grief by creating diverse characters.

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# CHAPTER ONE

## THEORETICAL FRAMEWORK

One of the most well-known psychologists of the twentieth century was Sigismund Schlomo Freud. Freud was born in the small Moravian village of Freiberg on May 6, 1856. He was a researcher (of the scholarly variety), a neurologist, and the founder of psychoanalysis. His friendship with Josef Breuer, another Jewish neurologist, had developed by the beginning of the 1890s. The two doctors had collaborated on the publishing of *Studies on Hysteria,* a collection of case studies on their patients. This included one Breuer case study and four of Freud's case studies. Breuer's research on the patient "Anna O." is considered to be the first case study of psychoanalysis. Breuer talks about how he employed the "cathartic approach" to treat Anna O.'s symptoms by revealing the previous, unconscious traumas that were linked to her symptoms with her aid. Despite his enthusiasm for the new approach, Freud's emphasis on the solely sexual aspects of hysteria made his views controversial, not only with his University superiors but also with Breuer (Hunter 465-486).

Freud and Breuer's patient, Anna O. had spent most of her previous life caring for her sick father. She had acquired a terrible cough, but there was no physical evidence that this cough was caused by anything. She had experienced some speech issues later on, and she was rendered silent very quickly. After a while, she stopped speaking in German and solely spoke in English. She refused to drink water when her father died, causing a slew of difficulties in her life, including the loss of sensation in her hands and feet, paralysis, and involuntary spasms throughout her body. She had experienced visual hallucinations as well as tunnel vision. With all these new advancements, skilled specialists examined Anna's situation and discovered no medical grounds for her illness (Hunter 465-486).

Meanwhile, three events occurred in her life: fairy-tale fancies, extreme mood swings, and suicidal thoughts. Breuer determined that she was suffering from hysteria, even though no physical symptoms had shown. Breuer discovered that she could speak freely about her experiences and fantasies while in a condition of spontaneous hypnosis. She felt better after venting about her hardships. She recalls a personal experience. She had observed a woman drink from a glass that had previously been drained by a dog. She had a profound dislike towards the water. After recalling the

underlying incident that spoke out from her thoughts, the symptom of dislike toward water had vanished. Breuer used the term "catharsis" to describe it (Hunter 465-486).

Based on case studies like Anna, Breuer and Freud wrote a book about hysteria. They said that hysteria was caused by traumatic experiences. Although the trauma-related feelings were not explicitly articulated, they did not go away throughout life. These feelings manifested themselves in infrequent and ambiguous behavior. Symptoms in the patients stopped when the individual enabled them to express their feelings. They were able to eliminate all of Anna's symptoms by using this strategy (Hunter 465-486).

Anna had developed a new symptom that indicated she needs Breuer's attention. She could feel his touch even when she was in a hypnotic condition. Breuer later realized she had fallen in love with him. She began informing everyone that she was expecting Breuer's child. Anna's imagination convinced her body this was true, and she became pregnant hysterically. Breuer, a devoutly married Victorian, lost all curiosity in the research of hysteria and abandoned his client, Anna, almost immediately. Later, Sigmund Freud discovered that many of these hysterical neuroses were caused by concealed sexual impulses. Where his mentor, Breuer, had left off, Freud resumed his treatment. After spending time in a sanatorium, he was able to cure Anna of her difficulties. In Germany, she rose to the position of acknowledged social worker. Anna recalls the impetus for the development of psychoanalytic thought (Hunter 465-486). As a result, Anna O's situation, in which she was in a repressive state of mind, burying unpleasant memories, thoughts, and sentiments in the unconscious, may be linked to Woolf's various characters and herself, which will be discussed later in this research.

Furthermore, the conscious mind, according to Freud, is aware of current observations, memories, ideas, and emotions. It appears as the iceberg's tip. A preconscious mind maintains the accessible memories under the conscious mind. An individual can recall memories into the conscious mind from the preconscious mind. The two levels of the mind are undeniably true. These two layers, according to Freud, are merely the tiniest portions of the mind. The mind's unconscious makes up the majority of it. All of the things that are not easily accessible on a conscious level, such as our instincts or urges, memories, and trauma-related emotions. The

unconscious mind, like an iceberg, is a significant element of one's personality. It functions as a store for primal desires and urges. The preconscious mind plays a role in this (McLeod 1-4).

The id, ego, and superego are three main theorized aspects of the human psyche, according to Freud. The id acts on an unconscious level, based on the pleasure principle. Eros and Thanatos are two biological impulses that make up the id. Eros, the life instinct, aids a person's survival in the world by directing life-sustaining actions such as breathing, eating, and sex. Life instincts produce libido, which is a form of energy. Thanatos, or death impulses, are a collection of destructive energies that may be seen in all humans. This energy can sometimes be directed at others in the form of violence or hostility (McLeod 1-4).

Individuals' ego evolves from their ids throughout childhood. The ego's job is to meet the needs in a way that is both safe and acceptable. The ego acts in both the conscious and unconscious mind; in contradiction to the id, the ego follows the reality principle. Every portion of the psychological machinery makes demands that are irreconcilable with the other two. This is the fundamental issue of all human beings. As a result, everyone is in a state of internal turmoil. The link between the structure of personality and the degrees of awareness, according to Freud, is analogous to an iceberg floating on the water. The individual's conscious mind is controlled by the unconscious mind. The id's inclinations are seldom expressed in the outside world. Considering the external environment and superego, the ego constantly controls and changes the primal instincts. The ego's goal is to balance the demands of the three despotic masters: the id, the superego, and the external world. As a result, the ego serves as a battlefield for the conscious and unconscious brains. Even though the ego is a component of the id, it acts differently to meet the demands of the outside world. The ego's failure to meet the demands of the id reveals the ego's vulnerability and results in the splitting of thought (McLeod 1-4).

The primal instincts offer indirect expression to the id through numerous processes that occur to fulfill it. Fantasy, identification, sublimation, and displacement, as well as dreams, are all defense mechanisms. The mind's defense mechanisms are unconsciously active. It is unknown to the individual. They are unique to each individual. This is a typical procedure. When it exceeds the limit, it results in

abnormalities. The basic goal of all of these processes is to satisfy the desires of the id while avoiding confrontation with the outside environment. Denial, fantasy, compensation, projection, displacement, sublimation, response creation, regression, and repression are some of the processes (McLeod 1-4).

Dreams are a dynamic process that the ego uses to keep its power. As a result, dream interpretation is an important part of the psychoanalytic approach. Dream analysis is an important way of uncovering the unconscious in psychoanalytic thought. Mental symptoms such as hallucination and delusion are suppressed experiences and unconscious emotions that reveal themselves via behaviors in psychosis. Dreams allow suppressed emotions to be expressed. The urge to complete a task in an impossible indirect method is referred to as a dream. Dream interpretation is the process of changing a manifest dream into a latent dream. Dreams are thus the royal highways to the unconscious mind in the psychoanalytic approach. It is frequently viewed as the ego's way to address the id's wants without the help of the superego or the outside world (McLeod 1-4).

It provides psychological energy to the child as it progresses through three phases of development into adulthood. Infantile sexuality, latent phase, and genital stage are the three stages. The psychological energy is sexual, and it is referred to as desire. During the phases of development, it presents itself in biological, social, and psychological ways. The sexual instinct ensures a more or less significant failure throughout development processes, which is to move through specific phases of development termed the fixation of the instinct. These obsessions will have major long-term repercussions since they shape a person's personality (McLeod 1-4).

The life instinct and the death instinct, according to Freud, are counterbalanced and interact. He thought that both of these inclinations sprang from the same place. He referred to the death instinct as the ego instinct and stated that it is triggered by inanimate matter stimulation. Its goal is to bring life back to the dead. He also asserted that there is an inclination to return to intrauterine life and an instinct to sleep at the time of delivery. He dubbed it the dream of returning to the womb of one's mother. As a result of Freud's psychoanalytic theory, the death instinct has gained relevance (Bernfeld 61-81).

The primary manifestation of the death instinct is birth. The pleasure principle governs the life instinct, and death is the ultimate fulfillment of that desire. The dialectical synthesis of birth and death is something that life seeks. Life is a dialectical evolutionary process aiming at realizing an ultimate death drive. When one accomplishes this ultimate goal, all principles become irrelevant (Bernfeld 61-81).

Therefore, psychoanalysis is a research and psychiatric technique that arose from Sigmund Freud's exploration of the unconscious and gained popularity when his book *The Interpretation of Dreams* was published in 1900. The 'talking cure,' invented by Sigmund Freud, positioned vocabulary at the core of its philosophy and reality. Psychoanalysis has had quite a significant influence on how people learn of their own emotional and psychic lives in the West in the twentieth century. It has resulted in new forms of seeing art and reading texts, especially literature. Woolf can wholly be related to the theory of psychoanalysis. Critics have viewed it in three ways: in consideration of her psychiatric condition; her interest in, understanding of, and attitude toward Sigmund Freud and his true believers; and the influence of psychoanalytic ideas in her work, as well as the existence of technologies and processes analogous to or contrary to psychiatry in her writings and connection to language and literature (Ward 245-272). There are also psychoanalytic theories of her career and life proposed. This triple - or quadruple - relationship is riddled with contradictions and doubts, which this research would seek to answer. The thesis will be concerned with the psychoanalytic aspects of Woolf’s work.

Initially, Virginia Woolf was opposed to psychoanalysis as a theory and practice, and she was a harsh opponent of it (Lee 197). Even though the Hogarth Press (which she and her husband owned) was the first in Britain to publish a full translation of Sigmund Freud's work in the early 1920s, she said she had never read his work until 1939, the year she met him. She did, however, have some knowledge of the prevailing psychoanalytic theories at the time, gleaned mostly from ‘gossip' with some of her friends and relatives, such as her brother Adrian and his wife Karin, both psychoanalysts (Hussey 93-4). As Woolf writes:

> [...] one day walking round Tavistock Square I made up, as I sometimes make up my books, *To the Lighthouse*; in a great, apparently involuntary, rush [...] I wrote the book very quickly; and when it was written, I ceased to be obsessed by my mother. I no longer hear her voice; I do not see

> her. I suppose that I did for myself what psycho-analysts do for their patients. (Woolf, *Sketch* 81)

Although Woolf initially ignored Freud before coming to appreciate his work, his influence can be seen in *Mrs. Dalloway*, which was a departure from the conventional fiction framework of the period. Freud's ideas and methods begin to take form throughout the book, revealing parallels between the two is not only the approach Woolf used to write *Mrs. Dalloway* but also in the study of the novel's key characters (Roetto 22). Later on, in Woolf's career, Freud's influence was felt not only in Woolf's fictional world but also in her own life. Woolf ended up being a strong supporter of the psychoanalytic theory which can be seen in her work.

Indeed, Woolf's writing is true to life, and so is psychoanalysis, and it is sensed that she puts a lot of herself into it. Woolf believed in writing true to life, and she poured her heart and soul into her work. As a result, Freud can provide insight into Woolf's most personal challenges, how she dealt with her psychiatric condition, and what could have been the real cause for her March 28, 1941, walk into a river with a big rock in her purse (Roetto 22).

Woolf and Freud's relationship was as Roetto explains:

> Even in these short descriptions, a writer's mind can draw multiple connections between the two: the victim and the savior, the feminist and the chauvinist, the shut-in and the partier, but the connection between Woolf and Freud was more than what can be generated through their backgrounds. They knew each other in the most intimate way artists can know one another through their work and through each other. As such, this affiliation left its mark on Woolf whether she was aware of it on a conscious or a subconscious level (21).

Besides, Virginia was hospitalized more than once for attempting suicide between 1910 and 1913 and was forced to undergo "rest cure therapy" in a "private nursing facility for women" in Twickenham. The treatment essentially consisted of gaining weight, resting, and "intellectual rest." Virginia despised her institutionalizations, but she had to admit that those were the only ways she could regain her sanity (Emma Woolf 3). Virginia had several severe depression and manic episodes before killing herself. Many of the incidents occurred before the publication of her novels, which was always a source of worry and self-doubt for her. Based on the level of the crisis, Leonard had her "institutionalized at home," where she was cared for by one or more nurses (Wynne 271-277).

Depression, according to Freud, is the cause of grief, such as the loss of a loved one, mixed with subconscious resentment toward the deceased. When people were unable to focus their hate against the dead because they felt so guilty, they turned it on themselves. This internalization of hate resulted in despair, regardless of whether the tragedy was a real death or imaginary. The subsequent depression, according to Freud, would still be the same as long as a person was unable to manage the shame synonymous with emotions of hatred (Comer 202). As a survival strategy, the person will return to the "anal level", one of Sigmund Freud's five stages of psychosexual development. Biting, swearing, and defecating were common during the anal stage, which lasted about one to three years and was accompanied by mood swings between love and aggression (Appignanesi and Zarate 142). While Roger Fry had indeed assumed that Woolf was anal (Broughton 156), undoubtedly if Sigmund Freud was given the opportunity, he would have uncovered Woolf's sexual abuse as a child, experience of anorexia, and troubled relationship with both parents through counseling. He would not have been surprised if Woolf suffered from depression and other psychotic neuroses as a result of these events. Admittedly, Freud's explanations have possibly clarified the underlying factors to Woolf's mental state, and this theory may have comparable results to Septimus Smith's earlier psychoanalysis. Due to his paranoia studies, Freud may even have hypothesized that the first problem was Woolf's inability to overcome her childhood sexual abuse. Woolf's past trauma may have gone unnoticed and suppressed in her subconscious because her mental health care largely consisted of rest cures. The reminders of her trauma may have persisted in Woolf's subconscious mind, causing unpredictable physical symptoms including insomnia, nonstop speech, and acts of aggression (Briggs, *Virginia Woolf: An Inner Life* 45).

Second, the deeper investigation may have found that the majority of Woolf's emotional breakdowns happened only after her parents died. Documentation of Woolf's earlier upbringing showed that her relationship with her parents was, to say the least, conflicted, not violent. If this is so, Freud may have hypothesized that Woolf harbored feelings of hate towards her parents that she was unable to articulate but nevertheless felt. She must have felt guilty for having these thoughts about her mother and father, and Woolf did mention feeling a great deal of remorse after her father passed away, believing she never had done anything for him (Briggs, *Virginia Woolf*

*Meets Sigmund Freud* 38). Freud might have assumed that if Woolf was not able to handle the shame involved within her inner feelings of resentment, she may internalize the trauma and her psyche could continue to rapidly degrade into the anal developmental stage. Another important argument was that Woolf had a serious emotional illness after finishing her novel *The Voyage Out*, but she also developed psychological distress after each novel she finished (Briggs, *Virginia Woolf: An Inner Life* 41). Freud clarified that failure was "symbolic," and also that the ensuing collapse, considering its fictitious origins, would have had the same actual symptomatic effect. “It is the novel which has broken her up,” Jean Thomas, the proprietor of Twickenham nursing home had written “… [Woolf] could not sleep and thought everyone would jeer at her” (Briggs, *Virginia Woolf: An Inner Life* 41). Woolf's fear of being criticized for her work, even though it was merely considered criticism, resulted in the symbolic loss and sense of hate that come with sacrificing everything valuable to her. Her resentment and loss turned inward when she was unable to steer them, fueling her mental illness.

Nazi Germany was at the pinnacle of its influence of the era, food was replenished, and bombs poured down on Woolf's beloved London. Her desperation was clear in her comment at the time (Briggs, *Virginia Woolf: An Inner Life* 397). Furthermore, because her last big breakdown occurred a year before World War I began, Woolf had linked it to the war, so possibly looming Nazi aggression caused her dread of some other crippling breakdowns (Briggs, *Virginia Woolf: An Inner Life* 398). Woolf was also mindful of a host of other novelists, poets, artists, pacifists, and writers, many of whom were her friends, who had committed suicide at the same time (Briggs, *Virginia Woolf: An Inner Life* 398-399). Woolf may have been witnessing the treachery of humans, as Septimus Smith argued.

Woolf took measures to treat her problems because she felt she had more influence over her psychiatric condition. For example, she realized that after completing a novel, she was prone to depression, so she made sure she had a new project she could get started on right away to keep her mind off the looming depressive episodes (Brigg, *Virginia Woolf: An Inner Life* 395). Since, it was well understood that Woolf had read Freud by the time of her death, it was speculated that Woolf may have linked the imminent Nazi invasion to a "bodily invasion," equivalent to the sexual

harassment she had suffered as a child (Jouve 3). Woolf's failure to revisit the traumatic childhood, as well as Freud's later denial that paranoia was caused by childhood abuse, may have made her feel as though her experiences were not accepted and/or validated by several of the best psychologists of her day. In tandem with the possibility of another (physical) attack, these feelings grew into a slowly deepening sense of doom (Jouve 3). Although this is just a hypothesis proposed by Woolf scholar Louise De Salvo, it is intriguing that Freud's influence on Woolf may have continued even after her death.

Woolf writes in her diary from 1925 that *To the Lighthouse* "is going to be fairly short; to have father's character done complete in it; & mothers [sic]; & St Ives; & childhood; & all the usual things I try to put in—life, death &c. But the center is father's character" (Woolf, *Diary* 18). However, it's clear from the statements she took later on when planning the work that she was thinking about it. "her interest has gravitated from the father to the mother [and that] To sustain Mrs. Ramsay as the novel's 'dominating impression,' Woolf created Lily Briscoe" (Abel 68). Woolf raises some interesting questions regarding "the paternal genealogies prescribed by nineteenth-century fictional conventions and reinscribed by Freud" (Abel 3), and as a result, her thoughts are similar to those of Melanie Klein, a psychoanalyst who developed maternal narratives in the 1920s.

In *To The Lighthouse* and *Mrs. Dalloway*, this thesis will focus on Sigmund Freud's psychoanalysis, Virginia Woolf's feminism, and art of writing and their links to pre-war and post-war trauma. In brief, this study would analyze and discuss how Woolf has fictionalized pain by using various characters and the link between these novels and Woolf's childhood memories, as well as the effect of the Great War on the survivors' mental health. Both of the novels convey the living conditions of the post-war world and the psychological condition of war trauma.

GCRIS

# CHAPTER TWO

## *MRS. DALLOWAY*

Woolf portrays various characters in *Mrs. Dalloway* to reflect the many ideas of British society after The Great War. Clarissa Dalloway, the character of the narrative, symbolizes the upper-class feeling of "a blockage to change, a love of beauty and familial attachment, but also indifference to others from the pride of wealth, blood or position, and a false sense of immunity" (Larson 194). Clarissa embodies suppression and refusal; she embellishes her surroundings to conceal the horror of death and agony beneath. Another character Peter Walsh in *Mrs. Dalloway*, although maintains a naive devotion to prewar England, but acts as a counterweight to Clarissa's aristocratic outlook. Miss Tillman, who supports the working class in opposition to the war, while the Doctors Holmes and Bradshaw operate as agents of continuity, keen guardians of the prewar Empire, are two more outspoken opponents of Clarissa's views. The story revolves around the lives of these characters on a single June day. Despite these peoples' best attempts to preserve the impression of continuity and certainty, the war's pain manifests itself again. Woolf illustrates how, as a consequence of lasting and troubling expressions of traumatic experiences that undermine the nation's sense of stability and direction, British society has lost its pre-war status, notably it is feeling of imperial glory and cultural supremacy.

As the car drives through Piccadilly, the novel shows Britain's longing for continuity while also expressing skepticism about its actuality. Everyone on the street is watching the car drive by carefully and with "inscrutable reserve," attempting to figure out who may be inside (Woolf 16). Everyone observes the car with the "same dark breath of veneration," even when the passenger is unknown, a reaction prepared for someone or something to be feared and revered at the same time, "there could be no doubt that greatness was seated within; greatness was passing, hidden" (Woolf, *Mrs. Dalloway* 16). Clarissa, like the other onlookers, feels it must be the Queen, Prime Minister, or nobility of some kind. Septimus is the only one in there who is terrified of the car as if some horror had come almost to the surface and was about to burst into flames" (Woolf, *Mrs. Dalloway* 15). The crowd gathering around the unusual vehicle believe they are all within "speaking distance of the majesty of England" and are

awestruck by the British Empire and the concept of its past realities (Woolf, *Mrs. Dalloway* 16). Only Septimus, upon witnessing the car, feels a profound terror, a deep dread of the destructive realities of the past.

Before the war, the British Empire was a lasting sign of power and magnificence, but after the war, the country's supremacy is concealed behind tinted glass. The fading power of England's aristocracy and the failure of empire heritage after the war is symbolized by this mysterious display of imagined royalty.

When the car disappears down the road, the people who witnessed what happened become agitated. The sight of royalty passing through town generates a disturbance among the locals, who are reminded of "the dead; of the flag; of the Empire" (Woolf, *Mrs. Dalloway* 18). The mystery surrounding the motorcar elicits a reaction of revolt in the audience, both among those who revolted against the aristocracy and those who supported pre-war society's ideals. In a tavern, the House of Windsor is insulted, and a fight erupts. The vehicle, and what it symbolizes in terms of power, produces a ripple of "agitation" through the crowd of average citizens, touching on "very profound" emotions (Woolf, *Mrs. Dalloway* 18).

Except Septimus, the citizens on the street convey their common experiences for a brief period. The audience reacts with adoration. That adoration is the people's "programmed response" of patriotism, which society considers to be the sensible response to monarchy and the emblem of imperial authority. The public, on the other hand, appears to see no link between the aristocracy and culpability for "feeding three million sons into the war machine" (Larson 197). Septimus seems to be the sole observer who perceives the royal entrance into the ordinary streets as a sign of impending disaster and misery. Septimus sees the vehicle as a symbol of nobility that cost the lives of thousands of troops fighting in the British army.

Clarissa Dalloway is one of the main characters of *Mrs. Dalloway* and the epitome of stoic British restraint. Clarissa is resolved to avoid or escape anything that would bother her, following the unspoken cultural rule of the English. By hiding sorrow and disaster in beauty, she attempts to suppress the grief. Her attempt to "organise post-traumatic chaos" is reminiscent of the British government's response to the damage wrought by The Great War (DeMeester 89). Her artistic manifestations, such as picking flowers for her grandiose celebration, are how she copes with tragedy

by creating beauty around her. Even though she demonstrates that beauty can still be found in daily life, "it is too ephemeral to instigate real change," just like the fleeting memorials and monuments that act as a replacement for the reality of war and death (DeMeeste 90). Although she mentions the conflict, she glosses over the carnage and suffering. When she says that Mrs. Foxcroft's or Lady Bexborough's son was killed in the war, she says it shortly before saying, "but it was over; thank Heaven-over," as if the soldiers' deaths meant the pain was done (Woolf 5). Clarissa admires Lady Bexborough for her ability to shift from her grief and launch a bazaar the night she learned of her son's death.

Clarissa's delusion of immunity to the war's damage stems from her lack of ties to anybody who perished in battle. Clarissa's lone experience is based on secondhand reports from people who have been directly impacted, and she seems to hardly notice the impact of loss on the survivors, other than a momentary emotion. The aristocracy supported and practiced this emotional reaction of repression and denials in response to the pain of war; it was taught in schools "as a mode of rule, which wartime propaganda had exploited to mobilize loyal Britons, and which was now sustaining a post-war culture of denial" (Larson 197). Clarissa Dalloway is a character created by Woolf to express what society considers to be an appropriate protection mechanism. (Larson,197).

Clarissa may look emotionally insincere to others around her, yet when she is alone, she displays her inner pain and anguish. Clarissa is suffering from a heart problem, a sign of her "buried psychic pain" (Burian 70). She needs to suppress her true feelings and present herself as her balanced self in front of people, but when she is alone with her emotions, she experiences a terrible sense of loss "alienation caused by a traumatic shattering of her identity" (Burian 70). In this manner, she embodies prewar England's shattering image of dominance and strength. Despite the damage caused by the war, she decides to deal with it through the traditional English way of suppression. Clarissa excuses her decision by arguing that she does not want to address or deal with her feelings "that everyone was unreal in one way," to make sense of her denials and link herself with the collective avoidance of English culture (Woolf, *Mrs. Dalloway* 171). Clarissa portrays the vanity of British pride and society's supremacy before to the war, as well as society's efforts to conceal the war's pain and damage.

Peter Walsh labels her as the "perfect hostess" who will probably "marry a Prime Minister," associating her with aristocratic qualities (Woolf, *Mrs. Dalloway* 7). Even though she is well aware of this aspect of herself, she feels unfairly criticized by Peter when he labels her as being such. She clings to her class structure and dominance, and although being aware of her position sometimes, she justifies her imperialistic mentality as an expression of her creative contribution towards her people.

Richard, her husband, and she the "public-spirited, British Empire, tariff-reform, governing-class spirit" are the epitome of the aristocracy's denial in the United Kingdom (Woolf, *Mrs. Dalloway* 76). Richard accepts the tragedy, but he maintains the very same emotional distance from it as his wife, Clarissa. He thinks to himself before going to visit his wife "It was a miracle thinking of the war, and thousands of poor chaps, with all their lives before them, shoveled together, already half forgotten" (Woolf, *Mrs. Dalloway* 115). He is informed of the loss and damage, but it is only a passing notion for him, and he quickly returns to the thoughts of his lovely wife.

Clarissa and Richard converse for a while about the day when Richard returns from his luncheon with flowers for her. Rather than noticing her husband, her mind drifts towards the flowers. She wanders off into thinking about what others think of her, which reveals both her character and her personality. When she considers how Peter and Richard both criticize her for her gatherings because they do not comprehend what they are about, she feels melancholy. Clarissa considers them to be her "offering" (Woolf, *Mrs. Dalloway* 121). Clarissa thinks that to make a positive contribution to the world, she must bring people closer and that by creating a place for togetherness, she may be able to hide grief. Clarissa strives to give herself a feeling of connection by forming a network of like-minded people sharing her aristocratic image of England to support and nourish her disconnection with reality.

The attendees at Clarissa's dinner are used by Woolf to symbolize the wealthy elite of English society in general. As the Prime Minister passes across the room, the attendees gradually display their commitment to aristocratic values and their ignorance of the war's harsh reality.  Clarissa is smiling with pride as she guides the Prime Minister around the gathering, she acknowledges that "these triumphs had a hollowness…they satisfied her no longer as they used" (Woolf, *Mrs. Dalloway* 174).

Even though she defends the aristocracy's stance on the outside, Clarissa understands and has buried the suffering that the aristocracy has inflicted.

Dr. Bradshaw enters at the end of the gathering to inform her that Septimus had taken his own life. Clarissa's immediate reaction is an outburst of inconvenience, not empathetic or worrisome. “Oh! Thought Clarissa, in the middle of my party, here’s death, she thought” (Woolf, *Mrs. Dalloway* 183). As she considers Septimus' suicide, she concludes that "death was [his] attempt to communicate," an endeavor of hers to negate the conclusion of death (Woolf, *Mrs. Dalloway* 184). Clarissa may escape facing the "profound darkness" she dreads if she explains death as an artistic expression rather than an ultimate conclusion (Woolf, *Mrs. Dalloway* 185). Clarissa is the epitome of British stoicism in her response to emotionally devastating events throughout the novel. She finishes the day as she began it, convinced that the warfare has ended (Levenback 81). Even when death shows up at her party to face her, she finds a method to minimize its effects, choosing instead to perceive Septimus' suicide as a beautiful artistic creation in place of emotional response.

In stark contrast to the socialite's emotional suppression, Woolf presents a wounded war veteran who is unable to control his feelings. Clarissa Dalloway, a socialite, and Septimus Smith, a shell-shocked war soldier. Clarissa experiences joy as she can engage with others around her. Septimus considers death to be his only salvation from the cruel judgments of the people around him while the turmoil of his mind, as he is engulfed in the inferiority of his own words and compelled to exist in a society that refuses to hear him. Even though he is aware that people expect him to suppress his feelings, Septimus Smith expresses his ongoing pain. Septimus comes back from the war a damaged man suffering from post-traumatic stress disorder (PTSD), and despite his wife and physicians' best efforts to reintegrate him into normal life by compelling him to adhere to society's standards and values, he later recognizes that he is no longer a part of his surroundings.

Septimus explains the reasons he opted to join the military and as well as the way he felt about England before the battle. He joined the service, like other young men, to guard and maintain his idea of beautiful England, based on “Shakespeare’s plays and Miss Isabel Pole in a green dress” (Woolf, *Mrs. Dalloway* 86). In his youth, he became a victim of aristocratic propaganda, which drove him to struggle for

something he would not be able to obtain once the war was over. He uses art and literature to cling to memories of his past, attempting to re-establish a connection to something he once adored, but he feels “that the war invalidated the fundamental beliefs that had given his prewar life meaning” (DeMeester 81). He has lost all empathy for the things and people he loved about before the conflict, especially his wife, and he can no longer communicate the values and practices of the community in which he is forced to live. He is a living icon of British civilization's postwar breakdown. Septimus' identity as a man inside that society is gone, just as the conflict has shattered civilization's foundations. Septimus displays signs of shell shock, also known as post-traumatic stress disorder, which runs against society's standards of masculinity. Soldiers decided to go to war to maintain and sustain England's position as a global power, and society anticipated the soldier to come back home safely. Soldiers are considered dissidents rather than heroes if there is any doubt or disenchantment with the military.

Septimus is a terrible representation of what many men were after the war, suffered from "male hysteria," a condition of emotional discomfort that was traditionally assigned to women in the Victorian era (Showalter 170). The trauma inflicted on the troops during World War I caused a widespread psychotic break amongst these male populations, resulting in "a crisis of masculinity and a trial of the Victorian masculine ideal" (Showalter 171). Septimus, disappointed by the war, recognizes that he has changed and that he cannot return to his pre-war self; he cannot comply with the ideals and principles of British society's perception of masculinity.

Septimus was unable to maintain the austere persona that was required of him. The war was a “psychic cave of memory and trauma” manifested itself, frequently in public (Norris 64). He experiences death visions and hallucinations of his fallen buddy, Evans, among the park's bushes. When Septimus threatens to attempt suicide, his beloved wife, Rezia, cannot look past the male standards that Septimus now is unable to fulfill, claiming that it "was cowardly for a man to say he would kill himself" (Woolf, *Mrs. Dalloway* 23). Even his therapists advise Septimus that his conduct may convey Rezia an "odd idea of English husbands," implying that he should adapt to the manly character that society sets for him and that he has total control over the decision (Woolf 92). Septimus considers his physicians' prescription as an act of torment

because he feels constrained by the traditional pattern of a decent English gentleman. When Dr. Holmes and his therapy are mentioned by Septimus, he says, “The rack and thumbscrew are applied. Human nature is remorseless” (Woolf*, Mrs. Dalloway* 98). Despite society's expectations, Septimus will not even be able to go back to his prewar personality, just as England will not be able to restore its prewar splendor. The human condition, or Holmes, is the "repulsive brute, with blood red nostrils," that imposes English decorum on him (Woolf, *Mrs. Dalloway* 92). Septimus should, and therefore must, follow the English ideas of manhood, according to Holmes, who represents the aggregate view of society.

Septimus understands that the physicians are simply interested in controlling his life, not in treating him. Even though Septimus recognizes the physicians' inadequacies, he nonetheless feels the weight of his orders. *Holmes and Bradshaw “mixed the vision and the sideboard; saw nothing clear, yet ruled, yet inflicted* (Woolf*, Mrs. Dalloway* 148). Septimus strives to oppose conformity to his caretakers' sense of normalcy, although he cannot openly oppose their agenda. They are dictators, he believes, who carry the will of an Empire that is eroding him and society and humanity in general.

Septimus views suicide as the ending of his alienation and captivity; he understands that there is no room for him on this earth and that the rules of human behavior would not permit him to survive. He orders Rezia to burn all of his documents, paintings, and scribbles since they reflect all of the world's vanities that irritate him. He gets rid of the demands put on him to preserve imperialistic and outdated ideas by destroying his dreams. He kills himself, not because he wants to die, but because he believes he has done an “appalling crime and had been condemned to death by human nature” (Woolf, *Mrs. Dalloway* 96). Society had criticized him for exposing his genuine self because of his unwillingness to adapt.

He commits suicide as a voluntary demonstration of his independence from the oppressive domination of society laws, rather than as a desperate act of despair. He embraces his destiny just before his death, saying, “There remained only the window…it was their idea of tragedy, not his…” (Woolf, *Mrs. Dalloway* 149). As his final act, Septimus jumps out of the window, freeing himself from the shackles of conformity.

Septimus understands that the prewar world he loved before the war no longer exists and that he is unable to survive here. Septimus' mental sickness is the consequence of the failure of such outmoded values, and it compels him to lose his individuality as a person in English society. Septimus is used by Woolf as a symbol for the same disintegration of England's pre-war culture. Woolf holds the ruling elite responsible through Septimus' character for "presiding over a bloody the debacle in the name of an England that was passing away" (Larson 194). His death signifies the end of tradition and conformance to the prewar English concept of dominance, strength, and stability.

His doctors, Holmes and Bradshaw, the story's social structure advocates, share the belief in tradition and the significance put on the concept of a strong and structurally sound England. Through Holmes and Bradshaw, Woolf depicts outmoded imperialism and their tyrannical grasp on humanity, attempting to suppress everything that undermines the "established order and beliefs and conventions that secure it" (DeMeester 85). As seen by their therapy of Septimus, this denial of change, to preserve conventional ideas, suppresses development and rehabilitation.

Dr. Holmes is an excellent example of the value of consistency and repetitions. When he sees Rezia, he assures her that if he ever loses "even half a pound below eleven stone six," he will request additional porridge from his wife (Woolf, *Mrs. Dalloway* 91). He emphasizes the necessity of doing things in the same way they have always been done, a metaphor for England's traditional mindset. He decides there is nothing wrong with Septimus and that he only has "nerve symptoms" that might be alleviated by starting a pastime (Woolf 91). Bradshaw feels he must defend "all of England's health and virility" by establishing prewar imperialistic ideas and suppressing or destroying anybody who contradicts those beliefs (Tsai 74).

Woolf addresses the psychological effect of the War on both human and systemic levels in Septimus's character. Septimus' absurd understanding of past and present reflects how the psychological impact of war prohibits him from learning to view time in a societally acceptable manner. Septimus stresses on the word when he is questioned by Rezia:

> The word "time" split its husk; poured its riches over him, and from his lips fell like shells, like shavings from a plane, without his making them, hard, white, imperishable words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time. He sang. Evans answered from

> behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over, and now the dead, now Evans himself— (Woolf, *Mrs. Dalloway* 69-70)

The “prosperity” of the term time, probably its nuanced context as interpreted exclusively by Septimus, are framed in terms of war such as “shells” and “plane shavings.” The activity of "[splitting]" its husk is also aggressive. Septimus' disillusionment with the already glamorized classics is emphasized by reference to "ode[s]" and "Thessaly," an area of Greece including Mount Olympus and often included in the classics, regarding departed. Septimus' disillusionment, mixed with the aggressive symbolism of the word time alone, exposes his resistance to the past, even though he recounts and depends on it. Traumatic indications of the War are exacerbated by “riches” and “odes,” and also Evans' obvious presence, meaning that Septimus' time in the War has consequentially provided him with wrath: suffering that destroys his perception of timelessness, superimposing history into today but also providing Septimus with a profound awareness of how the War tends to impact London as well as the nation.

Evans’ presence in hallucinations majorly highlights this paradox. The assertion that "there [the dead] waited till the War was over" shows the inconsistency between Evans’ demise and Septimus’ presumed experiences with Evans’ hallucinatory presence. Here “dead” refers to the soldiers killed during The Great War, and if the war ends, it will create meanings for the ones who are saved: that perhaps they would stop adding to the deceased. Evans’ hallucinations represent Septimus’ reference with the word time, where both present and past are found coexisting through Evans’ hallucinatory state, Caruth states “crisis of death and the correlative crisis of life” (Woolf, *Mrs. Dalloway* 7). The war is not over yet, the dead are unburied. Likewise, the ones who are living perhaps are or are not alive; the perception of age, time, and death questions the older members of England, after the demise of young men. The below passage thoroughly admits the disruption caused by wartime trauma:

> …when Evans was killed, just before the Armistice, in Italy, Septimus, far from showing any emotion or recognizing that here was the end of a friendship, congratulated himself upon feeling very little and very reasonably […] He had gone through the whole show, friendship, European War, death, had won promotion, was still under thirty and was to survive. He was right there. The last shells missed him. He watched them explode with indifference. When peace came he was in Milan, billeted in the house of a bound innkeeper with a courtyard, flowers in tubs, little tables in the open,

> daughters making hats, and to Lucrezia, the younger daughter, he became engaged one evening when the panic was on him--that he could not feel. For now that it was all over, truce signed, and the dead buried, he had, especially in the evening, these sudden thunder-claps of fear. (Woolf, *Mrs. Dalloway* 86)

The death of Evans "just before the Armistice" is suggestive of the demise of poet Wilfred Owen before the armistice, and refers to Owens' homoerotic relation with Siegfried Sassoon, another wartime poet (Fussell 289-291). The time Evan dies shows that death during wars was not temporary, but rather an unpredictable constant, disrupting the logical progression of time for Septimus. The paradox for the timing Evans dies is associated with Septimus' traumatic misconstruction of post-war time. After Evans' passing, he seems unable to accept "the end of a friendship" and tries to hallucinate Evans. He, who is "under thirty," and the reality that he appears "bound to survive" are portrayed both as a natural sequence from one reality to the next and as a set of conflicting facts, and besides, age has nothing to do with their survival in wars perhaps it may be somewhat linked. Septimus considers Evans' tragic death ambiguous due to the severity of its timing and the surprise of his demise, and also their intimate relationship. This leads to his subsequent hallucinations of Evans. When peace finally arrives, Septimus' paradoxical view of time is revealed once again when past and present are merged in the sentence "now that it was all over," and also the inconsistency between both the War's end and Septimus' painful "thunder-claps of fear," which therefore weaken the understanding of past and present.

Septimus' notion of his attachment with time is developed as a central point to his character immediately while he is introduced. The comments of the passerby "Septimus Warren Smith, who found himself unable to pass, heard him" (Woolf, *Mrs. Dalloway* 14). Septimus' failure to physically "pass" through society illustrates his view of time. He is unable to escape or pass by, he cannot let go away from his trauma and pass the streets with a normal life since the war started. Septimus' "[finding] himself" in such a situation truly reflects the war and interprets his experience of the passage of time. The text itself shows his traumatic experiences, his inability to pass the judging passerby is carried in a dependent clause interfering with the original sentence. He indirectly interprets the moment "Everything had come to a stand still" and "The world has raised its whip; where will it descend?" (Woolf, *Mrs. Dalloway* 14). Here "everything had come to a stand still" shows Septimus' perception of time is not limited to himself only, but "everything" is standing still, expresses the inability

of the world at large which is "unable to pass" the very moment. The metaphorical expression and the change in tense from past to present adds the concept of time as universally disrupted the people on the streets of London. But then again, the context of universally disrupted passage of time is disrupted particularly when Septimus assumes "It is I who am blocking the way" (Woolf, *Mrs. Dalloway* 15). At first, is the indication of Septimus' view of time as uniquely associated to him. However, Lucrezia also "could not help looking at the motor car," like many other bystanders. While interpreting time, the two perceptions are separate as time has stopped at the moment, the backfire of the viechle is assumed to be as "—oh! a pistol shot in the street outside!" (Woolf, *Mrs. Dalloway* 13), portrays the fear and trauma resulting from war. The shared disruption of time remerges when the skywriting airplane attempts to fly on the crowded London streets.

> All down the Mall people were standing and looking up into the sky. As they looked the whole world became perfectly silent, and a flight of gulls crossed the sky, first one gull leading, then another, and in this extraordinary silence and peace, in this pallor, in this purity, bells struck eleven times, the sound fading up there among the gulls. The aeroplane turned and raced and swooped exactly where it liked, swiftly, freely, like a skater— (Woolf, *Mrs. Dalloway* 20-21)

While everybody on the Mall is trying to figure out what the plane is writing in the sky, the clock strikes eleven times, but no one is distracted from "pallor" and "purity" of the time, meaning that the audience is aware of the risks of planes flying during the war, but still enthralled by the view of the military machine used for such trivial, advertising, and entertainment reasons. Instead of the bell prompting them to get on with their day, the audience is diverted from the time by a presentation that reflects post-War London's substantial commercial growth, while still employing instruments built for fighting because they were abundant and now relatively valueless, such as the airplanes. Likewise, though recalling the havoc that some of those and identical planes wreaked on London just a few years ago, the crowd tries to believe the fiction that the war is over by loving and deciphering the skywriting. No one in the audience, therefore, can find out what the plane is phrasing; all they know is that it is a toffee commercial. The diversion caused by attempting to accommodate for the simultaneous experience of wartime technologies and commercial advertising has skewed their understanding of time. Despite the perceived universality, Septimus' perspective of time is entirely unusual and unique.

Irrespective of whether or not Septimus' opinion is universal, it is completely different. When he saw the jet, the plot is dominated by his free indirect style using the narration of a third person:

> So, thought *Septimus*, looking up, they are signaling to me. Not indeed in actual words; that is, he could not read the 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 shape after another of unimaginable beauty and signaling their intention to provide him, for nothing, forever, for looking merely, with beauty, more beauty! Tears ran down his cheeks. (Woolf, *Mrs. Dalloway* 22)

*Septimus'* hallucinations appear to be entirely unrelated to the war at the moment. His unwavering conviction that the airplane is “signaling” him and trying to communicate essential information to him is most likely influenced by his military service, but he is more focused on the show than the message. His excitement at the uniqueness of the skywriting show is joyous, and he is oblivious to the rest of his surroundings, including the gulls described in the previous extract. He assumes that the skywriters “[intend] to provide him, for nothing, forever, for looking merely, with beauty,” he feels he will obtain this sight forever if he just gazed at the spectacle. Unlike the rest of the audience, he is unconcerned about the passing of time. The audience's skewed sense of time is due to diversion; Septimus' skewed sense of time is due to a traumatic inability to withstand a world in which he witnessed the experiences of warfare. Trauma prohibits Septimus not only from surviving in the present but also from experiencing the past. Although Septimus' past and present are inextricably linked, others claim that "the war was over" (Woolf, *Mrs. Dalloway* 5). The certainty that the war has ended is abruptly undermined by the usage of the word “except” (“The War was over, except for someone like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favorite, killed; but it was over; thank Heaven—over”). The women like Clarissa Dalloway and other standbys Mrs. Foxcroft, Lady Bexborough, believe that the war has ended except Septimus, who perceives that the war might be ended from historical perspectives, but has not ended for an individual experience. Septimus' failure to "pass" is also interpreted by him and Rezia as an incapability to accept something he is not. He and Rezia also agree that his conduct is instantly obvious to all people on the street as nothing more than what it is: the result

of the trauma of his time of war services for their country, Rezia repeatedly perceiving that “People must notice” (Woolf, *Mrs. Dalloway* 15, 23). Though, Rezia and Septimus interpret the exteroception as “queer” (Maihjn Johnson, 26) and “young” and “desperate” (Peter Walsh, 70). Such meanings represent a deep, willful suppression of memories of the Battle, except for when these interfere violently upon this ostensibly "post-War" period.:

Septimus attempts suicide when Dr. Holmes returns while he and his wife turned down Dr. Holmes' services again:

> There remained only the 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… Holmes and Bradshaw like 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—what did they want? 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 railings. (Woolf, *Mrs. Dalloway* 149)

Septimus' death appears to reflect Caruth's argument of “the oscillation between a *crisis of death* and the correlative *crisis of life*: between the story of the unbearable nature of an event and the story of the unbearable nature of its survival” (Woolf, *Mrs. Dalloway* 7).

Septimus' precarious stance on the windowsill and his delaying of the time before he jumps suggest an issue of balance during those cyclical crises. He finds beauty in many situations and appreciates many things, except having to deal with other people, which is made more difficult by the physicians he has to visit. Dr. Holmes' demand that he visits Septimus highlights the great irony in Holmes' desire that he sees Septimus, in that it is Holmes' unwelcome presence that drives Septimus to attempt suicide. Septimus' suicide is seen as the logical conclusion to a difficult postwar existence. Given the multiple contradictions that surrounded his character as a young Great War warrior (life and madness, youth and death, past and present, war and peacetime, violence and survival, etc.), it seemed reasonable to assume that these contradictions would be resolved following his suicide. Clarissa Dalloway's party, however, is flooded with rumors of his death: “Oh! thought Clarissa, in the middle of my party, here’s death, she thought” (Woolf, *Mrs. Dalloway* 183). Clarissa enters a side room alone to mourn Septimus' suicide as the clock strikes the hour. This scene (186) connects Septimus, Clarissa, and the elderly lady across the street. Because of

Septimus' status as a military man, his life would have been deemed given in service to his nation if he had killed during the conflict, essentially in exchange for civilians like Clarissa and the old woman. The War is meant to be over, according to people like Clarissa, yet wartime continues for Septimus. Although the war was ended, he gave his life in service to his nation since he died during it. It is shown through his death that wartime exists for all characters as long as young soldiers suffer and die for their countries' battles.

Septimus is unable to communicate with the world around him, a world that is adamant about avoiding what a broken man has to offer. Septimus' life is bleak, and he is unable to survive in the moment or dream for the possibility. Septimus decides to kill himself rather than struggle for a life lacking warmth, excitement, or life. Virginia Woolf, like Septimus, suffered during World War I and saw scientific theories transform the world on its head, so she was well-informed about the effects of a shattered world stripped of any meaning or completeness. She, too, tried to find her way into the choppy waters of her depression. Woolf, on the other hand, saw something Septimus never could: pearls waiting to be discovered in the depth of life's turbulent sea. Woolf creates embodied sorrow by Septimus' character. Woolf explores what it is to strive and struggle to absorb these fleeting flashes of light, and what happens when they are no longer sufficient. once achieved, the victory ensures the efforts are worthwhile. Woolf not only examined but also lived through these triumphs and failures. Woolf lived a life that was beautifully lit by her achievements, but the effort to recognize the everyday successes became too much for her one evening, and she sunk in her sorrow.

Also, Septimus "make[s] a confidant of his little sister" (84) before he leaves home, according to *Mrs. Dalloway*; denoting that running away from more than a family the fact that this information is fungible indicates that he is fleeing from more than a family impervious to his qualities. The inextricably personal essence of "certain experiences" seems to surpass specific relationships. So, "one windy night, being [very ill balanced] <top heavy> with all this unsaid in him, off he goes to London, leaving an absurd note behind" (Hours 105). We have no idea what Septimus is trying to communicate, other than that it has something to do with the magnificence of mornings. The obscurity of what remains of his early tale in *Mrs. Dalloway* emphasises

the primordial character of his speechlessness: “He had left home, a mere boy, because of his mother; she lied; because he came down to tea for the fiftieth time with his hands unwashed; because he could see no future for a poet in Stroud” (84).

Clarissa's memories are likewise distorted as a result of her frequent flashbacks. Because of her previous sickness and the persistent process of aging, the awful potential of dying young has become an inevitability. Clarissa's recollections, on the other hand, repress wartime, substituting her relationship with death as a method to comprehend post-war London, unlike Septimus' contradictory perspective of past and present thrusting his terrible wartime experiences into the present. According to Caruth, trauma stories may be viewed as a “story of the way in which one’s own trauma is tied up with the trauma of another, how trauma may lead, therefore, to the encounter with another, through the very possibility and surprise of listening to another’s wound” (Woolf, *Mrs. Dalloway* 8). Septimus' wartime trauma is highly impacted by Clarissa's skewed sense of time, which, though perhaps traumatic, is greatly impacted by Septimus' wartime trauma. Septimus' contradictory perception of simultaneous history and present, like Clarissa's floating between the two, has the potential to be universal. Clarissa is not one to dwell on the subject of war. The sentence "The War was over, except..." is told from Clarissa's free indirect discourse, highlighting her wish to move on from the War. She recalls little things like the contents of a shop before or after the war or Mrs. Kilman's expulsion from a school during the war, but she has no clear memories of the conflict. Clarissa appears to have been unscathed by the War, based on her memories of her youth and her almost frantic efforts to prepare the party. Clarissa recalls hearing a handgun on the street after a car backfires in a free indirect manner, hinting that Clarissa has healed from or buried her wartime memories. Throughout the narrative, Clarissa's experience of her age is oddly doubled. She “felt very young; at the same time unspeakably aged” (Woolf, *Mrs. Dalloway* 8). She is described as having become “very white since her illness” (Woolf, *Mrs. Dalloway* 4). Later, she imagined seeing her parents as both a child and an old woman:

> For she was a child, throwing bread to the ducks, between her parents, and at the same time a grown woman coming to her parents who stood by the lake, holding her life in her arms which, as she neared them, grew larger and larger in her arms, until it became a whole life, a complete life, which she put down by them and said, “This is what I have made of it! This!” (Woolf, *Mrs. Dalloway* 43).

Clarissa's young recollections are juxtaposed with her ageing body in this doubling effect, underlining Clarissa's disconnection from her own body. Many transitions between the present and the past are made possible by this detachment, as sensory events such as noises and odours activate memories and call her attention back to the present. Clarissa's age and past sickness are also highlighted as factors of her detachment in this coupled yet different body-mind experience, tying the inevitable but uncertain approach of death to her skewed view of time. But it is Septimus' death that arrives, not hers. This makes Clarissa think:

> Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded the; closeness drewapart; rapture faded, one was alone. There was an embrace in death. (Woolf, *Mrs. Dalloway* 184)

Clarissa's view of Septimus' death does seem to fit this description since she appears to see his demise without having met him. As Clarissa processes hearing of Septimus' death during her party, time connects Septimus, the old woman across the street, and Clarissa (Woolf, *Mrs. Dalloway* 186). Under the idea of war, his death is effectively swapped for theirs. As a result, the heartbreaking demise of a young soldier delays Clarissa's death, and all of her view about age and death throughout the novel is informed by the loss of an entire generation, essentially eroding war by doubting the very logic that exchanges the life of a young soldier for a society like the one at Clarissa's party, which considered his post-war tragic suicide as a rumor material by the press.

Through the synchronicity with which Clarissa and Septimus' viewpoints are conveyed to the reader, the literary doubling of Clarissa and Septimus develops the reader's sharing of their trauma. Woolf employs their metaphoric doubling to link battlefield pain with the lasting trauma of the Great War that permeates society by tacitly associating their responsibilities.

Septimus Smith and Clarissa Dalloway, the novel's two main characters, are completely reliant on one another. The story was originally intended to focus entirely on Clarissa Dalloway, who was to attempt suicide at her party (Caramagno 211). Woolf divided the insane and the sane into two individuals because she was unable to integrate the two states of consciousness into one person. Septimus, according to Woolf, is the most important character in *Mrs. Dalloway,* and that "Septimus and *Mrs. Dalloway* should be entirely dependent upon each other" (*Letters* III, 189). Septimus

and Clarissa are only moving ships in the darkness, trapped in the whirlpool of their sense of time and space, unable to cross the physical and mental divide between them. Although they might never interact in actual space, their individual choices and movements through time and space, as well as their isolation in time and space, have an unspoken impact on one another. The Great War's devastation, on the other hand, destroys this fluency, introducing the belief that the insane will never work as well as the sane.

Virginia Woolf had, fortunately "entered her most productive and confident phase as a writer" when she took on the task of writing such a complex novel as *Mrs. Dalloway*. She also had to deal with her emotional problems with the mental disease that hovered over her, seeking to pull her back into despair and loss. Her triumph over mental illness in the past provided a degree of experience to her work on *Mrs. Dalloway*, a book about surviving and win over disease. The parts in which Septimus has the most difficulty dealing with his psychological disorder were also the most difficult for Woolf to express. Woolf revealed in a letter to her friend, painter, and fellow writer Gwen Raverat, how painful it was for her to write the passages of Septimus' psychosis, which recalled her of her sickness. "I will look at the scenes you mention. It was a subject that I have kept cooling in my mind until I felt I could touch it without bursting into flame all over. You can't think what a raging furnace it is still to me — madness and doctors and being forced" (*Letters* III, 180). Even though the scene of suicide was written briefly, she overcame her worries and anxieties and finished the work. Septimus' suicide was written in shards and glimpses, much like Septimus' life. The elegance of art and the world of weak men and shattered beliefs were thus merged into something both new and exquisite.

As mentioned in several of her diaries, her impression was characterized by a feeling of remoteness and misinformation, which she attempted to correct by reading a large number of publications, which further added to her sense of alienation from the war's facts. Karen Levenbeck's research into Woolf's literary discussions during the war years highlights her perplexing feeling that "the real thing" was out of reach for her as a civilian. In a March 1917 review of Elinor Mordaunt's Before Midnight, Levenbeck cites Woolf as saying, "We do not like the war in fiction, and we do not like the

supernatural," since both disregard realism in favour of "easy artifice" (qtd. in Levenbeck 53). The critics argue the hazy presence of war in Woolf's novels.

*Mrs. Dalloway* is centered in a realistically depicted social environment and, in the majority of cases, in a specific historical period. Woolf's concentration was as much on society as it was on human awareness; what she observed there interested her and constituted a large part of her writing. Her societal critique is frequently couched in observational language rather than outright remark. *Mrs. Dalloway* is primarily a study of a particular social class and its grip over English society—the "governing class" (86) as Peter Walsh refers to it. Even though the governing class Woolf depicts in the book is not exactly her own, her ties to it are substantial and are objectified in the methodology she employs. This is treated as the core of Septimus' character in Woolf's initial notes for the book where she Septimus was portrayed by Woolf as being fatally distrustful of art's ability to heal:

> The sense that other people are engaged in living but that he is not. [His resolution] He must somehow see-through human nature—see its hypocrisy, & insincerity, its power to recover from every wound, incapable of taking any final impression. His sense that this is not worth having. That only the best is worthwhile. (“Hours” 425)

The critics typically conceive of this book as the ideal postwar elegy, a narrative that criticizes British memorial culture while mourning the people who died in the Great War and the terrible failure of international humanitarianism that followed. The war, on the other hand, is barely a footnote for the novel's many characters, including the shell-shocked veteran Septimus Smith. Jane Lauter and Nancy Bazin contend that “obviously the stress created by the war continues to mar the daily lives of Woolf’s characters long after the battles have ended . . . reflect[ing] how World War I continued to impinge on Woolf’s consciousness long after it was over” (Woolf, *Mrs. Dalloway* 19). However, the instances given in favor of this thesis are far from convincing; for example, Richard Dalloway returning home with flowers for Clarissa and “thinking of the war, and thousands of poor chaps, with all their lives before them, shoveled together, already half forgotten” (qtd. in Bazin and Lauter 18). Is this a true depiction of a war-torn consciousness? It appears to reflect the strange detachment that characters—even those who, like Richard, is engaged with the everyday administration of the country from the war and its domain of significance, as do many of the specific references to war in *Mrs. Dalloway*.

Septimus and Rezia who are exiled, experience misfortunes caused by the war. Their portrayal uses the war as a way of talking about the traumatic events that come with their experiences which take place in the most intimate, domestic settings. Woolf tries to channel the language of traumatic war wounds into words. Psychic complexities overtake her attempts to discuss the crisis of postwar Europe, mainly the major contribution of modernism in the issues, both on the grounds of cultural, and linguistic (Van 75).

*Mrs. Dalloway* is nothing like an experience of painful and unalloyed sorrow, but rather like the sinful human creatures that subdue Septimus by showing “no lasting emotions, but only whims and vanities, eddying them now this way, now that” (David Bradshaw 89). *Mrs. Dalloway* is controversial mainly because it too sketchily substantiates interpretations of the war as an unfathomable tragedy. This may represent Woolf's own wartime experiences to some degree. Woolf replaces the Great War and also its consequences with a series of dynamic psycholinguistic disputes that explicitly precede the war in her drafts (Van 75). It shows the profound implications of linguistic struggles so fundamental of Woolf's characters that they look at moments like the most fleeting examples of such tensions as a metaphor for psychic turmoil.

XXX GCMS

# CHAPTER THREE
## *TO THE LIGHTHOUSE*

*To the Lighthouse's* first section can be interpreted as representing the viewpoint of the older generation and pre-war Victorian principles, in which “marriage and children [were] the social norm, careers and intellectual pursuits [...] the public domain of men, and domestic duties [...] the private realm of women” (Goldman 169). The second section, centers around World War I, depicts the shift away from those ideals, partially due to Mrs. Ramsay's death, and the final section depicts the next generation's perspective as well as the adoption of modern principles, such as the fact that women may not have to marry, as Lily Briscoe demonstrates (Goldman 169).

Woolf was 32 years old when the Great War broke out, and she lived through it as a civilian. She was profoundly influenced by this "preposterous masculine fiction, which “was a beginning and [...] would serve as a touchstone against which life would be judged” (Levenback 26). Woolf pondered “the civilian experience of the war [...] no less real” (Levenback 16) and tried to make the best of it in her writing. One of the key themes is the Great War: the human experience of it and then England's shift to the chaotic decade that followed (Levenback 84). In this work, Woolf tries to cope with her own emotions of “war and death in a world intent on forgetting them both” (Levenback 89) and highlights the importance of doing so in postwar times. The outbreak of war in *To the Lighthouse,* as in her previous works, is characterized by darkness: “with the lamps all put out, the moon sunk, and a thin rain drumming on the roof, a downpouring of immense darkness began” (Woolf, *To The Lighthouse* 337). The term "nothing" appears several times in the middle portion of the work, and it, along with phrases like "emptiness," "darkness," and "chaos," establishes the tone for the war years. The reader is told about the deaths of Mrs. Ramsay, Andrew, and Prue in short sentences placed in between square brackets—Causing shock and disbelief. As a result, Woolf is effective in eliciting emotion in the reader not only by telling them what happens but also by how she says it. The sensation of desolation that pervades this section is heightened by the depiction of Ramsay's summer cottage as unoccupied and descending into chaos. Prue's marriage and giving birth (given as the probable reason for her demise) are also written in square brackets, and as a result, these short phrases conjure the impression of a newspaper, providing simply facts.

Woolf chastised publications for their reporting of the Great War, saying that they "eschewed the reality of war and made it appear nonthreatening to those at the home front" (Levenback 13). When she mentions Andrew's demise, she hints to all these: "[A shell exploded. Twenty *or* thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.]" (Woolf, *To The Lighthouse* 342).

Woolf was traumatized to see The Great War, as she had "never considered the possibility of a great European war. It seemed such an absolutely mad thing for a civilized people to do" (Lee 345). The concerns that occupy the first few pages of *To The Lighthouse* reflect this astonishment, "this morning everything seemed so extraordinarily queer that a question like Nancy's -- What does one send to the Lighthouse? -- [...] made one keep asking, in a stupefied gape: What does one send? What does one do? Why is one sitting here after all?" (Woolf, *To The Lighthouse* 351).

As a citizen, Freud witnessed the Great War and was equally perplexed and dismayed, due to "the low morality shown externally by states which in their internal relations pose as the guardians of moral standards, and the brutality shown by individuals whom [...] one would not have thought capable of such behaviour" (Freud). Though the war traumatized civilians, it "destroyed illusion and put truth in its place" (Woolf, *Room* 572).

The part of *To The Lighthouse* "The Window" gives anachronistic signs of impending disaster while also reducing combat to child's play. In "Time Passes," Woolf defies language's limits and profoundly expresses the horrors and repercussions of war. The characters in "The Lighthouse," who are modernists, deal with their dissatisfaction with the past by combining their experiences and memories to create something new. This postwar newness reflects the story's distinctive atmosphere in the third part. The ability to understand why and how warfare is inserted inside each part of Woolf's book gives a detailed explanation of her masterpiece.

"The Window" alludes to the impending devastation that will come as a result of war. Mrs. Ramsay laments the "[strife], divisions, divergence of opinion, [and] biases twisted into the very fibre of' her children as her children leave the dinner table (Woolf, *To The Lighthouse* 8). These traits she notices emerging in children seem to be the same ones that contribute to conflict and war. She wishes her children to be

happy and carefree, for "[they] were happier now than they would ever be again" (59). She wants "never to see them grow up into long-legged monsters" (58). Mrs. Ramsay's worry demonstrates great insight and foresight. She seems to be aware that a significant shift, such as that brought on by war, is about to occur. The beach waves she says, "like a ghostly roll of drums remorselessly beat the measure of life" and terrify her (16).

By trying to emulate war through the deeds of James and Jasper, Woolf "[punctures]...patriotic spirit." James cuts out a fancy pocket knife and other items from the Navy and Army Shops collection, and Jasper scrambles a flock of starlings (Phillips 113). By juxtaposing, Woolf mocks war. She further mocks battle by referring to the journey *To the Lighthouse* as an "expedition," even though the travelers are sailing in a small sailboat for neither scientific not military purposes. Mr. Ramsay, who believes himself to be "the fine figure of a soldier" confidently upholding his victories, additionally cracks the spirit of patriotism (Woolf, *To The Lighthouse* 36). He declares that he will confidently and courageously stand until he dies. In "The Window," Mr. Ramsay, James, and Jasper's deeds make war absurd. Woolf reduces the battle to a game and a futile effort to protect ones' reputation.

Woolf not only reflects on the war itself but also on previous literary expressions of war. She argues that such phrases are insufficient because they inevitably fail to reflect the reality that they were supposed to deliver. As a result, a poem can never adequately recall or mourn the warfare deaths. They are at the mercy of the ones who are still living and know them (Woolf, *To The Lighthouse* 174). Mr. Ramsay recites war poetry in "The Window," shows how past-war poetry lacks much of its original significance over time. Mr. Ramsay keeps saying "Someone had blundered" six times in "The Window," a line from Alfred, Lord Tennyson's "The Charge of the Light Brigade." The line loses its meaning when it is read aloud "melodiously" and "without any conviction" till "it [sounds] ridiculous" (33). Mr. Ramsay's involvement with the Crimean War leaders who commanded the notorious suicide attempt at the Battle of Balaclava is interpreted by Tammy Clewell "as a maneuver by Woolf to challenge the idea that the dead endure in art" (216).

The occurrence of "any one had blundered" reflects a general "lack of advancement in understanding" and, therefore, "establishes a futility rhythm,"

according to Karen DeMeester (651). Mr. Ramsay does not completely comprehend the horrors of the Battle of Balaclava, otherwise he would never have the nerve to equate his current mistakes to the officers' blunders. When Mr. Ramsay "bears down upon" Mrs. Ramsay, it is apparent that the expressions of previous war related poems, which were meant to represent a specific historical moment, have been interpreted differently.

> He shivered; he quivered. All his vanity, all his satisfaction in his own splendour, riding fell as a thunderbolt, fierce as a hawk at the head of his men through the valley of death, had been shattered, destroyed. Stormed at by shot and shell, boldly we rode and well, flashed through the valley of death, volleyed and thundered— straight into Lily Briscoe and William Bankes. He quivered; he shivered. (Woolf, *To The Lighthouse 30)*

The use of first-person rather than third-person in "boldly we rode," as well as the interchanging style of the terms "shivered" and "quivered,” in addition to other things, indicate a lack or loss of comprehension of Tennyson's actual purpose and the moment in history. They often call attention to a certain point in the book, when Mrs. Ramsay realizes that "someone had blundered." Until now, the words had become pointless to her. Woolf's book, according to scholars, seeks to overcome the limits of conventional war poetry.

Woolf uses "The Window" as a vista through something she can finely introduce the topic of warfare to her audience. She employs war jargon and alludes to the impending destruction that loomed on the prewar ground. Woolf tackles war without allowing it to be the core theme of her novel by reducing the conflict to child's play and integrating war poetry from the past into the first part. The fact that the war poetry she integrates into "The Window" loses its meaning suggests that Woolf is aware of the dangers of centering a work of literature on a particular topic that will lead to upcoming future generations. Rather, Woolf argues that talking about everyday illuminations will provide enough information about the nature of life as learning about life-altering experiences like war. Resultingly, the hard part of her book is "The Window," a day filled with "little... miracles [and] illuminations" in peacetime (Woolf, *To The Lighthouse* 161).

In *To the Lighthouse,* "Time Passes," the novel's middle part and the section in which the Great War starts, reflect a significant change in perspective. It features many connections to war and depicts the disintegration of the established order. War is the main occurrence that "cracks open the 'oyster of perceptiveness," allowing

audiences to gather insights into life in general and the world around them, is war (Banfield 491). Woolf seeks to "hold within a single work...the experience of family life and culture, before and after the First World War," according to Gillian Beer, and she claims she attempts so by separating two worlds (Hume 77). Rather than being more overt and partisan in "Time Passes," Woolf extends politically by implementing the war experience on the front of the home, using brackets, creating a barrier between her audience and the battlegrounds, and appealing to and exemplifying nature.

With bracketed interjections regarding domestic acts and deaths of several characters, the eighteen-page section outlines the decay of the house in the years after the Ramsay family leaves. Brackets have the clearest viewpoint on the battle, though its secondary consequences are demonstrated in the passage they disrupt.

> But slumber and sleep though it might there came later in the summer ominous sounds like the measured blows of hammers dulled on felt, which, with their repeated shocks still further loosened the shawl and cracked the tea-cups. Now and again some glass tinkled in the cupboard as if a giant voice had shrieked so loud in its agony that tumblers stood inside a cupboard vibrated too. Then again silence fell; and then, night after night, and sometimes in plain mid-day when the roses were bright and light turned on the wall its shape clearly there seemed to drop into this silence, this indifference, this integrity, the thud of something falling. [A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous.] (133).

While no people are operating on the mentioned items in this depiction of the impact of distant war explosions on the property, aggression is apparent by the rhythmic "blows" and "shocks" the home receives, which also "cracked the tea-cups." The references to "later in the summer," "night after night," and "even in simple mid-day" turn the abrupt heavy noise into a non-specific, everlasting regularity. The home is also influenced by how the war affected the Ramsay family's attitudes and behaviour, resulting in a lack of contact with the home, which led to its extreme deterioration. The effect of the War on an abandoned house in the Hebrides highlights the universality of the brutality endured as a consequence of the War. The disruption of the specific blast wherein Andrew Ramsay was killed emphasizes this point, though the lack of specificity (“twenty or thirty young men” “in France”) emphasizes the centrality of wartime. Moreover, Andrew's demise is not the only intrusion in "Time Passes"; both Mrs. Ramsay and Prue die, the simultaneous pattern and abrupt severity of all the deaths universalize the tragedy of war.

Woolf completes this portion by focusing "Time Passes" on the Ramsay family empty summer home. The years of the war physically and profoundly alter the family; World War I metaphorically ruins their home. "The decomposition of the Ramsay household has its parallel in the collapse of world order"--the wallpaper flaps and fades, plaster falls, [and] the books grow mold" (Wussow 167). In response, "an aimless gust of lamentation" is given off by wind (Woolf, *To The Lighthouse* 127). Woolf reveals how the war affects both domestic and political life by her use of the home. She emphasizes the home as it is often overlooked, but she drastically alters and demeans the front lines by blatantly disregarding them. The home, therefore, serves as a symbol for the shared belief of all nations during the war: war devastates families and leaving home fronts in shambles. Woolf "brilliantly punctures the pretensions of strong warriors" by denoting the devastation of battle by symbolizing a cup, according to Kathy J. Phillips (112). The teacups have been cracked and are now empty. Through the teacups and the home, Woolf suggests the only thing the battle achieved was to destroy the family. The charwomen join to "[tear]... the veil of silence" after the breakdown of the family has indeed been formed and war is identified as a reason for domestic neglect (Woolf, *To The Lighthouse* 130). They are trying to restore the house while also bringing back the prewar situation of the world. The women represent Europe's struggle for survival and return to normal life after the war for instance by doing the basic task of cleaning a kitchen (Olson 60). Furthermore, their work and effort signal the end of the leisure that was at the heart of "The Window." Their effort to renew and "reestablish a sense of continuity and security" addresses their pain and sorrow (61). Mrs. Bast is aware the family members “find it changed" regardless of their attempts to restore their home (Woolf, *To The Lighthouse* 140). Even though Mr. Carmichael believes the home seems "much as it used to," it is profoundly different (142).

Although "Time Passes" focuses on the house, the narrative proceeds inside Woolf's carefully placed brackets. Including other subjects, also, readers read the deaths of Ramsay family members. The deaths recorded in brackets are expected to appear negligible in comparison to the warfare casualties. After all, “everyone had lost someone these years" (Woolf, *To The Lighthouse* 136). Likewise, “a shell exploded in France, twenty or thirty young men were blown up. Among them was Andrew

Ramsay, whose death was mercifully instantaneous.]" "So, because people who read have grown to know the Ramsays so well, their loss is especially painful and heartbreaking for them (Woolf, *To The Lighthouse* 133). Painful casualties are downplayed and described as public news instead of a personal experience. Yes, admittedly. According to Roger Poole, the expression of brackets is "a new kind of Modernist mimesis" since it "corresponds to... [the] arid refusal of common humanity that the Field Service Post Card represents" (87). The Field Service Post Card was completed by checking off statements like "I am quite well" and "I have received your letter." The formalised paraphrase Post cards provided insufficient information about a soldier's well enough to help calm his family's concern. The brackets, like the rest of the text, are informal leaving the readers concerned.

Woolf appears to be dissatisfied with the law of nature. She thinks it is indeed terrible that so much devastation can happen without nature recognising or pondering about it: nature no longer "[supplemented] what man advanced.... [The] mirror was broken" (Woolf, *To The Lighthouse* I34). Woolf visualizes the acts of human on nature for the reason natural state somehow is unable to mirror the human one. Woolf exemplifies the speedy winds, for instance, as "great armies" (139). Even after "a basic human longing...for kinship with a world capable of overcoming death's finality," Woolf forbids her readers from taking refuge or finding solidarity in natural surroundings, the land is instead, "emptied of compensatory potential" (Clewell 211-12). Nature is calm and bright, despite the chaos and turmoil that envelops it. Those who "go...down to pace the beach and ask" for comfort no longer find "comfortable conclusions" (Woolf, *To The Lighthouse* 133-134). Likewise, during military conflict, artists are unable to find "pure aesthetic inspiration in nature": the ashen-colored ship and the purplish stain taint the pure artistic that the artist is trying to recreate and be captivated by (Goldman 165).

"Time Passes," then, "serves as a symbol of the shattering change that took place in the early years of the twentieth century" (Van Buren Kelley 105). Woolf takes her readers on a journey through a unique sort of warfare. Woolf contributes to the works of the warfare by incorporating words like "allies" and "enemies" when the airs ponder how long the items in the house could last (Woolf, *To The Lighthouse* 126). Likewise, in the statement wherein she states, "[One] by one the lamps were all

extinguished." remarkably relates to the British Foreign Secretary Sir Edward Grey's metaphor for war in 1914: "The lamps are going out all over Europe" (125; Hussey. "Notes" 229-230). "Time Passes" depicts a troublesome collapse of the old order. At the same moment, it encompasses time due to her utilization of universals including such nature. The people who survived the war and its aftermath are now haunted by it. The end of the war has created a whole new war— war to survive and prosper in the post-war world.

According to Karen L. Levenback, every character associated with the lighthouse is "an archetypal symbol of personal epiphany," in their unique styles (Karen 112). "Cam Ramsay denies the past altogether and embraces the immediate present," in *To The Lighthouse* (Karen 112). She continues to use acceptance of the present as a coping strategy. On the way to the lighthouse, "Cam could see nothing .... the lives they had lived there [in the summer home], were gone; were rubbed out; were past; were unreal, and now this was real" (Woolf, *To The Lighthouse* 166-167). While she jumps into the future, as she does in "The Window," she still appears to dash ahead to ignore the events of the past. She is also terrified of boar skulls as well as other relics of death ten years after. The war years were a constant reminder of mortality during her lifetime.

For Lily, The Lighthouse is an object that makes her reconcile with the current moments. Lily is preoccupied with Mrs. Ramsay's death before she traces the line in the middle of her drawing. Lily is trying to understand the world. She asks herself, "[what] does it mean then, what can it all mean?" (Woolf, *To The Lighthouse* 145). The traumatic years have taken their toll on her, leaving her without even a trusted friend and answers. Also, "the war had drawn the sting of her femininity" (Woolf, *To The Lighthouse* 159). Lily believes that the war has stifled the progress of the feminist movement, and hence her own professional and personal growth. However, to some extent, the chaos is not bad for her. According to Alice Van Buren Kelley, it supports Lily with the "chance to gain that distance ... [she needs] to see in perspective the past" and her association with it (103). She eventually finds harmony between the past, the present, and the future, allowing her to live in the post-war world. The unintentional mark by the paintbrush in the middle of her canvas separates the pre-and postwar worlds, demonstrating her knowledge of the distinction. She struggles to create

something different from her pain and memories of the prewar era. Woolf most clearly works by Lily through the "obliterative experience of the first world war" in "The Lighthouse" (Beer 77). Lily recovers, goes of the past and forges a new path in the post-war world. In this light, "The Lighthouse" is about recreating. It is the section of Woolf's one-of-a-kind novel that combines the nostalgic thesis described in "The Window" with the melancholy antithesis provided in "Time Passes."

The reason that Woolf portrays warfare in a quite peculiar way in *To the Lighthouse* is attributed, in fact, to the idea that conventional rites of remembrance and honoring the deceased were no longer appropriate during The Great War: mass deaths on such rates were unbelievable, and the bleak facts left individuals frustrated and unable to deal with such tragedy. Woolf argues that grieving should be a continuous process. The soldiers are forgettable and should be buried, but not the war. Woolf "compels [readers] to refuse consolation, sustain grief, and accept responsibility for the difficult task of remembering the catastrophic losses of the twentieth century", so that things should improve and war should not erupt again (Clewell 199). As a result, Lily's eyes fill up with tears, and she "[demands] an explanation [of] why ... [life is] so short.", so inexplicable" (Woolf, *To The Lighthouse* 180).

Woolf demonstrates how to better describe the inexplicable. Woolf looks at war (and, well, nearly everything in her novel) in several different ways, much like Lily, who wishes to see Mrs. Ramsay with fifty pairs of eyes. Woolf prefers not to dwell on any dimension of battle or any character's response to that because she believes in the importance of different viewpoints. And James understands that "nothing was simply one thing" (Woolf, *To The Lighthouse* 186). When he eventually gets to the lighthouse he had wanted to see since he was a kid, he discovers it is not what he expected.

Woolf wisely seeks to get at the facts about warfare through different voices and experiences, with mutability as the current and accepted law. She utilizes the idea that war is complicated to comprehend, that it is "at once personal and social, emotional and political" (Clewell 199). Woolf, like Lily, understands that trying to fully explain events or emotions about war is pointless and there is a chasm between words and the real world they represent. "Like everything else," At the breakfast table, Lily muses, "the words became symbols" (Woolf, *To The Lighthouse* 147). Lily adds,

"Truth can only be found by arranging words into a sentence." Rather than offering a clear account of the battle, Woolf reflects it by having observations of that as well. Rather than creating an account like Tennyson's, she adds a home, the painting, and brackets hoping that the combined representation offers the most accurate and long-lasting depiction possible (Woolf, *To The Lighthouse* 147).

Readers can discover practical communication of her personal views on war closely. Woolf suspected that The Great War permanently altered and sentimentalized people's perceptions of the past. She expresses her opinion when demonstrating how war is irrational and forever harms the homes. The historical-political fact of World War I is pointed at in *To the Lighthouse*. Even though, it is not meant to be the main focus of her novel. Woolf, being the radical Modernist that she is, rejects conventional historical approaches by "(transposing] history from a metaphysical explanatory narrative to an exploration of multiple human states" (Cuddy-Keane 60). Woolf wished for her book to appeal to readers of all ages. She accomplishes this by using ambiguities that "blur the lines between peace and war; civilians and combatants; survivors and victims; and, most basically, life and death" (Levenback 27). She even accomplishes this by excluding the violence from the battle and refusing to depict it exactly. For the love of art, Woolf encompasses realism.

Woolf frequently uses words and images in "The Window" that imply war without directly referring to the World War. Mr. Bankes and Lily are "allies" in that they share similar viewpoints on marriage, children, and even soup (Woolf, *To The Lighthouse* l8). The creepy shadow created by the boar's skull in the nursery act as a disturbing memento mori that keeps hanging over her children's minds. It frightens Cam, but James insists on leaving it on the wall. Mrs. Ramsay is forced to "dismount her batteries" and leave reform of the English dairy system to the next generation of women by Mr. Ramsay and the girls, who make fun of her (Woolf, *To The Lighthouse* 103). When impatient Mrs. Ramsay waits for Paul, Minta, Nancy, and Andrew to be back, she considers the possibility that they may have drowned. Interestingly, she consoles herself by believing that "holocaust on such a scale was not probable" (Woolf, *To The Lighthouse* 79). People who read Woolf's novel will be all too aware of the possibility of mass catastrophic deaths. A total of 5,142,631 people died during the Great War. Such statements and photographs in "The Window" ambiguously make

reference to the great war's devastation, providing “reference points from which to gauge the effect of the war on prewar language-and on postwar thought" (Levenback, 94).

Woolf’s narrative style of "bringing things out and putting them away again," an interpretative style that reflects on the peripheral gestures of existence and its implied quest for purpose, is amongst the most distinguishing features of a Virginia Woolf book (Amell, 2). By analyzing her vast body of work—fiction, essays, letters, and journals, Critics may conclude that Woolf's obsession with loss is derived from the trauma she experienced and that its object is divided between her conscious discomfort with death, the impact it has in its aftermath, and a profound reflection on the essence and purpose of literature (Amell, 2). Woolf effectively transforms the destruction and misery of the postwar decade into her "matches struck unexpectedly 'in the dark" (Woolf, *To the Lighthouse* 161). She writes about war in a unique, and poignant style.

The novel depicts the experience of people who are not even directly participating in the war but have to experience constant fear, which the cries of the war never allow them to forget. They are shocked by war sounds.

> The measured blows of hammers dulled on felt, which, with their repeated shocks still further loosened the shawl and cracked the tea-cups. Now and again some glass tinkled in the cupboard as if a giant voice had shrieked so loud in its agony that tumblers stood inside a cupboard vibrated too. Then again silence fell; and then, night after night, and sometimes in plain midday when the roses were bright and light turned on the wall its shape clearly there seemed to drop into this silence this indifference, this integrity, the thud of something falling. [A shell exploded. Twenty or thirty young men were blown up in France, among them Andrew Ramsay, whose death, mercifully, was instantaneous]. (Woolf, *To The Lighthouse* 342)

Mrs. Ramsay is haunted by the demise of Andrew Ramsay, as well as the never-ending warning of such inevitable deaths and devastation. Mrs. Ramsay, like Clarissa Dalloway, is traumatized by feelings of loss, anxiety, hopelessness, and isolation. Before the war, everyone liked her, but in such a postwar traumatic time, everything has changed as Woolf has written: “But dear, many things had changed since then (she shut the drawer); many families had lost their dearest. So, she was dead; and Mr. Andrew killed; and Miss Prue dead too, they said, with her first baby; but everyone had lost someone these years” (Woolf, *To The Lighthouse* 344).

Furthermore, Lily's comments on Mrs. Ramsay's demise highlight the distinction between transferred, unresolved, and resolved trauma:

> Oh, the dead! she murmured, one pitied them, one brushed them aside, one had even a little contempt for them. They are at our mercy. Mrs. Ramsay has faded and gone, she thought. […] And one would have to say to her, It has all gone against your wishes. They're happy like that; I'm happy like this. […] For a moment Lily, standing there, with the sun hot on her back, summing up the Rayleys, triumphed over Mrs. Ramsay, who would never know how Paul went to coffee-houses and had a mistress; how he sat on the ground and Minta handed him his tools; how she stood here painting, had never married, not even William Bankes (Woolf, *To The Lighthouse* 175).

Lily mourns and misses Mr. Ramsay and she has learned over the years that "Mrs. Ramsay has faded and gone (Woolf, *To The Lighthouse* 269)." In the traumatic journey of war recovery, Lily seems in a continuous fight to discover her independent self. In Freud's essay *Remembering, Repeating and Working-Through*, he claims that, in recovering from trauma, "We render the compulsion [to repeat the trauma] harmless, and indeed useful, by giving it the right to assert itself in a definite field[, …] an intermediate region between illness and real life through which the transition from one to the other is made" (154). This is not to say that Lily is shifting her grief for Mrs. Ramsay's death to help her cope with the pain of Andrew's death. Rather, any death was imbued with the social memory of the First World War. As a result, Lily must use her drawing to sort past her wartime and post-war traumas. Lily is able to overcome her loss for Mrs. Ramsay and her war trauma in a substantial yet non-repetitive way by drawing a final brush on the canvas.

Lily's efforts to assimilate Mr. and Mrs. Ramsay's influences into her work show that they are an important aspect of her artistic process. She imagines Paunceforte painting her scene— with "the colour…thinned and faded; the shapes etherealized"—but she rejects his aesthetic for an abstract union of steel and light (Woolf, *To The Lighthouse* 75). Lily thinks of Paunceforte's "pale, elegant, semitransparent" style earlier in the novel, but "beneath the colour [she sees] shape" (31). She struggles to start painting, but "in that moment's flight between the picture and her canvas" she feels herself "struggling against terrific odds to maintain her courage; to say: 'But this is what I see; this is what I see'" (31). About the fact that Lily's expression on how she views the world may not be as open as Mr. Carmichael's poems, she recognises the dangers that expressing her view entails. Mr. Carmichael and Lily both use art to convey how their view of the world, but his dwelling of a huge

scale of time and strong attachment to the literary culture prevents him from using poetry to emotionally process Andrew's death. Despite being less communicatively available, Lily's way of thinking and understanding the universe works in a way that Mr. Carmichael's seems not to. Woolf's elegy is based on the impermanent and abstract concepts that Lily's painting portrays aesthetically. Lily does not feel fully at ease or recovered, Tammy Clewell states that "Lily refuses to regard her painting as an aesthetic substitute for the absent Mrs. Ramsay." Woolf feels not to a pose full healing as a target in Lily's creative process; however, she advocates for a new kind of mourning and regeneration that shares Lily's aesthetics. Mrs. Ramsay's death brings huge pain for Lily, in a way she has lost her entire world. The novel's triple structure separates each third into its own reality, and the characters that join each one is unique struggling with personal as well as societal changes. Lily's capacity to adjust opposing forces such as abstract thinking and feeling, or firmness and form, is aided by her status as a transitional figure between the Victorian and modern eras.

Mrs. Ramsay is yet another character who goes through the death of her soul. Furthermore, her anguish is reflected in the Ramsay family's devastated state. Mrs. Ramsay, like the home, is gradually deteriorating which "was all damp in here; the plaster was falling. [. . .] gone mouldy too. And rats in all the attics. [. . .] The house was left; the house was deserted. It was left like a shell on a sand hill to fill with dry salt grains now that life had left it" (Woolf, *To The Lighthouse* 344-5). Mrs. Ramsay had already lost her life, and as Cam continued to utter her father's words, they "perished, each alone." (Woolf, *To The Lighthouse* 364).

Woolf made the war a revealing "match struck... in the dark" and a "oyster of perceptiveness" in attempt to create her masterpiece (Woolf, *To The Lighthouse* 161; qtd. in Banfield 491). She was eager on using war as a means for her and her audience to achieve a better understanding of her queries like: "What is the meaning of life?" (Woolf, *To The Lighthouse* 161). While few subjects are as significant as war, she breaks it down into digestible chunks in the hope that the readers—whether they have lived through the hardships of warfare or not—can interpret her content and relate with that as well. Woolf believes her readers will see a specific form, or discovery, in the tumultuous war-torn environment and consequences she presents (Woolf, *To The*

*Lighthouse* 161). Only by discovering those revelations can life be interesting and worthwhile.

Following up on the psychoanalysis traces that have been left in the book, as mentioned earlier, the novel is divided into three sections: The Window, Time Passes, and The Lighthouse. The Window follows towards the Lighthouse, and the path to the Lighthouse is depicted in the third section. As a reason, the naming of the sections is symbolic. As Freud states, “A symbol may be defined as ‘whatever stands for something, or has representative function” (Storr 48).

The Window is a sign of transparency and a desire to look out – to be liberated. It is indeed a wish-fulfillment desire (Storr 44). We see desires in the book: desires to fulfil things. Desire exists so because things desired do not exist. So we see James yearning to visit the Lighthouse; Mrs. Ramsay urgently attempting to negotiate a marital relationship; Mr. Ramsay yearning to hear his wife’s claim that she loves him; and Lily yearning to prove herself as a painter. They all stare out the window of their minds at something far away, but they are unable to reach out to grab it. Time Passes has no symbolic meaning; it is merely a movement. In daily life, it is the conscious mind at work. It is the ego, as opposed to the id, which was the prior component. There are inconceivable emotions in the world of the id, as well as the existence of the elusive, the unseen, and unknown. It's the world of the unconscious hidden thoughts (Freud, *The ego and the id* 5-22).

So, Mr. Ramsay constantly tries to persuade Mrs. Ramsay to confess her love for him, but she refuses. As a result, the feeling stays buried inside – it does not emerge. The unseen things are nevertheless, according to Freud, projected by symbols. Mrs. Ramsay feels not to express her love for him straightforwardly; however, she expresses it implicitly – such that, symbolically – by saying that they will go to the Lighthouse when the weather is nice, thus informing Mr. Ramsay that she likes his opinion and expressing her affection for him. “Time Passes” represents an active life, when things happen. Even though the whole section can be regarded as the novel's action part, there are psychological in-depths in it, as well. The Lighthouse, in this scenario, is the super-ego, the desirable state.

Besides, The Lighthouse serves as a symbol of a destination. It was James' dream destination in the first section, and it is the location where James arrives in the

third section. If we look at each part individually, we may conclude that the first part is at home before the trip, the second part is travelling, and the third part is arriving at the destination. *To The Lighthouse* changes symbols gradually. The Lighthouse serves as a source of optimism and salvation in *To the Lighthouse*. On the surface, allusions do not seem to show psychoanalytical significance, but as one considers the essence of allusion, one can find that it is the product of a feeling that exists in the unconscious or subconscious mind of the one who created the allusion, otherwise, there would have been no way to make the indirect relation. So, we may assume that this is the reflection of the author's subconscious emotions, which led to the creation of the Lighthouse in this imagistic manner. We see James reaching to his destination in the third part. He has journeyed through time and is now trying to reconcile with Mr. Ramsay, having aged out of his childishly wrongheaded rage. Heading towards the Lighthouse, they cooperate to securely navigate the boat. After the devastating war comes to an end, the Lighthouse now becomes a comfortable place at this phase. It's a place where the Ramsay family can find harmony. Along with many other families, the Ramsay family is survivor of the warfare. According to Freud, the urge to join a war is a form of emotion known as the death instinct. He states:

> After long hesitancies and vacillations, we have decided to assume the existence of only two basic instincts, *Eros* and *the destructive instinct*.... the aim of the second is… to undo connections and so to destroy things. In the case of the destructive instinct, we may suppose that its final aim is to lead what is living into an inorganic state. For this reason, we also call it the death instinct (Freud, Thoughts for the times on war and death 148).

However, *To The Lighthouse* focuses more on the impact of the war on the Ramsay family than on the urge to fight. Soldiers returning from the First and Second World Wars have been stated to have experienced hallucinations, disillusionment, and war trauma. Many of them had to go into the treatment of psychoanalysis. It can be noticed the Ramsay family is one of those who are affected by the war. At the beginning of the third section, their behavior has mellowed – the energetic community that had assembled for the dinner party in the first part is no longer present among the grieved family which has survived the war. They are refreshed by the sea currents, and they are calmed by the scenery of the Lighthouse.

The name of a ghostly character who lives inside the house is never revealed. The figure of darkness in the scary empty house is the ghost. If the house represents

the mind, this ghost represents the unconscious part of it, which is present but cannot be adequately formed but is necessary to be there. The other characters in the novel can be described as the consciousness; as they leave and the ghost-like figure runs about, can be compared to a man's mind while sleeping when his unconscious emotions try to take over the consciousness state of mind, which is at rest. Also, the subconscious state of mind emerges which can be the housekeeper or the caretaker who enters the home.

The goal of the psychoanalytic analysis is to create a relationship between a writer and the text. The author's conscious, subconscious, and unconscious minds are all reflected in the text. Woolf was a feminist writer, so there is no death of the writer when a feminist writer authors a book, or any writing for that purpose since the writer is very much alive in the work and wishes to claim her identity, which is the very intention of feminist fiction. Likewise, Lily is drawing an image and she receives a remark, "Women can't paint; women can't write" (Woolf, *To The Lighthouse* 102). The character's comment about paintings is understandable, but why does the character have to say the women cannot "write"? This is the author's addition, in addition to making the readers conscious of the post-war status of the women and the attitude toward women, and it highlights Woof's situation from that perspective – she is attempting to publish, that people feel she is unable to do so. It is another case of women attempting to redefine their positions and forge a new identity in postwar England (Johnston 35). Virginia Woolf writes of such hardships to effectively articulate the self in her books at the same time as she was struggling to compose a symphony out of her turbulent feelings. She faced her inner struggles with the same resolve and sense of responsibility as young men do when they go to war.

## CONCLUSION

In *Mrs. Dalloway* and *To The Lighthouse*, Woolf depicts an environment that is suffering collectively, regardless of the greatest efforts of individuals to maintain a flawlessly upright and stoic demeanor. For instance, Clarissa suppresses and represses her grief, preferring instead to create beauty to cover it up. Septimus kills himself to avoid being compelled to adapt to Holmes and Bradshaw's English ideals of manhood and vigor. Woolf's portrayal of the post-World War I portrays a society trying to reclaim its prewar vibrancy while also grappling with the trauma of death and devastation in their daily lives. In Septimus' character, Woolf explores the psychological effects of the War on both personal and societal levels. Septimus' bizarre perception of the past and present demonstrates how the psychological effects of war prevent him from learning to interpret time in a societally acceptable way. Likewise, Woolf idealizes death in her novels, especially, in *To The Lighhouse*, Mrs. Ramsay's death, Woolf appears to imply, was required for Lily to be able to transcend male domination and replace it, not with female supremacy, but with a balance between the two (Goldman 184). The breakdown of consciousness, as well as the turmoil and frustration that survivor experiences in the aftermath of a traumatic event, are certainly portrayed in both of her postwar novels. Emotional suffering eventually destroys the survivor's faith in previous views about himself and humanity, forcing him to seek out new, more reliable ideas to bring order and meaning to his post-traumatic existence. Furthermore, Virginia Woolf talks in her writings on her struggle to adequately explain the self while also attempting to construct a symphony out of her chaotic emotions. She went to battle with the same drive and sense of duty as young men do when they go to war.

The Great War is a tragic, unfathomable event that greatly affects not just the people as well as the storyline in Woolf's works. Septimus' contradictory vision of the past concurrent with the present results in the continuation of the conflict, whereas Clarissa's confused sense of time is skewed by age, disease, memories, and a social demand that the war is ended in *Mrs. Dalloway*. Septimus offers his life for his nation when he commits suicide; by wartime logic, Clarissa benefits from his demise, even though his death is nothing more than rumor interfering with her celebration. Lily heals

from her war trauma in *To The Lighthouse* by putting her stress and sadness over Mrs. Ramsay's loss in her drawing, which she completes.

Woolf's work seeks to bridge the divide between the ones who joined the war and the ones who stayed at their homes by eradicating the mistaken notion that people were free from the effects of the wars. Likewise, as Paul Fussell points out, Woolf's status as a civilian aided her capacity to heal from the war, which in turn aided healing from the horror: “It was left to lesser literary talents— always more traditional and technically prudent—to recall in the literary form a war they had experienced” (314). Woolf conveys Septimus’ grief eloquently by the depiction of existence, time, and self-containment. Septimus’ depressive revision of the past, in combination with Clarissa and Peter’s comparable but distinct obsession with the past, ends with Septimus’ sacrificial death retrieving war-related grief. In *Mrs. Dalloway,* the “experience of war is kept reverberating within a society which is presented as having all too rapidly shrugged off its memory” (Knox, *The Otherness of Septimus Warren Smith* 105). In this way, Woolf recognizes the universality of trauma by stating it often and inexorably. Clarissa asks, “What was she trying to recover?” in yet another observable scene (*Mrs. Dalloway* 9), to herself through narration, bringing the event to an end, “late age of the world’s experience had bred in them all, all men and women, a well of tears” (9). Woolf advises that this pool of tears needs to be cleansed. Mankind can heal through a communal involvement in the war experience and its terrible aftermath by overcoming the propensity to reject the devastating impacts of war—that is, thinking the War was a separate and ended event.

Modernist writers, like trauma patients, lost trust in previous ideologies and, more importantly, the literary styles that arose from them. As DeMeester writes the modernist writers depict a modern era cut off from historical beliefs and traditions, first by new developments in fields like psychology, anatomy, physics, and genetics, and later by the unprecedented catastrophe of the First World War, which revealed the destructiveness of technological innovations meant to alter and prolong life (650). Likewise, in *Mrs. Dalloway* and *To The Lighthouse*, Woolf has highlighted how emotional suffering eventually destroys the war victims’ faith in confidence and earlier views of themselves and society, forcing them to seek out new, more unfailing ideas to bring balance and sense to the post-traumatic life.

Woolf investigates how and when to grieve in both works, and the two novels suggest that sorrow was never complete for Woolf. Writing gave her a place to grieve traumas like the loss of her mother and brother, as well as the losses caused by social upheaval, the pain of World War I, and the losses caused by death and decay. She leaves us with something unclear, unfathomable, and unfinished, but she is just not interested in writing tidy, definitive stories concerning grief. These books imply that lamenting the war trauma should occur on a regular, continuous basis. Woolf distinguishes between private and public loss. As Lily can come to terms with her tragedy, she is unable to do so with the war. Woolf says that certain occurrences are impregnable, that they cannot be reconciled, and that the destruction is just too severe. Also, Woolf's analyses of traumatic events warn us against popular narratives that disguise violence as entertainment. However, one turn is Mr. Ramsay's infatuation with "The Charge of the Light Bridge," and we might utilize Woolf's approach to examine modern depictions of cultural trauma. Our encounter with the past must be permanent, and therefore we need to consider how the past connects to the present and the present connects to the past regularly.

To conclude, war is a rare experience that necessitates different methods of thinking and speaking. *Mrs. Dalloway* and *To The Lighthouse* are not just a study of the impact of the past on the lives of war-weary persons in the present, but also works that give meaning to trauma, not of what is said, but of what is conveyed. Woolf fictionalizes the pain by inventing various characters in both of her novels. Thus, the traditional barriers between the writer and the reader, between the fiction and the reality, are broken, allowing readers to learn about the living conditions and psychological status of the war trauma.

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