



## **Women Individuality: A Critique of Patriarchal Society in Virginia Woolf’s *Mrs. Dalloway***

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Received 2 January 2021; accepted 4 April 2021

Published online 26 April 2021

### **Abstract**

This paper examines the sense of women individuality as a critique of patriarch society in in Virginia Woolf’s *Mrs. Dalloway*. As a matter of fact, Woolf is considered one of the most influential writers in English literature in the twentieth century and even before. Her writings reflect the modern literary realism in all its features. She writes in fictional modes that suggests departure from the previous literary fashion. In so doing, she provides experimental literary strategies which could be imitated by writers who follow her. Woolf tried her hands to write in new experimental forms to offer new insights into the literary modernism. At this point, she represents an outstanding figure in modernism. The aim if this study, therefore is to explore the realistic depiction of Woolf’s appropriation of women’s ordeals as an indictment of the contemporary patriarchal social attitudes awards women.

**Key words:** Feminism; Modernism; Patriarchy; Stream of consciousness; The focalization factor; Woolf

Abdalahdi Nimer Abdalqader Abu Jweid (2021). Women Individuality: A Critique of Patriarchal Society in Virginia Woolf’s *Mrs. Dalloway*. *Studies in Literature and Language*, 22(2), 5-11. Available from: <http://www.cscanada.net/index.php/sll/article/view/12024>  
 DOI: <http://dx.doi.org/10.3968/12024>

### **INTRODUCTION**

Virginia Woolf is considered one of the most influential writers in English literature in the twentieth century and even before. Her writings reflect the modern literary

realism in all its features (Abel 95). She writes in fictional modes that suggests departure from the previous literary fashion. In so doing, she provides experimental literary strategies which could be imitated by writers who follow her. Woolf tried her hands to write in new experimental forms to offer new insights into the literary modernism. At this point, she represents an outstanding figure in modernism (96).

Woolf played an essential role in creating new themes and motifs which could influence world and English writers around her (Bowlby, p.123). The literary achievement she had done had been immense. She forged innovative treatments of cultural issues at her time in her both fiction and criticism. The fictional writings were, to a great extent, an exemplification of her critical ideas. She Woolf projected her cultural points of view in her fiction that had been an authentic vehicle to express her critical ideologies in the context of modern fiction (Abu Jweid, 2020a, p.7).

Therefore, she addressed and tackled contemporary issues that left their great imprints on the perceiving literary texts written by women during the first part of the twentieth century (DiBattista, p.48). In essence, she created some ideological concerns regarding feminism and cultural masculine mainstream. She contributed to the field of gender studies that was not common at the time. Yet, her ideas had been radically new and authentic. One of these feminist issues she tackled was the individual status of women in the British society (Abu Jweid, 2020b, p.8).

The individuality of women was not appreciated enough at the beginning of the twentieth century. That was because of the Victorian influences upon society (Fleishman, p.89). During the Victorian Age, women’s status was widely restricted. Women were not allowed the freedom they gained in the twentieth century. There were some cultural barriers regulating the position of women at that age (p.90).

Consequently, the advent of the twentieth century was still influenced by the Victorian tradition concerning women and their status (Holtby, p.14). For this reason, Women's individuality was addressed. Women were deprived of some rights and suitable treatments since they were not effective in society as men. The consecutive decades witnessed new liberal advancement in the field of feminist studies. Accordingly, Woolf was one of those who wrote about the individuality of women in modernism (Abu Jweid, 2020c, p.14).

One of her great experimental technical style is stream of consciousness (Abu Jweid, 2020d, p.95). Woolf, according to many critics, was the most representative author of stream of consciousness (Marcus, p.213). By this technique, Woolf could convey the position of women individuality via flow of thoughts expressing the suffering and hardship of women in patriarchal societies (Abu Jweid, 2020e, p.207). Accordingly, this essay will focus on the depiction of women individuality in patriarchal societies in Woolf's *Mrs. Dalloway* (1925). Thus, Mikhail Bakhtin's concept of dialogism and Gérard Genette's concept of the focalization factor will be used.

## DISCUSSION AND ANALYSIS

Woolf's *Mrs. Dalloway* hinges on the story of Clarissa Dalloway who tries to host a celebration party in London. In the morning, she sets out to prepare for the party in the evening. That day was very beautiful and nice which makes her recall her nice youth in Bourton's countryside. Furthermore, she remembers her decision to marry Richard Dalloway instead of the whimsical Peter Walsh who is responsible for reintroducing those remembrances and conflicts by a visit in the morning. The military traumatic Septimus Warren Smith stays the whole day in the park with his Italian wife Lucrezia where they were being watched by Peter. In the course of the events, Septimus suffers from hallucinations when he remembers his dead friend Evans, who died in the First World War. As time passes, he jumps out of the window committing suicide because he had been treated many times by psychiatric medications. In the evening, Clarissa's party was very slow and unsuccessful. The party is attended by many people whom she met in the past and those she met in her book. She knows about Septimus's suicidal accident, which she judges as the source of his immaculacy of delight.

Dialogism is basically defined as "a new theory of authorial point of view elaborated by Bakhtin" (Holquist, p.3). Dialogism literally means "multi-voicedness" in fictional writings (Bakhtin, p.279). Dialogism appears in fiction when the private position of the author grants a distinguishable interaction with the fictional characters (Abu Jweid and Sasa, 2014, p.170). Therefore, the characters in a dialogic novel are given ultimate capacity so that they could interact with each other and even with

their real author. That is, in dialogic novels a number of narrative centers provide fictional consciousness which incarnate the scheme of the novel. In *Mrs. Dalloway*, this dialogism is conveyed through Clarissa's "well of tears" (p.9).

This sad position is a representation of poor feminist individualism. According to David Lodge, a dialogic novel is a "novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (p.86). Consequently, the multivoiced attributes of fiction propound various ideological perspectives to intervene the novel. In the same manner, Bakhtin's concept of dialogism is sometimes referred to as "polyphony." Polyphony or dialogism, according to Bakhtin, implicates the process by which the novel meaning is obtained out of interactions among the characters and the author; and between the reader and the novel. These dialogic components are in turn affected by the context in which they are positioned, i.e. by the political or social powers affecting them (Abu Jweid and Sasa, 2020, p.341). This is Bakhtin's conceptualization of meaning gained from such literary texts as those of Dostoevsky's polyphonic novels:

It is constructed not as the whole of a single consciousness, absorbing other consciousnesses as objects into itself, but as a whole formed by the interaction of several consciousnesses, none of which entirely becomes an object for the other; this interaction provides no support for the viewer who would objectify an entire event according to some ordinary monologic category (thematically, lyrically or cognitively) - and this consequently makes the viewer also a participant. (p.18)

Clarissa's dialogic representation culminates in her weak political status in society: "Interested in politics like a man" (p.10). In addition, Bakhtin proposes a determining correlation between a "polyphonic" novel through and through" (Lodge, p.40). Michael Holquist, furthermore, discusses Bakhtin's concept of the polyphonic novel by stating that "the polyphonic novel is dialogic." Apparently, Holquist contends that dialogism and polyphony are the same in Bakhtin's theory; "the phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism" (p.242). Lodge, moreover, supports Holquist argument about the concomitant synonymy between dialogism and polyphony; "in Bakhtin's theory, 'polyphonic' is virtually synonymous with 'dialogic'" (p.86). In this research, I consider "polyphony" and "dialogue" to be synonymous concepts and that dialogic relations could be necessarily polyphonic and vice versa in the textual analysis of *Mrs. Dalloway*. Yet, the use the concept of the polyphonic novel which is interchangeably expressed as dialogism (Abu Jweid and Kaur, p.10). This expression is evident through Clarissa's depiction as being "narrow pea-stick figure" woman in society (p.10). She is a real representation of women individuality.

Bakhtin explicates novelistic traditions of polyphony in a somewhat complicated manner (Abu Jweid, 2020f, p.104). He profoundly highlights the significance of Dostoevsky as a polyphonic author. He also considers polyphony to be a distinctive characteristic of the works of Dostoevsky; “we consider Dostoevsky one of the greatest innovators in the realm of artistic form. He created, in our opinion, a completely new type of artistic thinking, which we have provisionally called *polyphony*” (p.3). This is similar to Clarissa’s words: “coming out of Mulberry’s with her flowers” (p.16).

As already argued, the characteristic of the polyphonic novel is that the characters are completely detached from authorial discipline (Abu Jweid, 2021, p.12). According to Bakhtin, The author’s voice is never prevalent in the dialogic novel, and the characters “answer back” with great flexibility. Thus, the protagonist occupies a special position in the polyphonic novel. His position is as significant as that of the authorial position. In this way, the protagonist “stands along the author fictional position but independently,” and as another fictional element he “attends to the author implicit discourse. Consequently, he responds to the author in terms of “agreement or disagreement” (p.109). Similarly, Woolf’s dialogic voice represents feminist in modern period in her *Mrs. Dalloway*: “the dead; of the flag; of Empire” (p.18).

The phenomenon of the implicit interaction between the author and the characters is another characteristic of the polyphonic novel. Bakhtin is argues that the fictional protagonist is a “thoroughly self-conscious” being capable of commenting on himself and on his surroundings (50). Being so, the self-conscious protagonist requires a great ability to take information from the author about his position in the novel. In this way, discourse plays a significant role in carding out the authorial discourse which is “defined in relation to its referential object ... or in relation to other discourses within the same context or the same speech (stylistics in the narrow sense)” (Bakhtin, 1984, pp.185-86). Clariss, likely, is portrayed in the same way: “Horror! Horror! She wanted to cry” (p.27).

In the polyphonic novel, therefore, the self-conscious protagonist receives the authorial comments and informs the reader about his position in the novel him from all sides. However, the protagonist gives referential meanings about his position which is stylistically enunciated in the fictional discourse because “the author’s voice, on the contrary, is treated stylistically as discourse directed towards its own straightforward referential meaning” (Bakhtin, 1984, p.187). Since the author’s voce is objectified in the polyphonic novel, the textual meaning of the novel is obtained by the protagonist discourse. Here the stylistic presentation of the protagonist speech is of paramount importance because it substantiates the author’s discourse; “the stylistic treatment of objectified discourse, that is, of a character’s discourse, is subject-

as if to a higher and ultimate authority- to the stylistic task of the author’s context” (p.187). This is quite true to Clarissa’s feelings of “fear no more the heat o’ the sun” (p.30).

Obviously, the protagonist [Clarissa] fictional position represents the characters position in the polyphonic novel. The unique position of the protagonist in the polyphonic novel demands an absolutely experimental methodology of fictional representation. On the other hand, the author’s duty in the polyphonic novel is diminished simply to explore the “direct authorial voice” (p.190). Thus, the author’s direct voice expresses his/her ideology by means of stylistic fabrication of the characters’ discourse; Bakhtin adds: “for style presupposes the presence of authoritative points of view and authoritative, stabilized ideological value judgments” (p.192). In *Mrs. Dalloway*, Clarissa embodies this dialogism because there is “no exquisite moment of her whole life” (p.35).

Bakhtin also considers the “double-voiced” discourse the “chief hero” among different “novelistic utterances” (p.185). Hence, this is a specific peculiarity of the polyphonic novel which ensues from the dialogic interaction of language spoken by the main characters. Polyphonic discourses are relations like agreement-disagreement “that might arise between any two utterances”; and henceforth “every utterance in this sense has its author whom we hear in the very utterance as its creator” (p.184). As such, the farthest narrative point in the polyphonic discourse relationships engrosses the author’s latent voice and its manifestation in the characters’ discourse. The author creates a fiction discourse by articulating it through the protagonist’s voice. Polyphonic utterances augmented since the “dialogic relationships are absolutely impossible without logical relationships or relationships oriented toward a referential object, but they are not reducible to them, and they have their own specific character” (p.184). Such narrative point is Clarissa’s narration of her life “under a pavement of monuments and wreaths” (p.51).

Here, the concept of “referential object” is designated as the author’s ideology. Such ideology, thereupon, embroils in the author’s intention, whereby “objectified discourse is likewise directed exclusively towards its object, but is at the same time the object of someone else’s intention, the author’s” (Bakhtin, 1984, p.189). Furthermore, the author uses the characters’ utterance as a means of his/her indirect discourse in the polyphonic novel or, more appropriately, Bakhtin puts it as follows: “but the author may also make use of someone else’s discourse for his own purposes, by inserting a new semantic intention into a discourse which already has, and which retains, an intention of its own” (p.189). Thus, the characters’ fictional discourse is the direct expression of the author’s intention. Such autoril position is called by Bakhtin “heteroglossia” which is another narrative

terminology relevant to the study of the polyphonic novel. This terminology resembles the concept of polyphony to a great extent, but it is directed towards the language patterns in the fictional discourse. According to Bakhtin's tendency to language usage in the polyphonic novel, a "social person," who is also a "speaking person," acts not with language as a hypothetical regulative criterion, but with a myriad of discourse forms that develops in their completeness an effective verbal discourse. In this manner heteroglossia is developed by the language of the polyphonic discourse:

Language is something that is historically real, a process of heteroglot development, a process teeming with future and former languages, with prim but moribund aristocrat-languages, with parvenu-languages and with countless pretenders to the status of language which are all more or less successful, depending on their degree of social scope and on the ideological area in which they are employed. (Bakhtin, 1981, pp.356-57).

In *Mrs. Dalloway*, Clarissa exemplifies Woolf's heteroglot voice regarding the party events "remember my party" (p.54). She remembers the events only through her mind. This is because she is isolated from the society. She does not want to interact with them because she feels that she is a woman. Bakhtin describes heteroglossia by referring to the social dimension of the speech of the fictional characters. He argues that the language of the characters is slightly enhanced by the author's narrative vision which considers the text's polyphonic aspects. The social implication in the polyphonic novel is delivered by the heteroglot language pronouncements. The pronouncements of different fictional discourses are created by a variety of individual voices and behaviors in the text:

The novel can be defined as a diversity of social speech types (sometimes even diversity of languages) and a diversity of individual voices, artistically organized. The internal stratification of any single national language into social dialects, characteristic group behaviour, professional jargons, generic language; languages of generations and age groups, tendentious languages, languages of authorities, of various circles and of passing fashions, languages that serve specific sociopolitical purposes of the day, even of the hour, (each clay has its own slogan, its own vocabulary, its own emphases)- this internal stratification present in any language at any given moment of its historical existence is the indispensable prerequisite of the novel as a genre. (pp.262-63)

In *Mrs. Dalloway*, Clarissa is depicted in poor feminist individuality where she "drugged into a stiff and staring corpse of discipline" (p.51). Similarly, Bakhtin's concept of the polyphonic novel is also introduced as dialogism. This concept discriminates the author's abstract voice and its materialization in the fictional discourse. In the narrative discourse, the characters pronounce the author's intention by the language dialogues they speak. Here,

the language construction is made by heteroglossia which unites all fictional discourses as the author's main intention. In the long run, the author's intention expresses his/her ideological object in the novel. This discourse is Clarissa's voice in *Mrs. Dalloway*: "the very woman he had always hand in his mind" (p.52).

Sometimes the dialogic voice is the narrative focalization factor. The focalization factor is studied in narrative theory as the "telling voice" in the narrative events. It is a part of the "subversive" narrative techniques in literary texts which are analyzed in terms of the narrative stance in the fictional contexts. In the general sense of the focalization factor, the narrative function is recounted through "the vision" by which the story is told. O'Neill defines the focalization factor as "the inherent dividedness of the narrative voice" (p.83). The focalization factor, therefore, is the potential narrative voice. The narrative voice, however, is the narrator who could be the fictional characters or the authorial voice. The focalization is Clarissa narrative point of view: "remember my party" (p.54).

Mieke Bal approaches the narrative characteristics of the focalization factor as "the most important, most penetrating, and most subtle means of manipulation available to the narrative text, whether literary or otherwise" (p.116). Bal's definition provides us with the most inclusive narrative function of the focalization factor. This is because of the "manipulative" technique used in narrative texts. The narrative manipulation of the focalization factor lies in the way the story is told. Narrative texts usually present the events or plot actions in a sequence leading to the end- or denouement. The focalization factor, however, focuses on the technical structure of narrative. To clarify, the focalization factor is the "point of view" which tells the plot. In *Mrs. Dalloway*, Clarissa's thoughts represent the plot when she describes women's individuality as "the death of the soul" (p.58).

Furthermore, Gérard Genette intensively discusses the discourse function in literary narratives. He mainly distinguishes between two narrative perspectives of the focalization factor. First, the main narrative point of view tells the story's events. This narrator could be the author's omniscient narrator or a narrator in the text. Second, the narrative narrator; or to put it simply, the narrator within the story. In this manner, the focalization factor encompasses the narrative "angle" or "perspective" on the fictional events. For this reason, Genette argues the distinction "between the question who is the character whose point of view orients the narrative perspective?" And the very different question who is the narrator?" (p.186). In *Mrs. Dalloway*, the sole focalization narrator is Clarissa because she narrates the events in retrospect: "Called forth to hear the truth" (p.70).

Genette distinction between the "character narrator" and the main narrator of the plot is established on the narrative "perspective." According to Genette, the



narrative perspective is divided between two questions “who sees?” and “who speaks?” (p.186). The first question concerns the whole narrative. It is about the way by which the narrative events are perceived. It is also the abstract vision of the narrative events and who perceives them. The second question is simply the narrator “who” speaks in the course of the plot. This narrator could be the first narrative point of view, second point of view, or the omniscient narrator. The focalization factor is, therefore, the narrative mode which tells the plot in a certain perspective. In *Mrs. Dalloway*, the character narrator is Clarissa who arranges “feasts on the wills of the weakly” (p.102).

In addition, Genette introduces the term “focalization” as a replacement for “perspective” and “point of view” (because the term is manipulative). He considers it to be more or less synonymous with these terms, describing it as a mere “reformulation” (1988, p.65) and “general presentation of the standard idea of ‘point of view’” (p.84). This, however, is an underestimation of the conceptual differences between focalization and the traditional terms. It is obvious from these definitions that Genette introduces the concept of the focalization factor to the theory of narratology. Such focalization centers on Woolf implicit voice through Clarissa’s speech which critiques patriarchal societies: “she did not like the man” (p.102). At this point, women individuality comes out. Clarissa embodies this individuality since she does not want to be with other men.

Genette’s theory is welcomed as a considerable advance on the previous paradigm of perspective or point of view, and the neologism of focalization has been widely adopted, at least by narratologists. Genette himself claims that his term is preferable because it is “less visual and metaphorical than the traditional ones” (1980, p.189). Other critics prefer it because it is not a part of everyday speech and thus more suitable as a “technical term with a specialized meaning” (Bygrave 1993: 44). However, the main argument is that the term dispels the confusion of the “previously cited questions” *who sees?* And “*who speaks?*” (p.44). This argument has become a veritable commonplace” (Edmiston X). Finney describes the focalization factor as follows: “focalization’ is a term coined by Genette to distinguish between narrative agency and visual mediation, i.e. focalization. In *Mrs. Dalloway*, the character “who speaks” is Clarissa as a “perfect hostess” in her party (p.122).

Furthermore, narrative Point of View “confuses speaking and seeing, narrative voice and focalization. Hence, the need for Genette’s term” (Edmiston, p.144). It is true that Genette introduces the term focalization immediately after his polemics against the typological confusion of *who sees?* and *who speaks?* As a term, focalization dispels the confusion of seeing and speaking no more than the traditional terms do. It is perfectly possible to utilize Genette’s proposed scheme of the

focalization factor. But first, the following section outlines the aspects of the focalization factor which are relevant to the analysis of fictional texts. Clarissa, similarly, incarnates that narrative position since “God has helped her turn her envy into pity” (p.125) in her patriarchal social atmosphere.

The focalization factor is a matter of the crucial distinction between the narrative perspective and the narrative events. More importantly, the focalization factor is credited the function of how the story is told in; as Bal expounds Genette’s definition where “the insight that the agent that sees must be given a status other than that of the agent that narrates” (p.101). Being so, the focalization factor becomes a vehicle or “mediation” between the narrative events and the perspective which perceives those events. Shlomith Rimmon-Kenan construes the focalization factor in terms of “mediation”; whereby “the story is presented in the text through the mediation of some ‘prism, ‘perspective, ‘angle of vision,’ verbalized by the narrator though not necessarily his” (71). Consequently, the focalization factor ranges between the narrative voice and vision. In like fashion, Woolf introduces the narrative position in *Mrs. Dalloway*, whereby Clarissa narrates the whole events as “the privacy of the soul” (p.127).

Rimmon-Kenan’s definition of the focalization factor leads us to the double mediation. The plot “is presented-transformed into the narrative text through a double mediation, namely ‘a ‘voice’ that ‘speaks’ and ‘eyes’ that ‘see’” (O’Neill, p.85). The voice, argues O’Neill belongs to the narrator; and ‘eyes’ belong to the “*focalizer*” (p.86). Thus, the focalizer is the narrative vision or “perspective.” Genette distinguishes three aspects or degrees of focalization—zero, internal and external—and explains his typology by relating it to previous theories. The diagram below clarifies the interconnected relationship among them. Such narration is enunciated by Clarissa who holds a strong voice for women autonomy as she repeatedly says “Fear no more ... fear no more” (p.139). This phrase serves as a dialogic reaction towards women individuality of the time.

Genette indicates that in the classical as narrative, nonfocalized narrative, or narrative with zero focalization, can be situated by the first type of focalization. This type resembles the internal focalization because it includes fixed, variable and multiple focalizations in which the story is perceived from the point of view of a character’s or characters’ identity (Abu Jweid, 2016, p.535). To Genette, in zero focalization, “the focal character is never described or even referred to from outside and his thoughts or perceptions are never analyzed objectively by the narrator. Genette also says that in “zero focalization, there is “restriction of field and one constant point of view” (p.52). In *Mrs. Dalloway*, these narrative thoughts correspond to Clarissa’s stream of consciousness thoughtful remembrances: “efficiently, the organization,

the communal spirit of London" (p.151); and the "communal" spirit is the essence of women individuality "This late age of the world's experience had bred in them all, all men and women, a well of tears" (p.9). In this quote, tears symbolize the plight brought about patriarchal bias against women depicted in *Mrs. Dalloway*. Being a modern writer, Woolf tried her hands to experiment with her fictional voices that had been a great reaction to improve women's individuality status in society.

Woolf established the premise of dealing with feminist issues in new trends. As a result, she wrote some essays exposing the poor positions of women and how they can improve themselves in a masculine world (Hussey, p.76). The bulk of her essays discussed the possibility of elevating women's rights and freedom of expression. She could succeed to pose some notions that influenced the contemporary feminist writings. However, her fictional writings were more influential than her critical essays. This is due to three reasons (p.79).

First, the fictional writings had been the agent by which she could easily deliver to society i.e., society's people can read and understand the position of women through fictional because it is more interesting and magnificent than criticism (Leaska, p.92). Second, literature had been more common than criticism. People inherited literary heritage, not criticism. Thus, literature, especially fiction, was the contemporary cultural vogue to be perceived by collective intellectuals. Third, Woolf was writing during modernism. In fact, literary modernism focused on the fictional side of literature. Criticism, on the other hand, had been perceived but in less common commentaries than literature (p.92).

In this respect, modernism allowed literature wide freedom to reflect writer's ideologies and voices in the text (Lee, p.165). Being a modernism writer, Woolf conveyed her feminist ideas through literature. She gained great reputation as a fictional writer. Yet her essays were appreciated as critical scripts about her own vision about society and women individuality in that society. Being so, she put forth universal literary taste on women individuality. Some world imitated her critical style as an experimental writer.

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## CONCLUSION

This essay has focused on the depiction of women individuality in Woolf *Mrs. Dalloway*. For this reason, Bakhtin's concept of dialogic voice has been used. Furthermore, Genette's concept of the focalization factor has been applied. The reason behind using these concepts lies in their importance to analyze the author's implicit voice projected in the fictional text. Consequently, the concept of the dialogic voice has been used to interpret Woolf's concern with women issues. As I have explained in the introduction, Woolf's earlier critical essays were a call for women improvement in society.

Furthermore, she could not find it easy to convey her feminist critical ideas through criticism. Accordingly, she tried to put her critical notions into practice. Therefore, her fictional writings were the proper vehicle of conveying those ideas. Hence, her implicit ideas have been analyzed as the dialogic voice. In the course of the analysis, the dialogic voice has been argued as the author's, or Woolf's, indirect voice addressing the conditions of women in modernism. This feminist trend did find a path for creating authentic voices for women.

Yet, Woolf managed to sustain her writing with dialogic voices in the context of modern world. She mingled feminist suppressed voices with a textual representation of female identity in *Mrs. Dalloway*. In so doing, she provided new articulation of feminist voices that were hindered during modernism. Moreover, Woolf could insert feminist notions which resist the male mainstream. Just so, she enacts new gender style for the sake of women equality that was not obtained yet. In *Mrs. Dalloway*, therefore, the protagonist (Clarissa) is the most suitable fictional device used by Woolf to interrogate women individuality through fiction.

Being the sole woman in the novel, Clarissa is depicted in isolation. This means that acts the whole events in detachment. Her interactions with other characters were relatively few. She did not make any interlocutory relationship with any character. She stays inactive for the most part of the plot. This has led to the essay concentration on the dialogic aspects of the novel. This dialogic peculiarity is Clarissa's speeches when she narrates the events in retrospect; and she narrates her present life at the same time. This dialogic aspect has been examined through the focalization factor. Clarissa's narrative point of view is the direct utterance of Woolf implicit voice in *Mrs. Dalloway*. Both Clarissa's direct voice and Woolf's implicit voice have been identified as the dialogic discourse of the novel. Thus, Woolf offers a critique of patriarchal society through this dialogism.

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