

## WILLIAM WORDSWORTH'S 'DOUBLE AWARENESS' OF MEMORY IN VIRGINIA WOOLF'S *MRS DALLOWAY*

### WILLIAM WORDSWORTH'UN 'HATIRANIN ÇİFT YÖNLÜ ALGILAMASI' KAVRAMININ VIRGINIA WOOLF'UN *MRS DALLOWAY* ADLI ROMANINDAKİ KULLANIMI

Ali GÜNEŞ

*Kafkas University, Department of English Language and Literature*

**ABSTRACT:** This article deals with Romanticism in modernist British writer Virginia Woolf's novel, *Mrs Dalloway*. Although her works are experimental and new, they are part of a wider and developing perspective in the historical process of literary tradition, so that they cannot be viewed as completely breaking away from literary tradition, but rather as a reworking and redevelopment in its evolution. In her reworking of the traditional novel, this paper may suggest that Woolf made it "new" by returning to the Romantics, particularly to Wordsworth. By this claim, this paper does not mean that Woolf copied Wordsworth exactly, but was profoundly and pervasively influenced by his aesthetic views, especially in relation to her understanding of life as "consciousness". By returning to the Romantics, Woolf develops her sense of "reality" as both fragmented and whole, and of the "self" as fragmented but desiring and imagining unity. Hence she not only strove to construct a poetical or lyrical novel to express that contradictory view but also used her fiction to explore the mystery of the subjective consciousness as the dominant modernist view. In order to express her perception of modernist identity, Woolf used memory as a device in *Mrs Dalloway* and thus developed a new way of narration as well as a new view of human identity. By means of this new method, she left the objective narration of the traditional novel, and thus meaning or the view of identity in Woolf's late fiction is not static but undecided, unfinished and mysterious.

**Key Words:** *Romanticism, narration, modernism, subjectivity, identity*

**ÖZET:** Bu çalışma, modern İngiliz yazarlarından Virginia Woolf'un *Mrs Dalloway* adlı romanındaki romantizm konusunu ele almaktadır. Woolf, roman yazma sanatına yeni bir yaklaşım getirmesine rağmen edebiyat geleneğinin tarihsel gelişim süreci içinde geniş ve değişen perspektifin bir parçası olduğunu savunur. Bundan dolayı, Woolf'un modern romancılığı, devam edegelen edebiyat geleneğinden ayrılmayıp bu geleneğin yeniden biçimlendirilerek geliştirilmesi olarak görülebilir. Woolf, bu yeni biçimlendirme içinde Romantiklerden, özellikle de William Wordsworth'dan etkilenmiştir. Woolf, o'nu tamamiyle kopya etmez, fakat hayat ile ilgili estetik görüşünden etkilenerek realite anlayışını, toplumsal değişikliklerin getirdiği bunalımlardan (parçalanma) kendi iç dünyasında kuracağı bir huzur ortamıyla (bütünlük) kurtulacağı tezi üzerine kurar. Woolf'un kahramanları da iç dünyalarındaki bu çatışmalar sebebiyle sürekli olarak kimlik arayışı içindedirler. Woolf bu zıt görüşü ifade edebilmek için şiirsel bir anlatım (poetik-lirik) geliştirir. Dolayısıyla, Woolf, modernist kimlik görüşünü ifade etmek için Wordsworth'un kullandığı 'memory'i (hatıra) *Mrs Dalloway* adlı romanında bir araç olarak kullanır ve böylece yeni bir kimlik ve anlatım üslubu geliştirir. Bu yeni üslup ile geleneksel romandaki objektif anlatım tarzını bırakarak olay örgüsü bir sonuca ulaşmaksızın geçmiş ile gelecek arasında devamlı gidip gelir. Bu yeni anlatım biçiminde

*kahramanların belirlenmiş, sabit bir karakterleri ve kimlikleri yoktur. Bu anlayış içinde karakterlerin kimlikleri hakkında bir yargıya varmak mümkün değildir.*

**Anahtar Kelimeler:** Romantizm, anlatım, modernizm, öznellik, kimlik

There is no full-length study of Virginia Woolf's Romanticism, but some critics as well as many of her readers have noticed the "romanticism" in her works (Blackstone, 1949: 212; Beede, 1959: 21-29; Bennett, 1964: 69, 71, 106; Fleishman, 1975: 227; Schug, 1979: 189-225; McGavran, 1981: 265-91; Brown, 1984: 182-204; Burling, 1984: 62-65; Vlasopolos, 1986: 130-153). After reading her third novel, *Jacob's Room* (1922), for example, Lytton Strachey wrote to Woolf in a letter of 9 October 1922:

I finished Jacob [*Jacob's Room*] last night - a most wonderful achievement - more like poetry, it seems to me, than anything else...The technique of the narrative is astonishing - how you manage to leave out everything that's dreary, and yet retain enough string for your pearls I can hardly understand...Of course you're very romantic...(Woolf, 1975: 93).

In her reply letter of 10 October 1922, Woolf approved of what Strachey discerned in *Jacob's Room*: "Of course you put your infallible finger upon the spot - romanticism. How do I catch it?...some of it, I think, comes from the effort of breaking with complete representation. One flies into air" (94).

Not only *Jacob's Room* but also Woolf's other works, especially *Mrs Dalloway* (1925), exhibit romantic qualities. Though they are experimental and new, Woolf's novels are part of literary tradition. Therefore, they can hardly be viewed as a complete breaking with the past, but rather as a more comprehensive reworking and redevelopment in its continuous evolution. In her reworking of the traditional novel, I will suggest that Woolf made it "new" by returning to the Romantics, particularly to William Wordsworth. By this claim I do not mean that she copied him exactly, but that she was profoundly and pervasively influenced by his aesthetic views, especially in relation to her understanding of life as "consciousness". By returning to the Romantics, Woolf develops her sense of "reality" as both fragmented and whole, and of the "self" as fragmented but desiring and imagining unity. She strove to construct a poetical or lyrical novel to express that contradictory view. Woolf used her fiction to explore the subjective consciousness as the dominant modernist view – a literary and artistic movement of constant experimentation -- that sense of life which when we come so "close" to its quick reveals "the flickerings of that innermost flame which flashes its messages through the brain": "Let us record the atoms as they fall upon the mind in the order in which they fall", Woolf wrote in "Modern Fiction", "let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness" (Woolf, 1948: 190-191). Woolf's view emphasized a Romantic lyric attitude in prose, in which she not only tried to capture states of subjective feeling within the unstable process of consciousness, but she also desired to communicate a vision of life. Undoubtedly, her view finds its echo in the vision of Lily Briscoe in *To the Lighthouse* (1927). While painting her picture, Lily Briscoe perceives the meaning of life imaginatively in a moment of intense illumination. She tries to capture something permanent in the flux of her experience: "In the midst of chaos there was shape; this external passing and flowing...was stuck into stability" (Woolf, 1994: 383).

Critics generally acknowledge that Woolf's representation of intense or visionary states of feeling is similar to lyric poetry (Daiches, 1963: 36; Freedman, 1966: 185-270; Troy, 1970: 85-89; Beja, 1970: 210-230; Edel, 1971: 63-69; Forster, 1971: 18-23; Bradbury, 1973: 121-139; Philipson, 1974: 138; Freedman, 1980: 3-12). Besides, Woolf herself viewed her own attempts in this way: that is, as she wrote in "Modern Fiction", the artistic consciousness or creativity was important for her, because it was more intuitive, more poetic. Malcolm Bradbury and James McFarlane argue that "art could fulfil [this purpose] *itself*. It was free to catch at the manifold – the atoms as they fall – and create significant harmony not in the universe but within itself" (1991: 25). After finishing *Mrs. Dalloway* and *To the Lighthouse*, for example, Woolf desired "an escapade after these serious poetic experimental books whose form is closely considered" (Woolf, 1980: 131). This "escapade" became *Orlando* (1928), after which there followed another "poetic experimental" book, *The Waves* (1931), about which G. Lowes Dickinson wrote to Woolf: "your book is a poem, and I think a great poem" (Majumdar and McLaurin, 1975: 271).

Woolf's private and critical writings as well as the pervasive use of literary allusions in her works indicate that she was deeply involved in "one continuous unexhausted reading" of the Romantics, particularly of Wordsworth, from childhood to the end of her life (Woolf, 1979: 319). Apart from suggesting a sense of the continuing presence of a whole cultural tradition, Woolf's immersion in literary tradition through her life-long practice of reading was centred on the Romantics, particularly Wordsworth. She found his writings the means to make her fiction "new". In this paper, I will focus closely upon Woolf's use of Wordsworth's concept of "double awareness" of memory as it manifests itself in problems of narrative techniques and identity in *Mrs Dalloway*. By means of "double awareness", Woolf constructed a sense of past and present subjectivity or double awareness of history through the memories of her fictional characters in *Mrs Dalloway*, because memory enables the mind imaginatively to unite its various selves – the past and the present selves. In fact, memory became a means for her to convey her modernist perception of narrative and identity as flexible and fluid in the novel. By using memory to reveal emotion, she develops a new view of narrative in which she avoids the actual reporting of narrative as in the traditional novel. Moreover, by means of memory, Woolf's narrative continuously vacillates between the past and the present. Thus, experience becomes fragmented and fluid without coming to a conclusion in its meaning. Similarly, the perception of identity also becomes fragmented and inconclusive because characters constantly oscillate and change between the past and present. When characters are in flux of their experience between the past and the present, therefore, the final meaning about characters is always undetermined. Through "double awareness" of memory, Woolf's characters find themselves in what John Fletcher and Malcolm Bradbury call "a process" of discovery and "they seem to participate in the act of their own creation"; characters gain "greater freedom, to profounder psychological depth, or to life that reaches freely backward and forward in time" (1991: 397).

Woolf's first acquaintance with Wordsworth started early through her father's chanting of "the most sublime words of Milton and Wordsworth, stuck in his memory" (Woolf, 1993: 51). Shortly after her father's death in 1904, Woolf wrote that "many of the great English poems now seem to me inseparable from my father; I

hear in them not only his voice, but in some sort his teaching and belief” (Maitland, 1906: 476). Although she accused Wordsworth of having male sex-consciousness in him by which he looks down on female sex consciousness (Woolf, 1992: 135), Woolf was also fascinated by him. In an earlier review of *Wordsworth's Guide to the Lakes* (1835) by E. de Selincourt, she praised Wordsworth's “penetrating eye” in his selection and description of natural objects, in which “he sees them all as living parts of a vast and exquisitely ordered system” (Woolf, 1975: 106, 107). Wordsworth's description is imaginative and suggests a transcendental meaning in that what he perceives becomes part of a “vast” and “ordered system” (107). This sense of immanent order is obviously produced by the close interaction between external objects and the poet's creative mind. Moreover, Wordsworth's description, Woolf claimed, has a restorative effect on the human psyche “as a relief from other things” (107). In a review of *Letters of the Wordsworth Family From 1787 to 1855* edited by William Knight, Woolf considered Wordsworth as the man “who is to lead the great poetic revolution of his age” (Woolf, 1975: 184). Although she admitted Wordsworth's contribution to the poetic “revolution”, she found in his letters the careful “record of daily life and accumulating experience” rather than “rhapsody and poetry” (185). Nevertheless she did not ignore them completely. For her, the success of the letters is the “revelation” “that at the very moment when he shows you something petty or commonplace you become aware of the vast outline surrounding it”. Thus, Wordsworth shows us that “there is no gulf between the stuff of daily life and the stuff of poetry, save that one is the raw material of the other” (185-6). Here what is important for Woolf about Wordsworth is his view of self expansiveness. Unlike modernist poets, he does not confine himself to self-consciousness, yet when imaginative aspirations are raised, the artist and familiar things merge into each other: they become part of a larger unity (see Woolf, 1966: 104).

Rather than defining Wordsworth's poetic “revolution”, I would like to focus on the qualities in his writings and views which are important for Woolf's perception of “character”, or “identity” in *Mrs Dalloway*. In her earliest letter to Saxon Sydney-Turner on 13 April 1911 while still at work on *The Voyage Out* (1915), Woolf expressed her admiration for Wordsworth's *The Prelude* (1850): “I am reading *The Prelude*. Don't you think it one of the greatest work ever written? Some of it, anyhow, is Sublime” (Woolf, 1975: 460). Woolf not only urged contemporary critics to consult “the masterpieces of the past” for their correct judgment, but she also advised her readers to “compare each book with the greatest of its kind”. She herself places *The Prelude* among “the greatest of its kind” (Woolf, 1966: 8-9; Woolf, 1967: 184). Having copied out the following lines from Book VII of *The Prelude*, Woolf commented in her diary, “a very good quotation I think” (Woolf, 1980: 247-8):

The matter that detains us now may seem,  
To many, neither dignified enough  
Nor arduous, yet will not be scorned by them,  
Who, looking inward, have observed the ties  
That bind the perishable hours of life  
Each to the other, and the curious props  
By which the world of memory and thought  
Exists and is sustained (458-64).

The “very good quotation” from Wordsworth seems appropriate both to Woolf's modernist vision as “the proper stuff of fiction” and to her adherence to literary

continuity. First, the “looking inward” clearly suggests what she favours in her fiction - the subjective experience. Secondly, as we will see below, memory, in Woolf's view, provides a sensuous continuity between past and present, binding “the perishable hours of life” to each other in the process of consciousness that constitutes the individual identity over time. Thus, Woolf used the Wordsworthian quality of memory as an important means to express her view of modernist identity as fluid and vague.

For Woolf as for Wordsworth, then, there is a close relationship between the creative imagination and the working of memory in the sense that strong emotion is stimulated by memories of the past, because these memories exist and are kept alive by “curious props”. The “curious props” are intense images of scenes and objects that are retained freshly through time. The force of memory is often evident in both Wordsworth and Woolf in that they recall a number of “exceptional moments” from their childhood which “come to the surface unexpectedly” with renewed force (Woolf, 1976: 71). For these “exceptional moments”, Woolf wrote, “I felt that I had put away in my mind something that I should go back [to], to turn over and explore” (71). Meaning pours into each moment through what she calls her “tunnelling process” that ties it to the past when the strong emotion is stimulated by memories (Woolf, 1980: 272).

It is consistent with Wordsworth's theories that Woolf's view of the past experience takes its root in her childhood. The first and “the most important of all [her] memories”, Woolf wrote in “A Sketch of the Past”, is that of hearing the waves breaking, of the splash of water over the beach, of seeing the light of the Lighthouse at night evoked by “the pure ecstasy [she] can conceive” when she was in the nursery bed at St Ives (Woolf, 1976: 64-5). Woolf's next memory at St Ives is more “highly sensual” than the first one due to the sound and sight impression of external objects. The “smelling of so many smells at once”, the different colours of apples, the “murmur of bees”, “pink flowers” and “silver leaves” produce “such a complete rapture of pleasure that I stopped, smelt; looked” (66). Her use of the words “ecstasy” and “rapture” to describe her responses to the natural world she observes suggests Wordsworth's sensual pleasure in nature among “hills, “deep rivers, and the lonely streams” (*Tintern Abbey* (1798), 67-9). When “the picture of the mind revives again”, Wordsworth wrote in *Tintern Abbey* that “the coarser pleasures of my boyish days” come back with “aching joys” and “dizzy raptures” as well as with “wild ecstasies” (60-85, 138). In Wordsworth's view, in after years, these ecstasies are “matured / Into a sober pleasure; when thy mind / Shall be a mansion for all lovely forms, / Thy memory be as a dwelling-place / For all sweet sounds and harmonies” (138-42). Similarly, Woolf speculated: “if life has a base that it stands upon, if it is a bowl that one fills and fills and fills -- then my bowl without a doubt stands upon this memory” (Woolf, 1976: 64). Woolf's words are remarkably close to Wordsworth's “I...see / In simple childhood something of the base / On which thy greatness stands” (*The Prelude*, XII, 273-75).

These views indicate that both Woolf and Wordsworth achieved a sense not only of the sensuous unity of self with the past through time by means of memory, a state of being of which they became increasingly aware, but also of the changeable, continuously renewed self. It is a kind of re-discovery of life aesthetically, and thus the “apprehension” of life “is enriched or renewed” constantly (Fletcher and

Bradbury, 1991: 401). In my view, this new sense of being, constructed by the immediate fusion of both personality and memory, suggests a strong conscious affinity in Woolf for Wordsworth both in her visionary experience and her awareness of the creative and unifying function of the mind. This awareness in Woolf produced two important results in terms of her perception of identity and of time. First, there was a deep expression of a Romantic awareness in Woolf's own reading as well as in her novels. What is important in this Romantic awareness is that human identity continually and psychologically expands and re-creates itself when the present and the past are juxtaposed, because every emotion or sensation deriving from "exceptional moments" - the intense images of scenes and objects that are retained in memory freshly through time - of the past changes its shape continuously in response to the present forces that surrounding. Thus, human identity is always in process without a final form in time and space. Secondly, the reader comes to see that the flashes of illumination display a view of consciousness that establishes continuity of the past within the present.

There is a further affinity between Wordsworth and Woolf in their attitudes towards the composition of their art through memory. The working of memory does not always bring "ecstasy" and "rapture". The intense experience often involves feelings of terror as well as of joy. Woolf explained how moments of catastrophe and shock were part of "what makes [her] a writer" (Woolf, 1976: 72). The aesthetic result of sudden "shocks" is that these moments "become a revelation of some order...a token of some real thing behind appearances'. After bringing the 'severed parts together' and putting them into words, the pain disappeared. Then she was able to discover what she called "reality" or her "philosophy" in her literary composition: "behind the cotton wool [of everyday life] is hidden a pattern; that we -- I mean all human beings -- are connected with this; that the whole world is a work of art; that we are parts of the work of art" (72). This resembles the Wordsworthian language of "beauty and...fear" (*The Prelude*, I, 302). Like Woolf, Wordsworth recognized "visionary dreaminess" as important among "those passages of life that give / Profoundest knowledge" (XII, 220-1).

In *Mrs Dalloway*, I may suggest that Woolf used Wordsworth's concept of "double awareness" of memory as a means to express her modernist perception of identity as fluid, unstable and expanding. Here the concept of "double awareness" might suggest a two-dimensional view of the self and perception in life: characters live both at the past and the present at the same time as they were in the past and they are in the present. Through "double awareness", characters gain "greater freedom" when they go freely backward and forward between the past and the present. They seem to participate in the act of their own creation. Romantic elements in *Mrs Dalloway*, however, have received little critical attention. Those critics who have explored the Romantic elements in Woolf's *Mrs Dalloway* have mentioned her use of a highly developed visionary imagination and capacity for intense states of feeling as well as her use of narrative technique similar to that of the Romantics. The earliest critic who discerned the Romantic resemblance of Woolf's characterization is Edwin Muir. He wrote in his essay "Virginia Woolf" that "the result is less akin to anything else attempted in the novel [*Mrs Dalloway*] than to certain kind of poetry such as Wordsworth's, which records not so much a general judgment on life as a moment of serene illumination, a state of soul" (Muir, 1975: 178-85). Similarly, Morris Philipson also argued that "the focus of Virginia Woolf's prose fiction [in *Mrs*

*Dalloway*] is the character of private consciousness, the quality of shared experience, and the place of human life in history and nature” (Philipson, 1974: 138). Moreover, Charles Schug focused on Woolf's use of narrative as romantic. He suggested that “Woolf departs in her use of this form of narration; she is not only redefining traditional conceptions of fiction but supplanting them as well” (Schug, 1979: 194). Hence although she was modernist with a new view of fiction in its techniques and methods (see Faulkner, 1977: 28-38; Brown, 1989: 99-107; Friedman, 1989: 162-185; Kemp, 1990: 99-118; Pykett, 1995: 90-111), Woolf did not break completely with the past, but understood the present moment through the past; she tried to envision the future whole and bright by means of this understanding. As in Wordsworth, therefore, continuity of consciousness is of prime importance in Woolf's view of the future.

The past must be kept alive in the present for the future. For both Wordsworth and Woolf, therefore, memory is an active function of the mind, forward-moving rather than backward-looking. In *The Prelude*, Wordsworth wrote about his childhood memories:

Thus oft amid those fits of vulgar joy  
Which, through all seasons, on a child's pursuits  
Are prompt attendants, 'mid that giddy bliss  
Which, like a tempest, works along the blood  
And is forgotten; even then I felt  
Gleams like the flashing of a shield; - the earth  
And common face of Nature spake to me  
Rememberable things; sometimes, 'tis true,  
By chance collisions and quaint accidents  
(Like those ill-sorted unions, work supposed  
Of evil-minded fairies), yet not vain  
Nor profitless, if haply they impressed  
Collateral objects and appearances,  
Albeit lifeless then, and doomed to sleep  
Until mature seasons called them forth  
To impregnate and to elevate the mind (I, 581-96).

As the quotation suggests, the mind is responsive to memory: memory is not inactive or nostalgic, but self-animating and self-regulative. The growing mind becomes conscious of its sources as the present moment restores and re-animates the past:

Those recollected hours that have the charm  
Of visionary things, those lovely forms  
And sweet sensations that throw back our life,  
And almost make remotest infancy  
A visible scene, on which the sun is shining (*The Prelude*, I, 631-5).

When the poet of *The Prelude* calls back his memories of childhood, he brings vividly with them all his “remotest” experiences and sensations, which provide him with an awakening sense of unity in his vision -- a sense of the past which makes understanding of the present possible. By the force of memory, sensual as well as intellectual, Wordsworth identifies the self of his present emotion with the scenes of his childhood. These memories are captured in a moment of vision through the flashbacks of the mind accompanied by “sweet sensations”.

Flashbacks, provided by memory, also occur throughout *Mrs Dalloway*. They provide the reader with some important views about the lives of characters, but these flashbacks also represent the complexity of the relationship between the past and the present. Indeed, recollections of the past are so frequent that the action of the novel may be considered as taking place on two different levels: the past when Clarissa Dalloway, one of the chief characters of the novel, was an eighteen-year old girl at Bourton, and the present when she is in Westminster as the wife of a parliamentarian, Richard Dalloway. In his Preface to *Lyrical Ballads* (1798), Wordsworth's statement about the nature of poetry makes clear the working of memory and accounts for its importance: "the emotion is contemplated till, by a species of re-action, the tranquillity gradually disappears, and emotion, kindred to that which was before the subject of the contemplation, is gradually produced, and does itself actually exist in the mind" (Hutchinson and De Selincourt, 1987: 740). In a similar way, Woolf's perception of memory as re-activating past feelings is what enables her fictional characters in *Mrs Dalloway* to live in both the experience of the past and in the here and now as one continuous process of self. While walking up Bond Street in London to buy flowers for her party in the evening, for example, the freshness of morning quickens Clarissa Dalloway's feelings, and she recalls the days she spent as a girl at Bourton. Many years later, memory enables her to establish a sensual unity of her self with the past through time, suggesting a view of self-awareness, but of the changeable, continuously renewed self:

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could bear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?' - was that it? - 'I prefer men to cauliflowers' - was that it? he must have said it at breakfast one morning when she had gone out on to the terrace - Peter Walsh (Woolf, 1980: 5).

The First World War is over. The fresh and calm morning of Bond Street heightens Clarissa Dalloway's feeling. She remembers scene after scene at Bourton. The morning also reminds her of the peaceful experience at Bourton, yet she transfers these peaceful impressions to the whole of her past experience. Like Wordsworth in *Tintern Abbey* (1798), here Woolf unified thought and image, subject and object in that sensuous continuity of being with the past. Clarissa Dalloway remembers Peter Walsh's sayings, their arguments, his proposal to her as well as the tranquility of "flowers, trees...the rooks rising; falling; standing". These objects become part of her visionary recollections of the past experience at Bourton.

Moreover, memory also provides Clarissa Dalloway with peace and happiness as well as sensual unity and continuity in her vision. When she comes back home after buying flowers for her party in the evening, Clarissa Dalloway feels lonely, isolated, "an emptiness about the heart of life" at home (29), because her close friend, Lady Bruton, asked Richard Dalloway to lunch without inviting her. She plunges at once into her memory and recalls her lesbian relationship with Sally Seton as well as the peace, joy and excitement she experienced when they were together at Bourton. Remembering her relations with Sally soothes her disturbed feeling. She finds "the

purity, the integrity, of her feeling” through her memory of Sally (32). In addition, her memory of Sally also associates with the modernist perception of identity which Woolf favours, the perception of identity that is in the flux of experience. When the line between the actual self and her inward experience dissolves and disappears, Clarissa Dalloway's identity expands and becomes fluid in time and space. Having being agitated by Lady Bruton's behaviours towards her, for example, she recalls her relationship with Sally Seton in a moment of vision and becomes one with her in her vision (32-3). Similarly, Clarissa Dalloway establishes the same visionary unity with her past experience when she sees Peter Walsh, her ex-lover. Just back from India after a long time, Peter comes to visit Clarissa Dalloway. When she sees him, she is bewildered and plunges at once into past experiences that they shared together at Bourton. Clarissa does not utter these memories aloud, yet she retreats silently to her past experiences and enlivens them vividly by taking refuge in timeless impersonality: she speaks inwardly. She remembers everything -- how Peter Walsh proposed to her, how they argued with each other, as well as their relationships with others around them.

It is not only Clarissa Dalloway but also Peter Walsh who experiences sensual unity with the past in his memory when he sees Clarissa. After leaving Clarissa Dalloway with the echo of her saying in his ear, “Remember my party, Remember my party” (44), Peter Walsh also withdraws into his past at Bourton. He recollects a number of scenes from his relationships with Clarissa Dalloway when they had been lovers there. Peter remembers that “there was always something cold in Clarissa” and how “Clarissa refused” him, as well as their arguments and their acquaintance with Mr Dalloway, Clarissa Dalloway's husband (44-58). Then he comes to realize that he had been very “absurd” to Clarissa Dalloway; otherwise, she would have accepted him (57). Moreover, Peter Walsh compares London Streets in the present with those he remembers from the past. He finds them changed very much (44-59). He attaches together his different memories of the past and of the present together and tries to construct his view from these memories. This attachment enables him to establish a sensual unity and continuity with the past and the present.

At the same time, this “double awareness” of memory in *Mrs Dalloway* drives the war veteran, Septimus Warren Smith, into the mystery of his own being just after the First World War is over. He becomes terrified, fragmented, and disillusioned when he re-lives his war experiences. But these experiences enable him to perceive in a moment of vision that his understanding of life and the war is different from what had been prescribed for him in a patriarchal society. Septimus Warren Smith, like most of his peers, went to Italy during the war to safeguard England, the expansion of British power and the continuity of English history, because fighting in war is both historically and culturally regarded as the duty of men. At her lunch party, for example, Millicent Bruton becomes submissively proud of her own family by looking at the picture on the wall; “meaning that her family, of military men, administrators, admirals, had been men of action, who had done their duty; and Richard's first duty was to his country” (99). Like these men in the picture, Septimus was full of ambition, idealism and “love of England” (47). Thus, “he was one of the first to volunteer”. He develops his “manliness” and is “promoted” after serving with great distinction in the war (77). When his close friend Evans is killed, Septimus Warren Smith congratulates himself “upon feeling very little and very reasonably. The War had taught him. It was sublime. He had gone through the whole show,

friendship, European War, death, had won promotion, was still under thirty and was bound to survive” (78). But the pleasures of celebrity do not last long, so that Septimus Warren Smith is filled with the “appalling fear...that he could not feel” (79). A panic encompasses him. He starts to consider himself guilty due to the fact that he was silent and did not seem to take care about his friend’s death: “when Evans was killed; that was worst;...and was so pocked and marked with vice that women shuddered when they saw him in the street” (81). The feeling of guilt outrages and makes Septimus Warren Smith suffer psychologically. He does not feel well. Yet neither his Italian wife, Rezia nor his doctors, Dr Holmes and Sir William Bradshaw, understand the profound meaning behind his suffering but consider his situation a normal one. The repetition of some words in his memory such as “dropping dead down”, “the war was over” and “the war” constantly puts him into conflict and keeps alive his terrible past experience of the war, in which the illusion of Evans constantly haunts him in his fantasy: “the War was over, and now the dead, now Evans himself” (63) or “a voice spoke from behind the screen. Evans was speaking. The dead were with him. ‘Evans, Evans!’ he cried” (83). Septimus Warren Smith constantly vacillates in his vision because of his feeling of guilt.

His painful memory enlarges aesthetically Septimus Warren Smith’s understanding and awareness of life and the war in an unusual way. This new understanding changes his views and provides him with the perception of a new world laden with “exquisite beauty”, harmony and peace (21). In his flashbacks, therefore, he desires to bring Evans back to life: “how there is no crime...how there is no death” (23-4). Eventually, Septimus Warren Smith accomplishes a sense of reconciliation between the past and the present, overcoming their discord. It is memory that enables him to construct a different view of life and the war. With the help of memory, therefore, Septimus Warren Smith finds himself at odds with the war and considers it a primitive matter. Killing people seems to him futile, inadequate and limited as well as cruel and repugnant. For him, what remains from the war and killing is the shattered feelings and psyche of individuals. War also brings about misery, terror and fear in society. Instead of the war, what Septimus Warren Smith desires is “universal love” and beauty all over the world (131). Although Septimus Warren Smith “did not want to die. Life was good” (132), however, the meaninglessness of the world frustrates him. Finally, he commits suicide by throwing himself from the window. By this action, Septimus Warren Smith denigrates the war as well as the action which encourages it. Hence his death is not an escape but liberation from a view of life full of agony and limitation. The aesthetic “apprehension” of life requires “greater freedom” of perception, and it is memory that provides Woolf’s character with such freedom in *Mrs Dalloway*.

These examples show that each of Woolf’s characters in *Mrs Dalloway* seems to be two different people at the same time, and that they seem to be living continuously at two different times at the same moment. This view suggests that ‘scene-making’ is central to Woolf’s art of writing. In a diary entry of 4 November 1918, she wrote: “I keep thinking of different ways to manage my scenes; conceiving endless possibilities; seeing life, as I walk about the streets, an immense opaque block of material to be conveyed by me into its equivalent of language” (Woolf, 1977: 214). Woolf’s “scene-making” in both the past and the present might suggest a continuing existence of the self as if two different beings at the same moment -- the one in the past and the other in the present. Woolf’s view of “two different beings” recalls

Wordsworthian memory. While contemplating his earlier days, the poet of *The Prelude* also saw himself as “two consciousnesses, conscious of myself / And of some other being” - the person he is and the person he was (II, 32-33).

In *Mrs Dalloway*, for Woolf, as for Wordsworth, memory served as a great synthesizer of the mind, an instrument of transforming power, in which her characters discover the continuity of their identities when the mind receives the picture of the past and keeps it alive in the present. The characters frequently recall significant moments of their past lives. Their emotions, associated with those moments, get more complex as the years pass. Such emotions become increasingly intense once they are re-awakened by familiar scenes. Then the distinction between the past and the present disappears. The implication of a simultaneity of seeing with “two consciousnesses” at the same time is a sort of fleeting vision that cannot be grasped and defined easily. Hence this oscillation between the past and the present not only brings about a complex sense of life but also undermines the basis of the stable view of human identity as in the traditional novel. Such a perception of the narrative pattern of *Mrs Dalloway* -- a meditation caused by many fragmented visual scenes and experiences, between what was and what is -- might suggest a sense of poetic form, similar to that which M. H. Abrams calls “the greater Romantic lyric”, deriving its implication from Wordsworth's “persisting double awareness of things as they are and as they were” (Abrams, 1984: 76-108). This “double awareness” of the past and the present was an important characteristic of Woolf's modernist view of identity in *Mrs Dalloway*. That is, she showed us identity not as fixed, but as fluid, always changing experience and feeling as process. Memory enables Woolf to establish a continuity between past and present. Thus, she re-defined human identity according to the changing view of our complex perception in a fragmented age. In her modernist perception of identity, therefore, nothing was fixed. Nothing was known, yet life was open and free as process and flux. Woolf represented her characters as seeking a romantic unity and harmony beneath all the diversities, fluidity and openness of life. To convey such a poetic view of life, she used memory to avoid the description of factual self and of objective reality in *Mrs Dalloway*.

Woolf fused together both the Romantic and modernist view of the self when she focused on the subjective experiences of Clarissa Dalloway, Peter Walsh and Septimus Warren Smith. When these characters move outside themselves and the events of their lives in a moment of vision (epiphany), they give their lives a pictorial and visual shape as in Clarissa Dalloway's party, in which they perceive the whole of their lives at Bourton imaginatively as 'millions of things came back...Atoms danced apart and massed themselves' (Woolf, 1968: 295). By this metaphor, Woolf conveyed the creative process itself activated by memory. As Woolf's characters lose consciousness of external things, energy is vigorously transformed in their creative minds, which keep going back into scenes, names, sayings and memories of their earlier lives. In “The Narrow Bridge of Art” (1927), Woolf wrote, “every moment is the centre and meeting-place of an extraordinary number of perceptions which have not yet been expressed. Life is always and inevitably much richer than we who try to express it” (1967: 229). In the characters' perception of “millions of things” as fluid and spontaneous, Woolf not only undermined the basis of a fixed self, but she also represented the richness of personality - a richness in which the self transcends itself in the complex process of time's fluidity when the experiences of the past score themselves in our memories by flickering into the present consciousness. Thus,

consciousness is re-constituted as “being two people at the same time” or as “living at two different times at the same moment” (Woolf, 1968: 137, 135). Woolf’s sense of past memories coming to the surface of the present consciousness recalls Wordsworth’s:

a shy spirit in my heart,  
That comes and goes will sometimes leap  
From hiding places ten years deep;  
Or haunts me with familiar face,  
Returning, like a ghost unlaid,  
Until the debt I owe be paid (*The Waggoner* (1819), IV, 210-15).

When the ‘shy spirit’ comes back from “ten years deep” and visits us “with familiar face”, it “binds the perishable hours of life”:

Each to the other, and the curious props  
By which the world of memory and thought  
Exist and is sustained (*The Prelude*, VII, 462-65).

In sum, the examples and arguments above may indicate that Woolf’s use of Wordsworth’s concept of memory in *Mrs Dalloway* is of importance in two ways. First, Woolf may insinuate a sense of continuity in literary tradition, she believes that “great writers do not die; they are continuing presences” (Woolf, 1992: 148; see also Woolf, 1966: 19 and Woolf, 1967: 181). As she suggests, the continuity in literary tradition gives modernist writers a chance not only of comparing what they write with what “great writers” wrote but also of taking a wider, less personal view of modernist literature. Thus, literature will be renewed and enriched constantly in its evolution. Secondly, Woolf’s use of Wordsworth’s concept of memory helps her to develop her modernist perception of narrative and identity in fiction. Through memory, Woolf subverts the fixity of plot: “This appalling narrative business of the realist: getting you from lunch to dinner; it is false, unreal, merely conventional”, she called it (Woolf, 1980: 209). When narration moves backward and forward continuously in time, the straightforward narrative disappears. Thus, *Mrs Dalloway* as a modernist novel is “less concerned than its predecessors with telling a story sequentially and delineating characters vertically from birth to death”; yet the use of memory enables Woolf to develop a “fragmented narrative and to chop up experiences [of her fictional characters] into small blocks of time, connected through repeated images” that her characters recalls from the past (Friedman, 1991: 453). Moreover, the traditional stability of character dissolves and disappears, giving way to a view of identity as indeterminate and unfinished in accordance with the changing and renewing view of experience and of perspective. In *Mrs Dalloway*, characters always and constantly oscillate between past and present experiences without having a stable position. This oscillation causes them to alter their perspective and so makes them aware of new facets of life. Finally, Woolf makes *Mrs Dalloway* more intuitive and poetic in line with the varying and complex experience of the early decades of the twentieth century. In the novel, characters recall their past experiences subjectively with heightened consciousness, enhancing the meaning of their present life.

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