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The Representation of Time and Space in Mrs. Dalloway

A thesis submitted as partial fulfilment of the requirements for the degree of *Master* in
Literature and Civilizations.

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Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material that has been accepted for the qualification of any other degree or diploma of a university or other institution.

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A handwritten signature in black ink, consisting of a stylized 'G' followed by several horizontal strokes.

Dedication

Thanks, Allah, for guiding and giving me
strength to finish this paper.

With great honor, I dedicate this work
to my parents; Allah protect them. For their love, encouragement and prays day and night for
me.

To my beloved brother and sister

Sincere thanks also go to my great best friends *Ikram, Faycel, Abdenmour, and Mohamed*. I
am grateful to their existence in my life and being there
to motivate, and encourage me.

To my teachers from primary school to university

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Abstract

The early 20th century witnessed a shift in literature by the name of modernism. This period was characterized by abandoning traditional narrative forms and accepting experimentation, subjectivity, and fragmented storytelling and all that through contemporary devices and techniques among them time and space. Time and space are two important concepts in the analysis of literary works, they have a straightforward influence on the different components of the literary work. And these two components have equal significance. This thesis conducts an analysis of how Virginia Woolf utilizes temporal and spatial dimensions as narrative tools in “Mrs. Dalloway” (1925) to provide insight into the psychological depths and fragmented awareness of her characters. The purpose of this study is to explore Woolf’s unusual portrayal of time through techniques such as stream of consciousness, disruptions of chronology, and fluency between past, present, and future consciousness. It also aims to investigate Woolf’s symbolic use of spatial settings, from London’s urban geography to local interiors, to highlight the psychological landscapes and social contexts of the protagonists. In order to gain a large comprehension about modernism and its features, the concepts of time and space, and the manipulation of time and space within the novel, this research process adopts a qualitative methodology through analyzing various resources and data. As well applying a psychoanalytic approach, since there is characters and events analyzed psychologically. By adopting this approach, this thesis studies how Woolf’s modernist experimentation with representations of time and space provides an innovative interpretation of subjective realities from a psychological perspective. The scope of this research includes Virginia Woolf’s radical departure from the familiar and traditional concepts of time and place in literature. Also, her re-establishment of narrative forms to capture fragmentation, contradictions, problems, and the depths of the modern psyche. Ultimately, this study highlights how Woolf deeply engages readers in her temporal and spatial techniques that are prevalent in Mrs. Dalloway even though they are sometimes somewhat complex with the disorientation and alienation of modernity.

Keywords: Modernism, Mrs. Dalloway, psychoanalytic criticism, space, stream of consciousness, time, Virginia Woolf.

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General Introduction

The nineteenth century witnessed a revolution in literature, formed in a shift in understanding the concept of self and mind, paving the way for the emergence of a new era, Modernism. A bunch of artists have become prominent such as James Joyce, Virginia Woolf, and others. These authors were distinguished and known for their rich linguistic resources and creativity in narration. Virginia Woolf's *Mrs. Dalloway* represents one of the most important and interesting novels of that period, as her narrative style relies on various literary devices such as stream of consciousness, flashbacks and memories. Furthermore, the most significant tools used, which she excelled in applying, are time and space. Modernism is characterized by a departure from the norm and traditions, meaning that it focuses on the self and internal qualities of the individual rather than the external values of society. And it treats characters as individuals who are thinkers and appreciators of the subconscious rather than the outer visible self.

Mrs. Dalloway is one of the notable works that represents the characteristics of modernism. In the novel, Woolf portrays the main character Clarissa Dalloway's psyche in various forms of time and space where the character often moves from time to time and from place to place, to repeatedly sever time and go back to past events. These literary techniques and narrative style, mixed together, produce a fractured and dislocated self in the post-World War One era, and the mystery behind this novel remains.

Virginia Woolf achieved unbeatable glory in the field of existentialist, psychological, and feminist novels. She creates complex conflicts for her characters through her uses of time and space as narrative devices. In fact, she impressed her audience and influenced their calm minds to create a storm of questions, confusion and amazement within their minds through the time, place and lack of sequence throughout her stories. As a result, time and place are treated as an essential combination that maintains readers' interest and satisfaction. Thus, this research aims to study the implications of the time and space narrative techniques presented in *Mrs. Dalloway* in order to comprehend the purpose as well as the use of each element and the way in which Woolf managed to combined them. Additionally, it aims to conduct a stylistic analysis to clarify the different literary techniques and their advantages that occurs in the novel.

The major questions that led to the birth of this study are:

- What is the purpose of using time and space as literary devices in Mrs. Dalloway?
- Is the psychological approach effective to analyze the time and space in the novel??
- How do the interconnected temporal and spatial dimensions in "Mrs. Dalloway" work together?

In conducting the present study, what can be hypothesized is that:

- The purpose of using time and space devices in Mrs. Dalloway is to explore characters 'inner lives and to depict the complexities of human consciousness and subjective experience.
- Analyzing time and space in Mrs. Dalloway under psychological approach would be effective, as it could illustrate how Woolf's temporal and spatial techniques reflect the characters' psyches, repressions, traumas, memories and fragmented senses of identity.
- The interconnectedness of temporal and spatial dimensions in Mrs. Dalloway work together to create a sense of immersion and engagement for the reader by blurring the boundaries between subjective and objective realities, merging inner experiences of time and consciousness with outer descriptions of physical movements and locations.

The main objective that lies behind this paper is to show the vital importance of time and space in understanding the modern novel, as demonstrated by a study of Virginia Woolf's Mrs. Dalloway. The specific reason for selecting this precise novel is that the events take place in one day. The novel is not separated into chapters mainly because Woolf wanted to highlight the narrative centered around the relationship between the characters in Mrs. Dalloway who are united by their occupation of the same place and time.

This piece of research is divided to three chapters. The first chapter will serve as a general background and overview about modernism and its characteristics. It includes the historical background of modernism, the main common features of modernism in that era, it touches some aspects of Virginia Woolf's life and works, and finally paving the way for the second chapter by exploring the notion of time and space in modern literature on general.

The second chapter introduces the psychological theory, which is the approach used in analyzing the novel, the literary devices of it, and the main characters. It shows the connection

between time and space by providing explanation about each aspect with its characteristics. In addition, by introducing the psychological approach, the second chapter will address the analysis of the protagonist Clarissa and her psychological issues to demonstrate the function of the psychoanalysis in a literary work.

The third and final chapter will serve as the backbone of this research as it relies entirely on Mrs. Dalloway. It will provide first a brief psychoanalysis of both Virginia Woolf and the novel. As well it will attempt to apply the time and space as a narrative technique mainly on the characters and events of the novel, the focus will be on the use of time, space, also flashbacks and memories due to its significance in supporting psychological study. Furthermore, discussing the psychological space and time used by Virginia and its effects within the novel and the characters. Finally, this chapter highlights the interconnectedness between time and space, and how they complement each other and achieve harmony and balance in portraying characters and events.

Chapter One

Modernism and Virginia Woolf as Modernist Writer

1.Introduction

Literature witnessed several periods over time such as: the medieval, the Victorian, the modern, the postmodern. Each one of these periods has its own style of writing, language, and writers. This chapter explores the concept of modernism and its significance in literature, with a particular focus on Virginia Woolf as a prominent modernist writer. It also provides an overview of modernism as a literary movement delving into its historical background, and key characteristics that define modern literature. Furthermore, it examines Virginia Woolf's contributions to modernism and her major writings. In the last part of chapters, studies about the concepts of time and space and their role in shaping Woolf's artistic vision will be mentioned.

1.2 Modernism Overview

Modernism as a literary movement is typically associated with the period after World War I. The enormity of the war had undermined humankind's faith in the foundations of Western society and culture, and postwar Modernist literature reflected a sense of disillusionment and fragmentation. A primary theme of T.S. Eliot's long poem *The Waste Land* (1922), Virginia Woolf's novel *Mrs. Dalloway* (1925) is the search for redemption and renewal in a sterile and spiritually empty landscape. With its fragmentary images and unclear allusions, the poem is typical of Modernism in requiring the reader to take an active role in interpreting the text. The previous passage suitably catching the basis of modernist literature as a response to the disillusionment and fragmentation resulting from World War I. It highpoints how the war damaged traditional Western values and beliefs, and prominent writers such as T.S. Eliot and Virginia Woolf explore themes of spiritual emptiness and the search for salvation in their works.

The pioneers of Modernism including Charles Darwin (1809-1882), Karl Marx (1818-1883), Friedrich Nietzsche (1844-1900), and Sigmund Freud (1856-1939). These influential thinkers played a crucial role in steering the movement away from conventional ideas and embracing new thoughts and methodologies that were better suited to the rapid transformations of modern society. Their groundbreaking theories provided intellectual nourishment, fueling the Modernist movement's exploration of innovative concepts and approaches. Modernism reached its climax approximately in 1920 with such great literary works as Joyce's *Ulysses* (1922) and Woolf's *to the Lighthouse* (1928).

Modernism in that era was penetrated almost to all the fields of the society such as art, music, literature, theatre, and even fashion. The emergence of new consciousness among people affecting different artistic domains. This new modern consciousness includes innovative literary styles and techniques such as stream of consciousness, interior monologue, flashbacks, and direct and indirect speeches etc., and the exploratory writings shapes that enlighten the way of modern artists to reveal their imaginative consciousness and creativity. For example, James Joyce in his famous work “A Portrait of the Artist as a Young Man” said:

How cold and slimy the water had been! A fellow had once seen a big rat jump into the scum. Mother was sitting at the fire with Dante waiting for Brigid to bring in the tea. She had her feet on the fender and her jewelry slippers were so hot and they had such a lovely warm smell (1917, p.8).

Joyce expertly uses imagery to paint a picture for readers, making them living the moment and sharing with them the exact same feeling throughout his novel “A Portrait of the Artist as a Young Man”, and a lot of writers who are mentioned previously are well known with those techniques.

Modernists aimed to explore new artistic techniques and paths that would better align with the realities of their fully industrialized society, enabling them to more effectively convey its complexities and nuances. That was confirmed by Pericles (2007) when he said about modernism “In English the word refers primarily to the tendency of experimental literature of the early twentieth century to break away from traditional verse forms, narrative techniques, and generic conventions in order to seek new methods of representation appropriate to life in an urban, industrial, mass-oriented age” (p. XVII). In summary, the tendency of modernism to experiment with forms and techniques emerged as a response to the belief that traditional methods were unsuitable to depict the ultimate changes brought about by urbanization and industrialization in the twentieth century.

1.2.1 Historical Background of Modernism

The specific dates of the Modernist Movement are sometimes difficult to explore. The beginning of the 20th century is extremely convenient as a starting point. It witnessed the end of Queen Victoria’s reign, marking a symbolic break from the previous century. The turn of the century also Almost coincided with the publication of various groundbreaking theories, such as

Freud's Interpretation of Dreams and Einstein's theory of relativity. As such, there were real shifts (meaningful alterations) in the natural sciences, social sciences, and liberal arts occurring at this time as well.

Modernism is an artistic and cultural movement that flourished in the first decades of the twentieth century, about the time of World War I. Modernist artists believed that the traditional social, religious, and political order had broken down. They saw themselves as the pioneers cut from bourgeois values, and disturbed their readers by adopting complex and difficult new forms and styles. They also believed that Realism could not describe how greatly modern life differed from the past. Thus, they sought stylistic innovations that could express new realities in an efficient way. The term Modernism is applied to a wide range of experimental trends including symbolism, Futurism, Expressionism, Imagism, Dadaism, and Surrealism. About modernism, Arthur Erickson (2000) said that "Modernism released us from the constraints of everything that had gone before with a euphoric sense of freedom".

This quote suggests that the modernist movement in art, literature, and other fields brought about a profound liberation from the conventions and limitations of the past. rejecting traditional structures, themes, and styles, modernist artists and thinkers aimed to express subjective experiences, emphasize individualism, and reflect the fragmented and complex nature of the modern world.

Modernist writers felt that their better way of looking at life required a different structure, another method for writing. Writers of the period tend to seek after more experimental and all the more very individualistic forms of writing. The feeling of a changing world was activated by radical new developments in other fields such as anthropological investigations into alternative belief systems and novel theories in the realm of quantum physics.

As a conclusion, modernism as a movement can be recognized not only in arts but also in theology and anthropology. The turn of the century was a key moment because a number of theories which were influential for Modernism were elaborated, such as Einstein's treatise on relativity (1905), Max Planck's on Quantum Theory (1900), and Freud's on the unconscious (1900).

1.3 The Characteristics of Modernism

1.3.1 Stream of Consciousness

Stream of consciousness is a famous term in the modernist era, it was first introduced by William James in his principles of psychology in (1890) as “the looking into our minds and reporting what we there discover” (p.185). it is also referred to as “the flow of inner experiences” (Cuddon, 1999, p.866). This concept entered into literary criticism as a narrative tool that seeks to explore “the multitudinous thoughts and emotions which pass through the mind” (ibid., p.43), and it is one of the famous techniques that was used commonly by many writers at that time. We can define it as it is a narrative style that tries to capture a character’s thought process in a realistic way. It is an interior monologue, but it is also more than that which helps us to better understand a character’s psychological state and worldview. It’s meant to feel like you have dipped into the stream of character’s consciousness. Virginia Woolf in her well-known piece of work “Mrs. Dalloway” in one of the sections wrote the following:

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?"
(1922, p.03)

This passage from "Mrs. Dalloway" illustrates the stream of consciousness technique by delving into the thoughts and associations of Clarissa Dalloway as she reminisces about her past and reflects on a particular memory. The narrative presents a continuous flow of her inner musings, with thoughts shifting rapidly and seamlessly from one idea to another, often triggered by external stimuli. The reader is given access to Clarissa's immediate perceptions, memories, and emotions, as her thoughts meander and intermingle.

The technique of stream of consciousness is a perfect method to show the inner feelings of the characters. Otherwise, it is very difficult to say exactly what the protagonists are feeling or what they are thinking about at the given moment. Its role in literature aims to depict an individual's perspective by presenting the written equivalent of their thought processes.

Furthermore, this literary technique, related with the Modernist Movement, was accepted by authors such as James Joyce and Virginia Woolf. It involves the uninterrupted flow of thoughts, images, reflections, and emotions of the characters, delving deeply into the human psyche without the use of distinct markers, as noted by many influential literary figures. As it was argued by Chris Baldick (2001) said that:

The continuous flow of sense-perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of *INTERIOR MONOLOGUE. The term is often used as a synonym for interior monologue, but they can also be distinguished, in two ways. In the first (psychological) sense, the stream of consciousness is the subject-matter while interior monologue is the technique for presenting it (p,244.)

1.3.2 Fragmentation

As it mentioned previously, postmodern era has witnessed many changes in style of writing and many techniques and tools has been revealed to the world or to the writers and novelists to be precise such as fragmentation or in another term fragmented consciousness.

Fragmentation is a literary style of the postmodern era. To fragment is to separate, which is what the writers did to their themes and narratives. It was moving away from concepts of wholeness and conclusiveness and diving into interruptions, isolations, and instability. The term fragmentation also has its own definition in the field of literature according to literary scholars, fragmentation is both thematic and formal. Plot, characters, theme, images, factual references, grammar and narrative form can be broken and dispersed throughout the entire work. The poem or novel itself can also be fragmented; consisting of broken stanzas or sentences.

In general, there is an interrupted sequence of events, character development and action. For example, Within T.S. Eliot's "The Waste Land," a modern waste land of crumbled cities is depicted. The poem itself is fragmented, consisting of broken stanzas and sentences that create the cultural remains and garbage and debris through which the speaker (modern man) walks through.

What we conclude from this explanation is that fragmentation means breaking away from traditional storytelling methods and intentionally using disconnected elements. It's done to show things falling apart, add complexity, or depict the scattered nature of human experiences. This approach can make reading feel disjointed, as readers have to put together the scattered pieces and find connections on their own. We can mention another example related to our novel, as Virginia Woolf wrote in her famous novel "Mrs. Dalloway" the following:

She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day.

(1922, p.11).

After we read the passage, many pictures or emotions shall be revealed to us by Woolf's style of functioning fragmented consciousness i.e. we can notice how this excerpt describes the fragmented inner world of one of the characters, Clarissa Dalloway. Woolf uses stream of consciousness narration to convey the disconnected thoughts, perceptions, and emotions flowing through Clarissa's mind as she observes a taxi cab passing by. There is a sense of being pulled between different contrasts, of being "outside, looking on" versus feeling "very, very far out to sea and alone." Clarissa struggles to show herself or pin down her identity, feeling she "knew nothing" despite living an exclusive life. The excerpt highlights the fragmentation of modern experience and subjective reality that Woolf sought to portray.

So, after seeing all this definitions and excerpts, we can end or answer our questions and curiosity about fragmentation by concluding that is with the employing these techniques of fragmentation, writers were able captures the complex workings of the characters' minds and explores the fragmented nature of human consciousness. The fragmented narrative structure reflects the way thoughts and perceptions arise mirroring the complexities and difficulties of modern life. Through this technique, Woolf offers a detailed portrayal of the characters' inner lives and invites readers to engage with the fragmented nature of human experience.

1.3.3 Interior Monologue

Interior monologue, also known as internal monologue or inner speech, refers to the literary technique in which the thoughts, feelings, emotions, and inner workings of a character's mind

are conveyed directly to the reader. It is a narrative tool that allows the reader to experience the character's stream of consciousness, gaining insight into their thoughts, memories, and reflections. It also referred to as “The technique of recording the continuum of impressions, thoughts and impulses either prompted by conscious experience or arising from the well of the subconscious “(cuddon,1999, p.422).

William James established the term “stream of consciousness” to define the continuous flow of thoughts that characterized the human mind. This definition was adopted by literary critics to define a kind of 20th-century literature which focused on this inner process. At beginning of the 20th century writers gave more importance to subjective consciousness and understood it was impossible to reproduce the complexity of the human being using the traditional techniques and the utilized a new means of expression. They adopted the interior monologue to represent in a novel the unspoken activity of the mind. Interior monologue is often confused with the stream of consciousness but they are different: in fact, the “interior monologue” is the verbal expression of a physical phenomenon while in the stream of consciousness is the psychic phenomenon itself. The previous definition provides a specific and accurate description of how the interior monologue was adopted in literature to capture the inner processes of characters. It highlights the shift in focus towards subjective consciousness and the recognition among writers that traditional techniques were insufficient to convey the complexities of human experiences.

The former ideas were also confirmed where it was said “Some critics argue that stream of consciousness includes all imitations of interiority; according to this view, the interior monologue is one method among many. To other critics, interior monologue is the larger category and stands for all methods of self-revelation, including for instance some kinds of dramatic monologue” (ibid., p.422). Overall, this passage effectively captures the root of the interior monologue as a literary technique and sheds light on its differentiation from the broader concept of stream of consciousness.

It's obvious that when we explore interior monologue and stream of consciousness, the first thing that attracts us is they are similar or at least we assume they are but in fact they are different. It is true that both of them involve the presentation of a character's thoughts to the reader. However, there are differences between the two.

Interior monologue typically presents the character's thoughts using conventional grammar and syntax. The thoughts are expressed in coherent, fully formed sentences that follow a logical progression from one idea to the next. It is as if the character is engaged in a dialogue with themselves, articulating their thoughts in a structured manner. In contrast, stream of consciousness seeks to portray the actual experience of thinking, in all its chaos and distraction. Stream of consciousness is not just an attempt to relay a character's thoughts, but to make the reader experience those thoughts in the same way that the character is thinking them.

Many authors, like Virginia Woolf, allow for the reader to develop a strong connection with the characters of the story by using the interior monologue. We are able to feel the characters, know what they are thinking, going through. Which in the end this connection leads us to better understand the novel itself. Virginia Woolf gives many examples of interior monologue, like the one below in "Mrs. Dalloway":

For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his dry sticks; but suddenly it would come over her, if he were with me now what would he say? —some days, some sights bringing him back to her calmly, without the old bitterness; (1922, p.9.)

This quote is also in first person present. This is because Clarissa's thought, also in bold, is not only separated from the narrators', but also contains the word "me." However, this quote is tagged. This is because the narrator introduced her thought with the phrase, "but suddenly it would come over her.". Also, this one which is written in third person past and not tagged "But Lucrezia herself could not help looking at the motor car and the tree pattern on the blinds. Was it the Queen in there the Queen going shopping?" (Ibid, p.15.)

1.4 Virginia Woolf as a Modernist Writer

According to New York public library Adeline Virginia Woolf (1882–1941) was an English novelist, essayist, and feminist. Woolf was central to the Bloomsbury Group, a squad of British artists, writers, and intellectuals active in the first half of the twentieth century. In 1917, Woolf founded with her husband, Leonard, the Hogarth Press and published what would become foundational works of Modernism, including T. S. Eliot's *The Waste Land* in 1923.

The association worked together with the interest of becoming innovative and creative in the literature's field. This small association contained many writers such as E.M. Forster, John

Maynard Keynes and many other intellectuals who had been educated at Cambridge. (Galens, 2009, p.506).

In 1912, Virginia married Leonard Woolf, a brilliant young writer and critic from Cambridge, and a member from the Bloomsbury group with whom she lived a happy life. They create their own publishing house which was publishing her books. Virginia was a successful writer, but in the other hand she suffered from mental troubles which lead her to commit suicide by drowning herself in a river in 1941. She left a letter to her husband saying that she didn't want him to suffer with her, she wanted him to be able to work and live in peace. (ibid, p.497-8).

A seminal figure in English literature, Virginia Woolf is the light of modernism, a movement that challenged traditional narrative conventions and explored the depths of human consciousness. Through her famous works, Woolf revolutionized the art of storytelling and left an indelible mark on the literary landscape of the 20th century.

1.5 Woolf's Major Writings

In an era that was aglow with changes on the literary, artistic, musical, societal, and ideological levels. an era which each writer is related to his or her reader by the language that is used in the work itself, each writer has his own language and his own style that is different from one another, Virginia Woolf was one of the notables who became famous for her own writing style. Her style imitated the style of the well-known novelist William Faulkner and also challenged him by breaking some of the rules using of the fictional style writing by stream of consciousness, interior monologue, fragmentation, Introspection, and Subjectivity. by that she explores the depths of human consciousness, challenges narrative conventions, and offers readers a profound and introspective literary experience.

In all her novels, particularly Mrs. Dalloway, she was considered an innovator of the English language and a new style of stream of consciousness writing. Language, style and form have developed from time to time in modern English literature, with Virginia Woolf being one of the leading figures of literary modernism. Woolf maintains the level of meaning as an important element, unlike other writers such as James Joyce, she uses poetic terms in most of her works. she respects the latter rather than playing with the form of the word like William Faulkner who was known of changing sentences forms and grammar. That's why she is so conservative in her choice and selection of language in her works. Her language is a literary language that avoids

colloquialism. There are concepts that are so dear to Virginia in her major literary works such as space, time, memory, desire and the inner consciousness of her characters. The presence of these elements is consistent with the chosen technique.

Woolf uses some unique structures to support her artistic ability, and the rhythm and harmony of her writing provide a poetic effect. Her writing's balancing structures, first and foremost, enable her to dramatically impact the reader. For example, conjunctions are purposely deleted in order to speed up motion. The reader feels that the story is moving faster as he follows such kinds of words. These are a few examples of (the intentional removal of conjunctions between a group of connected sentences) in her famous piece of work "Mrs. Dalloway":

Indoors among ordinary things, the cupboard, the table, the window-sill with its geraniums, suddenly the outline of the landlady, bending to remove the cloth, becomes soft with light, an adorable emblem which only the recollection of cold human contacts forbids us to embrace. She takes the marmalade; she shuts it in the cupboard.... it was her manner that annoyed him; timid; hard; arrogant; prudish.

The death of the soul (Woolf, 1922, pp.87-88)

In essence, Virginia Woolf's distinct writing style, characterized by her technical artistry and exploration of human consciousness, enhance her reputation as a literary innovator. Her works continue to captivate readers with their profound insights, poetic language, and daring narrative techniques.

1.6 The Notion of Time and Space in Modern Literature

there is a passage from Margaret Church's book *Modern Fiction studies* (1955) that explains Woolf's vision to the concept, she said:

In making this statement, it is necessary to note that, as David Daiches points out, "It is not that Virginia Woolf is concerned with timeless entities, but rather that her insights into experience depend on making patterns within time that do not depend on chronology." That these insights coincided with the insights of many

contemporary authors and philosophers is beyond doubt partly due to direct influence. That she had read *Ulysses* and had been impressed by it we know from her article on modern fiction in 1919. That she was acquainted with the works of Bergson and Proust is evident. (p.19)

Similarly, the treatment of space in modern literature also transformed radically from realist conventions. Whereas nineteenth-century fiction was often characterized by precise, literal depictions of physical settings, modernist works were frequently characterized by metaphorical, psychological conceptions of space. Interior realms like characters' thoughts, memories, and dreams took priority over exterior locales. Moreover, settings were frequently distorted or blended together to represent confusion between public and private spheres. Through techniques such as stream of consciousness, which integrated several dimensions of perception, space took on hyperdimensional aspects. Characters appeared to occupy overlapping realities at the same time, symbolizing modernism's goal of reshaping space based on subjective perception.

Virginia Woolf's use of space technique in her works served multiple purposes, including the exploration of consciousness, representation of subjective reality, portrayal of interiority, challenging traditional narrative structures, and creating mood and atmosphere. By employing these techniques, Woolf crafted impactful narratives that continue to resonate with readers today. Also, Woolf's use of space technique can be seen as a response to the limitations imposed on women in society and the problems and segregation, they faced in expressing their thoughts and ideas. By employing techniques such as stream of consciousness and interior monologue, Woolf provided a platform for female characters to convey their inner lives, desires, and ideologies. Through the use of space, she was able to delve into the complex interiority of her female characters and explore the ways in which societal expectations and gender norms affected their sense of self.

Woolf's feminist vision also influenced her portrayal of physical spaces in her works. She challenged traditional gender spaces and questioned the division between public and private spheres. In her essay "A Room of One's Own," Woolf famously argued for the importance of

physical and psychological space for women to freely express themselves and engage in creative pursuits. Sarangi (2011) in her news article, wrote the following:

Almost all of us are swept along by life with hardly a moment to call our own. A small space is needed to create and cultivate our identity. A small bit of time and space helps us to create our life meaningful and worth. Woolf in the essay *A Room for One's Own* emphasizes on woman of genius who has have not an opportunity to use it because of their lack of money and privacy. Room is synonymous with woman's independence and is used as a symbol for freedom, privacy, leisure and independence. Women need financial stability in order to have intellectual freedom to truly become an artist. (n.p.)

The idea that a small space and time are necessary for creating and cultivating our identity is a compelling one. It indicates that in the busyness, demands of life, and all the distractions and problems, having a personal space where we can reflect, explore, and express ourselves is enough for finding meaning and fulfillment and pleasure.

1.7 Conclusion

This chapter provided an overview of modernism as a literary movement and established Virginia Woolf as a key modernist writer. It discussed how modernism emerged in response to rapid societal changes and technological advancements in the early 20th century. Characteristics such as stream of consciousness, fragmentation, and interior monologue were examined as modernist techniques that broke from realist conventions in order to better capture subjective experience. Virginia Woolf's revolutionary works were situated within the modernist movement. Her novels such as *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves* were highlighted as descriptive modernist aesthetics through their innovative styles and inward-focused perspectives. Finally, the chapter explored how modernist literature transformed traditional conceptions of time and space from linear and objective to nonlinear, relative and psychological. In establishing the historical context and defining attributes of modernism, as

well as Woolf's significance within the movement, this chapter established the foundation for analyzing how Woolf employed modernist approaches to time and space in her writings. Her works will serve as key case studies through which the reshaping of these fundamental elements in modern literature can be further examined.

Chapter Two

Literature Review and Theoretical Perspective

2.Introduction

This chapter is devoted to delve into the field of psychoanalytic criticism, exploring its basic principles and its utilization to literature. First, providing an overview of psychoanalytic theory, examining its key concepts and methodologies. As well Drawing coordination between psychoanalysis and literature, investigate the complicated interplay and relationship of time and space within both domains, and shedding light on their significance in shaping subjective experiences, temporal structures, narrative techniques, and character psychological development. Additionally, a huge focus will be on the protagonist character from Virginia Woolf's novel "Mrs. Dalloway", Clarissa Dalloway analyzing her psychology through a psychoanalytic lens. Through this exploration, the aim is to reveal deeper layers and insights into the complexities and difficulties of human experience and narrative construction.

2.1 Overview of Psychoanalysis Theory

Psychoanalytic criticism provides literary analysis with a strong framework for examining the inner human thoughts and dynamics at the heart and mind of any narrative. By applying theories from thinkers like Freud, Jung, and Erikson, critics can uncover deeper meanings by interpreting characters, symbols, and themes through a psychological lens. For example, a Freudian reading may uncover deepest desires or trauma that shapes a protagonist's behavior. Meanwhile, focusing on aspects such as stream of consciousness technique and unstable narration allows for insights into how authors sought to realistically portray the nonlinear nature of the human mind. Psychological criticism also considers how social and developmental influences intersect with individual psychology. As such, it provides a multifaceted approach to clarify the complex interplay between inner mental processes and outer environmental forces that together shape the rich template of human experience so vital to literary exploration.

There is a significant overlap and interaction between literary criticism and psychoanalytical theories. Literary criticism offers a means of explicating or providing commentary on crafted texts, examining their themes, symbols, and narrative techniques. On the other hand, psychoanalytical theories use spoken texts as a valuable source of information about the

speaker's unconscious thoughts, desires, and motivations. These theories are often employed for therapeutic purposes to gain a deeper understanding of the speaker's psyche.

Following all of this, psychoanalytic literary criticism can be defined as “a form of literary criticism which uses some of the techniques of psychoanalysis in the interpretation of literature” (Barry, pp.69-70). To express this in a different way, psychoanalytic theories such as the unconscious, repression, and others are used to interpret any form of literary works to highlight the aspects of literature that is related to contrasting psychological states. It gives an extension of literary meaning beyond the text to the author's and the reader's psychology.

literary criticism is considered as psychoanalysis on the grounds that it either employ psychoanalytic theories to read literary work or they use literature to form psychoanalytic interpretations, that is clarified by what Warren and Wellek (1948) state in their book *Theory of literature*:

We may mean the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or, finally, the effects of literature upon its readers (audience psychology) (p.56).

In other words, they argued that psychoanalytic criticism focuses on four dimensions; First, the writer which means the theory is used to analyze the author and his/her life, and the literary work is seen to supply evidence for this analysis. This is often called "psychobiography". As well the writer's psychology must be studied which means his mental elements such as dreams, repressed desires, traumas, unconscious mind. Second, the characters i.e. the theory is used to analyze one or more of the characters; the psychological theory becomes a tool to explain the characters' behavior, motivations, and thoughts by examining the psychological treatment of the characters that serve in the work. Third, the readers that is to say the theory is used to explain the appeal of the work for those who read it; the work is seen from the perspective of the audience to embody universal human psychological processes and motivations, to which the readers respond more or less unconsciously. Finally, the text that means the theory is used to analyze the role of language and symbolism in the work.

In essence, psychoanalytic criticism views literature and its protagonists as depictions of the authors' mind state, looking for clues of their traumas and its effects in the protagonists' actions.

This theory is related with unconscious content that is conveyed by literary techniques like irony, suppression, stream of consciousness, etc.

2.2 Concepts of Time and Space

2.2.1 The Concept of Time

Psychoanalytic criticism offers extraordinary lenses for analyzing literary illustrations of time and space through its emphasis on the unconscious psyche. Regarding time, it views chronology as secondary to the nonlinear influences of primal memories, drives, and defenses like repression that ignore temporal sequence. The frequency of the past in the present through dreams or repetitions reveals time's subjective, psychic properties over its objective measurement.

In this context, Arlow (1986) says that “Psychoanalysis is fundamentally related to time because it is an effort to understand how disturbances in the present are determined by events in the past” (pp.507–528). In other words, the fundamental relationship between psychoanalysis and time and it recognizes that the past, particularly childhood experiences, shapes an individual's thoughts, emotions, and behaviors in the present. Arlow also added that “Psychoanalysis more than any other discipline sheds light on the coexistence of past, present, and future, as influenced by unconscious fantasy thinking”. Arlow here is showing the distinctive contribution of psychoanalysis in illuminating the coexistence of past, present, and future, under the influence of unconscious thinking and how is that time is an essence factor in the equation.

In conclusion, psychoanalytic criticism highlights the subjective, psychic properties of time, viewing it as influenced by the past and its frequent presence in the present through dreams, repetitions, and unconscious processes. Thus, its exploration of time and space through the lens of the unconscious psyche contributes to a multifaceted understanding of literature and the human experience.

2.2.1.1 Subjective Experience

A subjective experience can be referring to the emotional and cognitive impact of a human experience as opposed to an objective experience which are the actual events of the experience. While something objective is touchable and can be experienced by others subjective experiences are produced by the individual mind. While quite real to the person experiencing a subjective experience and often profound it cannot be objectively or empirically measured by others. It is inherently personal and can be different from person to person. It is created by various factors such as past experiences, cultural influences, personal values, and individual differences. It is subjective in the sense that it is influenced by internal factors within an individual rather than being determined by external, objective factors. Examples of subjective experiences include emotions like joy, sadness, anger, and fear and feelings of pain. Each person may experience these emotions in their own unique way

Subjective experience is a main focus in psychoanalytic criticism. Psychoanalytic theory recognizes that individuals have unique subjective experiences shaped by their unconscious mind, desires, fantasies, memories, and defenses. In psychoanalytic criticism, the exploration of subjective experience consists on delving into the inner world of characters, understanding their motivations, anxieties, conflicts, emotions, and desires. In his book *The Edinburgh International Encyclopedia of Psychoanalysis*, Ross Skelton defined subjectivity as “The subjective experience of the individual person which can never be reduced to objectivity” (p.442). This leads to the understanding that each person's experience of the world is unique and deeply personal, influenced by their emotions, perceptions, and individual history.

2.2.2 The Concept of Space

In psychoanalytic criticism, the concept of space encompasses its literal explanation and goes beyond the symbolic, metaphorical, and psychological dimensions of spatial representation within a literary work. Space is not considered as a static background but as a dynamic reflection of the characters' inner worlds, desires, and thoughts. The physical spaces described in the text, such as houses, rooms, or cities, serve as metaphors for the characters' psychological condition. For example, a dark and empty room may symbolize a character's repressed desires or psychological trap. The exploration of space representation in

psychoanalytic criticism also analyzes the relationships between characters within a given space. Additionally, spaces may be imbued with personal or cultural symbolism, evoking emotional responses and connecting to the readers' own subjective experiences. By examining the concept of space in psychoanalytic criticism, insights into the characters' inner worlds, power dynamics, and the psychological needs they navigate within the literary work be gained.

2.2.2.1 Physical Space vs Psychological Space

In psychoanalytic criticism, the concepts of physical space and psychological space are examined in relation to the characters' inner worlds, unconscious minds, and the dynamics of the narrative. Physical space in psychoanalytic criticism refers to the touchable, external environments and settings depicted within a literary work. It encompasses the geographical locations, architectural structures. Physical spaces can include houses, cities, landscapes, rooms, or any other physical entities within the text.

These spaces are not only background elements but play an active role in shaping the characters' experiences, interactions, and representations. “In a recent paper, little (3) defined personal space as an expanding and contracting area surrounding an individual in which the majority of his interactions with others takes place” (Gottheil et al., 1968).

On the other hand, psychological space refers to the internal, untouchable, subjective world of the characters' minds. It encompasses their thoughts, emotions, fantasies, and desires. Psychological space is shaped by the characters' psychological states, memories, traumas, and the interplay of conscious and unconscious elements. It represents the inner landscape of the characters' psyche, which may include conflicts, repressed desires, fears, and motivations. Exploring psychological space involves developing the characters' unconscious motivations, representations, and the hidden meanings behind their thoughts and actions. Cain (2012) says about physical and psychological space:

In this way, concepts of identity and space can be explored in detail and depth, for instance physical space vs. psychological space. In the physical space, one could describe and make sense of a physical landscape, i.e. the Rocky Mountains that stretch from western Canada all the way to southern Mexico, but in the psychological space, one could discuss the manner in which a mental landscape

affects the worldview of an individual, like how a Scotsman and a Chilean would not view the world in the same light. (pp.121-140).

The relationship between physical space and psychological space is crucial. The physical spaces pictured in the text can serve as symbolic representations of the characters' psychological states. For example, a collapsing palace might symbolize repressed traumas or conflicts within a character's psyche. The arrangement of spaces, such as the division of a house into separate rooms, can reflect the characters' internal divisions of their emotions. Additionally, this interaction between psychological and physical space can reveal the relationship of the characters with their external spaces and landscapes which influence their internal ideas and perceptions.

For example, in Virginia Woolf's novel "A Room of One's Own," the physical space of a private room becomes symbolizing freedom, independence, and creativity for women. The room represents a psychological space where women can explore their thoughts, ideas, and artistic pursuits away from societal constraints. It symbolizes the economic and social independence that a woman needs if she's to become a serious and non-derivative writer.

2.2.2.2 Urban Space and The City

Urban space and the city often serve as powerful symbols in literature, art, and cultural discourse. They cover a great number of meanings and evoke complex emotions and ideas. As a symbol, urban space represents the human experience, the aspirations and challenges of modern life, and the dynamics of society. They offer a huge and rich field for exploration, inviting us to delve into the complexities of human existence, the interplay of social forces, and the ambitions and struggles of individuals within society. They provide reasons for artists, thinkers, and philosophers to examine the different nature of urban life and its impact on collective consciousness. In psychoanalysis urban spaces and cities can symbolize Inner psychic landscape, psychic conflicts, collective unconscious, social interactions and relationships, and exploration and self-discovery. On the other hand, in literature they can symbolize modernity, progress, alienation, isolation, social inequality, freedom, possibilities, chaos, and decay. But in the end, literature and psychoanalysis have a complementary relationship and they depend on each other to clarify problems related to society and its

individuals, they enhance the understanding of the human psyche, the dynamics of urban spaces, and the interplay between the inner and outer worlds of individuals.

The questions of what a city is and how cities are represented in literary works have aroused the curiosity of readers and the attention of many scholars, Mumford (1938) who has been called America's last great public intellectual, in his classic book *The Culture of Cities*, defined the city as:

The city, as one finds it in history, is the point of maximum concentration for the power and culture of a community. It is the place where the diffused rays of many separate beams of life fall into focus, with gains in both social effectiveness and significance. The city is the form and symbol of an integrated social relationship: it is the seat of the temple, the market, the hall of justice, the academy of learning. Here in the city the goods of civilization are multiplied and manifolded; here is where human experience is transformed into viable signs, symbols, patterns of conduct, systems of order (p.3).

In other words, the city is a dynamic and influential center, where power, culture, and social relationships intersect to create an effective, productive, and a straight environment. It emphasizes the transformative potential of the city in shaping the collective conscious that shapes individuals' behavior and thoughts in the society and interreact in it and the generation of meaningful societal structures.

Regarding urban spaces and the definitions that revolve around it and problematics, Henri Lefebvre (2003) in his book *The Urban Revolution* defines the urban space as "the place where people walk around, find themselves standing before and inside piles of objects, experience the intertwining of the threads of their activities until they become unrecognizable, entangle situations in such a way that they engender unexpected situations." (p.39). Urban space also reflects social inequalities and divisions and plays a significant role in shaping narratives, themes, and character development. It adds complexity, and a sense of place to literary works, making them more relatable and resonant to readers. In this context, a passage by Shi and Zhu (2018) says that:

"One of the most typical ways of cultural representation of urban Space is to focus on textual representations rather than other cultural forms, music, art or film, because literary texts not only reveal the writer's reflections on urban space, but show the character's experience in

urban space. Therefore, the textual representations offer unique way to know the city. There are many critics who made great contribution to the writing of the representations of space, like Maurice Blanchot, Gaston Bachelard, Fredric Jameson, Mike Crang and Foucault, etc.” (p.228).

2.3 Time in Literature

the concept of time is always under the spotlight of questions and hypotheses, especially related to the relationship between it and space, as well as what are the most important characteristics of time, how to apply it, and how useful it is during the novel or the story. This concept in literature is an essential element that influences the structure, character, and themes development within a narrative. Time can be represented in various ways, that is benefit the building of the reader's understanding and engagement with the story or novel. Narrative time is a powerful tool for authors to control the pacing and duration of events within a story or a novel. By manipulating the flow of time, authors can create tension, build suspense, and highlight significant and important moments in the narrative. Psychological time delves into characters' subjective experiences, exploring memory, perception, and anticipation. Some works encompasses conventional time, exploring timelessness, as well examining how flashbacks disrupt chronological order, offering insights into characters' histories or creating suspense. In the end, the concept of time in literature adds depth, complexity, ambiguity, and invites readers to reflect on the nature of existence and the human experiences. In addition to what have been said, there is a clear definition by some members in Eagle River High School about time which is:

In literature, the concept of time is often a central theme, with writers using various literary devices to explore its complexities. For example, authors like Virginia Woolf and James Joyce are known for their innovative use of stream-of-consciousness narration, which seeks to capture the fluid and fragmented nature of human thought and experience. Through these narrative techniques, writers can convey the subjective experience of time, highlighting its malleability and its role in shaping individual consciousness. (College Sidekick, 2024)

Straightly speaking, the quote reveals how sometimes big names authors like Virginia Woolf and James Joyce focus a lot on time aspect in their stories, and used special narrative styles like

stream-of-consciousness to show how time feels smooth and fragmented in the human mind and experiences. By using these advanced writing techniques, authors can represent how each person's sense of time is unique and shaped by their individual consciousness and thoughts.

In conclusion, the exploration of time in literature reveals a diverse and complex theme that mirrors the difficult connection with the passage of time. By examining time through the lenses of psychology and literature, a more profound comprehension will be gained about its deep impact on human existence and the stories created to give meaning to experiences.

2.3.1 Temporal Structure and Narrative Techniques

Temporal structure and narrative techniques are considered to be an essential element in literature for shaping the way stories are constructed and experienced. They contain and involve the manipulation of time and the order of events within a narrative, allowing authors to create unique storytelling experiences and engage readers in fascinating ways. Temporal structure refers to the organization and arrangement of time within a narrative. It encompasses the chronological order of events, the proceeding of the story, and the manipulation of time to create specific and special effects. Temporal structure examines how events unfolded and how readers experience the passage of time within the narrative. Narrative techniques, on the other hand, are the tools and methods that authors employ and use to tell a story effectively. These techniques encompass various literary devices, strategies, and approaches used to shape the narrative, engage readers, and convey meaning such as Foreshadowing, metaphors, flashbacks, ironies, etc. Narrative techniques can involve the manipulation of point of view, dialogue, characterization, symbolism, imagery, and more.

Questions about temporal structure and narrative techniques have always been asked by several philosophers, Paul Ricoeur considered one of those philosophers who tried to provide some insights and offered a number of philosophical arguments and knowledge about temporal organization and narrative tools.

Paul Ricoeur (1938) provides his brief ideas concerning temporal structure and narrative tools in his book *Time and Narrative*, which he was embarked on a study to test a hypothesis concerning the relationship between storytelling and the temporal structure and nature of human experience. He writes:

The moment has come to join together the two preceding independent studies and test my basic hypothesis that between the activity of narrating a story and the temporal character of human experience there exists a correlation that is not merely accidental but that presents a transcultural form of necessity. To put it another way, time becomes human to the extent that it is articulated through a narrative mode, and narrative attains its full meaning when it becomes a condition of temporal existence (p.52).

Ricoeur believes that there is a meaningful correlation between the act of narrating a story and the temporal organization. For the same context, in their essay, Bakhtin's Theory of the Literary Chronotope: Reflections, Applications, Perspectives, Nele Bemong and Pieter Borghart (2010) writes that "Bakhtin's basic assumption is the idea that narrative texts are not only composed of a sequence of diegetic events and speech acts, but also and perhaps even primarily of the construction of a particular fictional world" (p.4).

Nele Bemong and Pieter Borghart asserts that events are always in a correlation in fictional novels, and something happens only when something else tackled it and changes are revealed in space and time. Their contribution lies in their attempt to simplify the process of reading a narrative piece of work in terms of temporal structured framework. Moreover, there are some literary devices and tools that facilitate the narrating process with an organized framework as it was mentioned previously such as stream of consciousness, interior monologue, direct and indirect speeches, fragmentation, and there are also flashbacks and memories.

2.3.2 Flashbacks and Memories

The concept of time has been widely debated and questioned between a number of philosophers, scholars and critics. The aspect that Virginia Woolf came up with in fact is not new, but there were revolutionary and radical methods she adopts. In terms of the contrast between mind-time concept, Erica Willis (2006) in her thesis about The Philosophy of Time in "Mrs. Dalloway", "Orlando", and "The Waves" writes that:

The time involved in the basic drama which takes place in the minds of these characters cover eighteen years; the place of incident varies from India to Bourton

to London to the World War battlefields of France; and about a dozen characters are involved (p.28).

It is obvious from the previous quote that the speaker examines all different places of the story which most of them of course where pictures and memories in the character's mind rather than real places.

Flashbacks are narrative devices commonly used to depict events that have happened in the past within the context of the present narrative. They involve a shift in temporal perspective, transferring readers from the current timeline to an earlier point in the story. Flashbacks offer authors a powerful and beneficial tool to provide backstory, extend characterization, create suspense, and explore the psychological dimensions of the narrative.

Kendra cherry (2024) in her article named An Overview of Sigmund Freud's Theories on a website claim that Freud proposed that character's thoughts, emotions, and behaviors are influenced by unconscious processes and repressed and unwanted memories. Memories that have been pushed out of awareness due to their disturbing or conflicting nature can show up through flashbacks or other forms of memory recall.

Many Scholars and researchers have defined flashbacks with different perspectives based on different experiences and theories. Andrew Sedillo an instructor of Language Arts, Social Studies, and Technology who says:

Authors use flashbacks as a means of adding background information in the present events of their story. They interrupt a specific event within their story by using events that have already occurred or that have not been presented. This gives the reader added information about a character's past, including his or her secrets, inner or external conflicts, or significant events that affected his or her life. If the author is able to do this well, the reader will begin to convey reasoning for the actions of the characters throughout the story and develop a better understanding of present events. This also helps the author create a theme for the story and increase the emotional impact it will have on the reader (Sedillo, n.d.).

Along with the previously mentioned, Britannica Encyclopedia stats that "Flashback, in motion pictures and literature, is narrative technique of interrupting the chronological sequence of events to interject events of earlier occurrence. The earlier events often take the form of reminiscence" (Britannica, Encyclopedia. 1999).

Therefore, the purpose of a flashback is to inform readers about a character's past and help them understand why the character acts in particular ways later on in the narrative. As a result, a flashback in the story deepens inner conflict. It gives the conflict a boost, increase the poignant moments, and makes it possible for the reader to feel sympathy even for the villains as well.

2.4 Space in Literature

The questions of what space is, how it is represented in literary works, and what is the relation between space and time are they complementary to each other or not, have occupied the attention of many scholars. In literature the concept of space is considered as physical element of the events occurring and happening in the novel or a story, that is to say that any artistic creation is supported by its own space being real or fictional through different, but in very chronologically ordered sequences of time, space in general serves as a storage for the plot and the events of any narrative. In their passage about Urban Space and Representation in Literary Study, Shi and Zhu (2018) state the following:

Far from being separate, time and space form an indivisible whole, that is, time without space or space without time is unimaginable. However, people always attach greater importance to time or space in a certain period, which results in different ways of thinking and different ideas. Theoretical thinking, which focuses on time, treats things in a diachronic and historical dimension, imploring the becoming, evolution, rheology and development to form thinking mode characterized with temporalization and historicization; theoretical thinking, which focuses on space, treats things in a spatial and juxtaposed dimension, emphasizing the synchronicity, presence, and constitution to form thinking mode characterized with specialization. However, time based on history became the prevailing cognitive approach until 20th century, while space is buried under the light of time. (pp.223-229).

The concept of space in literature encompasses a rich and various theme that provides unique insights into the human experience and the relationship between individuals and their surroundings. The exploration of space in literature exposes more than physical scenes; it delves into the symbolic, psychological, and social dimensions of the existence.

Literature exceeds bounds of physical space, transferring readers to imagined realms, far lands, and unexplored areas. Through vivid descriptions and fascinating storytelling, authors create atmospheric settings that evoke emotions, stimulate the senses, and invite readers to engage deeply with the narrative.

2.4.1 Social Class and Spatial Divisions

Social class and spatial divisions are continuous themes that offer general deep insights into the complexities of human society and the impact of social hierarchies on individuals and communities. Authors often use spatial settings and environments to reflect, mirrors, and explore the dynamics of social class.

Before taking another step in the context of social class, its representations, and implications, the clear definition of word “class” should be provided. The use of the term "class" was not common until the mid-eighteenth century, but during that time, there was an increasing use of language that transported the concept of social class. People's position in society was described by referencing their rank, which illustrates their status and economic standing. The focus was on determining where individuals stood in relation to others, both in terms of their social standing and their financial situation.

Olin Wright (2003) provides various definitions of the term "class." In some occasions, class refers to a collection of social categories that people utilize to rank those categories within a system of economic layers. Class varies depending on the specific time and location, as it revolves around factors such as lifestyles, occupations, and income and financial levels. (p.2)

Furthermore, another definition by Wright about the concept of class is based on standards and factors of living, specifically income or wealth. In this context, class is seen as a gradual concept, where different categories are noted using labels and layers such as upper class, upper middle class, lower middle class, lower class, and underclass (p.3). He held that the class with this usage is:

Contrasted to the many other determinants of a person’s life chances for example, geographical location, forms of discrimination anchored in ascriptive characteristics like race or gender, or genetic endowments. Location, discrimination, and genetic endowments may, of course, still figure in the analysis of class – they may, for example, play an important role in explaining why

different sorts of people end up in different classes but the definition of class as such centers how people are linked to those income generating assets. (Ibid, p.2)

Modern literature explores the changing nature of social class, blurring traditional boundaries and introducing new forms of stratification. Modern authors used a more fluid and fragmented social environments, where individuals can move between different social classes or involve multiple class positions together, challenging traditional spatial divisions. It also explores how spatial divisions reflect social inequalities and power layers. Wealthy characters often inhabit in luxurious and fancy homes, highlighting their privilege, while lower-class characters are resided in crowded cheap apartments and marginalized spaces, highlighting their limited access to resources and opportunities.

2.4.2 Interior Spaces and Their Representation

Interior spaces in literature use huge influence, acting as potent devices for conveying psychological depth, symbolism, atmosphere, social commentary, character development, and narrative structure. They serve as dynamic canvases through which characters' inner lives are explored, allowing the examination of their thoughts, emotions, and memories. Symbolically, these spaces can illustrate a character's identity, desires, or psychological condition. The depiction of real elements within them such as lighting, colors, and textures establishes the mood and atmosphere of a literary work. Furthermore, interior spaces can mirror societal constructs and power dynamics, highlighting social class, gender roles, or cultural norms. Characters' interactions with and decisions within these spaces reveal their values, ambitions, and evolution. Additionally, these spaces could be houses, workplaces, cafeteria, public buildings, or symbolic spaces.

Variations in interior settings utilize influence over the narrative structure, thus establishing the path of the story. Altogether, interior spaces in literature enhance readers' comprehension of characters and themes, constructing a multifaceted and immersive literary journey. There are plenty instances of the use of interior spaces and its role in shaping the journey of the characters such as the iconic, famous, prominent novel "The Great Gatsby" by F. Scott Fitzgerald, the other famous one "The Bell Jar" by Sylvia Plath, and of course the notable novel "Mrs. Dalloway" by Virginia Woolf. For instance, in "The Great Gatsby" novel, Gatsby's lavish castle and the expensive parties he hosts there can be seen as a physical representation of his own psyche and unconscious desires. The large interior decorations of

his home reflect the complexity and withdrawal of Gatsby's own mysterious identity, which is covered in illusion. The performative, impersonal nature of the members indicates Gatsby's inability to form genuine human connections, which is a key idea in Freudian psychoanalytic theory.

In a book name “The Imagery of Interior Spaces”, Álvaro Santana-Acuña suggests in his chapter that the perspective from spatial-turn research challenges traditional opinions of interior space in literature, encouraging for a nuanced understanding that considers it as a liminal area between the external world and individual consciousness. Rather than framing literary space as a dual distinction between inside and outside, the approach suggests a framework comprising the subjective inside, the interior space, and the non-subjective outside. This perspective encourages a comprehensive interpretation of how interior spaces are depicted and explored in literature, emphasizing the interconnectedness between the individual's inner world, the physical environment, and external realities (p.219). He also states that:

The interior space in literature can enable a process of self- representation. This process is evident in Joris-Karl Huysmans’s novel *À rebours* (1884). Its main character, Jean des Esseintes, locked himself up in his house. Its interior full of things recreates many objects found in the social outside. Yet the interior also represents his subjectivity (Ibid, p.228)

Interior space become questions regarding the subjective experience of modernism. Given the importance that interior space held, it is then not surprising to find these themes regarding the interplay between subject and space reflected in the literature produced during this period, in which protagonists struggle to redefine themselves and their roles within these spaces. (Sara,2014). The previous idea by Sara Kristina Farner Budarz sheds light on the significance of interior space in modernism and its reflection in literature from that period. It assumes that interior space asks questions about the subjective experience, particularly as protagonists characters navigate and reformulate themselves into these spaces. This theme emphasizes the struggle for identity in the changing environments of the modern world, as portrayed in literature of the era.

2.5 Mrs. Clarissa Dalloway Psychology

In "Mrs. Dalloway," Virginia Woolf smoothly applies psychoanalysis to dig into the inner lives of her characters, providing powerful insights into their thoughts, emotions, and

motivations. Through the technique of stream of consciousness, Woolf allows readers to follow the characters' internal monologues, showing their hidden desires, fears, and psychological struggles. her use of psychoanalysis in "Mrs. Dalloway" goes beyond individual characters and exceeds to a bigger exploration of the human condition. Through the examination of characters' inner lives, she reveals the themes of isolation, existential anxiety, and the search for meaning and answers. The novel becomes a psychological study of the complexities of human existence, enabling readers to reflect on their own thoughts and emotions.

Clarissa Dalloway and a bunch of other characters are followed for one day in 1923 London. Woolf adores to write in a narrative style. Because of the frame Storytelling, the narrator has the ability to get into a character's head and create their thoughts and emotions as events unfold throughout the day. Clarissa, the novel's protagonist, who is seen as a woman that can fit and adapt to society; she is middle-aged lady, the perfect hostess; the perfect wife and mother and she belongs to the upper-middle class. Although this appearance is what she desires and tries to maintain the most, she is fragmented and separated inside. She likes to be among other people and share the pleasures of life. At the same time, she is constantly aware of death and feels that there is great danger in living even a single day. Clarissa considers privacy to be the heart of life, but she also loves socializing and throwing parties. (Cosby, LitCharts 2014)

She is happy in her life, her family, her parties, and admires the beauty of the city. Yet She is getting older by the second, wondering what life would have been like if she had created another life with different decisions when she was young. She believes that she is invisible, and that her body has become so nothing. She even lost the connection between her body and her name; For other people it is It is no longer Clarissa, but Mrs. Richard Dalloway. Her image affects her thoughts and experiences in the outside world.

She sways between being Clarissa and Mrs. Dalloway, sways between the memory and perception, between past and present, and integrating the different Sensations, creating a web of consciousness, imagination and reality. For a moment she is back in her early twenties, in rural Burton, she experiences youth and love in Sally Seaton and Peter Walsh Company. The very next day, she returned to London, still attending life Feeling depressed. Her emotions fluctuate between her longing to disappear from her current life and the longing to be surrounded by people. In the context of fragmented and Interior Clarissa, Hermione Lee states that "there is a continual interplay between her sense of reaching out to others and withdrawing from them; between her sense of failure, loss and coldness, and her involvement with the vivid,

energetic pulse of life” (1922, p.23). From the outside, she appears to be calm and cold, but inside her mind is working to get far away from the repressed emotional feelings of youth, and the torments of life, which she is trying to escape from her unconsciousness. This leaves her fragmented, divided between happiness and sadness.

2.6 Conclusion

At the end, psychoanalytic criticism helped the literature field especially literary analysis, by providing close analyzing to the inner human thoughts and mind of the characters and persons on general by applying concepts and methods from psychoanalysis to analyze and interpret literary texts. This chapter provided insights about how psychoanalytic criticism complements literature and also provided an example about the protagonist character Mrs. Clarissa Dalloway and how these methods are applied. As well the examination of time and space concepts from psychological lens and literary perspective contributed to enhance comprehension of the complexities in human experience and the construction of narratives.

Chapter Three

Temporality and Spatiality as Narrative Tools

3. Introduction

In literature, the management of time and space stands as a strong tool for authors to shape narratives and provide unique reader experiences. In this final chapter, the focus swings towards investigating temporality and spatiality as narrative tools in Virginia Woolf's "Mrs. Dalloway", shedding light on their profound influence on literature and the human psyche. Relying on the previous exploration of time and space and the psychological analysis of the novel, this section digs about the way Woolf applicates these elements to build her narrative and convey meaning. By exploring these ways in which Woolf employs time and space, a deeper comprehension will be gained about the themes of the novel, characters development, and their contribution in the narrative structure. Additionally, the use of flashback and psychological time and space analysis will be essential to understand how Woolf creates her narrative and how she reflects her own traumas and personality on them by her fictional creation.

3.1 Virginia Woolf and Psychoanalysis

Virginia Woolf is well known for her exploration and portrayal of psychology in her characters' lives and consciousness. Throughout her novels, she often highlights themes related to personality, identity, and the complexities of the human mind and psychic. She is highly concerned about the psychological conditions of her characters' soul and mind, reflecting their thoughts, emotions, and memories and revealing the complexities of their inner worlds. This focus and concern about psychology reflects her real personality and inner struggles as human. Shirley Panken wrote in her book *Virginia Woolf and the Lust of Creation: A psycho Analytic Exploration* that "Woolf might be best described as possessing characterological traits of a "mixed" variety, that is "depressive", "obsessive", "masochistic", "psychosomatic". She designated these and other traits, her multiple "selves"." (Panken, 1987, p.5). Usually throughout the novel, the characters represent Woolf's own struggles, sadness, and depression. Plenty of events, memories, experiences, and thoughts of each character may reflect some of Virginia Woolf's unconscious state and mental disorders that she was grappling with during her own life.

In fact, as a young girl, Virginia Woolf had many traumas and experienced different traumatic scenes. one significant trauma was the loss of her mother at a young age as well the death of her father and sister Vanessa, which caused some mental disorder also another trauma

experience which is the sexual abuse by her half-brother during her childhood which increased her mental illness. All that led her to focus and explore psychological themes related to mental health problems, sexuality, identity, gender and many other related topics in her novels. As an example, Virginia was diagnosed with bipolar disorder “manic depression”, which causes mood swings, overthinking, and judgment. In one of the scenes, those symptoms appear clearly in Clarissa’s character, when she invited everyone to her party and was happy and satisfied, as well invited Peter Walsh. As it is mentioned in the novel “Remember my party to-night!” sounded frail and thin and very far away as Peter Walsh shut the door” (Woolf, 1922, p.72). But when Peter finally arrived to the party, she kept wondering why did he show up there, “But why did he come, then, merely to criticize” (ibid).

However, it is important to realize that Woolf’s connection with psychoanalysis was not clear, she did not settle strictly to any particular writing style. Instead, her writing reflects a bigger engagement with the creative currents of her time, combining different elements of psychoanalytic theory next to other influences such as modernist aesthetics and feminism. Moreover, Woolf’s work remains open to a various interpretation, encouraging readers to explore its rich and complicated zones from multiple perspectives, including psychoanalytic theory.

3.2 A Psychoanalytic Analysis of Mrs. Dalloway

Virginia Woolf’s “Mrs. Dalloway” serves as a fabulous and seminal piece of work in modern literature, whether in terms of innovative narrative tools and devices or the profound exploration of human psyche and consciousness. One productive approach to understand the complexities of Woolf’s work is through a psychoanalytic lens. Analyzing the novel from psychological perspective must involves exploring characters’ inner world, thoughts, life, behavior, and motivations under psychological theories and concepts.

First of all, after reading Woolf’s biography and gaining a strong acknowledgment about her personal life, as well reading her novel “Mrs. Dalloway” and understanding the characters’ thoughts and behaviors, it is impossible to not notice that Virginia reflects her own personality and ideologies on her characters. One aspect that is analyzed psychologically is Woolf’s unique stream of consciousness. Virginia excelled in conveying the inner life and external influences of all the characters in the novel, in addition to giving each character her own thinking and her own world. During the novel, you find characters who are happy, sad, moody, or even contemplating suicide. Part of this creativity is in the stream of consciousness. It is due to her

distinctive and unique way of reflecting her private life, which gives the reader ambiguity and confusion. The reader must know Virginia's real life and the traumas she was exposed to, so he can understand and accept the actions and decisions of some characters. So, after psychologically analyzing the novel and its main characters in particular, we discover that the stream of consciousness has a very important role in playing on the reader's mind and inviting him to analyze the characters according to his understanding of the story and Virginia's life. for instance, there is this passage when Clarissa is longing to her girlhood, remembering old moments with her parents, also her relationship with Peter and Sally, Virginia Wrote:

She could remember scene after scene at Bourton - Peter furious; Hugh not, of course, his match in any way, but still not a positive imbecile as Peter made out; not a mere barber's block. When his old mother wanted him to give up shooting and to take her to bath, he did it, without a word; he was really unselfish, and as for saying, as Peter did, that he had no heart, no brain, nothing but the manners and breeding of an English gentleman, that was only her dear Peter at his worst; and he could be intolerable; he could be impossible, but adorable to walk on a morning like this. (1922, p.8)

As it is obvious, Woolf starts by presenting the stream of consciousness of just one of the characters, and then begins to move forward and backward to give an impression about the other characters in a way that the action and especially the thought process match with first character.

Additionally, the ways in which characters are represented throughout the novel is brilliant when it is examined by psychological lens. While reading the novel, the reader should note that the characters are portrayed through two characteristics external perception and internal representation. In other words, Woolf's portrayal of characters is based on the relationship between the character and the reflection of their inner deep consciousness and state of mind. The aspect that helps Virginia in depicting characters in this fluidity is the narrative voice or tone, by a psychological observation to some characters' personalities, it is remarkable the tone of narration is powering the meaning and insights about characters. As an example, in some scenes Virginia is talking by the third person perspective i.e. presenting a specific story by a specific characters' point of view or perspective, especially on Clarissa Dalloway and Septimus Smith, their thoughts and ideas are often portrayed through different passages within the novel.

As an example for that, in the very beginning of the novel Virginia said “Mrs. Dalloway said she would buy the flowers herself.”

Furthermore, the psychological traumas available in the novel can fertilize the ground and facilitate the process of psychological analysis of the stories of the characters, such as the story of the war veteran Septimus Smith, who suffers from post-traumatic stress disorder. By analyzing his personality, studying the effects of trauma on his psyche, and exploring his sense of reality, it is possible to provide a general and insightful view of the effects of trauma on the human psyche and its external surroundings. Also, the psychological analysis of gender roles can afford and illustrate the characters' difficulties with self-acceptance, repression, and the negotiation of their identities. Additionally, analyzing social factors and their impact on the psychology of characters can provide a broader understanding of their experiences, behaviors, and various decisions. For example, the psychological exploration of the social pressures and exaggerated expectations imposed on Clarissa Dalloway as an upper-class woman from whom the impossible was expected, shedding light on her psychological conflicts at times, her memories at times, her motives, her decisions, her dealings, and her actions.

Overall, psychological analysis provides and offers the novel's readers opportunities to explore the human psyche, complexities, and experiences with some assistance from appropriate and right literary devices such as different monologues, stream of consciousness, time, space, and more important aspect which is the narrative voice of the narrator. These analyses enrich the readers knowledge about various literature themes such as ones available in Mrs. Dalloway (trauma, gender roles, feminism, etc.). Especially after scholars and researchers who were mainly interested with approving the relationship between trauma and literature, discovered that psychological studies are the more logical and useful approach to rely on in such novels and such themes.

3.3 Mrs. Dalloway and The Subjective Reality

“Mrs. Dalloway” by Virginia Woolf remains as one of the strongest novels that represents the complex relationship between subjective reality and the external world. The novel explores the characters' inner thoughts, perceptions, and experiences. And how the boundaries between their inner reality and the objective reality surrounding them are blurred. In the novel, it can be seen that the characters in some situations and occasions have kind of reactions and behaviors that are similar to Virginia's personal life. So, she kind of effected their interactions and

consciousness on general in plenty of events, and all that done by using and employing common literary techniques such as stream of consciousness, interior monologue, and fragmentations.

Stream of consciousness for example, was not so new by the time of the novel but it was unique employment of it by Virginia Woolf which made it iconic and popular. It seeks to understand and analyze characters like Clarissa and Septimus in relation to Virginia's perspective of "stream of consciousness" portraying reality as being driven by Virginia's life and thought process. As Vidushi Parmar (2022) says in the International Journal of English Literature and Social Sciences that:

Virginia Woolf with her technique of stream of consciousness presents a paradox of reality and thought. We perceive things not just by looking at them but our perceptions are influenced by our past experiences and complexes. An object could mean one thing to one and the same object could lead another to an entirely different reaction. Like the backfiring engine of a grand vehicle seen by both Clarissa and Septimus has different meaning for both. One sees it with respect, as a symbol of royalty and induces a feeling of nationalism were in, for Septimus it leads to a shell shock (a form of post-traumatic stress disorder often found in war veterans). Both the reactions are justified and inspired from perception of reality and truth of experience. (p.217)

In Mrs. Dalloway, reality is depicted as a complex interaction of individual thoughts, memories, and existential meditation. The novel delves into the personal experiences of its characters, especially Clarissa Dalloway, as they navigate their inner worlds and the external events happening around them. Subjective reality in the novel is not just an objective world, but rather a fluid, smooth, and multifaceted building shaped by the character's thoughts, emotions, behavior, and interplays as it is shown in the following passage:

Did it matter then, she asked herself, walking towards bond street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling, all

to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself. (1922, p.12).

In this specific passage from "Mrs. Dalloway," Virginia Woolf takes readers into the pure pondering of Clarissa Dalloway as she thinks of the significance of her mortality and struggles with existential questions about the nature of reality, as she thinks of the certainty of her fate, she wonders if it really matters that she would cease to exist definitively. Overall, the previous passage portrays the deeply human experience that many people struggle with in reality: the deep thought of mortality and the meaning of one's life.

3.3.1 The Use of Time in "Mrs. Dalloway"

Just as time is a fundamental factor of our existence, it has also been a necessary aspect in literature ever since it has existed. Time in the novel is both an action and an actor; factor and concept. All the forms of time's fluidity give a real sense of reality and agency to the novel, enabling everything to be measured against it. The idea of time's nature is often as important as the moment itself for Woolf. This attention on time in Mrs. Dalloway reflects Woolf's obsession with it. In some occasions, it is remarkable that some moments in the past are more important and significant to the characters more than the present moment, and all that is kind of a tool to connect the reader's stream of thought to the vital moment in the past. This is done by the employment of some literary devices as it was mentioned and stream of consciousness is the most widely used in this field.

Stream of consciousness was commonly used due to its effectiveness in conveying the exact thoughts and actions that take place in the character's inner world, which are usually shaped as reaction to the external world surrounding them to keep their thoughts flowing, and to invade the mind. It is a technique can be defined in other words as the continuous flow of mind Thoughts and consciousness in the mind and images, feelings, behaviors and memories in the inner world of the protagonist or as a technique that allows the reader to catch the direct connection to the human psyche. There are plenty of quotes that address the use of a stream of consciousness style of writing in which Woolf moves from one character's thoughts, feelings,

emotions, meaning from Inner life to real life. An example of that, in one of the passages in the novel Virginia wrote:

But the stare Peter Walsh did not want for himself in the least; though he could respect it in others. He could respect it in boys. They don't know the troubles of the flesh yet, he thought, as the marching boys disappeared in the direction of the Strand –all that I've been through, he thought, crossing the road, and standing under Gordon's statues, Gordon whom as a boy he had worshipped; Gordon standing lonely which one leg raised and his arms crossed, - poor Gordon, he thought. (1922, p.77)

It means that his perspective is not for him but for these boys, this expression indicates that there is no unity, each sentence is alone, besides the respect of the grammatical rules through the real thought of the characters but there is a unique feeling and sense. Vasantha Prabha and Thiagarajan wrote in *Journal of Positive School Psychology* about using time in Mrs. Dalloway "Time plays a vital role in the Stream of Consciousness novels. The Stream of Consciousness novelists never think that the morning and the evening are one day; evening or morning or any part of either might represent eternity or less than a single pulse-beat. They deviate from the convention of chronological continuity." That reveals the employment of time by Woolf and how she breaks free from the ties of respecting the time narration and duration and instead was jumping from the present moment to past moments and memories and make them like a flash back, because this technique needs chronological freedom and mixed moments of (past, present and future).

Woolf in her novel "Mrs. Dalloway" adopts time device almost throughout the whole novel from the beginning until the end in order to portray and catch the exact past and present moments of Clarissa, Peter, Septimus, Sally Seton and other characters. For example, the character of Clarissa, she was presented to the reader for almost first fifteen pages of the novel except some paragraphs, starting by how she was preparing for the party that she will host soon and buying flowers. After that, how her ideas move back to the present to the moment she opens the window, enjoys the fresh air and thinks how fascinating the morning is. Then the flash back that popped up when she was eighteen, enjoying old days at Bourton.

By this time employment besides the use of some other devices and technique such as close-up, multiple view, cutting and fades-out, the novel takes the reader to live the characters

moments of present and have some clues about moments in the past, as well interreact and catch hints about how they think, what is exactly happening in their inner world, and how and why they behave like that. This time technique and the other devices is commonly used to reveal the connection of thoughts and feelings, a rapid or slow succession of images, or a multiple view of just one subject.

3.3.2 The Use of Space in “Mrs. Dalloway”

As a pioneer of modernist literature, Woolf devoted much of her life to inventing literary space. Analyzing and exploring social spaces such as urban space, proper space, and imperial space in Woolf’s works and specifically exploring urban space and cities and their symbols in Mrs. Dalloway can provide a deeper comprehension of the valuable nature of social space, and different statuses, rights, and life conditions. The circumstances of people of different races, classes and nationalities, as well as the intricate relationship of control, power, and hostility between them. All of her obsession with time and place was kind of a reaction to the principles that were widespread in her society at that time, the most important of which was that women did not have the right to write or print, especially books or novels, so Virginia decided to get rid of the restrictions of these principles and challenge them. Indeed, she became one of the active and famous feminists’ writers, and the feminist character was dominant in almost all of her works. This is one of the reasons for her obsession with time and place, which she has become promising in applying them and mixing some of her life experiences into her works. This is why there are tons of sadness and reverence.

There are multiple spaces in “Mrs. Dalloway” that Virginia explored throughout the novel to touch all the field and give the full understanding about the characters and the external space surrounding them, such as the space of gender, where the gender division of space is represented by the masculine discourse of patriarchal society and the organization of women through this division of space and the meaning of women’s existence is also portrayed. Overall, the novel presents a simple contrast between the public and private spheres, which are heavily gendered. As well the space of city, Woolf vividly depicts the city of London as an important landscape in the novel. The urban landscape is presented as a space of different activities, social meetings, and the exchange of diverse viewpoints. The city is characterized by crowded streets, traffic, and movement of people. Through her vivid descriptions of the city as Virginia wrote:

Suddenly Mrs. Coates looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. There it was coming over the trees, letting out white smoke ... making letters in the sky! Everyone looked up..." Glaxo" said Mrs. Coates in a strained, awestricken voice..." Kreemo", murmured Mrs. Bletchley...Mr. Bowley gazed straight up... Thats an E, said Mrs. Bletchley – or a dancer – "Its toffee", murmured Mr. Bowley... Lucrezia Warren Smith, sitting by her husband's side on a seat in Regent's Park in the Broad Walk, looked up. "Look, look, Septimus!" she cried. For Dr Holmes [the psychiatrist of Septimus] had told her to make her husband take an interest in things outside himself [because he suffers from a trauma of war]. So, thought Septimus, looking up, they are signaling to me. Not Indeed in actual words... (1922, pp.29-31)

The passage shows the collective nature of the city as Mrs. Coates and the crowd around her all look up at the sky due to the sound of the aeroplane. Woolf captures its energy and atmosphere, with characters from different social classes and backgrounds moving through its streets and public spaces. The reader needs to pay more attention to the time and space of action in the novel due to its fast changing, also keep his eyes focus in order to understand how Woolf uses some elements for transferring the space such as the action of Clarissa buying flowers, it's remarkable that space is on move with her to the flower shop and then Woolf uses the car and airplane in order to convey the space etc.

Another space is the space of power or in other words power dynamics, more clearly the spaces of class and nation. City space becomes a site where different power structures are negotiated and challenged and Characters from different social classes merge within this urban landscape, showing the hierarchies and power imbalances that exist in society. for example, Clarissa Dalloway and Mrs. Bruton as representatives of high society and the mistresses of the upper-middle class and how their parties were highly regarded and good example of class space, in the very first lines of the novel Virginia Woolfe wrote "Mrs. Dalloway said she would buy the flowers herself."(Woolf, 1922, p.3), this shows an impression into Clarissa's world and her sense of self-reliance and agency due to her belonging to the upper-middle class. In the other hand, there is characters like Septimus Smith who portrays the overwhelming effects of war. As a World War I veteran suffering from PTSD, he suffers from hallucinations and sadness, which isolates him from society. The doctors, Dr Holmes and Sir William Bradshaw, failed to understand his condition, recommended ineffective treatments and called for his institutionalization, reflecting societal abandonment and disgrace towards mental health.

Through the lens of space, reader can see the real image and state of society instead of false and unreal state conveyed by history and dominant ideologies. Through her unique use of space and special narrating lives of characters, Woolf seems to make fabulous work to undertake the management of her unique multiple spaces concerning (gender, class, nation.) (Zhao & Zhong, 2022)

3.3.3 The Use of Flashback and Memories in “Mrs. Dalloway”

A flashback is a psychological interference used by writers to take the audience away from the present to a moment in the past by introducing events in order to offer background or context to the present events of the narrative. This past event provided is a useful literary device used by Virginia Woolf in many literary works of her especially with protagonist characters, in which the character recalls a previous moment or event happened in their life and did not occur through the story. There are two significant categories of flashbacks, those that recall events that happened before the story begins and the reader does not know this, and those that take the reader back to an event that already happened but that the character is rethinking about it again.

Authors use flashbacks and memories of the past in their works for several reasons that vary depending on the story and its context. One of these reasons is to fill in the blanks of the dramatic background of one or more characters, and these memories are often a helping hand for the reader by urging him to understand some of the motives and decisions taken by the characters, which were strange and unclear. In addition, memories and flashbacks create suspense, add structure to the story, and put the reader between confusion at times and doubt at other times. Another function of flashbacks and memories is to increase tension during the story, i.e. the reader wants to know the secrets, motives, etc., so he continues reading to find out what he needs to know. This device is usually implemented by the narrator tells another character about past events, the narrator has a dream about past events, or the narrator recalls past events, revealing the information only to the reader.

For example, through the story there is a notable hatred to Miss Kilman by Clarissa, and it is represented that Miss Kilman is the closest person to Elizabeth Dalloway. In one of the scenes, Clarissa is seen analyzing the relationship between Elizabeth and Miss Kilman to be more than friendship, in this context there is a flashback pop up by Clarissa about the previous relation of Elizabeth and Sally Seton, as it is mentioned in Mrs. Dalloway:

The strange thing, on looking back, was the purity, the integrity, of her feeling for Sally..... She and Sally fell a little behind. Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it—a diamond, something infinitely precious, wrapped up... (1922, pp.50-52)

Flashbacks have several types, and among these types, two important ones are mentioned and employed in the novel. First type to discuss is dream or dream sequence. It is clear by the name that is when a character fallen asleep and that starts dreaming about moments or events in the past. The case in Mrs. Dalloway is about when Peter remembers events from a long time ago, and he always have strong feeling and emotions for Clarissa, through the novel, Peter portrayed several times dreaming of her such as when Virginia said:

So, the elderly nurse knitted over the sleeping baby in Regent's Park. So, Peter Walsh snored. He woke with extreme suddenness, saying to himself, "The death of the soul." "Lord, Lord!" he said to himself out loud, stretching and opening his eyes. "The death of the soul." The words attached themselves to some scene, to some room, to some past he had been dreaming of. It became clearer; the scene, the room, the past he had been dreaming of. (1922, p.88)

In this view, it is quite possible to believe from a psychological point of view that dreams represent a strong bothered desire, repressed anger or hatred towards someone or something or any kind of imaginary fundamental motivation that needs to be captured. It is obvious from words such "snoring," "wake," and "dreaming" that Peter is asleep and dreaming of his past moments with Clarissa. Furthermore, some statical analysis and studies asserts that word "Dream" is used eight times by Virginia, so this type of flashback is still existed in the rest of the novel.

The second type of flashback, which is classified as equally important and effective and shares almost the same features, is memories. Memory or vivid memory is an insightful and effective idea to provide the reader with information about a character's background and past. These memories often occur when the writer introduces his characters in detail to common events as well as spatial environments. The emergence or occurrence of these memories is the result of the actions or actions of the characters, such as tasting or smelling a specific thing and encountering something that arouses buried and shared feelings. The appearance of these memories is through the author's portrayal of the character as if he is physically living the present, but mentally living the events and moments. past, thus bringing these feelings and memories to the minds of readers. Example of living memory Clarissa thought of Bond Street as she passed by a shop, Woolf wrote:

Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter; one roll of tweed in the shop where her father had bought his suits for fifty years; a few pearls; salmon on an ice block. "That is all," she said, looking at the fishmongers. "That is all," she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. And her old Uncle William used to say a lady is known by her shoes and her gloves. He had turned on his bed one morning in the middle of the War. He had said, "I have had enough." Gloves and shoes; she had a passion for gloves; but her own daughter, her Elizabeth, cared not a straw for either of them. Not a straw, she thought, going on up Bond Street to a shop where they kept flowers for her when she gave a party (1922, p.15)

Clarissa's trip on the streets and her delight at the view, makes her recall some moments of the past, when her father bought a suit from one of the shops. She was fascinated by the streets of Bond and the beautiful memories of buying gloves and shoes in the stores, where she lived her femininity and nostalgia when she went to the shops with a heart full of happiness and satisfaction. Another static studies on the novel reports that Woolf used the term "Thought

“in the novel two hundred and ninety-five, which is of course not surprising at all due to the significance of the memory flashback all along the story.

Through these psychological interventions, flashbacks, and memories, Virginia delves into the subconscious of her characters and reveals their divided internal conflicts, traumas, and various desires. By merging memories of the past with events of the present through different temporal and spatial dimensions, Virginia highlights the interconnectedness of time and place and the ways in which the past shapes the present. In addition, these vivid memories serve to denounce the novel's themes of memory, identity, and the passage of time, urging readers to attempt to analyze the complexities of human consciousness and the lasting impact of past events on individuals' present experiences.

3.4 Temporal and Spatial Dimensions

“Mrs. Dalloway” strongly depicts plenty of aspects and factors of modernism in British novel, it is a remarkable example that demonstrate how novelists deal with temporality and spatiality in their works. The events and story are not told in chronological order, as well not in stable spaces, the space and time are in move with characters in different situations. Characters like Clarissa, Peter Walsh, Mrs. Burton and many others are responsible of presenting the narrative through their psyche and mind. Virginia Woolf explores temporal and spatial dimensions in the novel in complicated ways, which takes place over the course of a single day in London, tracing the interconnected lives of its characters as they navigate the bustling streets and different interiors of the city. As a result to innovative narrative techniques, Mrs. Dalloway explores the fluidity and smoothness of time and the multiplicity of space, delving into the inner world, thoughts, and memories of its characters while capturing the vivid details of their surrounding environment. Therefore, “Mrs. Dalloway” illustrates that the narrative structure in the novel is crafted in a way that promotes the narrator to offer the reader a degree of temporal experience to share in addition to the spatial experience associated with it, at the same time, it is the basis of the experience enjoyed by its own characters. For example, the vivid details in Clarissa’s party and the news of young Septimus suicide just few hours before the party and many other instances. As Smoley suggests, “Mrs. Dalloway requires the reader to read between

the lines, or rather, between the voices, to form an understanding of the message or the meaning of the text" (Smoley, 2015, p. 205).

The temporal and spatial dimensions are portrayed in the novel as techniques in some occasions and as aspects in others. First, stream of consciousness technique can be considered as a temporal dimension because it blurs the boundaries between past, present, and future, enabling the reader to interreact with the inner and outer lives of characters and understand their thoughts and perceptions in real time. Second, as it mentioned previously, flashbacks and memories are also aspects that can shape the temporal dimension. The unique employment of these aspects by Virginia is to delve into the past life experiences of each character with recalling the exact memories, even puts this events side by side with present moments sometimes. Due to these temporal shifts, the novel explores the ways in which the past keeps shaping the present moment. Take for example this passage from the novel were Virginia said "Did it matter then . . . that she must inevitable cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely?" (1922, p.12).

The previous quote sheds light how Clarissa recalled her memories and it was kind of a flashback that made her accept the idea of her death in addition to her knowledge that her past life shaped her present moments, thoughts, behavior, and feelings. Third and last, the passage of time itself is one of the aspects of temporal dimensions, in which the novel's events revolve around one day in Clarissa's life as she prepares to host her party in the evening, through this temporal structure, Woolf highlights the brief nature of time and the importance of small moments that seems ordinary in shaping the lives of people. For instance, Virginia wrote in the novel "Fear no more the heat o' the sun / Nor the furious winter's rages" (1922, p.13). This passage illustrates the idea of morality and the inevitability of death and finding rest and peace in it which transcends the temporal concerns and struggles of life, including the changing seasons symbolized by the heat of the sun and the winter's rages. Furthermore, this passage has a strong connection with temporality.

Regarding spatial dimensions, Virginia Woolf was so brilliant for her detailed and appropriate selection of spatial spaces because it gave each character its own distinct personality, thoughts, and behavior, which added fluidity to the narrative in the novel, which makes the reader wonder what will happen on the other page, which place will be mentioned, and whether it will be in the past or in the present. First aspect can be regarded as spatial factor

is London as a setting, as it is obvious the novel sets in London, and the city stands as center backdrop of the story. throughout the novel, many places and spots are vividly described and mentioned from the bustling and crowded streets to the residential neighborhoods, for example Clarissa's walking in the streets to buy the flowers provides reader with a sense of city diversity and vibrancy. Second, there is a significant aspect which is interior spaces, in the novel Woolf explores the characters' interiors including houses and minds. The novel often moves between the external and internal spaces fluidly, blurring the boundaries between physical and psychological state. As an example, Clarissa's house is symbolized as a space of social interaction and gathering, where characters meet and reflect their lives. Last aspect of spatiality in the novel is private vs public spaces. Woolf portrayed both public and private spaces in the novel with giving each space its characteristics and influence on the characters. She depicts public spaces such as parks, streets, and neighborhoods, in the other hand, private spaces like bedrooms and homes, to explore themes of social interaction and also isolation. For instance, the scenes set in public spaces frequently involve characters engaging social conversations and observing others, conversely, scenes set in private spaces offer moments of meditation, solitude, and self-reflection.

Overall, the temporal and spatial dimensions are connected in a way that provides the fluidity and continuous ideas of the narrative, with each influencing and shaping the other. It is impossible to create an ambiguous and confusing time sequence without using appropriate spatial setting. Inhabited physical spaces become storage of memory and experience, while the passage of time gives those spaces meaning and importance.

3.4.1 Psychological Time and Space

Time and place are two essential elements in literature and require special and precise analysis, especially psychologically, because they are the tools for connecting the reader with the characters, interacting with them, and portraying their thoughts, feelings, actions, and mental state during the story. Psychological time and space are two different tools in how they are applied, but completely identical in role. In fact, they can be considered complementary to each other. Time is the reader's ticket to travel through the story from the past to the present and sometimes to the future, and Virginia mastered this method in her novels, and when talking about place, especially through the lenses of psychology and after studying and analyzing articles and some of Freud's works related to psychological space. It turns out that it is an

effective element in facilitating the process of travel for the reader from a place and events to another place and events completely different from the present.

Like the novel “Mrs. Dalloway”, some places are linked to a specific time, specific events, and related to a specific character. Like the streets of London, Bond Street, which Clarissa was walking, and even her room, where she used to hold parties, which were a symbol of meetings and social interactions. Regarding time, the novel is full of time fluctuations and radical shifts from the present to the past and even to the near future. The role of these two tools was to reveal the psychological state of the characters during the changing of time and in various spaces, which enables the reader to understand the characters more and understand their decisions and actions with other characters or even understand their actions with their inner self, especially the conflicts, fragmentation, and divisions. The employment of these aspects was by the help of other techniques are mentioned previously such as stream of consciousness, interior monologues, fragmentation and others superficial, which are important elements in depicting characters’ state of mind, emotions, and behavior smoothly.

Time is a significant theme in Virginia Woolf's works. Mrs. Dalloway narrates a woman's character's single Day. This shows that the narrative does not focus on the sequence and order of events. It focuses on the conscious and psychological state and aspects of characters. The novel does not have a chapter indicator but is presented as one large chapter. The novel also includes numerous stylistic features that illustrate the application of the time. Arguably, such a feature is portrayed in the very beginning of the story, when Clarissa talks about the preparation for the party she is hosting in the evening, including buying flowers. After that, the flow of her ideas traveled back to the present moment where she opens the window, feeling the fresh air, and thinks about how lovely morning it is. Those feelings gave her a flashback in her mind when she was eighteen and enjoying days like these in Bourton.

In the other hand, space is equally essential in Woolf's novels. The reader may be confused between physical and psychological space. For the information, both of them are used in the novel, but the psychological space is more distinct because it links the characters with each other and even with the reader, by revealing their thoughts, desires, problems, memories, and anxieties, it is the internal, untouchable, subjective world of the characters' minds. as an example from the novel, Virginia wrote in a passage:

For Heaven only knows when loves it so, how one sees it so, making it up,
building it round one, tumbling it, creating every moment afresh . . . In the
people's eyes, in the swing, tramp, and trudge; in the bellow and the

uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June . . . 'I love walking in London,' said Mrs. Dalloway. 'Really, it's better than walking in the country. (1922, pp.5-7)

This passage highlights London a spot where some events happened and how it serves as more than a setting in the novel, and how it reflects the emotional interconnectedness between the characters and their environment. Clarissa's psychological space reflects her subjective perception, as she enjoys the walking in the bustling streets and crowded sidewalks of London. This shows how individuals can observe and experience physical space differently based on their psychological and emotional state.

Woolf uses many useful techniques to narrate events and even connect psychological time with psychological place, because through analyzing the novel, Virginia mastered the narration of events by chronological fluidity of time often and sometimes without chronological order, by her innovative stylistic features mainly stream of consciousness which helped her in applying time and space throughout the novel on the characters, especially under psychological lenses. As she depicted various characters' emotions, struggles, desires, anxieties, memories, and their mind's state in different spaces.

3.4.2 The Interconnectedness of Time and Space in The Novel

With the unique employment of the spatial dimension and reconsidering the concept of time, it is easy to remark the interconnectedness of time and space within the novel, through techniques and devices such as stream of consciousness, interior monologues, and fragmentation. Woolf's characters live in the same time and space, but their lives do not cross. This stylistic choice is contemporary because it was odd in novels before the modern era that the plot threads intersect without the characters gathering throughout the narrative. On the other hand, Woolf manages to create ropes that link the characters despite spatial, temporal, and emotional distance. Time and space are linked due to their complementary relationship to each other, in other words, when it comes to time aspect, space is static but the time changes i.e. the character or subject stays at same place but his or its ideas, thoughts, and consciousness travels to a different time. For instance, a person is sitting in the park or any public or private space and thinking about different time maybe yesterday or tomorrow. Furthermore, when it comes

to space it is basically reversal of time, which the time remains the same but the space changes like two or more people thinking in different spaces and places at same time.

The first primary purpose of time and space as it is mentioned previously is the representation of coexistence and movement, as well seeks to the book seeks to express the duality of life, that is, the compatibility of inner and outer life. As an example, When Clarissa was thinking and contemplating the nice weather in the present moment which reminds her of the lovely weather she enjoyed at Bourton in the past, which provokes a memory of Peter Walsh, who was also there at the time. Thinking about him, and reminds her of his arrival in the near future. So that makes the time and space connected in which an object in the present moment can be linked with something in the past, which again it is linked with something in the future, and all this time shifts reveals while the character, subject stays in the same space. Take an example from the novel where Virginia Woolf wrote:

Then suddenly, as a train comes out of a tunnel, the aeroplane rushed out of the clouds again, the sound boring into the ears of all people in the mall, in the Green Park, in Piccadilly, in Regent Street, in Regent's Park, and the bar of smoke curved behind and it dropped down, and it soared up and wrote one letter after another—but what word was it writing? Lucrezia Warren Smith, sitting by her husband's side on a seat in Regent's Park in the Broad Walk, looked up. (1922, p.30).

The imagery in the previous quote suggests a kind of temporal fluidity, as the present moment is linked with the past and future through the path of the aeroplane. Virginia illustrates in previous passages how moments of experience intersect across different places and temporalities.

3.5 Conclusion

As an end to this chapter, it is better to say that in “Mrs. Dalloway”, time and space handling shaped the structure of the novel. Virginia Woolf challenged and defeated the traditional structure which is based on a chronologically straight pattern that is well known by a beginning, a middle, and an end. Based on what has been discussed, Virginia Woolf's modernist knowledge in fiction desired to portray the union ways in which her characters see, feel, think, and experience space, time, and change, and she succeeded doing so by depicting her characters

differently with composed units. The temporal and spatial indicators mixed with the plot of the story, creates a unique world image, which gives the story a huge significance and match. Furthermore, adding to the mixture techniques such as stream of consciousness for unfolding the characters, made the story both ambiguous and exciting at same time for readers. Also, tools like flashbacks and memories are equally significant for revealing the characters' repressed and buried thoughts and emotions which resulted in plenty of decisions and actions throughout the story. As well the analysis of psychological time and space in the *Mrs. Dalloway* enriches reader's understanding about the conditions of the characters, by shedding lights on their events with their related time and place that shaped their identities and explained their decisions and actions. Additionally, the exploration of the novel is enhanced by psychological analysis which is a highly recommended approach in such novels and themes due to its effective ways in revealing character's experiences and memories and how it intersects with temporal and spatial context.

General Conclusion

The primary purpose of this research is to explore the importance of time and place as narrative techniques for the writer Virginia Woolf, who in turn had a special influence and use of these techniques. And it is also to analyze how these elements contribute to portraying the inner lives of characters and the complexities of human consciousness. Virginia Woolf's concept of time and space had a formative influence on her novels, as it affected both characterization and structural development. The effect of using both time and place techniques in this research appears through the method of narration, the connection between the temporal variables of events, and the spatial atmosphere prevailing in the novel.

The first chapter provided a historical background on modernism and its key characteristics, highlighting the shift towards reflective exploration of the self and subjective experiences. It also presented Virginia Woolf's life and works, setting the stage for the subsequent analysis of Mrs. Dalloway.

In the second chapter, the psychological approach was introduced as a framework for analyzing the novel. Literary devices such as stream of consciousness, flashbacks, and memories were discussed. Besides their roles in portraying the characters' psyches, repressions, traumas, and fragmented identities. The interconnectedness of time and space was established as a tool to blur the boundaries between subjective and objective realities.

The third and final chapter investigated a detailed analysis of Mrs. Dalloway, offering a psychoanalytic perspective on Virginia Woolf and the novel itself. The application of time and space as narrative techniques was observed through the characters and events, with a particular focus on flashbacks and memories. The psychological implications of Woolf's use of time and space were explored, shedding light on their impact on the reader's engagement and immersion.

The key findings in this dissertation confirmed the hypothesis which claims that time and space tools can be used as a narrative technique in Mrs. Dalloway, for it illustrates the interconnectedness between the events and characters. Furthermore, it demonstrates how Woolf's masterful manipulation of time through literary devices like stream of consciousness, flashbacks, and memories allows her to dig into the psyches of her characters, revealing their repressions, traumas, and fragmented senses of identity. For instance, Woolf moves smoothly between Clarissa's present experiences as she prepares for the party she hosts, and her memories

of the past, her youth, her relationships and the trauma of losing her friend Septimus Warren Smith. This blending of past and present reflects the way in which Clarissa herself struggles to adjust the different aspects of her identity. Additionally, it shows how Woolf's use of spatial elements, such as swings in location and the merging of physical spaces with psychological landscapes, strengthens the portrayal of the characters' inner world and the fluidity of their subjective experiences. Such as the contrast between the bustling, crowded streets of London and the more cozy, private spaces like Clarissa's home or the park where she takes her walk, reflects the tension between her public identity and her private, meditative self. Woolf fluidly blends these physical locations with Clarissa's memories and imaginings, creating a smooth merging of external and internal realities.

This study offers an important contribution to understanding Virginia's advanced and distinctive use of time and space as narrative techniques in her innovative and worthy novel *Mrs. Dalloway*. Through a detailed analysis of these techniques, the research highlights Woolf's potential and ability to depict the complexities of human consciousness and the subjective individual experience of reality. The strength and originality of this study lies in its detailed exploration of how the interconnection between temporal and spatial dimensions creates a sense of presence, immersion, and participation by blurring the boundaries between internal and external realities.

However, it is necessary to acknowledge the limitations of this study. One of them is the narrow scope, as this research focuses on one novel by Virginia Woolf. While *Mrs. Dalloway* is an important work worthy of study, an analysis of her other novels or even the novels of other modernist authors can provide a more comprehensive understanding of how these narrative techniques are used and their various effects. In addition, this research relies primarily on psychoanalysis, which may have overlooked other potential explanations or critical frameworks.

Despite these limitations, the study contributes to a profound gratitude of Virginia Woolf's literary genius and her exploration of the human psyche through her skilled use of time and space. It highlights the significance of these narrative tools in delivering the complicated layers of subjective experience and the fragmented nature of identity in the modern era.

For further future studies, research could expand the scope by conducting comparative studies that include various literary movements and different cultural contexts by studying how different authors use similar techniques. Interdisciplinary syllabi that include psychology and

other related fields can also enrich and develop a greater understanding of the relationship between literature, human consciousness, and subjective experiences. In addition, a more comprehensive analysis and study of other works by Virginia Woolf herself could provide further insights into the various evolving uses of literary techniques and the importance of time and space as narrative techniques, and studying the works of other modernist authors could also reveal various uses and implications of these narrative techniques for the novel itself.

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