Virginia Woolf and Mrs. Dalloway

Introduction

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Virginia Woolf's fourth novel, *Mrs. Dalloway*, begins in London, on a Wednesday morning, mid-June 1923. Covering the span of a single day, leading up to Clarissa Dalloway's party, and shifting from character to character through a stream-of-consciousness narrative, Virginia Woolf's modernist novel moves effortlessly through time and space, highlighting the failures of the social system. Rife with themes of class, identity, the inability to communicate, and the struggling public vs. private self, as well as thoughts on religion, technology, and mental illness, *Mrs. Dalloway* expresses the confusion and slowly adjusting reality of a post-World War I English culture.

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Biography

Virginia Woolf was born to Leslie and Julia Stephen in 1882. She had four half-siblings from her parents' previous marriages, as well as a biological sister, Vanessa, and two biological brothers, Thoby and Adrian. They grew up together at 22 Hyde Park Gate in London and spent their summers at Talland House in St. Ives, Cornwall. Aside from brief instruction in Latin and Greek, Virginia received little education outside of the home, a fact she later resented but nonetheless appreciated for giving her "an eclectic foundation" (xi).¹

When Virginia was thirteen, her mother died of influenza and her half-sister died while pregnant. Around that time, Virginia began to keep a diary, a practice she maintained through adulthood. She called that year “the first really lived year of my life” (x).¹ In addition to dealing with the sudden deaths in her family, Virginia also suffered sexual abuse at the hands of her two half-brothers, George and Gerald.

When her father died of cancer in 1904, Virginia and her full-siblings moved to Bloomsbury in London. While there, several of her unsigned reviews and essays were published in a newspaper called the *Guardian*, and she began to write the novel that would become *The Voyage Out*. Around that time, Virginia heard about “an intense young man” (xii)¹ called Leonard Woolf, whom she would later marry. Virginia’s brother Thoby died from typhoid fever in 1906.

In 1910, after volunteering for the women’s suffrage movement, Virginia took part in the “Dreadnought Hoax”:

She and her brother Adrian, together with some other Cambridge friends, gained access to a secret warship by dressing up as the Emperor of Abyssinia and his retinue. The “Dreadnought Hoax” was front-page news, complete with photographs of the phony Ethiopians with flowing robes, blackened faces, and false beards. (xii)¹

For a woman to have taken part in the affair was an affront to British society, but Virginia relished her independence, despite often being incapacitated due to intense headaches and emotional illness that plagued her for most of her life.
After marrying Leonard Woolf in 1912 and moving to Richmond, Virginia's headaches returned, and she was sent to a nursing home. In 1913, she overdosed on sleeping drugs and remained in a rest home until the following spring. In 1915, her first novel, *The Voyage Out*, was published, but again Virginia suffered a breakdown and remained ill throughout the year. Still, in spite of all hardship, Virginia and Leonard were supportive of each other and their marriage. They opened their own publishing house in 1917, the Hogarth Press. Their first publication included “Three Jews” by Leonard and “The Mark on the Wall” by Virginia.

Regardless of her poor health, Virginia continued to write and publish novels, including *Night and Day* (1919), *Jacob’s Room* (1922), and *Mrs. Dalloway* (1925). The Hogarth Press published other up-and-coming writers, including Katherine Mansfield, T. S. Eliot, and Gertrude Stein, and, in 1924, “became the official English publisher of the works of Sigmund Freud” (xv). However, the press turned down the manuscript of James Joyce’s *Ulysses* because it “could not cope with the long and complex manuscript, not could Leonard Woolf find a commercial printer willing to risk prosecution for obscenity by producing it” (xv).

In 1922, Virginia met Vita Sackville-West, a well-known poet and novelist. They became friends, then lovers, then merely friends again, but their friendship stimulated a period of intense creativity for both writers. Virginia published more than five hundred essays and reviews in her lifetime, including *A Room of One’s Own* in 1929. It is suggested that Vita became Virginia’s inspiration for Sally Seton, and Clarissa Dalloway was meant to represent Virginia and her critique of society.

On March 28, 1941, in the midst of revising her novel *Between the Acts*, Virginia drowned herself in the River Ouse. Before she died, she wrote to her sister, Vanessa, saying, “I can hardly think clearly anymore. If I could I would tell you what you and the children have meant to me. I think you know.” To Leonard, she expressed thanks for the happiness he had given her, “and asked him to destroy all her papers” (xvi). Virginia and Leonard had no children.

Of course, Leonard did not destroy her papers as he was asked: most of the journals and records Virginia kept throughout her life were compiled and released after her death and can be perused here.\(^{(15)}\)
Portrait

Virginia Woolf

January 25, 1882 - March 28, 1941

Bibliography (novels):

- *The Voyage Out* (1915)
- *Night and Day* (1919)
- *Jacob's Room* (1922)
- *Mrs. Dalloway* (1925)
- *To the Lighthouse* (1927)
- *Orlando* (1928)
- *The Waves* (1931)
- *Flush: A Biography* (1933)
- *The Years* (1937)
- *Between the Acts* (1941)
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Big Ben

(image 13)
Adaptations of Mrs. Dalloway

- 1997 Movie Adaptation (View the International Movie Database information)

www.videodetective.com
(Watch the Trailer)

- *The Hours* is a book written by Michael Cunningham (an Iowa Writer’s Workshop graduate) that was published in 1998. The book is named after *Mrs. Dalloway*'s original title and is a spin off of the original novel. It features three women (one of them Virginia Woolf) going through their daily lives as they read *Mrs. Dalloway*. The book was a Pulitzer Prize winner and Nicole Kidman won an Oscar for Best Actress in the movie version.[](5)

*The Hours* Movie Trailer (2002)
*The Hours* Book Information

Form is Content

The Narrative’s Time Frame

*Mrs. Dalloway* takes place in only one day showing that the important parts of life are found in the details. This extreme examination of a day shows that the most important triumphs and challenges are the ones that occur in daily life. Septimus’s suicide is also used to show that life can be lost in a single instant, making the time span of an entire life seem far less significant than the split second thoughts of the mind.

“The amusing thing about coming back to England, after five years, was the way it made, anyhow the first days, things stand out as if one had never seen them before; lovers squabbling under a tree; the domestic family life of the parks.” (69)

This quote is an explicit statement from Peter’s thoughts about the significance of detail in the novel. The short time the novel covers emphasizes an identical concept. Peter, being the only one to actually remove himself from the London setting, is the only one who can see this somewhat objectively. He also observes Rezia and Septimus’s quarrel. This shows the connectedness of the characters, as his observation of them allows Woolf to flow smoothly between Septimus, Rezia and Peter’s thoughts.

“There! Out it boomed. First a warning, musical; then the hour, irrevocable” (4, 114).

This quote is referring to Big Ben and is repeated several times in the novel. Big Ben is constantly reminding the reader that time is moving forward. Surrounded by a cast of characters who are trapped in the past and in their memories, it is easy for the reader to forget that time is still a constantly progressing presence. The constant toiling of the clock warns Clarissa she is running out of time. This could be interpreted as running out of time until her party begins, or time running out on her life. Constantly reminiscing on her youth, Clarissa acknowledges that she has accomplished the things expected of a woman in her class and that the next thing in life is death. The clock serves as a constant reminder that death is always getting closer and closer. Even Richard, after hearing Big Ben says “lunch parties waste the entire afternoon” (114) It is not only Clarissa who wants to spend her time valuably, with Big Ben serving as a constant reminder that time is running out.

“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.” (8)

This fact that the narrative takes course over the time of only one day makes this quote significant. Woolf is directly remarking on the importance of a single day. Clarissa reminds the reader that life can be threatened in a moment. The thought serves as a warning. Septimus’s suicide reminds the reader if serious caution is not taken in life.

Questions for Discussion

1. What is the significance of the time frame of the narrative?

2. How does Clarissa’s party, seemingly trivial in the face of death, serve as a useful backdrop to Woolf’s themes?
Stream of Consciousness and Shifts Between Characters

The structure of *Mrs. Dalloway* as a text in many ways enables the otherwise mundane and entirely everyday content to truly resonate. While in many other cases the textual repetition and abundance of characters would result in a muddled narrative with little poignancy, Woolf’s use of free indirect discourse and stream of consciousness shifts between narrators creates a very powerful reading experience. To create a coherent narrative with all of this textual experimentation, however, Woolf had to make copious use of alternative methods of connecting characters and themes.

Linking Elements

The primary way the Woolf binds together the otherwise disparate narrative strands is through the use of linking elements or common themes. For example, clocks or other methods of tracking temporal shifts are omnipresent in the lives of all of the characters.

For example, as Peter Walsh rushes to leave the home of Clarissa Dalloway after nearly sharing a heartfelt moment his exit is marked by “the sound of all the clocks striking…” (Woolf 47). Just after this, the narrative immediately transitions into Peter’s venture through the city.

Similarly, the shifting of the narrative between the life of Septimus and Clarissa is also marked by the striking of the clock: “It was precisely twelve o’clock; twelve by Big Ben…twelve o’clock struck as Clarissa Dalloway laid her green dress on the bed, and the Warren Smiths walked down Harley Street” (Woolf 92).

The physical clock is not the only manifestation of this linkage between different characters. A discussion of the exact hour is also used by Woolf as an appropriate segue between Rezia and Septimus and the life of Peter Walsh. “The time, Septimus,” Rezia demands, “What is the time?” (Woolf 69). In response, Septimus says, “very slowly, very drowsily…” (Woolf 69) that he will tell her. This conversation, Woolf notes, occurs at exactly a quarter to twelve when they are being passed and observed by Peter as having a young lover’s quarrel.

Color Symbolism

Another linking element utilized by Woolf is that of color symbolism. While used as temporal markers to connect characters, Woolf’s use of color is also significant on its own terms.

For example, the color green is a heavily used one to link characters that Woolf would like the reader to associate with each other in some way. The first linkage comes between Clarissa and her husband, Richard Dalloway, or more specifically the wealth afforded to her by their marriage. “...one must repay...above all to Richard, her husband, who was the foundation of it all--the gay sounds, of the green lights, of the cook even whistling…” (Woolf 28).

Similarly, as Clarissa prepares for her party prior to the appearance of Peter Walsh, she is described as having a green dress. While the wealth of Richard has allowed her to purchase this dress it is far from pristine. “She had torn it,” Clarissa laments, “…By artificial light the green shone, but lost its color now in the sun” (Woolf 36). Just as her access to the life full of “green lights” and revelry is tied to her marriage to Richard, the fact that her green dress is seemingly distressed should raise doubts in the reader’s mind early on as to the state of her marital happiness.

The color symbolism doesn’t end with Clarissa and Richard. Rezia and Septimus’ relationship is also implicated by Woolf’s subtle descriptions utilizing the color green. As he sits in the park and hallucinates about the trees surrounding where he and Rezia are seated, Septimus notes the transition of their colors: “thickening from blue to green…” (Woolf 22). The transition from the calm and almost placid quality of blue to the already significant palate of green suggests that the marital status of Rezia and Septimus is potentially questionable in similar ways to that of Clarissa and Richard.

Questions for Discussion

1. There are many other linking devices besides awareness of time and color. What are some of the other significant symbols utilized by Woolf to bind together the otherwise separate lives of the characters in *Mrs. Dalloway*?

2. Just what is the significance of the color green, anyway? While it certainly is used by Woolf to highlight certain aspects of domestic life, it is deployed in many other ways as well. Why would Woolf choose to emphasize green over other colors?

Modernism

Influence of The Great War
As a novel set in the time between the two World Wars, Mrs. Dalloway makes frequent references to World War I and clearly draws from post-war effects. This was a common practice in Modernism. World War I officially drew the Victorian era to an end and left the world with a bleak outlook on humanity. Humanity was impressed with its own innovations until the war showed people just how cruel humans could be. The far-reaching consequences of the war deeply affected Modernist writers. Bleakness and alienation are key features of the post-war movement (9). Hope for the future of humanity seemed lost and a turning away from religion ensued. This is seen in Mrs. Dalloway by Clarissa’s distrust of the church, Miss Kilman, and prayer. The characters in the novel also show the alienation from society that took over after WWI. Though people around the world were brought together because of the war, people were also left feeling alienated from one another. Mrs. Dalloway is tied to the other characters in her world, yet she does not feel connected to them at all.

Septimus embodies the bleak outlook on humanity. He is the character in the novel most directly and obviously impacted by World War I and he directly represents the Modernist take on their feelings about human nature as a result of the war. Evidence of this is when “Dr. Holmes seemed to stand for something horrible to him [Septimus]. ‘Human nature’ he called him.” (137). This quote is direct evidence of the Modernist concern with ferocity of human nature. (1) The war left Septimus terrified of humanity.

Questions for Discussion

1. Aside from Septimus’s obvious connection to the war, how is WWI an influence in the novel?
2. What role does alienation play for Clarissa? Compare this to how alienation affects Septimus.

Modernist Architecture and Urban Landscapes in Mrs. Dalloway

As a novel that is positioned within the bounds of an urban landscape, the architectural representations in Mrs. Dalloway are significant with regards to the way that the characters navigate within the city.

While it has been noted that there are no explicit linkages between the great manifestos of modernist architecture and that of modernist writing, the way that Woolf represents the city space suggests an awareness of a wider paradigm. There are many styles of architectural modernism. Many however, are marked by the shedding of connection to historical reference and the abstraction of form. While this is not true of the cities in Mrs. Dalloway, the way the characters interact with the spaces deal with similar themes of the negotiating a relationship to the past and innovating new methods going forward.

On the whole the representation of the city space within Mrs. Dalloway feels heavy or weighted down with the collective contemplation or presence of a busy city. This crowding is also demonstrated by the nature of the text itself, as Woolf’s prose is dripping with description and drawn-out sentence structures.

In order to contain the sheer volume of Clarissa’s party the doors of her home “would be taken off their hinges...” (Woolf 3). (1) Just as the private lives of the characters intermingle within the narrative structure of Mrs. Dalloway; the removing of the door to the Dalloway’s home is a physical manifestation of this breaking down of barriers between the public and private spheres. The room in which Clarissa lives at her home in the city, however, is an incredibly closed-off space. “There was an emptiness about the heart of life; an attic room...The sheets were clean, tight stretched in broad white band...Narrower and narrower would her bed be” (Woolf 30). (1)

Compared to her urban life, the spaces of Clarissa’s youth are described in a much more romantic fashion. The doors at Bourton do not need to be removed to contain the abundance of life within its walls, instead they open with a “little squeak of the hinges” as Clarissa “burst open the French windows and plunged...into open air” (Woolf 3). (1)
While Woolf is in no way mirroring the sweeping structural changes made during the modernist movement in architecture, her methods of representing the city space are certainly salient with regards to the intellectual currents at the time.

**Questions for Discussion**

1. Given the various descriptions given of both urban and rural spaces, what does Woolf's opinion of each appear to be?

2. Although not directly mirroring the modernist architects of the time, Woolf shows a similar concern for connections to the past. In what ways are the character's obsessions with what has already occurred reflected in their physical spaces such as homes or possessions?

**Virginia Woolf in the Modernist Movement**

Drawing on connections made by her brother at school, Virginia Woolf was an active member of the Bloomsbury Group (xliv). Woolf is even said to have based some of *Mrs. Dalloway*'s characters on her friends from Bloomsbury. The Bloomsbury Group produced some very well-known Modernist writers, artists and economists including E.M. Forster, Vanessa Bell, and John Maynard Keynes. This group of intellectuals was how Virginia would eventually meet her husband Leonard.

The growth of Modernism, as cultivated by the Bloomsbury group and others, resulted in new literary devices becoming more commonly used to express Modern themes. *Mrs. Dalloway* contains many of these modern qualities such as a strong sense of alienation, frequent use of free indirect discourse, urban crowding, changing social norms and an interest in the internal mind rather than the external environment.

The novel communicates most clearly by internal monologues, showing London, as the characters perceive it, not in one absolute way or another. An example of this is when Peter sees Septimus and Rezia in the park and observes them his own way; even though he is not seeing the absolute truth of the situation.

The changing social norms of the time are seen in several instances in the novel. Elizabeth Dalloway is able to move freely about London on her own. The idea of a woman traversing London alone in Victorian England would have been completely inappropriate, yet Elizabeth does so with ease in the post-war era. Another example is Richard's observation of the woman sunbathing on the lawn in the park. Richard, who embodies many Victorian, old-world morals, sees her as a "vagrant woman" (113). In Modernist society this woman's behavior is not as morally apprehensible as Richard thinks it is.

There is also a distinct sense of alienation in the novel. Alienation in the post-war world was an extremely common theme throughout literature of the time and *Mrs. Dalloway* is no exception. Septimus and Clarissa, while inextricably connected, both feel completely alienated from London society.

**Questions for Discussion**

1. How did the Bloomsbury group influence Virginia Woolf?

2. What Modernist traits are present in *Mrs. Dalloway*? Why are they important?
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<td><strong>Clarissa Dalloway</strong> -- Clarissa is the eponymous protagonist of the novel, and the story begins from her point of view. She spends most of the narrative arc preparing for her party, but spends a significant chunk of time contemplating the relationships she once had with Peter Walsh and Sally Seton, as well as her current relationships with her husband, Richard, and her daughter Elizabeth's tutor, Miss Kilman. She also considers the complicated role she holds in London's upper class society and wonders how people perceive her. Clarissa constantly struggles between her private self and her need to communicate and socialize with others. She also contemplates death (Woolf originally intended for Clarissa to kill herself) but focuses more on the doubt she feels about the decisions she's made. She may not be content with her life, but Clarissa comes to accept it.</td>
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<td><strong>Septimus Warren Smith</strong> -- Septimus volunteered to fight in World War I, but he was one of few to return home and, as a result, suffers from an undiagnosed mental condition—shell shock, or post-traumatic stress disorder. He often has hallucinations of his war friend, Evans, and has spoken of committing suicide. His wife, Rezia, is concerned for his welfare and takes him to various medical professionals around London, but Septimus resists. He lives in an internal space, struggling against society and a world that, for him, offers no hope. After a brief moment of clarity and insight into reality, and a tender exchange with his wife, Septimus kills himself.</td>
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<td><strong>Lucrezia “Rezia” Smith</strong> -- Rezia is Septimus' wife. She was born in Italy and works as a hat-maker. After Septimus' mental illness sets in, she takes responsibility for his care. This severely affects her health and their marriage. She often feels isolated, even in a bustling London. In spite of their problems, she still loves Septimus and hopes that he will one day be cured so they can live like a real married couple.</td>
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<td><strong>Peter Walsh</strong> -- Peter was once Clarissa's suitor, but she turned him down in favor of Richard. As a result, he harbors feelings of ill will toward her, even though he grudgingly admits Richard was the better choice. He returns to London after a long stay in India, where he has fallen in love with a married Indian woman named Daisy. He spends most of the novel contemplating his past relationships and criticizing others, all while playing with his pocketknife.</td>
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<td><strong>Richard Dalloway</strong> -- Richard Dalloway is Clarissa's husband. He is hardworking, values tradition over emotion, and is devoted to his family but has trouble expressing that sentiment. He truly loves Clarissa, but when he decides to tell her so directly, he fails and instead tells her she needs to take a nap.</td>
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<td><strong>Elizabeth Dalloway</strong> -- Elizabeth is Richard and Clarissa's daughter. She was born into high society, but prefers the slower, country life to the socialite life her mother leads. She spends most of her time with Miss Kilman, her teacher, and - because she is so young - she is one of the few characters to consider the future and what it holds.</td>
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<td><strong>Miss Kilman</strong> -- Miss Kilman is Elizabeth's history teacher. She and Clarissa do not like each other, but she loves and encourages Elizabeth. She converted to Christianity a little over two years ago and is devoutly religious, often praying with Elizabeth. She always wears a mackintosh.</td>
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<td><strong>Sally Seton</strong> -- Sally is present for most of the novel only as a memory, but appears near the end at Clarissa's party. She, Peter, and Clarissa used to be close friends. Once, Sally kissed Clarissa and offered her a flower, but now she is married, goes by the name of Lady Rochester, and has five sons. Still, she possesses a carefree spirit, and feels repressed by the high society life.</td>
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In the span of a single day, the characters in *Mrs. Dalloway* move about London, glimpsing each other on various London streets, in parks, and at private social gatherings. Here is an outline of the separate through intersecting routes the characters all took on the day of Clarissa’s party, which point out specific London landmarks they passed or walked through.[2]

**Clarissa Dalloway’s Walk**: from Dean’s Yard, Westminster, across Victoria Street, St. James’ Park, and Piccadilly Street, up Old and New Bond Streets to Oxford Street.

**Septimus & Rezia’s Walk**: from Oxford Street through Harley Street to the Broad Walk in Regent’s Park.

**Peter Walsh’s Walk**: from Westminster, up Whitehall, through Trafalgar Square, to Cockspur Street and Haymarket Street, up Regent’s Street to Regent’s Park.

**Richard Dalloway’s Walk**: from Brook Street off New Bond, through Green Park, past Buckingham Palace into Dean’s Yard.

**Elizabeth’s Bus Ride**: from Army Navy Stores on Victoria Street, up Whitehall and the Strand to Fleet Street and The Temple.

Location is extremely important in the structure of the novel, because it emphasizes the contrast between the characters’ public and private selves. For example, in the very public Regent’s Park, Rezia is desperately trying to wrestle with overwhelming emotion: “Slightly waved by tears the broad path, the nurse, the man in grey, the perambulator, rose and fell before her eyes. To be rocked by this malignent torturer was her lot. But why? ... She was exposed; she was surrounded by the enormous trees, vast clouds of an indifferent world, exposed; tortured; and why should she suffer? Why?“ (Woolf 64).[1] Rezia tries to communicate these feelings to a hallucinating Septimus, to no avail.

However, as Peter Walsh observes this scene from a distance, he thinks Rezia and Septimus are simply two quarreling lovers: “To be having an awful scene - the poor girl looked absolutely desperate - in the middle of the morning. But what was it about, he wondered, what had the young man in the overcoat been saying to her to make her look like that; what awful fix had they got themselves into, both to look so desperate as that on a fine summer morning?” (Woolf 69).[1] What one character perceives about another is so drastically different from what that character believes about himself or herself. There is no open communication, not even between husband and wife, and certainly not in such a public place. Woolf is critiquing that disparity in her society by noting, even though Rezia is physically showing signs of intense emotion and grief in the middle of a park, the other characters are not able to understand it, and so misinterpret it.

**Further reading**: Dalloway Mapping Project (Georgia Institute of Technology) <http://mrsdallowaymappingproject.weebly.com/index.html> (10)
Much scholarship surrounding Mrs. Dalloway concerns the role of the title character both thematically and within the context of her time. Of particular interest to many who study the text is the tension between Clarissa’s proclaimed identity and the way in which she performs what she perceives to be her given role of the ‘perfect hostess’. In her article, ‘Equating Performance with Identity: The Failure of Clarissa Dalloway’s Victorian ‘Self’ in Virginia Woolf’s ‘Mrs. Dalloway’ Shannon Forbes discusses the implications of these tensions between gender, identity and performance:

“Clarissa tries to equate this role with her identity, but her attempts to use the role as a substitute for the fixed-essentially Victorian-sense of self she covets results in emptiness, a lack of fulfillment, and ironically, virtually no self at all” (Forbes 1). (6)

While Clarissa wants to have a sense of self, the methods by which she chooses to pursue any semblance of an identity are a subject of much contention and debate.

**Structural Criticisms**

Much scholarship also focuses on the structural and stylistic choices deployed by Woolf in Mrs. Dalloway. Due to the modernist style and use of free independent discourse, scholars have had much room to dissect both the semantic and narrative structures of the text.

In many cases before composing longer works, Woolf would experiment with these stylistic variants in the form of shorter stories. A comparison of these preceding textual experiments to the longer novels that Woolf developed based on their outcome has been an area of particularly fruitful study. In her article “Mrs. Dalloway: A Study in Composition”, Nathalia Wright best describes the overall nature of Woolf’s literary style: “Her style is contrapuntal,” Wright says, “and the unity of the novel is not one of flow but of rhythm” (Wright 357). (7)

With regards to Mrs. Dalloway specifically, she in fact pinpoints the way that the structure of the text informs much of academia’s approach to beginning to dissect its meaning: “Mrs. Dalloway, indeed, is an easier novel to diagram than to summarize” (Wright 358). (7)

**Editorial Criticisms**

An interesting field of study involves the comparison of different editions of Mrs. Dalloway for typographical and semantic alterations. This is particularly prominent in comparisons between editions prepared for an English or American audience. “A collation of the American and English editions of Mrs. Dalloway reveals numerous variants;” E.F. Shields explains, “many of them are minor - a comma inserted or changed…but some are substantive…” (Shields 158). (8)

While in many cases the editors attempting to stay true to Woolf’s original text and revision instructions there were many times where her directions were either inconclusive or resulting in grammatically problematic sentence structures. In comparing editions of the text it is of great interest to pinpoint the more major revisions and attempt to construct arguments as to why the editors felt such a change was necessary. (image 11)
Resources and Links


This Wiki was created by Sharon Kann, Hannah Thiesen, and Rachel Pollari for "Topics in British Culture and Identity: The Self, the Psychological, and the Supernatural" (Spring 2012).