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**Hallucination and Schizophrenia in Virginia Woolf's  
*Mrs. Dalloway* (1925)**

A Dissertation Submitted in Partial Fulfillment of the Requirements of the Master Degree in  
Literature and Civilization.

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### **Dedication**

First, I want to thank Allah for blessing me with health and strength to complete this dissertation.

I humbly dedicated this work:

To the departed soul of my father

To my family, specially my dear mother for her love and prayers.

To my brothers, sister and Zahi Samir who have been always by my side.

To my soul mate Moussaoui Bouthaina and all my friends with whom I share the best moments  
in live.

To all my relatives and people who loves me.

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## Abstract

One of the significant works published during the twentieth century is Virginia Woolf's *Mrs. Dalloway*. It is considered a masterpiece in the modernist literature. This research analyzes the representation of hallucinations and schizophrenia in Virginia Woolf's *Mrs. Dalloway*. The novel is examined using a psychoanalytic theoretical framework, employing descriptive analytical and qualitative research methods. Additionally, the study delves into Virginia Woolf's life, particularly her own mental issues. This work aims to investigate the mental disorders and the human conditions as portrayed in *Mrs. Dalloway*. The study reveals that Virginia Woolf's depression experiences, stemming from the loss of her relatives, enabled her to effectively depict the suffering of hallucinations through the characters of Septimus and Clarissa. Woolf employs the stream of consciousness technique to convey the character's mental disorders. Moreover, Woolf's emphases on her own personal experiences significantly contribute in our understanding of mental illness and its impact on the human condition.

**Key words:** Virginia Woolf, Mrs. Dalloway, hallucinations, schizophrenia. Stream of Consciousness.

### **Declaration**

I hereby declare that the content of this dissertation is purely the result of my research, and that appropriate references or acknowledgement to the work of other researchers are made where required .

Signature

A handwritten signature in black ink on a yellow rectangular background. The signature is written in a cursive style and appears to read 'Moulaï'.

**Moulaï Hibatallah**

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### General introduction

Literature underwent a major transformation during the 1800s as a result of a change in perspective. By comprehending the concept of one's identity and psyche, the path has been set for the arrival of a new era, known as Modernism. A group of exceptional artists, including James Joyce and Virginia Woolf, were making quite an impression. These writers possessed a remarkable command over their language and narrative techniques, as was in their literary productions.

The modernist literature was characterized by a series of thematic motifs "Breakdown of social norms and cultural sureties, dislocation of meaning and sense from its normal context, valorization of the despairing individual in the face of an unmanageable futures, disillusionment, stream of consciousness and free indirect discourse"(75). Mostly, during the same period of time, the psychoanalytic theory emerged. The theory discovered by Sigmund Freud, has significantly influenced our comprehension of the human thought process, drive, and actions. The impact of this innovation on the field of psychology has been significant and enduring, extending to other areas such as literature, art, and cultural studies. Psychoanalysis examines the subconscious, discovering concealed wants, and protective mechanisms that influence a person's mental processes, feelings, and behavior. One of the Terms which captured the attention of professionals in fields such as psychology, and literature, was Schizophrenia. The word involves disturbances in thought, perception, and behavior.

Authors of this time gave a huge interest in this theory; one of them is Virginia Woolf. With her notable and charming work *Mrs. Dalloway*. Virginia Woolf delves into the complexities of the human psyche. In her story, Woolf explores the intricacies of the human mind, showcasing the struggles faced by individuals dealing with mental illnesses such as schizophrenia, including

hallucinations and related symptoms. The author's way of writing suggests the use of the use of stream of consciousness technique.

The problem that is being studied is the representation and significance of hallucinations and schizophrenia in *Mrs. Dalloway*. As well as, the main focus of this research is to explore Woolf's creative depiction of mental phenomena and their corresponding effects. It aims to explore Woolf's depiction of mental phenomena such as hallucinations and symptoms of schizophrenia through the characters' experiences and their effects on individuals. The main question is: How does Virginia Woolf's *Mrs. Dalloway* portray hallucinations and schizophrenia?

To address the main question of this research, the researcher plans to portion it into the following sub-questions:

1. How Virginia Woolf's biography and mental health does contribute to the theme of hallucination?
2. What literary technique did Virginia Woolf used to convey the fragmentation in the character's mind?.
3. In what way does the character's experiences reflect Virginia's own struggle?.

Therefore, this study aims to investigate the representation of delusions and manifestations of schizophrenia in the personalities of the novel *Mrs. Dalloway*, while also scrutinizing the literary techniques employed by Virginia Woolf.

This study intends to follow a descriptive analytical research method and qualitative research method. The data used is a combination of books, article and websites. The principal source of data for this study shall be the literary work *Mrs. Dalloway*. A comprehensive examination of the text will be undertaken to the occurrences of hallucinations, indications of schizophrenia, and the psychological challenges.

The first chapter is held for the two sections: the theoretical Framework and the literary review. In the first hand, the theoretical framework identifies the psychoanalytic theory with a close look to the psych structure and the defense mechanism. In the other hand, the literary review highlights a definition for to the concept of schizophrenia and it's symptoms with an extended study to the hallucination phenomena.

Moreover, the second chapter centered around Virginia Woolf's life. It has a hand on her early life, mental health and early life. In addition, it provides a clear plot summary to *Mrs. Dalloway* novel. Finally, the third chapter is concerned with the psychoanalysis of *Mrs. Dalloway*. It intends to investigate in the character's mind such as Clarissa Dalloway and Septimus Smith. For a better understanding a stream of consciousness quote is mentioned.

## **Chapter One: Theoretical Framework and Literature Review**

### **1.0 Introduction**

This chapter aims to offer a comprehensive analysis of the portrayal of hallucination and schizophrenia in Mrs. Dalloway and their relevance to the central research problem. The theoretical framework section aims to provide an overview of modernism and psychoanalytic theory, elucidating the underlying concepts and principles. Furthermore, the literature review section examines the definition of hallucinations and schizophrenia.

The objective of this study is to furnish the reader with a comprehensive and exhaustive description, with the intention of laying a solid groundwork for the subsequent analysis.

### **1.1 Theoretical Framework**

#### **1.1.1 Modernism**

Modernism is a literary and cultural movement that emerged in the early twentieth century, largely as a response to the political, social and cultural changes that were occurring during this time. It is a period of rapid industrialization, urbanization and technological innovation, and many writers and artists sought to challenge traditional artistic forms and to explore new modes of expression.

Also, it is defined as,

a response to a radical transformation of human life in the late nineteenth and early twentieth century's, a transformation that had its roots in new technological and scientific developments, in the rise of mass democracy, in changing sexual attitudes and gender roles, in the emergence of new theories of human psychology, and in the experience of the industrialized warfare (Bradbury and McFarlane 3).

The Penguin Dictionary of Literature Terms describes Modernism as,

Breaking away from established rules, tradition and conventions, fresh ways of looking at man's position and function in the universe and in some cases experiments in form and style. The term pertains to all the creative arts, especially poetry, fiction, drama, painting, music and architecture (Cuddon 441).

In addition to the American critic Barrett who claims that "in literature, modernism was characterized by a self-conscious break with traditional ways of writing, in both poetry and prose fiction writing. Modernists experimented with literary form and expression, as exemplified by Ezra Pound's maxim to "make it new"(9). Also, he writes that,

There is a deliberate and often radical break with traditional ways of writing, in terms of both form and content. This is frequently attributed to a sense of crisis or fragmentation in the modern world, with artists seeking to create new forms of expression that could capture this sense of upheaval (17).

### **1.1.2 Psychoanalysis Theory**

The theory of psychoanalysis, pioneered by Sigmund Freud during the latter part of the 19th and early part of the 20th century, is a prominent concept within the realm of psychology. Psychoanalysis comprises an inquiry into the workings of the unconscious psyche, considered by Freud as the chief impetus behind human conduct and impulses. In the book entitled *Psychoanalysis of the Unconscious* written by the psychiatrist Carl Jung, he mentions that "Psychoanalysis is a method of investigation of the unconscious which has the aim of bringing to light the hidden, repressed motives and desires that underlie conscious behavior, and of making conscious that which was previously unconscious" (Jung 96).

In the book *Our Inner Conflicts*, Horney identifies the stream of consciousness as a “study of the unconscious mind, the mind beyond the limits of conscious awareness. It is a method of investigation of the mind, a way of finding out what is going on within the individual, and a way of treating psychological disorders that are rooted in unconscious conflicts” (Horney 122).

According to the Psychoanalytic Theory, human behavior is principally determined by unconscious conflicts and desires that originate from early childhood experiences. The aforementioned inner conflicts and aspirations are frequently suppressed and concealed from the realm of conscious perception. Nevertheless, they maintain a significant impact on an individual's cognitive processes, affective responses, and actions. In their published work entitled *The Mind and the Brain: Neuroplasticity and the Power of Mental Force*, Schwartz and Begley contend that “At the heart of psychoanalytic theory is the idea that our behavior is motivated by unconscious, unresolved conflict from our early childhood experiences” (Schwartz and Begley 2).

In depth, this discipline lies on a set of fundamental concepts and structures that serve as the foundation for all psychoanalytic theory and practice. One of the key elements of psychoanalysis is the concept of the unconscious mind. According to Freud (1915/1957), the unconscious is a vast reservoir of repressed memories, emotions, and desires that exert a powerful influence on conscious thought and behavior. This aspect of the psyche is believed to be the source of many of our deepest fears, anxieties, and conflicts.

One influential text on the topic of the unconscious mind is *The Interpretation of Dreams* by Sigmund Freud. In this book, Freud explores the role of the unconscious in shaping our dreams and our waking thoughts and behaviors. For example, in *The Interpretation of Dreams*, Freud writes, “The unconscious is the larger circle which includes within itself the smaller circle of the

conscious; everything conscious has its preliminary step in the unconscious, whereas the unconscious may stop with this step and still claim full value as a psychic activity"(Freud 98).

Sigmund Freud outlines the psychoanalysis theory with a three parts of the psyche which are: the id, the ego, and the superego.

### **1.1.2.1 The Id**

The initial component of an individual's personality to emerge is typically the id. It's present at birth and acts on pure instincts, wants, and needs. It is completely unconscious and includes the most primitive part of the personality, including basic biological reflexes and impulses. The Id is driven by the pleasure principle, in search of instant gratification of every impulse. If the need for identity is not met, it creates tension. However, since not all wants can be immediately satisfied, these needs can be satisfied, at least temporarily, through a primary reflection process in which the individual imagines what they desire. In Freud: short introduction book, Storr says, "The id, the most primitive of the psychic entities, is the locus of the instinctual drives... the id is the primary source of all psychic energy, and its primary mode of operation is the pleasure principle" (Storr 87).

Infants' behavior is driven by id - they are only interested in meeting their needs. And the id never grows. Throughout life, it remains an infant because, as an unconscious entity, it never considers reality. As a result, he remains illogical and selfish. The ego and the super-ego develop to control the ego.

### **1.1.2.2 The Ego**

The subsequent component of human personality is the ego, which assumes the essential role of discerning and managing the external world in order to achieve effective adaptation and coping

mechanisms. It's main function is to ensure that id impulses are expressed in socially acceptable ways. The ego operates from the reality principle and works to satisfy the ego's desires in the most reasonable and realistic way. It can do this by delaying gratification, compromising or employees additional measures to avoid the negative consequences of going against the norms and rules of the society.

Freud writes, "The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions" (Freud20). This quote highlights the idea that the ego is the part of the psyche that is responsible for mediating between the irrational and often impulsive desires of the id and the moral and ethical demands of the superego.

### **1.1.2.3 The Superego**

The super-ego is the last part of the personality. It becomes evident during the psychosexual developmental stage known as the phallic stage according to Freud, typically occurring between three to five years of age. The acquisition of moral values is believed to originate from parental teachings, however, it is noted that as children develop, they have the capacity to expand their moral compass by assimilating ethical principles from sources beyond their immediate familial environment. The super-ego consists of two components the ideal of consciousness and ego. Consciousness is the part of the superego that forbids unacceptable behavior and punishes with guilt when a person does what he should not do. The ego ideal or ideal self includes rules and standards of good behavior to follow. When this succeeds, it leads to pride. However, if the ego-ideal bar is set too high, a person will feel failure and guilt.



Freud referred to the superego as "sets itself up in opposition to the ego, expresses the will of the parents, and makes itself known as a psychic agency which thwarts the most vigorous efforts of the ego, punishing it with feelings of anxiety, remorse, and the like" (Freud 106-107).

#### **1.1.2.4 Defense Mechanisms**

The term "Defense Mechanism" was first introduced by Sigmund Freud in 1894 within the context of his study titled *The Neuro-Psychoses of Defense*. Freud subsequently used this term in several of his subsequent works, making it a central concept in psychoanalytic theory, referring to the unconscious strategies that individuals use to protect themselves from anxiety and other negative emotions. These mechanisms can take a variety of forms, ranging from repression and denial to projection and rationalization.

One of the key features of defense mechanisms is that they are largely unconscious, meaning that individuals are often not aware that they are using them. Instead, these mechanisms operate automatically and serve to protect the individual from the discomfort and distress that may arise from confronting difficult emotions or experiences. Anne Freud stated in her book *The Ego and the Mechanisms of Defense* that,

There is nine methods of defense, which are very familiar in the practice and have been exhaustively described in the theoretical writings of psychoanalysis (regression, repression, reaction formation, isolation, undoing, projection, introjection, turning against the self and reversal), we must add a tenth, which pertains rather to the study of the normal than to that of neurosis: sublimation, or displacement of instinctual aims (Anne 44).

### 1.1.3 Stream of Consciousness

The notion of the stream of consciousness pertains to the unbroken sequence of ideas and impressions that individuals undergo whilst navigating their quotidian existence. The current under analysis is frequently portrayed as a lack of organization or structure, where cognitions and perspectives ebb and flow in an unforeseeable and occasionally disordered manner. This term may also be conceptualized as “a literary technique or a device that aims to depict the multitudinous flow of thoughts and feelings which pass through the mind ” (Cuddon and Habib 688).

One of the earliest proponents of the stream of consciousness concept was the philosopher and psychologist William James. In his 1890 book *The Principles of Psychology*, James wrote about the importance of studying the stream of consciousness as a means of understanding human experience. James (1890/1950) described the stream of consciousness as a "river or a sea" that is "continually changing" and "never the same" (James 224). He noted that this stream is made up of a constant stream of sensory information, as well as a never-ending flow of thoughts and emotions. Also, Booker and Warren emphasizes that the primary goal of stream of consciousness writing, which is to give readers a sense of the inner workings of a character's mind by reproducing the flow of their thoughts and perceptions in a highly subjective and impressionistic style. In the book *Understanding Fiction* both of them claims that,

Stream of consciousness is a narrative method which seeks to reproduce the uninterrupted flow of thoughts and sensations in the human mind, with little or no intervention from an external narrator. It aims to convey the complexity and depth of human consciousness, with its disjointed and often contradictory nature, through a highly subjective and impressionistic style of writing.(Booker and Warren 330)

In addition, Lois Tyson's book *Critical Theory Today*, which provides a concise definition of psychoanalytic criticism as a literary approach, emphasizing its focus on uncovering the psychological motivations and conflicts that may be present in a work of literature. She declared that, "Psychoanalytic criticism seeks to expose the psychological underpinnings of literature by examining how a work reflects and challenges the unconscious desires and fears of its author and characters"(Tyson 76).

The stream of consciousness aims to capture the complexity and randomness of human thought processes. Stream-of-consciousness narratives are full of free associations, repetitive repetitions, sensory observations, and bizarre (or even non-existent) punctuation and syntax. All of this helps us better understand the psychological state and worldview of the characters. Furthermore, the term interior monologue is often used interchangeably with stream of consciousness. They are somehow similar, but distinct. The inner monologue, however, can reflect all the half-hearted thoughts, impressions, and associations that enter a character's consciousness.

This term was first widely used by Édouard Dujardin in *Les Lauriers Son Coupe* (1887)( We 'll to the Woods No More) and later in his twenties. It has become a characteristic device of the psychological novel of the century.

In the book titled *The Rhetoric of Fiction*, Booth claims that "interior monologue, then, is the technique of recording the mental processes of a character, whether in association with his actions or not, and whether he is consciously thinking or not" (222).

While both of Murfin and Ray gave a clear distinction between the stream of consciousness and interior monologue in their book *The Bedford Glossary of Critical and Literary Terms*,

Stream of consciousness often refers to a narrative mode that attempts to reproduce the uninterrupted flow of consciousness, in all its chaos, confusion, and intermingling of sensation, thought, and feeling. Interior monologue is a type of stream of consciousness that records a character's thoughts as they occur, rather than filtering them through a narrator's voice. (165)

## **1.2 Review of Literature**

### **1.2.1 Hallucination**

Before the seventeenth century, the phenomena that our contemporary society refers to as hallucinations were deeply embedded within cultural context. The location in question is situated in a manner that holds great spiritual significance and symbolic value that is indicative of enlightenment or philosophical contemplation. During the seventeenth and eighteenth centuries, there was a notable shift towards the acquisition of a medical quality. It was not until the 1830s that these concepts achieved complete integration into clinical and scientific discourse. Jean-Étienne Esquirol, a notable French psychiatrist, was renowned for his contributions to the field of mentally disordered patients (Telles-Correia et al., 2015). "Hallucinations of sight [...] have been denominated visions. Who would dare to say visions of hearing, visions of taste, and visions of smell? [...] A generic name is needed. I have proposed the word hallucination" (Esquirol and Hunt 110).

Hallucinations have been defined as "any percept-like experience that a) occurs in the absence of an appropriate stimulus, b) has the full force or impact of the corresponding actual (real) perception and c) is not amenable to direct and voluntary control by the experience" (Slade and Bentall. 23).

In the book titled hallucination by Oliver Sacks he defines hallucination as "A hallucination is a perceptual experience which occurs in the absence of external stimulation of the relevant sensory

organ or organs" (Sacks 3). According to his observations, hallucinations have the potential to manifest in various sensory modalities, encompassing visual, auditory, olfactory, gustatory, and tactile perceptions. He asserts that such phenomena can appear as convincing and vivid as actual sensory experiences.

1. Visual hallucinations are a distinguishable phenomenon frequently elicited by hallucinogenic agents, including but not limited to LSD. The degree to which individuals experience hallucinations while under the influence of a substance is subject to variation. "Visual hallucinations, which are experienced by one third of people with Parkinson's disease, are often complex, vivid, and highly detailed" (22).

2. Auditory hallucinations have been reported as the most prevalent phenomenological symptom experienced by individuals diagnosed with schizophrenia. It is a prevalent phenomenon that individuals who consume hallucinogenic substances exhibit alterations and exaggeration in the quality and intensity of auditory perceptions, including music appreciation. "Auditory hallucinations are the most common form of hallucination in schizophrenia and related conditions, but they can also occur in other disorders, and occasionally in non-disordered individuals" (13).

3. Olfactory hallucinations pertain to the subjective experience of detecting a scent or odorant that lacks objective physical presence in the surroundings. Brain damage and epileptic seizures can be linked with them, "Olfactory hallucinations, the experience of smelling things which are not there, can be associated with epilepsy, migraine, and schizophrenia, as well as with other conditions" (29).

4. A kinesthetic hallucination denotes a type of hallucination that pertains to the perception of bodily movement. "Hallucinations of movement, of floating or flying, or of one's limbs being

distorted or transformed, can occur in epilepsy, migraine, Parkinson's disease, and other conditions" ( 37).

5. Tactile hallucinations pertain to bodily perceptions of entities or events that lack actual external stimuli. Mild tactile hallucinations frequently manifest in individuals under the influence of psychoactive substances and do not always yield pleasurable or mild sensations. The pharmacological agents in question are characterized by an unpredictable nature and demonstrate notable individual variability in their physiological effects, "Tactile hallucinations, the sensation of being touched or of something crawling on one's skin, are often associated with drug use, especially withdrawal from opiates or cocaine" (33).

### **1.2.2 Schizophrenia**

Schizophrenia is a persistent and severe psychiatric condition that significantly impacts an individual's cognitive processes, emotional states, and behavioral patterns. In the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders 5th edition: "Schizophrenia spectrum and other related disorders, and schizotypal (personality) disorder are defined by abnormalities in one or more of the following five domains: delusions, hallucinations, disorganized thinking (speech), grossly disorganized or abnormal motor behavior (including catatonia), and negative symptoms"(Roehr 87).

According to the scholarly contributions of Andreasen and Black (2006), it can be inferred that this study is centered on the analysis of three primary categories of symptoms. They mentioned that "Schizophrenia is characterized by a range of symptoms that can be classified as positive, negative, or cognitive" (Andreasen and Black 144). The foremost of which is the psychotic dimension that encompasses hallucinations. The phenomenon of hallucinations and delusions is a

topic of significant interest in the field of psychology and psychiatry. Both authors call hallucinations as a “sensory experiences that are not based in reality and can involve any of the senses, but are most commonly auditory” (145). While identifying Delusions as a “fixed, false beliefs that are not based in reality and can involve a range of topics, such as persecution, grandiosity, or control” (146). The second dimension refers to disorganization, which encompasses disorganized speech, peculiar behavior, and inappropriate affect. The third dimension is characterized by a negative symptomatology that consists of lack of volition and blunted affect. In addition, they classified this symptom to positive and negative ones, stating that “Positive symptoms include hallucinations, delusions, and disordered thinking, while negative symptoms include apathy, social withdrawal, and lack of motivation”(144).

### **1.3 Conclusion**

Thought the ideas discussed in this chapter, Psychoanalysis has made significant contributions to our understanding of human nature, including personality development, dream interpretation, and the impact of childhood experiences on adult behavior. Although psychoanalysis has evolved over time and is no longer the dominant form of therapy, it continues to have a major impact on the field of psychology, and many of its concepts are still widely practiced today.

## **Chapter Two: Virginia Woolf: Biography, Mental Health, and Major Works-Exploring Virginia and Mrs. Dalloway.**

### **2.0 Introduction**

The second chapter provides a comprehensive understanding of Woolf's biography, her mental health struggles, and the major works that have contributed to her literary legacy, with a particular focus on the novel "Mrs. Dalloway". The significant of this investigation is to gain valuable insights into the personal experiences that shaped her as a writer. Also, it improves an overall comprehension of Woolf's writing accomplishments. It uncovers the complexities of her character and the profound insights she offers into the human psyche.



## 2.1 The Biography of Virginia Woolf

Virginia Woolf, whose real name is Adeline Virginia Stephen, was born in London on the 25th of January in 1882, England. The author under discussion is an individual hailing from England, whose literary works have significantly impacted the genre by employing non-linear methods in conveying the narrative.

She was born to parents who exemplified the social norms and values of the Victorian era. Leslie Stephen, a distinguished literary personality, served as the Dictionary of National Biography editor. Julia Jackson Duckworth, Woolf's mother, was endowed with exceptional physical attractiveness and well-known for her altruistic tendencies. Her parents were both married and became widows/widowers before they married each other.

In the year 1878, Julia Jackson and Leslie Stephen get married, subsequently giving birth to four children: first, Vanessa who was born in 1879. Then, Thoby in 1880, Virginia in 1882, and Adrian in 1883.

Virginia made a newspaper about her family's funny stories called the Hyde Park Gate News in a young age. However, after the death of her mother in 1895 at the age of forty-nine, Virginia's life changed. At the age of thirteen, she stopped writing funny stories about her family. She took almost a year to write an optimistic letter to her brother Thoby. Additionally, when she began to overcome her depression, her half sister Stella Duckworth passed away in 1897. Then in 1904, Virginia's father died, leaving her a nervous breakdown.

The Ladies' Department in King's College London is the place where Virginia Stephen received her education. She kept on studying Greek, Latin, and German even though she was going through some hard times and had lost people she cared about. She studied for four years and had met a few

people who wanted to make big changes in education and believed strongly in feminism. In 1904, Virginia Woolf's father passed away because of stomach cancer. She contributed to another emotional setback which resulted in her being admitted to a mental health institution for a short time.

In 1905, Virginia started writing for The Times Literary Supplement as a job. A year after that, her brother Thoby, who was twenty-six years old, died. Her sister and brother bought a new house in Bloomsbury, London after they sold their old one in Hyde Park Gate. There were met Virginia the Bloomsbury Group. The critic Stanford Patrick Rosenbaum defines Bloomsbury Group as Oxford:

Bloomsbury was a collectivity of friends and relations who knew and loved one another for other two generations; it is not a simple matter to enumerate the individuals of the Group and identity. In art and literature, love and friendship, Bloomsbury display that overlapping crisscrossing similarity that Ludwig Wittgenstein has called a family resemblance (Rosenbaum x).

In 1900, she was first acquainted with Leonard Woolf during her visit to Trinity College, Cambridge, while visiting her brother Thoby, marking the beginning of their relationship. Leonard Woolf and Virginia Woolf were meant to be together. But it took a lot of proposals before she finally accepts to marry him on August 10, 1912. They kept on loving each other the rest of their lives. Virginia Woolf's life came to an end on March 28, 1941, when she chose to commit suicide. She walked into the River herself with fur coat filled with heavy stones.

### 2.1.1 Mental health

Throughout her lifespan, Virginia exhibited a tendency towards experiencing nervous breakdowns. Virginia underwent her initial occurrence of multiple breakdowns at the age of fifteen, subsequent to the demise of her mother and half-sibling. Upon reaching the age of twenty-two years old, Virginia experienced her second episode of mental illness subsequent to her father's passing, which resulted in her temporary admittance to an institutional care setting.

According to Thomas Szasz's literary work titled *My Madness Saved Me: The Madness and Marriage of Virginia Woolf* "When Virginia was a child, she was nicknamed 'the Go.' When Virginia was thirteen, she was nicknamed 'Mad.' Doctors examined her for madness and found it .in her" (4)

She had trouble dealing with her mental health problems and was always scared of when she might have another breakdown. "Ascertaining just what Woolf did think of her illness is complicated by her doctor's inconsistent explanations of nervous disorders" (Caramagno 11).

Virginia suffered from depression as a result of experiencing profoundly distressing events in her youth, including the loss of significant individuals in her life and the experience of sexual assault during her adolescence. Due to her depressive condition, Virginia frequently escapes from the social interactions, finding solace in the world of literature a more manageable means of managing her personal difficulties.

As mentioned by Caramango that "Virginia 'would take refuge in nervous stress' to escape her marital problems" (9).As she experienced increasing isolation, her depressive symptoms manifested progressively more challenging implications. As a result, her husband had a hard time with her depression. Because of her loneliness and sadness, thing became more hard for him.

Leonard devoted a significant portion of his existence to analyzing his wife Virginia. He was determined to support her mental well-being as a loving spouse. In due time, he realized that Virginia was in a sound state of mind while working on a novel, despite her recurring manic-depressive episodes. Shortly after finishing her novel, she fell into a state of depression. In his memoir *Beginning Again*, Leonard noticed a notable change in Virginia's behavior where she transitioned from her usual acute perception to a compromised ability to distinguish reality.

I am sure that, when she had a breakdown, there was a moment when she passed from what can be rightly called sanity to insanity . . . In all these cases of breakdown there were two distinct stages which are technically called manic-depressive. In the manic stage she was extremely excited; the mind raced; she talked volubly and, at the height of the attack, incoherently; she had delusions and heard voices, for instance she told me that in her second attack she heard the birds in the garden outside her window talking Greek; she was violent with the nurses. During the depressive stage all her thoughts and emotions were the exact opposite of what they had been in the manic stage. (qtd. in Caramagno<sup>34</sup>)

Virginia tried to kill herself by drowning as a first attempt. In the subsequent endeavor, however, she achieved success. Virginia corresponded with Leonard, expressing her concern that she may once again be experiencing insanity. She wrote a letter for him declaring that:

I feel certain I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have

been happier till this terrible disease came. I can't fight any longer. I know that I am spoiling your life, that without me you could work. And you will I know. You see I can't even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you. You have been entirely patient with me and incredibly good. I want to say that — everybody knows it. If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can't go on spoiling your life any longer. I don't think two people could have been happier than we have been.

In 1930, Virginia and Leonard published an edition of the original work under the imprint of Hogarth Press. This text depiction portrays an account of illness and the repeating pattern regarding the interrelation between the physical and spiritual aspects of an individual. Moreover, it initially explores the conspicuous lack of malady as a recurrent theme in literary works. Virginia questions the absence of illness leitmotif and the struggles of the psyche and physique during the process of convalescing. The author comments on the inadequacy of the English lexicon:

English, which can express the thoughts of Hamlet and the tragedy of Lear, has no words for the shiver and the headache. It has all grown one way. The merest schoolgirl, when she falls in love, has Shakespeare, Donne, Keats to speak her mind for her; but let a sufferer try to describe a pain in his head to a doctor and language at once runs dry (Woolf29–30).

It can't say how her work would be different if she wasn't sick or if she got better, but her illness influenced the way she lived and created. That's why she made some characters in her stories that had emotions that she understood very well.

## 2.2 Major Works

Virginia pursued a primarily self-taught course of instruction and continued an enduring habit of extensive literary consumption across the span of her life. The sole instance of her continuous formal education was with Greek language. She is one of the famous Modernist writers.

### 2.2.1 Novels

In the beginning of the latter 1910s, Woolf commenced her written work. Her productions of novels saw a quick development because of her reliance on the explorations of Sigmund Freud and the literary innovations brought the modernist movement. Inspired by the discoveries of Freud and the literary advances of the modernists. Her writings were famous of the stream-of-consciousness style. Furthermore, apart from her engagement in literature, she prominently incorporated her feminist perspective into her written works (Galens497-498).

Virginia started writing her first novel before she got married to Leonard many years ago. The first name was Melymbrosia. After working on it for nine years and making many versions, it was finally published in 1915 under the title *The Voyage Out*.

In 1919, Virginia Woolf released *Night and Day*, a literary work that explores the societal norms of Edwardian England. The third literary work of the author was "*Jacob's Room*" it was released in the year 1922.

After *Jacob's Room*, Woolf wrote her novel *Mrs. Dalloway* (1925). This novel shares the similarity with Joyce *Ulysses* where the two takes places in a single day in June. In *Mrs. Dalloway*, Woolf characterized by her use of stream of consciousness technique. (Galens 500).

In *To the Lighthouse* (1927), Woolf produced a work of literature derived from certain facets of her personal existence. In her exposition, the author presented various elements depicting

the life of the protagonist, Mr. Ramsay. The events took place in the character mind, but nothing happened in real life.

A year later, Virginia Woolf published a novel titled *Orlando*. *Orlando* is a literary work of satirical nature which was derived from the influence of Vita Sackville-West, a renowned poet and novelist, and a close companion to Virginia Woolf. It is a biography of a youthful nobleman who undergoes an abrupt transformation into the female gender.

*The Waves* (1931) marked Woolf's groundbreaking approach to narrative as she ventured beyond traditional structures, describing it as a composition of six character's voices resembling a play-poem. The last book published by Woolf during her lifetime was *The Waves* in 1937, which narrates the history of a family throughout a single generation. Besides the literary work, *Between the Acts*, that was published after the author's death in the year 1941 (Alex).

### **2.2.2 Essays**

As well as to Virginia Woolf's accomplishments in fiction writing, she also succeeded in essay writing. She authored a series of notable works including "The Common Reader" in 1925. Which was a series of classical essays. "A Room of One's Own" 1929 and "Three Guineas" in 1938, Both of these works have been regarded by frequent scholars as essays pertaining to the advocacy of feminism. Besides "The Death of the Moth" in 1942 and other Essays.

Furthermore, Virginia Woolf shows her skill in capturing moments of everyday life and exploring the inner thoughts and emotions of her characters in her short stories. She wrote a number of short stories, including *Monday or Tuesday* (1921), *"A Haunted House and Other Short Stories"* (1944), and *"The Complete Shorter Fiction of Virginia Woolf"* in 1985. In addition to her autobiographical writings which offer insights into her life and her various experiences.

The literary work titled "Moments of Being" published in 1976 comprises a series of essays that bear significance to memoirs. On the other hand, "A Sketch of the past", published in 1940. It presents a more elaborate and detailed autobiographical narrative.

### **2.3 Virginia and Mrs. Dalloway**

Virginia points out in her *Diary* that "I have acquired a little philosophy. It amounts to a sense of freedom. I write what I like writing,... there's no doubt in my mind that I have found out how to begin at 40 to say something in my own voice; and that interests me so that I can go ahead without praise" (Woolf 44,47).

This passage was written during Mrs. Dalloway's drafting prose. She arrived at the decision that she had devised a distinctive means of approach. Throughout the novel, Virginia effectively shows her exceptional aptitude in enhancing the reader with perceptive insights into the distinct characters.

#### **2.3.1 Synopsis of Mrs. Dalloway**

All the events in the novel of Mrs. Dalloway is set in the city of London throughout one day and night of mid June in the year 1923. The protagonist and the upper-class housewife Clarissa Dalloway, which is married to the politician Richard. The novel started with Clarissa morning walk to buy flowers for her party. She passes over a car for an unknown important person. Following this, Clarissa returns home where she finds her old closest friend Peter Walsh. He was in love with Clarissa, but she rejected his marriage offer. Upon Elizabeth's arrival (Clarissa's daughter), Peter departs and strolls towards Regent's Park while reasoning about Clarissa's marriage refusing. From a far distance, He admires a youthful lady, idolizing her.

Then, the narrator transfers to Septimus Warren Smith, a World War I veteran who experiences symptoms related to shell shock. Septimus, accompanied by his spouse of Italian wife, Lucrezia,



in Regent's Park. Smiths were a poet, but after the death of his solidier friend Evans, he lost his emotions. While He's imagination of Evans, Lucrezia has a talk with Dr. Holmes about Smith's treatment. During that afternoon, the Smiths paid a visit to the prominent psychiatric, Sir William Bradshaw. Sir William intends to dispatch Septimus to a mental health hospital.

Lady Bruton is an upper-class lady and Richard's friend. She has lunch with Hugh Whitbread ( who helps her writing an emigration letter) and Richard Dalloway. After following this mid-day meal, Richard acquires a bouquet of roses for Clarissa, with the intention of confessing his love for her. However, he realizes that he is incapable of doing so. Upon Richard's departure, Elizabeth surfaces to accompany Doris Kilman, her appointed instructor in history. Doris Kilman's socio-economic standing is of low means, and her physical appearance lacks aesthetical appeal. The hostility between Miss Kilman and Clarissa is palpable, with a clear sense of envy. Miss Kilman and Elizabeth engage in a brief shopping excursion, after which Elizabeth departs.

The Smiths couples were having a significant episode of joy. At the same time, Dr. Holmes arrives. Lucrezia attempts to prevent him, yet Holmes forcibly advances beyond her. Septimus perceives Holmes as an aberration, reproaching him. Tragically, he takes his own life as a form of resistance by throwing himself out a window.

Clarissa's party started, wherein the majority of the novel's high-society personages eventually congregate. The arrival of Sally Seton with a financially prosperous husband . Both Sally and Clarissa, had loved each other during their teenage years. Clarissa isolates herself, after the arrival of Sir William Bradshaw. His wife informs Clarissa with Smith's suicide. She felt sad for him; Even though they have not met each other's .Whilst Peter and Sally are standing by for the arrival

of Clarissa. Upon the arrival of Clarissa, Peter is overwhelmed with a mixture of intense emotions, including fear.

## 2.4 Critics View on Mrs. Dalloway

Most of people who read Virginia's writings (when it was firstly published) , were confused by her unusual way of telling the story. The literary critics exhibited either positive or negative evaluations of Woolf's literary works. What is most significant, however, is that examiners from either viewpoint have observed a clear alteration in their evaluations of her body of work.

Majumdar and Allen McLaurin's *Virginia Woolf: the Critical Heritage Robin* provides a thorough examination of the critical reception of Virginia Woolf's literary corpus during its initial dissemination to the public. This collection views "help us to recapture the sense of strangeness which many readers felt when faced with Virginia Woolf's experimental work for the first time" (15).

Critics studied Virginia's works in matter of form and language as: "the work Form as Compensation for Life: Fictive Patterns in Virginia Woolf's Novels done by Oddvar Holmes land. He observes that Woolf had been Regarded as "writer trying to reveal an essential unity behind the amorphous phenomenal world" (Holmesland x) though the eyes of several critics. The objective of Holmesland's analysis is to examine the cohesive metaphors, patterns that are present in Woolf's literary works, and propose that such elements offer greater insight into the mechanisms. By which we ascribe significance, as opposed to providing evidence of any inherent structure within the natural world.

Besides, the scholarship of Edward Bishop Virginia Woolf goes thought Virginia's literary works, including essays, letters and diary. In order to uncover the significant role of language

within them. This research, published in 1991, analyzes the prevalence of language-related themes throughout Woolf's various narrative forms, "disturb the reader's unquestioned assumptions, implicating him or her in Woolf's exploration of the complex relation between language, phenomenal reality and thought" (Bishop 67).

In one hand, *Mrs. Dalloway* was her most successful novel, as she mentioned in her diary, "More of *Dalloway* has been sold this month than of *Jacob* in a year" (18). *Mrs. Dalloway* (1925), Woolf's next novel, was more commercially successful than any of her other works had been (Majumdar and McLaurin 18). Richard Hughes compared Woolf's comprehension of form favorably to that of Cezanne. He wrote Woolf has "a finer sense of form than any but the oldest living English novelist" (159).

On the other hand, the critical review of "*Mrs Dalloway*" by Arnold Bennett comprises a multitude of disparagements directed at Virginia Woolf's literary creation. At the time of *Mrs Dalloway*'s publication, Woolf and Bennett were already engaged in a well-known argument regarding contemporary methods of character portrayal. The author accentuates upon Woolf's literary works,

The people in them do not sufficiently live, and hence they cannot claim our sympathy or even our hatred: they leave us indifferent. Logical construction is absent; concentration on the theme (if any) is absent; the interest is dissipated; material is wantonly or clumsily wasted, instead of being employed economically as in the great masterpieces. Problems are neither clearly stated nor clearly solved. (qtd.in Majumdar and McLaurin 190).

## **2.5 Conclusion**

The literary contribution of Virginia Woolf is marked by significant innovations, introspective reflections, and feminist inquiries. Through her literary works, including novels, essays, short stories, diaries, and letters, Woolf made an enduring impact on the literary realm by expanding the horizons of narrative structure and delving profoundly into the intricacies of human consciousness and experience.

## **Chapter Three: Schizophrenia in Mrs. Dalloway**

### **3.0 Introduction**

The fourth published work by Virginia was Mrs. Dalloway, delves into the psychological and emotional complexities of its characters. However, the novel also conveys wider societal and political implications. While Virginia Woolf's "Mrs. Dalloway" does not offer an explicit diagnosis of any character with schizophrenia, the narrative contains elements that may be interpreted as aspects of this medical condition. Therefore, this chapter is devoted to the psychoanalytic examination of Clarissa and Smith's characters. The main focus will be on the hallucination conditions suffered by both characters. In addition to the use of stream of consciousness technique, in order to understand the characters mind.

### **3.1 Hallucinations in Mrs. Dalloway**

In the novel "Mrs. Dalloway," the theme of hallucination is mix up within the narrative, presenting a distinct examination of the characters' internal perceptions and the interplay between reality and fancy . In the discourse, hallucinations are used as a mechanism to explore the human awareness or consciousness. Throughout the novel, several personas experiences caused them to encounter hallucinatory episodes. Frequently, these hallucinations arise as desires, dreams, or memories from the past. Which may result a confusion between the person's thoughts and his reality. All over the novel, we find both Clarissa and Septimus Smith who encounter hallucination and other conditions.

### 3.1.1 Clarissa's Hallucinatory Experiences

For states, the protagonist Clarissa Dalloway has not experienced hallucination in a direct way. Sometimes in the story, Woolf writes about what Clarissa is thinking and feeling in a way that makes it hard to tell if it's really happening or just in her imagination. This could make the story feel like a dream or like it's not actual. Woolf wrote,

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning — fresh as if issued to children on a beach. What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air (1).

Virginia In this passage uses beautiful words to describe how Clarissa feels about the morning, making it seem magical and unreal. Clarissa's thoughts seem to be mixing with everything around her, making everything seem special.

Moreover, Clarissa's self-analyzing thoughts make it difficult to distinguish between her current identity and her past memories. As it was mentioned by Virginia in the novel that 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 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 (3) .

The depiction of being isolated and exposed to the open sea conveys a disorienting and surreal essence, implying an upraised level of self-reflection and a fragmented sense of identity.

Consequently, Clarissa's hallucinations are not as obvious or external as Septimus's. They happen more inside her own mind and thoughts. *Mrs. Dalloway* shows how Clarissa experiences life. It reveals the moments where the line between what's happening outside and what the reader think about inside her/ his minds .

### 3.1.2 Septimus Smith hallucination

Septimus Smith undergoes a series of hallucinations throughout the course of the narrative. Septimus, a veteran of World War I, experiences a harmful condition referred to as shell shock, which is a mental illness caused by fighting in a war the term is most often used in relation to soldiers fighting in the WWI . The condition is now usually called post-traumatic stress disorder.

Currently recognized as post-traumatic stress disorder (PTSD) (shall shock. Oxford). Septimus Smith, who served in World War I, is deeply troubled by the impact of his companion Evans lost. He suffers from visual and auditory hallucinations. Evan's ghost keeps on hunting Septimus , leaving him with a sense of despair and guilt . Through the novel, Septimus repeatedly experienced hallucinations. The first time was when he was sitting next to his wife " There was his hand; there the dead. White things were assembling behind the railings opposite. But he dared not look. Evans was behind the railings!" (Woolf 12). While the second act was when

He sang, Evans answered from behind the tree.... A man in grey was actually walking towards them. It was Evans! But no mud was on him; no wounds; he was not changed. I must tell the whole world, Septimus cried, raising his hand (as the dead man in the grey suit came nearer), raising his hand like some colossal figure who has lamented the fate of man for ages in the desert alone with his hands pressed to his forehead, furrows of despair on his cheeks, and now sees light on the desert's edge which broadens and strikes the iron black figure (and Septimus

half rose from his chair), and with legions of men prostrate behind him he, the giant mourner, receives for one moment on his face the whole —(Woolf 36).

Septimus thoughts that his friend is alive, since the man was in a healthy fine shape. The quote explains what Septimus sees and how it confuses him. He experiences clear visual hallucinations. They show how he is not connected to what is real and depict the intense, broken memories that add to his emotional pain throughout the novel. " It is impossible to restore the situation by claiming that the hallucinations do not refer to an absence, but to a psychic event, for it is just such psychic events that Mrs. Dalloway is all about"(Ferrer 37).

Furthermore , Smith's hallucinatory experiences are not centered around Evans. " And he would lie listening until suddenly he would cry that he was falling down, down into the flames! Actually she would look for flames, it was vivid. But there was nothing. They were alone in the room" (72).

Overall, the trauma of the first World War is the reason behind this repeated hallucinations. Cathy Caruth mentioned "Trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its very unassimilated nature—the way it is precisely not known in the first instance—returns to haunt the survivor later on" (4).

### **3.1.3 Septimus's Delusional Beliefs**

The delusion exhibited by Septimus Warren Smith asserts the considerable impact that societal restrictions and past traumas can have upon the human psyche. He could not fit in the Post- WWI. He was sitting with his wife in their home, as suddenly he waved his hands and cried out that he knew the truth! He knew everything! That man, his friend who was killed, Evans, had come, he said,



He was singing behind the screen. She wrote it down just as he spoke it. Some things were very beautiful; others sheer nonsense. And he was always stopping in the middle, changing his mind; wanting to add something; hearing something new; listening with his hand up but she heard north (71).

The quote shows Septimus's unstable mind. He tells his wife to write down his words while he's speaking. He is speaking nonsensical language and even hearing unknown voices. He is unable to distinguish between what is real and what is hallucinatory. According to Thomson, the comprehension of the notion of "delusional excitement alternating with depression"(58) originates from Woolf's personal experiences .He substantiates her argument by citing a particular detail present in a written letter:

After *Mrs. Dalloway* had been published, Virginia Woolf wrote a letter to the painter, Gwen Raverat, who had read the proofs and "understood what (she) was after." Referring to the scenes about Septimus, she says: "It was a subject that I had kept cooling in my mind until I felt I could touch it without bursting into flame all over. You can't think what a raging furnace it is still to me—madness and doctors and being forced" (63).

### **3.1.4 Septimus's Dissociated Thoughts**

Moreover, while writing *Mrs. Dalloway*, Woolf mentioned in her diary, "the world seen by the sane and the insane side by side"(II,207). That being sane or insane is not black and white, but more of a range of different ways people see things that exist in the world. Woolf asks readers to think about what it means to be sane and whether we can be sure that the world we think is real is really true. Conversely, the experience of a lack of meaning in Septimus's case, appears to denote

a more concrete progression towards disengagement from the world as it truly exists. It appears in this passage:

They were advertising toffee, a nursemaid told Rezia. Together they began to spell t . . . o . . . f. . . “K . . . R . . .” said the nursemaid, and Septimus heard her say “Kay Arr” close to his ear, deeply, softly, like a mellow organ, but with a roughness in her voice like a grasshopper’s, which rasped his spine deliciously and sent running up into his brain waves of sound which, concussing, broke where the character observes the aerial advertisement inscribed in the sky. The act is accompanied by an increase in both the visual and the auditory domains.(10)

In this excerpt, Virginia Woolf skillfully presents how Septimus's delusions manifest, illustrating the breakdown of his mental condition and the complex relationship between outside stimulation and his inner perceptions. It provides a peek into the complex and disjointed makeup of his mind, demonstrating how his psychological battles have deeply influenced the way he views the world.

Besides, Septimus has some kind of issues when it comes to communicating with others. Throughout the novel, he did not engage in an actual understandable dialog with any of the characters. He felt that he is abandoned from society. One of these moments is when the Dr. Holmes pays him a visit,

So there was a man outside; Evans presumably; and the roses, which Rezia said were half dead, had been picked by him in the fields of Greece. “Communication is health; communication is happiness, communication —” he muttered. “What are you saying, Septimus?” Rezia asked, wild with terror, for he was talking to himself. She sent Agnes running for Dr.

Holmes. Her husband, she said, was mad. He scarcely knew her. "You brute! You brute!" cried Septimus, seeing human nature, that is Dr. Holmes, enter the room. (47)

Smith believes that nobody will understand him or what he is going through. When he encounters Dr. Holmes he failed communicating with him. The doctor paid a big interest in Septimus' situation. He only wanted to help him,

In the article "Trauma and Recovery in Virginia Woolf's *Mrs. Dalloway*", Karen De Meester explains that Septimus is: "an extreme example of the struggle all trauma survivors experience in trying to create a means of describing their traumatic experiences so that others will fully comprehend them. (655)

In addition, Septimus experiences a disoriented mental state characterized by introspective questioning of his purpose and a complex struggle with feelings of profound disconnection. When a motor car stood "The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way, he thought. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But for what purpose?" (7).

This quote shows that Septimus is very aware of what's around him, and sometimes can't tell if something is in his head or really happening outside. This means that he doesn't experience things in the same way as most people. He hears and feels things in a way that seems unreal and hard to grasp.

Consequently, these hallucinations and delusions pushed Septimus to commit suicide. Although he did not visibly exhibit any mourning after Evans' death, he experienced intense post-traumatic stress disorder upon his arrival home.

He confess in the very beginning " I will kill myself"( Woolf 7). Mostly the same thing experienced by the author. The lost of her mother caused her a long Per of depression and hallucinations, until she ended her life. Thomas Caramagno, who wrote about "Maniac-Depressive Psychosis and Critical Approaches to Virginia Woolf's Life and Work," suggests that both Virginia and Septimus suffered from depression and held beliefs that they were "hopeless, worthless, and uncreative". They isolated themselves and believed that they were responsible for bad things that had happened (15). The novel was as "an identity of her own," (McCracken 60).Virginia Woolf showed herself through Septimus character. Both of theme shared a common things related to hallucination.

### 3.2 Steam of Consciousness

The narrative technique known as "stream of consciousness" is a literary device frequently employed by Virginia Woolf in the novel . It utilized to convey a character's thoughts and perceptions in a complex continuous processes of the human mind. Woolf's use of the stream of consciousness approach enables readers to gain a profound understanding of the characters' internal worlds, and their personal perspectives on the world around them.

The stream of consciousness is used to show how different characters think and feel, like Clarissa Dalloway and Septimus Smith. It records what they're thinking and feeling, both from the past, present and future .

The upper-class housewife Clarissa,Goes thought memories of her past mixed with her present time , Woolf wrote:

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 (4).

This passage shows the complicated and deep thoughts Clarissa. she is thinking about how life doesn't last forever and how things can change quickly as she walks on Bond Street.

Also, Woolf uses stream of consciousness to represent the inner feelings of Clarissa to her old friend Peter. Woolf said

Yet, after all, how much she owed to him later. Always when she thought of him she thought of their quarrels for some reason — because she wanted his good opinion so much, perhaps. She owed him words: “sentimental,” “civilised”; they started up every day of her life as if he guarded her. A book was sentimental; an attitude to life sentimental. “Sentimental,” perhaps she was to be thinking of the past. What would he think, she wondered, when he came back? (18) .

In addition, It can be asserted that Woolf dig in the psyche of Septimus, with particular emphasis on his emotions of anxiety and sadness. When she wrote: “He would kill himself, but Septimus had fought; he was brave; he was not Septimus now. She put on her lace collar. She put on her new hat and he never noticed; and he was happy without her. Nothing could make her happy without him! Nothing! He was selfish (11).

### 3.3 Conclusion

To sum up, *Mrs. dalloway* is a great well-known novel by Virginia Woolf. It functions as a mirror where Virginia express herself and her breakdown periods. Though both of Clarissa and Septimus, she identified the inner voice within each character.

#### General conclusion

*Mrs.Dalloway* is a very important novel written by Virginia Woolf and printed in 1925. This is one of Woolf's greatest works and a really good example of modern writing. The story mainly the story revolves around Clarissa Dalloway and Septimus Warren Smith. This dissertation shed light to thier inner thoughts and hallucinations sufferings. By following a psychoanalytic theory, The objective of this study is to explore the intricate psychological dimensions and complexities inherent in the manifestation of hallucinations and schizophrenia experienced by the characters in "Mrs Dalloway". It aims to acquire a comprehensive understanding of the hallucinatory issues. The research concludes that *Mrs.dalloway* characters suffered from hallucinatory experiences. Due to Virginia Woolf's experiences, she has successfully portrayed this aspect in her novel.

To sum up with, the first chapter offered a theoretical framework and a literary review. At first, it defines the psychoanalytic theory and its aspects. Also, it represents the stream of consciousness

technique. Then the literary review section, drive a clear understanding of both hallucinations and schizophrenia.

In the second chapter, the study refers to Virginia Woolf and the famous novel *Mrs. Dalloway* as Main concern. It focuses on Virginia Woolf's life specially her mental health issues. It provides a summary of the work *Mrs. Dalloway*. Also, the chapter submits some of the critics review concerning her works.

Finally, the third chapter attempts to investigate in the character's inner thoughts and minds. It delves into the complexities of hallucination and schizophrenia as portrayed in *Mrs. Dalloway*. the study gives interest to Clarissa Dalloway and Septimus Smith characters as the main characters who suffered from hallucinations.

Therefore, this thesis has shown how Virginia Woolf's depiction of hallucinations and schizophrenia in "*Mrs Dalloway*" is important, as well as the importance of psychoanalytical theory in comprehending the psychology of the characters. This research is expected to enrich the current conversation regarding the portrayal of mental health issues in literature, promoting enhanced comprehension of the complexities of the human psyche .

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## ملخص

أحد أهم الأعمال التي نُشرت خلال القرن العشرين هو رواية "ميسز دالواي" لفرجينيا وولف. تُعتبر هذه الرواية رائعة في الأدب الحديث. تقوم هذه الدراسة بتحليل تمثيل الهلوسات والفصام في رواية فرجينيا وولف "ميسز دالواي". يتم فحص الرواية باستخدام إطار نظري نفسي تحليلي واستقرائي، وذلك باستخدام أساليب البحث الوصفي التحليلي والبحث النوعي. بالإضافة إلى ذلك، تتناول الدراسة حياة فرجينيا وولف، ولا سيما مشاكلها النفسية الخاصة. تهدف هذه الدراسة إلى التحقيق في اضطرابات العقل والظروف الإنسانية كما تم تصويرها في رواية "ميسز دالواي". تكشف الدراسة أن تجارب اكتئاب فرجينيا وولف، الناجمة عن فقدان أقاربها، ساعدتها في تصوير معاناة الهلوسات بفعالية من خلال شخصيتي سيبتييموس وكلاريسا. تستخدم وولف تقنية تدفق الوعي لنقل اضطرابات الشخصيات. علاوة على ذلك، يساهم التركيز الذي توليه وولف لتجاربها الشخصية بشكل كبير في فهمنا للمرض النفسي وتأثيره على الحالة الإنسانية

**الكلمات المفتاحية:** فرجينيا وولف، ميسز دالواي، الهلوسات، الفصام، تدفق الوعي

