

Woolf and Freud: A dialogue between Woolf's fiction and psychoanalytic theory.


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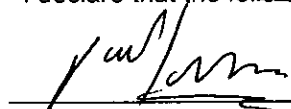
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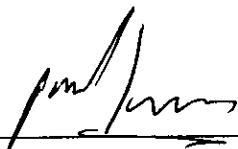


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Abstract

It is the principal aim of this thesis to consider a dialogue that exists between Woolf's fiction and psychoanalytic theory, namely Freud's theories on sexual identity that were being published by Woolf's own Hogarth Press much around the same time as her earlier works. It is the contention of this thesis that not only do Woolf's texts explore many of the same theories being developed in the field of psychoanalysis, but that the literary representation of these ideas retains many of the socio-political concerns specific to the time of her writing. I have selected *Mrs Dalloway*, *To the Lighthouse* and *Orlando*, as a combination of texts that can be shown to offer a sustained and developing dialogue between Woolf's fiction and Freud's theory. This dialogue, therefore, is considered within the context of the modernist period, a period in which the concept of female identity was being directly challenged by the Women's Movement, and a period in which the very nature of human identity was being reconsidered in art, philosophy and literature. In considering this context, the dialogue that exists between Woolf and Freud can be shown to subversively engage with key issues, concerns, and grievances (namely women's pursuit of socio-political equality) that characterize the modernist period.

Introduction: An outline of methodological approach and the socio-political context of the modernist period

It is recently a common quest, in the world of literary criticism, that works such as Woolf's should be given a fresh significance and value within the current social climate. It is, in fact, the principal aim behind any cultural materialist analysis of art and/or literature. However, while advents in the fields of psychoanalytic research and feminist theory have ultimately lead to a re-reading of Woolf's literature—and the exploration of her work “within the context of *contemporary* power relations” (Brannigan 9)—it has struck me that much has still gone unexplored regarding the socio-political and intellectual climate of her own period. Specifically, I have come to be interested in the influence of Freud's psychoanalytic theory (and associated ideas) on Woolf's work at the time of her writing. My fundamental objective is to discuss the representation of these ideas within Woolf's work, with consideration paid to their significance *outside* of the text also.

I aim to show, in the course of my thesis, how selected texts of Woolf's can serve as a medium or paradigm through which to discuss, question or expand upon our understanding of Freudian psychoanalytic theory, specific to the time of Woolf's writing. It is a fundamental objective of this thesis to consider the extent to which Woolf's work can be discussed in conjunction with many of the same theories, specifically theories on sexual identity, investigated and advanced by Freud in his own work. Indeed, while the extent to which Freud's work *directly* influenced Woolf's fiction will be acknowledged as a point of contention, their almost concurrent interest in particular themes of sexual identity nonetheless marks an explicit

connection; as does the fact that it was Virginia and Leonard Woolf's Hogarth Press that would first come to publish Freud in English. In establishing a dialogue between these respective writers, I will show that Woolf not only questions and explores *specific* theories on sexual identity, but that her exploration of sexual identity can be directly related to many of the socio-political concerns and issues that characterise the modernist period as a whole.

Naturally, during my research, I have come to find that the aim of establishing a dialogue between Woolf and Freud is no new undertaking in it itself. One of the ways in which I consider my own research innovative and of particular merit is in my discussion of specific Freudian theories with a fresh textual reading of Woolf and, even more notably, in the creation of a sustained dialogue that actually progresses over a number of Woolf's texts. For the purposes of establishing a clear and coherent methodological approach, it is important for me to address and outline just what is meant when I refer to specific Freudian theories; as well as how I consider my own interpretation of a Woolf/Freudian dialogue to develop during my analysis of Woolf's work. The texts that I have selected as the subject of my critical analysis are *Mrs Dalloway*, *To the Lighthouse* and *Orlando*. My aim to create a discussion that sees theories on femininity naturally evolve into an analysis of androgyny is largely what determined the suitability of these particular works, as I shall now demonstrate with an outline of my intended approach.

In *Mrs Dalloway* (1925) Woolf produces a text that can be seen to anticipate Freud's postulations on female development that were largely made between 1927 and 1931. Of particular importance is his essay on "Female Sexuality" written in 1931

(*Volume XXI*) and his later lecture on “Femininity” (*Volume XXII*) which, delivered in 1932—primarily as a recap on his earlier theories—advances a few of his critical arguments on female development which, when considered in relation to Woolf’s text, interest me greatly. In *Mrs Dalloway*, Woolf can be interpreted as placing an emphasis on female (lesbian) bonds that directly challenges Freud’s theory on female development. Indeed, Freud’s model of female development, which traces the girl’s pre-Oedipal attachment to the mother to an Oedipal attraction to the father, considers the loss of such bonds as a necessary process¹. Furthermore, Freud explains the loss of these feminine bonds as a prerequisite to achieving a “normal female attitude” (*XXI* 230), the implication being that the sustaining of such bonds is *abnormal* and perhaps, by further implication, wrong. While the likes of Abel have subsequently considered the text as an advocating of female bonds over male interference, my own chapter aims to justify such a response with fresh textual support and to further the argument with a new, albeit brief consideration of the character Elizabeth. Of course, while my chapter agrees in principal with the readings of some other critics, my interpretation of the novel is one in which Woolf’s challenge of “normal femininity” is considered as only partly achieved. Woolf, I demonstrate, *promotes* Freud’s conception of the abnormal female attitude in *Mrs Dalloway* with an emphasis on female bonds, but *not* with an altogether negative emphasis on the “normal female attitude” itself. However, shifting the focus in *To the Lighthouse* (1927), the character Mrs Ramsay is the perfect embodiment of the “normal female attitude”, and this time Woolf’s text *directly* undermines it through her portrayal. Furthermore, it is my own interpretation that while Elizabeth represents an alternative path for women in *Mrs Dalloway*, an alternative to the “normal female attitude”, her potential is never realised, and that it is

only when we reach the character Lily (*To the Lighthouse*) that we see the potential of women, and the potential to redefine the boundaries of their identity, actualised.

It is the nature of this redefinition that systematically leads into my discussion of *Orlando* (1928). In Woolf's *To the Lighthouse*, Lily attempts to redefine herself by transcending the boundaries of typically masculine or feminine behaviourⁱⁱ, and achieves this (albeit symbolically) at the end of the novel in the completion of her drawing. Lily's quest is one in which the limitations of what Freud, and society, considered a "normal female attitude" (a term that I will develop in much greater depth later) are challenged. Indeed biology, as a method of determining sexual identity, is challenged through this young woman's pursuit of a typically masculine career, in this case painting. Of course, while it would be wrong to suggest that such occupations had never been entered or pursued by women, the Victorian perception of women artists as little more than "inspired amateurs" can certainly imply Lily's own story to represent the rejection of an inhibiting and restrictive history of female identificationⁱⁱⁱ. In *Orlando*, Woolf takes this discussion further by looking at the androgynous nature of sexuality, defeating the monochrome perception of sexuality as simply feminine or masculine and advocating women's ability to succeed in masculine occupations, largely by possessing the masculine *traits*—or those traits that have come to be considered as masculine—required. Ultimately, several critics have come to interpret *Orlando* as an "exploration of monolithic definitions of gender and sexuality" (Peach 150) and this is an interpretation that I wish to explore further. Of course, during my own chapter I offer an innovative insight by discussing these issues in direct relation to Freud's own postulations on the nature of androgyny or, what he termed in his own work, "psychical hermaphroditism" (*VII* 141). Most relevant to this

particular discussion is Freud's "Three Essays on Sexuality"—formulated between 1901 and 1905—which directly addresses these same issues. A consideration of this dialogue will lead into a discussion of the importance of Orlando's cross-dressing, as well as more recent views on the constructed nature of identity, that have been developed by critics such as Carol Barash, or more recently, Judith Butler, Marjorie Garber and Christy Burns, and which I shall use to reinforce my discussion.

While these three selected texts of Woolf had been chosen principally for their interaction with Freud's meditations, they have also been considered further suitable for their exercising of unconventional narrative techniques. In the course of this chapter I shall show that Woolf's challenging of traditional forms of writing can be seen to support the quest of the Suffrage Movement to redefine female identity. Her unconventional style becomes "a declaration of independence", to borrow J.J. Wilson's phrase (Marcus, *New Feminist* 170) and succeeds, to some extent, in freeing womankind from traditional forms of writing and, in the process, forging a distinctive female identity. Since this thesis is greatly invested in discussing the same theme, such a link (between the text and her society) will be considered as underscoring Woolf's own interest in, and concern, with these themes of female sexual identity.

Up to this point I have briefly outlined my approach to Woolf's texts, as well as showing the ways in which my own analysis in some ways advances, and in other ways expands upon the work of other critics. However, while I have offered a synopsis of the Woolf/Freudian dialogue in which I am interested, there is one major respect in which my own work differs from that of previous critics. While critics such as Abel, Bowlby and Maze succeed in establishing a dialogue between Woolf and

Freud, all fall short of fully considering the dialogue in the context of such things as post-war disillusionment, the campaign for female rights, and the gradual redefining of the female role that underscored Woolf's period of writing. While Freud is frequently applied to Woolf's characters and plotlines, such issues as those just mentioned are rarely considered (in any great detail) in direct relation, or as a precursor, to this dialogue. I find this especially interesting since the role of modern women writers, in helping redefine the identity of women, was considered of particular importance and influence by such organised campaigns as the *Freewoman* magazine during the first wave Women's Movement, examples of which shall be cited further on. I hope to show that Woolf's discussion of sexual identity, and her dialogue with Freudian theories, is inextricably connected to a period in which the identity of women was in the process of being redefined. Therefore, Woolf's representation of these themes cannot be understood fully without outlining the socio-political context of the modernist period, and without creating a backdrop against which the significance of such themes might become further apparent during my close-readings.

I consider a general appreciation of Woolf's society as essential to a full understanding of the dialogue between Woolf and Freud. I will be suggesting in my thesis, for example, that Woolf's interaction with Freudian themes can be seen to subversively address many of the socio-political concerns of the modernist period. In other ways, Woolf's *rejection* or *challenge* of Freudian views can be seen to achieve, somewhat more proactively, the same end. I intend to outline the relation of Woolf's fiction to her society in this opening to my thesis, and to discuss some of the key

socio-political features of this period that I consider of relevance to my close-readings.

It is extremely important to recognize that politically, for women, the era in which Woolf was writing marks a fundamentally important shift in the way in which women were being *re-perceived* within a masculine social sphere. Indeed, women had *already* excelled in the task of “holding the fort” during the war, their very efforts not only vital towards keeping society operating, but symbolic of the female potential to succeed in other, non-traditional and arguably greater social duties. During the war, many women spent their time knitting comforts for the soldiers. Others helped with recruiting as many men as possible for the armies, while many even enlisted themselves (often for Women’s Defence Relief Corps). There were vets, railway ticket collectors, bus conductors, police volunteers; indeed all varieties of jobs, from tram drivers to blacksmiths, which needed to be assumed by women during the war effort. This wasn’t just to *help* but absolutely essential in order for British society to perform, and ultimately survive. One of the other major roles taken by women during the war effort was that of nurse-aid, many women enrolling at Queen Alexandra’s Imperial Military Nursing Service or the Territorial Force Nursing Services, both of which had been recently established by the non-professional VADs (Voluntary Aid Detachment) in 1910^{iv}. Indeed, the role of women during the war integral the Allies success, and marked a serious, albeit temporary redefining of female job roles. Of course, this *temporary* redefining of the female role, and the massive contribution made by women during the war effort, would put pressure on the government to acknowledge their ability, and right, to enjoy similar privileges to men.

We can perhaps mark the beginnings of this shift in the way in which women were being acknowledged politically (and to an extent redefined) with the introduction of the female vote in 1917. Indeed, Morgan suggests it was largely women's role in the war that secured their voting privileges, suggesting that "the 'killing' of Suffrage by any method would lead to a dangerous reversion to massive dissatisfaction amongst thousands of women whom politicians were publicly praising for their war efforts" (*Suffragists and Liberals* 143). Even *The Times* made its opinions well known on the "injustice"^v that withholding such privileges would have constituted in light of the important female role during the war effort. Whilst voting privileges were initially afforded only to those women over the age of thirty (with ties to property), it still nonetheless marked the beginning of a political transition that would, in 1927, see the Prime Minister Stanley Baldwin grant the same, *equal* political voting rights to women as enjoyed by men. Indeed, the suffrage movement had finally achieved some measure of success from which they could build; for voting privileges were, however significant, simply a fraction of the movement's broader pursuit of women's socio-political equality.

It is integral to our understanding of Woolf's society that the other issues and political concerns of the Women's Movement are therefore acknowledged. While the "movement" cannot be pinned down to just a select few women, or to one specific group or organisation^{vi}, I would like to turn our attention to the *Freewoman* (later revised as the *New Freewoman* until it was later turned into the *Egoist* by Ezra Pound) as a useful and appropriate example of the types of goals and objectives the movement embodied. I consider the publication of the *Freewoman* appropriate for discussion in particular, due to the continuous emphasis the magazine placed on the

importance of literature and art in the pursuit of a revised female identity. It is therefore a useful indication of the type of propaganda that authors such as Woolf were subject to.

The *Freewoman*, founded by Dora Marsden—a key figure in the suffrage movement—arose^{vii} from a period of conflict and discontent amongst London's feminist community, who began to feel that the WSPU (that was meant to represent them) was becoming authoritarian and uninterested in what other women thought or wanted. The *Freewoman* featured articles on birth control, the female wage and homosexuality, and placed a strong positive emphasis on women's ability to demand and succeed in creating social reform. One of the key objectives of the magazine was to highlight the long history of female subordination, to promote the socio-political equality of the sexes, and identify the means to which this end (equality) might be secured by women. One of these "means" we can find cited in one of Marsden's own essays for the magazine, wherein she identifies financial independence as an absolute prerequisite for the moral liberation of women:

The Women's Movement then is the movement amongst women towards the acquirement of property- not as an end in itself, but as the moulder of destiny. A woman wants property as a sculptor wants a chisel- to realize her soul by means of it. She seeks to become a complete human being.
...As a complete human being she becomes her own master, master of her own free will, independent and free to make her own alliances and her own co-operations (Marsden 281).

Marsden's metaphor is indeed accurate. We need look no further than Woolf's *A Room of One's Own* as reinforcing the fact that women associated with the Women's Movement sought capital as a necessary precursor to achieving their dreams of independence and autonomy:

She had told you how she reached the conclusion- the prosaic conclusion- that it is necessary to have five hundred a year and a room with a lock on the door if you are to write fiction or poetry (*A Room of One's Own* 158).

Indeed the “prosaic conclusion”, of which Woolf talks, is the same conclusion that Marsden herself reached. For Woolf, women required both financial independence and a room of one’s own to find expression as independent, unencumbered individuals. While Marsden points towards the “acquirement of property” as the ultimate goal and as the “moulder of destiny”, Woolf adds to her quest for women’s *own* room the need for money. Interestingly, Woolf’s suggestion that this room should need a “lock” can be symbolically interpreted, providing an image that sees the woman protecting herself from the outside world and, perhaps more accurately, from the disturbance or possible control of men. The point is enforced in *Mrs Dalloway* through the character Mrs Foxcroft, a figure of persecution, stripped of her home by the government after tragically losing her sons to the War. This loss is suffered to an even greater extent in the character Orlando who, following his sex change, faces legal proceedings over the possession of his entire estate; proceedings that rule he is not entitled to remain proprietor of his estate since his status is now that of a woman.

As I have alluded to earlier, the publications of the *Freewoman* are of particular interest to me as there is an explicit connection between their own goals and the views on the role of such people as Woolf. Indeed, The *Freewoman* specifically charged female authors and artists, as figures on the public stage, with the responsibility of helping secure the goals of the Women’s Movement, considering their role integral to helping realise its vision of womankind’s cultural, social and political emancipation:

Demanding truth in art, as in journalism, the *Freewoman* claimed that a radical restructuring of literature- as well as the role literature plays in society- was key to creating a new feminist culture. The *Freewoman* favoured experimental forms of writing, anything that broke through confining Victorian conceptions of the sexes as tragically at odds (Barash 35).

Indeed, Woolf herself was soon to be established as one of the key innovators in literary style and method suggesting, perhaps, a direct involvement with the feminist movement; or, at the very least, an unconscious design to have the liberalist ethos, that was at the core of female politics, promoted in the act of writing. In fact, Woolf's experimental methods and techniques form a subsidiary reason behind my selection of these texts in particular. In the texts *Mrs Dalloway* and, to a greater extent *To The Lighthouse*, Woolf implements an innovative stream-of-consciousness technique, which see the novel flow between a series of its characters' perspectives, the narrative itself consisting of the thoughts, introspections, and reminiscences of these characters. It will become evident during my close-readings that such narrative techniques not only support the quest of the Women's Movement to break from traditional (masculine) conventions, and the quest to redefine the identity of women; but also, such a narrative style largely facilitates Woolf's exploration of themes of identity, giving further strength to her dialogue with Freud. In *Orlando*, Woolf challenges literary conventions by turning the dual concepts of biography and the realistic novel entirely upside down.

Indeed, Woolf's essay on "Modern Fiction" clearly underscores her own preoccupation with challenging the "accepted style" and, according to Bonnie-Kime Scott, considers modernist writing as the "liberation from an enslavement of the author to conventions" (*Gender of Modernism* 12). Woolf's use of inner monologue and stream-of-consciousness goes some way to achieving the pronounced objectives

of the women's movement and the *Freewoman* itself. Indeed, if Joseph Warren Beach describes Woolf's *Orlando* as a "study in the multiple personality and a *protest* against the too narrow labelling of anybody" (Rantavaara 136), and if Elizabeth's status in *Mrs Dalloway* is to represent the breaking down of boundaries, a time where anything is possible for women^{viii}, then Woolf can certainly be adjudged to be taking an active socio-political role in her fiction.

The connection between Woolf and the Women's Movement is further corroborated by her active participation in social and political discussion, as a key member of the Bloomsbury group. While Bloomsbury was not necessarily considered the fore-most *avant-garde* in post-war England^{ix}, their views on the relationship between art and life, and their challenging of Victorian conceptions of sexuality, made them one of the most progressive and prominent intellectual groups of the time. Reminiscing on the evenings when he would frequent this group, Brennan describes Bloomsbury as a society of people who believed that "scepticism was a moral duty" (89); and, for Woolf, he identifies 'Older Generation' v 'Younger Generation'; 'Writers' v 'Painters'; 'Men' v 'Women' as the perennial subjects of debate that enthused and riled her most during their regular congregations. Indeed, Woolf's participation in such areas of debate encourages a close reading of her work, as well as an appreciation of the innovative ways in which she transmitted her views and represented social issues in literary form. I have up to this point showed an explicit connection between Woolf's fiction and some of the issues of the Women's Movement, as well as outlining her potential role as an author to fight the Suffragist cause. I now plan on focusing on other important socio-political events that will further inform our readings.

Just following on from the female vote, and perhaps one of the most important political acts to pass—in terms of affecting the perceived role of women—was produced in the Sexual Disqualification (Removal) Act of 1919. It stated, in the most unequivocal terms, that:

A person shall not be disqualified by sex or marriage from the exercise of any public function, or from being appointed to or holding any civil or judicial office or post, from entering or assuming or carrying on any civil profession or vocation (Branson 209).

The pre-existing stereotype of the women as ‘house-wife’ was, perhaps not deliberately, but effectively being tackled head-on with this brand new possibility of a ‘career’. Indeed, it seems that women were freshly granted, to some degree, a significant life choice. The responsibilities that had always been associated and inextricably tied with motherhood, were now being challenged through the autonomy and independence that a career might represent to the single female. Such a view is later supported in my consideration of the characters Elizabeth and Lily (*Mrs Dalloway* and *To the Lighthouse* respectively). From a historical perspective, we are looking at a time when the social role of women was approaching a critical and exciting juncture, where new customs might now really threaten to displace traditional values.

While history has proven that change is often a gradual process, the revision of women’s social roles during this period was greatly facilitated by the post-war fact that—taken from a demographic of those aged 20-40—there were now 7 million women to only 6 million men^x, leading to what could almost be considered a problem of surplus women. In lieu of these newly presented freedoms (namely voting

privileges and the Sexual Disqualification Act), coupled with the large number of single young women, it is unsurprising that the proportion of women in more learned professions was on the increase. The number of female *clerical* workers for example had risen from 3% in 1911 to 9% in 1921 (see grid below), whereas the number of females employed as mere domestic servants had positively *decreased* from 26% in 1911 to 19% in 1921. Indeed, this trend was arguably owing to the fact that not only was the pursuit of a career or vocation now governmentally backed, but also considered a viable option to the perhaps more difficult task of finding a husband. Indeed, Garner corroborates this when he insists that this issue of surplus women, and the resulting reduction in marriages, were “important in terms of fuelling the attempts to legitimise other roles for women, particularly in the push for wider opportunities” (5). Several occupations that had previously been considered indecent or unsuitable for women could now be made socially justifiable on such grounds alone, not to mention the fact that such opinion and misogyny was already contradicted by women’s success in their briefly redefined roles during the war effort.

	1911		1921		1931	
	Number	%	Number	%	Number	%
Total females gainfully employed	5,425	100	5,697	100	6,264	100
Private indoor domestic servants	1,403	26	1,072	19	1,262	20
Textile Workers (skilled)	654	12	526	19	533	8
Other domestic, catering or personal service	375		467		551	
Clerical Workers	179	3	570	9	646	10
Leather and Textile Goods (skilled)	483		328		293	
Shop Assistants etc.	342		425		503	

Source: Guy Routh, *Occupation and Pay in Great Britain 1906-1960*.

I should perhaps point out that while there certainly seems to be a definite, empirical corollary between the greater proportion of women to men and the increase in skilled female employment, it was not impossible for women to reconcile their ambitions for a career with aspirations of marriage and motherhood. In fact, more and more married women were beginning to enjoy a career or vocation on top of their responsibilities at home. This was made increasingly viable due to the falling birth rate and general decrease in family size. Subsequently, nearly 9% of married women aged between 25-54 in 1921 were also working, which in 1931 would increase to nearly 11%, and by 1966 would be over 44%^{xi}.

Noreen Branson views the reduced average size of the family and corresponding drop in birth rate as reflecting a new, revised attitude towards marriage and the role of women. She goes on to point out that “whereas over one quarter of women married between 1900 and 1909 had five or more children, only one tenth of the women who married in 1930 had families of this size” (Branson 224). It is important to acknowledge that while gender-roles were being slowly redefined, a large reason for these changes were the advances being made in birth control. To put those advances into some kind of perspective, only 15% of women married before 1910 had at some point used birth control, whereas 61% of those women married between 1925-9 had done so^{xii}. While Woolf might not have had such statistics at her disposal, or have even been acutely aware of such levels of progress, she certainly represents these trends—and more importantly what such trends signified—in literary form. In *Mrs Dalloway*, characters such as Ellen Atkins, with her constant brag of

having five children, can be seen to represent the traditional view of women, a view that is supported in Freud's own meditations (which suggest the desire for children to be an important part of the "normal female attitude"). All the while characters such as Elizabeth and Lily—childless women who each have aspirations for a career—can be seen to represent the beginnings of this new female identity, and a fictional proof of the same statistics which were seeing a drop in family size, and the increased employment of women in professional vocations.

Not only is the socio-political setting of the modernist period important in our understanding of Virginia Woolf's fiction, but the intellectual climate of the period—which was seeing many developments in the perception of human character, sexual identity and developmental theory—is equally important to acknowledge. Whilst Ellis, Jung and Freud were some of the most important figures in the field of psychoanalysis, their theories of the human mind and the many layers of character ran in some ways parallel with the Post-Impressionist preoccupation with multiple dimensions and points of view. Indeed, the monochrome perception of human identity was being challenged in both psychoanalytic theory and art itself. While it is difficult to earmark the date from which this new perspective and understanding in human identity arose, in "Mr Bennett and Mrs Brown" Woolf chose what she considered the arbitrary date of December 1910: "on or about December 1910 human character changed" (Scott, *Gender* 635). When she said this, she probably had Roger Fry's Post-Impressionist Exhibition of 1910 in mind, an enormously successful exhibition that perhaps, by itself, signalled the beginning of a movement that would now place due consideration on the self as multi-layered and complex^{xiii}.

It is worth noting the modernists were not alone when they contemplated a change in human character. Some futurists, and especially the Italian futurist Marinetti, considered societies many technological advances as playing a big part in such a transformation. In his *Futurist Manifestos*, Marinetti talks about “the complete renewal of human sensibility brought about by the great discoveries of science” (Stevenson 9). It is important to acknowledge, however, that the political ideologies of futurists and modernists were diametrically opposed in their perception of such advances. Futurism saw the emergence of motorcars, aeroplanes, cinema and the telephone as powerful advents in the quest to liberate art, language and life itself. Technology to the futurist, as Brill says, was “the god of the future” (13). Such advances, Marinetti and others believed, would have a profound influence and effect on the human psyche. Modernists, and Woolf’s Bloomsbury group in particular, were far more sceptical, viewing such changes, at times, with pure disdain, and considering their effect on the psyche as far less positive than the futurists.

Importantly, these technological advances of society were being constantly represented and discussed in art and literature during the time of Woolf’s writing. Baudelaire’s depiction of the evil of the city underlines the growing concern that such change would have a decidedly *negative* effect on the individual and society. Such technological advents are also represented in Woolf’s work and, at times, Woolf’s portrait of a rapidly advancing society will serve to reinforce or further the key themes of the text. A good example of this is the aeroplane in the opening stages of *Mrs Dalloway*. Not only does the plane symbolise the progress being made technologically in society, but is used to support Woolf’s own modernist preoccupation with multiple points of view, as well as the multi-layered nature of human identity. In a condensed

illustration of the novel's multiple viewpoints, the characters each begin to interpret the writing of the plane differently: to Mrs Coates it spells "Glazo", to Mrs Bletchley "Kreemo", and to Mr Bowley it appears to spell "toffee" (*Mrs Dalloway* 22). To the mentally deranged Septimus, a martyred figure of post-war disillusion, the writings are a personal message of "exquisite beauty", which sees him instantly and quite melodramatically break down into tears. Indeed, by showing such a wide range of individual responses, Woolf not only furthers the theme of multiple views but also shows that character itself—symbolised by the respective reactions—is in itself multi-layered.

Having produced an insight into the socio-political and intellectual issues that most concern my close-readings, I consider this thesis better equipped to consider and appreciate the interaction between Woolf's fiction and Freud's theory. To keep my intended project contained, I have already outlined the specific themes of sexual identity that I will be focusing on, as well as elucidating what I consider to be only the most key issues and developments of the modernist period. It is now possible, during my discussion of a Woolf/Freudian dialogue, to better appreciate the corollary between theories of sexual identity and the historical concerns of the period. It is also possible, when considering the more subjective aspects of Woolf's texts, to restate or re-emphasise this corollary without losing the momentum or focus on any psychoanalytic discussion taking place. I will begin this project with a critical analysis of *Mrs Dalloway*.

Chapter 1: Concepts of femininity and the representation of female development in Woolf's *Mrs Dalloway*

There have been many readings of Woolf's *Mrs Dalloway* and, just as the novel flows between a series of its characters' perspectives, so have readers considered this work through different eyes and critical viewpoints. Contemporary feminist readings of the text from critics such as Rachel Bowlby, Lisa Ruddick and, in particular, Elizabeth Abel, explore the psychological significance behind the characters' actions, inactions, and orientations, considered primarily as a commentary on the so-called path to femininity that Freud would later outline in his own work. Woolf's production of a text that dramatically underscores the "primacy of female bonds" (Abel 33) arguably anticipates and calls into question the standard Freudian notion of female development that shortly followed the text's publication and that would be translated by Woolf's own Hogarth Press. It has consequently been suggested by the likes of Abel that this text anticipates developments in understandings of female sexuality, and offers an alternative ideology of women's sexual identity^{xiv}. It is not only the purpose of this chapter to explore and expand upon such an interpretation, and to clarify and address this particular dialogue between Woolf's text and Freud's theory with new textual support, but also to end by briefly considering the importance of Elizabeth in the text, a character largely overlooked but one whom I consider integral to any discussion on female sexual identity. It is also constructive, where possible, to situate this critical discourse within the context of a modernist period, which progressively considered identity *itself* in multi-layered, complex terms.

Before analysing Woolf's interaction with Freudian concepts on female development, I believe that the very title of the text, *Mrs Dalloway*, is worth brief consideration as prefiguring the central theme of women's identity. Interestingly Woolf's working title *The Hours* was discarded in favour of a title that immediately informs the reader that the eponymous character is (or at least at some point has been) a wife. Ultimately, and from the very outset, preconceptions as to what constitutes a wife are conjured in the minds of the reader (however consciously or unconsciously) and the protagonist is given an identity. I consider it a point of interest that the character Mrs Dalloway is ultimately defined first by her marriage, rather than by any personal qualities, since this can be said to echo the concerns of the suffrage movement that partly, and much around the same time, sought to promote the independence of women over male patriarchy, and redefine the cultural identity of women. Such concerns of the Women's Movement have been largely addressed in my introductory chapter but we shall return to them briefly since the very issue of *sexual* identity for women forms the backbone of the Woolf/Freudian dialogue that this chapter will be focusing on.

All that can really be extrapolated from the title is that Mrs Dalloway is or has been married and that presumably there is a Mr Dalloway to whom she is wed and, symbolically, identified by. The lack of a first name in the title reinforces a lack of individualism and, as shall become evident in both this and the following chapter, the acquisition of a marital signature and her husband's name often means the sacrifice or renunciation of something even more personal. Indeed Carol Barash supports the opinion that through marriage women's identity is often lost: "It is one of the quirks of women's history that a woman's name change through marriage can make her,

seemingly, disappear” (31). Interestingly, Barash was not only corroborating the same point but also talking quite literally as she struggled to uncover the publications of married women associated with the *Freewoman*. With this in mind, the title *Mrs Dalloway* suggests the male act of transferring his surname through marriage as not so much a giving, not even a sharing, but as a taking—a usurping of the woman’s individuality—and even, as Barash found, her history. The same point is corroborated in Elaine Showalter’s introduction to the novel, which paints Mrs Dalloway as a woman “socially defined by her marriage and masked by her marital signature” (xii). Underlying the novel’s title it is important to recall that the time at which *Mrs Dalloway* was published (1925) the option of *not* marrying was becoming an increasingly viable and acceptable one for women, as my previous chapter details, and so the use of a title that instantly raises a theme of marital status is not to be taken lightly. The character Mrs Dalloway in many respects represents the generation who precede this social attitude, but it is the unmarried Elizabeth who represents the present moment in women’s history for Woolf and who shall become more important later on. Indeed, the juxtaposition of female attitudes embodied in the mother and daughter respectively, shall become increasingly relevant to this chapter in relation to Freud’s concept of the normal female attitude.

The idea that Mrs Dalloway’s identity is in fact “masked by her marital signature” becomes increasingly apparent as the novel develops and as her own life-story unfolds. Certainly in the course of the text it becomes quite clear that Clarissa’s identity or character is not one to be second-guessed from a title page. In fact, in complete contradiction to what we might have actually inferred from the title, one of the most central and important themes of the novel focuses on the female (lesbian)

bond between Clarissa (Mrs) Dalloway and Sally Seton which, in terms of its intensity, completely overshadows the relationship with her husband Richard. Indeed, Clarissa's marriage in the novel is largely depicted by Woolf as a concession, as a surrendering of female love—in the form of Sally—in exchange for the security of a life with the eligible and undemanding Richard Dalloway. However, while some critics perceive the text as a strong critique of patriarchal institutions such as marriage (Henke 125), it is perhaps difficult, initially, to sympathise with the character Clarissa, even in lieu of such a loss. While her marriage might have been subject to the usual social pressures of such a traditional class—wealth, status and a sense of propriety—she nonetheless chose to marry, getting much of what she wanted and losing what she could never realistically have. It is not until Woolf goes to great lengths to accentuate the importance of female bonds, and until we are able to compare those bonds with male relations, that the necessity of such a loss is questioned. I aim to show that the losses Clarissa suffers can be seen to mirror the same losses suffered by women during Freud's account of female development. Indeed, in this novel Woolf seems to anticipate Freud's account of female development and, in particular, calls into question the ideology of heterosexual relations at the expense of female bonds and intimacy. Before this argument can be developed and articulated further, I will need to outline the relevant Freudian theories on female development and sexuality that I am concerned with in this chapter.

As far as the key themes that are raised in *Mrs Dalloway* are concerned, it is Freud's essay on "Female Sexuality" (1931) that is most important to this chapter. It is in this work—advanced one year later in his lecture on "Femininity"—that Freud details the course of female development, and much of this theory is anticipated in

Woolf's text. In his essay, Freud charts the feminine journey from a pre-Oedipal attachment to the mother, to an Oedipal desire for the father, to an eventual heterosexual transference and arrival at what is termed 'normal femininity'. It is a course of development that Freud accepts is particularly difficult for women (more so than men) as it entails two traumatic losses. The first loss is the renunciation of an active clitoral desire for the mother to a passive vaginal desire for the father. This is spurred by the girl's new-found awareness that she lacks a penis, and the resulting castration complex: "The little girl, frightened by the comparison with boys, grows dissatisfied with her clitoris, and gives up her phallic activity and with it her sexuality in general as well as a good part of her masculinity in other fields" (XXI 229). To reach what Freud terms the "normal female attitude" (230), the girl takes the father as the new sexual object. The second loss concludes the arrival to Freud's subjectively titled "normal femininity" as the girl discards the father as the sexual object and transfers her desire to other men and other penises. There are two other paths, which Freud acknowledges, that could result in an arrival at something other than *normal* femininity that are worth mentioning for the purposes of this chapter. One is that the girl's sexual renunciation sometimes entails such a great sense of loss that it leads to a general "revulsion from sexuality" (XXI 229) altogether, or as Freud called it "neurosis". The other, more drastic path sees the girl cling to her threatened sexuality and develop what Freud labelled a "masculinity complex" whilst maintaining, all the while, the illusion that one day she will eventually acquire her penis. Logically, and if sustained, Freud postulated that such a complex could manifest itself in homosexuality.

Abel is widely regarded as one of the most important critics to acknowledge the interaction between Freudian models of female development and Woolf's fiction. What makes Woolf's work particularly open to feminist interpretations is the manner in which she undermines the concept of "normal femininity". In response Freud's psychoanalysis, which places such an emphasis on the important role of the father and that considers a renunciation of female attachments as an absolute precursor to developing a normal female attitude, Woolf stamps a renewed emphasis on female bonds. Seeing Woolf's *Mrs Dalloway* as anticipating this particular chink in the Freudian armoury and as forwarding the cause of women, Abel's general perception of the text is one underlined in her essay "Between the Acts of Mrs Dalloway":

Woolf, like Freud, reveals the cost of female development, but she creates a far more graphic image of the loss entailed, questions its necessity, and indicates the price of equating female development with acculturation through rites of passage established by the Oedipus complex (38).

In general this thesis supports Abel's interpretation of Woolf's *Mrs Dalloway*. Indeed, while the extent to which Woolf was challenging Freud's views is a point of contention, there remains a definite correlation between Woolf's narration of female bonds (and the disruption of those bonds through male interference) with the Freudian system of female development. The "graphic image of the loss entailed" that Woolf creates in the novel makes objectionable the Freudian model that sees such losses as a necessary rite of passage for women. This chapter aims to decipher this Woolf/Freudian dialogue with new textual support. I also hope to further the supposition that Woolf challenges Freud's view of normal femininity with a new consideration of Elizabeth Dalloway in the text, particularly the extent to which her own, repressed desire for the penis is adapted, metaphorically, into a pursuit of career.

I shall elaborate on this later on, but shall turn first to the important relationship of Clarissa and Sally.

While the novel takes place in the present, occurring during the space of a single day, there is nothing more important than the *past* relationship between Clarissa and Sally Seton that is mostly transcribed and uncovered through the character's reminiscences. These remembrances in the novel reveal two girls completely in love with one another's company. Clarissa's first impression of Sally is described in terms that can be likened to the romantic, even if somewhat hackneyed notion of love at first sight:

But all that evening she could not take her eyes off Sally. It was an extraordinary beauty of the kind she most admired, dark, large-eyed, with that quality which, she hadn't got it herself, she always envied – a sort of abandonment, as if she could say anything, do anything... (*Mrs Dalloway* 35)

Most significantly, there is no description of men in the novel, or of the relationship between men and women, that is comparable to this. It is an extract that is not often focused on by critics, yet it underlines what I consider to be the most explicit dialogue between Woolf and Freud. While the language accentuates the initial physical attraction towards Sally, it also suggests a psychic, Freudian involvement that sees Sally as a replacement for the penis. Sally's features, that seem to reflect her personality and qualities ("as if she could do anything, say anything") take the place of Clarissa's deeply repressed penis envy ("she hadn't got it herself, she always envied"). The phrase "hadn't got it herself" echoes Freud's account of the girl's first realisation that she is missing something, that she is castrated, and the word "envied" is particularly interesting since the concept of envy aptly corresponds with the girl's sense of inferiority that is suffered during the castration complex. Compounding this

point is the inclusion of the adverb “*always* envied” (my italics), which tells us that this envy exists not only in the present moment for Clarissa, not only for as long as she has known Sally, but for as long as she can remember, which could ultimately suggest a return to infancy and therefore further encourage such a Freudian reading.

In some ways, Clarissa’s individual castration complex is symbolised by her disposition in the text—the type of woman who is “shocked” that “one’s parents should quarrel” (*Mrs Dalloway* 35)—and it is Sally who fittingly takes the role as the sexual-object, a “wild...daring...romantic” woman whose liberal, confident attitude is the metaphorical object of Clarissa’s own suffered castration (79). Of course, my argument is not that Clarissa can solve the problem of her castration by possessing Sally, but simply that Woolf’s text can be said to convey the idea of castration theory on a metaphorical level. Subsequently, and in support of this interpretation, Clarissa’s involvement with Sally and the development of their love is recorded in a manner that is much like being *un*-castrated, in a metaphorical rather than physical sense, as she is taught to read Plato, Morris and Shelley, and it is through this relationship that she also begins to realise and resent how “sheltered” her life at Bourton was (36). Woolf cements this female bond with a passionate kiss, an “exquisite moment” when “the whole world might have turned upside down” (38), and a kiss that becomes the climax of the novel, in a breach of the more conventional narrative that would situate this scene at the end. Clarissa’s past relationship with Sally can be seen to represent Freud’s alternative to an arrival at “normal femininity” and the last developmental stage of a “masculinity complex” that can, as Freud suggested, result “in a manifest homosexual choice of object” (XXI 230). Perhaps significantly, Clarissa’s love affair with Sally exists in the novel’s past, since the acceptance of a man (Richard) as the

sexual object eventually signifies an arrival at Freud's "normal femininity", an arrival which is, for Freud, the necessary *final* stage of the woman's development. It is the juxtaposition between past and present; between Clarissa's relationships with Sally and Richard; and between so-called "normal femininity" and a "masculinity complex", that Freud's account of female development is indeed given fictional representation in the text.

One of the ways in which Woolf succeeds in putting an emphasis on the female bonds that are minimised in Freud's work, is in this juxtaposition between Clarissa's relationships with Sally and Richard respectively. It is important to recognise that Clarissa's relationship with Richard is given every possible chance to equal the feminine bond she enjoys with Sally. Indeed by Sally's own account the relationship is one based on mutual affection, and is not by any means an undesired union: "Dalloway was falling in love with her; she was falling in love with Dalloway" (68). I consider this an important point, because if Clarissa had not loved Richard the novel would not work quite so well as a critique of Freud's system of female development. By using a character with a bisexual character or an "androgynous attitude" as Maze puts it (75), Woolf levels the playing field, in a sense, giving both male and female bonds a chance to succeed^{xv}. While Clarissa is receptive to loving and capable of enjoying the company of both sexes, it is nonetheless the female bond with Sally that dominantly shines and eclipses all others. The marriage to Richard, therefore, serves not necessarily as an indictment of marriage as an institution, but at least as an illustration of the potential loss entailed, as it is in this albeit genuine relationship that we can appreciate the full extent of her amazing female bond with Sally and the true extent of her loss. As Abel puts it: "the contrast between the

passionate moment with women and the narrow bed to which marriage paradoxically leads becomes a leap from the sublime to the (affectionately) ridiculous” (38).

Woolf certainly continues to encourage this perspective, using men and marriage in the novel as a threat to this idealised feminine bond. A running theme of Sally and Elizabeth’s kindred relationship is the recognition of this threat, made manifest early on in their condemnation of marriage. Described as a “catastrophe”, marriage equates with a loss of freedom and (as is certainly the case for themselves) “there’s nothing so bad in the world for some women as marriage” (44). It is partly this potential loss of freedom that explains Richard as a suitable husband—a man whose undemanding attitude could leave her with, in Abel’s words, a “solitude...a gulf between husband and wife, a space that can incorporate the memory of Sally” (33). Perceived in this light, the union can be considered a close example of “projective identification”, where individuals “often marry together in a symbolic relationship of mutual dependency” (Minsky 6). Indeed, the marriage not only satisfies Clarissa’s social needs—facilitating the life-style to which she is accustomed—but also accommodates this need for “space”. Ultimately the cost of this “space” is a lack of feminine passion that she can’t get from Richard, and it is when Clarissa is married that she begins to feel almost de-sexed, “suddenly shrivelled, aged, breastless” (*Mrs Dalloway* 33). The fact that she feels “breastless” points towards diminished feelings of sexual worth; implies the loss of a female alternative to the phallus; and re-echoes the loss of her female alliance with Sally. Indeed, just as Rezia comes to acknowledge that “every one gives up something when they marry” (72) and not just the surname, so must Clarissa come to terms with the nature of her sacrifice. All the while,

Clarissa's loss is contrasted in the novel with a society whose values remain firmly set on marriage and family, values at complete odds with Woolf's ideology.

A good example of this is the character "Betty Whatsername" whose drive, like many women of her generation, is to marry "a rich man and live in a large house", and to make a "good wife" (79). While perhaps unintended or maybe intuitively written by Woolf, the character's introduction as "Betty Whatsername" re-suggests a lack of female identity. Furthermore, it is as though Woolf has intentionally left her surname blank, reserved perhaps for her inevitable marriage and the man that shall identify her as his own. Meanwhile, those characters that are married in the novel exhibit a hyper-conscious attitude towards social expectation, and especially the importance and value of having children. In fact, Reizia's melancholy over her husband's decline into madness extends into a sense of shame, a *social* shame that comes with not starting a family: "they must have children. They had been married five years" (97). The modal verb "must" implies the lack of any other option or choice through Reizia's eyes, underlining the strictness and close-mindedness that characterise the social expectations to which she is subject. Enforcing this view and expectation we have Ellen Atkins, whose constant brag of having "five boys" (199) reminds us that there are indeed preconceptions as to how we might identify a "good wife", and whose exultations of motherhood underscore the view of family as a social achievement. This achievement parallels Freud's own theory of female development when the woman's penis envy, which manifests itself in the choice of man as the sexual-object, now transfers itself into a symbolic equivalent, that is, into the desire for a child and possible creation of a penis. This idea is put

forward by Freud in his later lecture on “Femininity” and shall be developed in my next chapter.

One respect in which the “normal female attitude” is satirised by Woolf is through a subtle glorification of the novel’s single and unmarried characters, especially Peter Walsh: “He, thank God, had none. No sons, no daughters, no wife. Well, he didn’t seem to mind, said Sally. He looked younger, she thought, than any of them” (208). In this scene Peter, a symbol of freedom and a testimony to self-importance, is purposefully contrasted to everyone else at the party: “ ‘Everybody in the room has six sons at Eton,’ Peter told her, except himself” (208). Yet quite significantly, in a room filled with socially successful parents, it is Peter who looks “younger” than any of them. Biologically, this may be just as much an empirical example of how a lack of stress and worry help maintain a youthful appearance, how a lack of commitments and responsibility can promote personal health; but metaphorically, it is a subtle indictment of tradition, and in particular the social belief-system that stubbornly advocates family values, a system that sees child-rearing as more of a social rather than personal achievement.

This rejection of tradition is constantly highlighted through reminders of Clarissa’s loss and, best of all, in her own innocent, deluded vision of respectful society; a world where parents don’t argue and in which the admirable Hugh Whitbread (Clarissa’s paradigm of social respectability), when accused of blacking the King’s boots in earlier years, “didn’t do such things” (208). Woolf even uses language to portray Clarissa’s own marriage to Richard in patriarchal terms, a man who comes “bearing his flowers like a weapon” (127). Indeed just as the father is the

first instigator of female loss during Freud's development theory, as he breaks the sexual bond with the mother, Woolf depicts men as threatening to destroy that bond. Peter is the first character to come between female bonds, disturbing Clarissa's passionate scene with Sally, while Richard's relationship with his wife is described (above) in almost military terms. Indeed, while for Freud the girl's renunciation of this female bond is down to an acquired sense of inferiority, Woolf portrays it much more graphically, and with a renewed emphasis on the male as intruder. For Freud, man is simply the sexual object of the girl's Oedipal development, the paradoxical cause *and* resolution of the girl's sense of castration; for Woolf, he is similarly considered as the instigator of loss but emphasised as the *destructor* of female alliances.

Up to this point I have demonstrated that Woolf places an emphasis on female bonds and, in so doing, questions the necessity of sacrificing them. While Freud accepts that in cases of a developed masculinity complex the sexual object might become that of the same sex, his theory on "normal" female development, by implication, marks such an eventuality as *abnormal*. What Woolf's text succeeds in doing is highlighting the kinship of women in a positive sense, challenging Freud's concept of normal femininity by promoting, above all else, lesbian bonds. Lisa Ruddick supports the same view:

Clarissa never experiences with a man the intensity that is a part of the attachment to Sally; where Freud describes a certain sexual deadening as the consequence of the girls difficult and circuitous path to heterosexuality, *Mrs Dalloway* raises the question whether the obvious alternative of remaining "stalled" at a lesbian phase (an alternative that Freud dismisses as deviant) would not be the preferable course (618).

It could, however, be argued that extending the single case of Sally and Clarissa to women *in general* is largely unsupported and fanciful. I must concede that there are certainly difficulties in arguing that the novel's single most important case of female intimacy can be interpreted and extended as a Woolfian commentary that seeks to glorify and advocate homosexual over heterosexual relations. While Ruddick and Abel rarely express any critical concerns regarding the magnitude of their claims, and don't therefore attempt to justify them further, I believe that a brief consideration of Woolf's documented views on separate male and female spheres can be seen to validate, and therefore encourage, such a reading.

In her *Collected Essays*, Woolf suggested that "when a woman comes to write, she will find that she is perpetually wishing to alter the established values- to make serious what appears insignificant to man, and trivial what is to him important" (Reed 146). It is not only a further example of women trying to redefine their roles and establish a new identity for themselves in a post-war England, but also a comment on what Christopher Reed refers to as the "feminine realm of the everyday" (26). There is, in a sense, a masculine and feminine understanding, and with it, certain values and beliefs that cannot be shared^{xvi}. During a particular scene in the novel, Clarissa clearly struggles to convey this same point to Peter. Hyper-conscious that Peter and Richard perceive her as a "snob" for her enjoyment of company, Clarissa attempts to explain this enjoyment not as a reflection of a superficial and material desire to be associated with "great names" and/or "famous people", but as an embodiment of the simple fact: "what she liked was simply life" (133). The concept proves unintelligible to the men, and the theme of masculine/feminine spheres, and the so-called "feminine realm of the everyday", is consequently symbolised by the importance of the party to Clarissa.

In one particular dialogue with Peter, this separation of masculine and feminine spheres is evident:

But suppose Peter said to her, 'yes, yes, but your parties- what's the sense of your parties?' all she could say was (and nobody could be expected to understand): They're an offering; which sounded horribly vague. But who was Peter to make out life was all plain sailing? – Peter always in love, always in love with the wrong woman? What's your love? She might say to him. And she knew his answer; how it is the most important thing in the world and no woman could possibly understand it (*Mrs Dalloway* 133).

In this extract, which is essentially an *imaginary* dialogue in Clarissa's mind, we find a purposeful juxtaposition between masculine and feminine understanding, and the contrast of male/female values are symbolised by Clarissa's "party" and Peter's "love". It is clear in this extract that Peter is struggling to understand the importance of this event that Clarissa holds dear ("what's the sense of your parties?") and to access, in a sense, the "feminine realm" to which Reed refers. Conversely, there is the suggestion that Clarissa would not understand his preoccupation with love, a preoccupation that "no woman could possibly understand". This marks a gulf between the sexes, as both characters are unable to convey their own values and feelings to their, for want of an appropriate word, *counterpart*. For Clarissa, her own description of the party as an offering seems "horribly vague" even to herself, and while Peter is not given the opportunity to articulate his own feelings and express his own vision of love, the implication is that such an attempt would be futile. Ironically, in this particular case, Clarissa is haunted by the fact she does understand the significance of love, but that too is a feminine and not masculine valuation. Indeed, her own valuation of love is still not in line with Peter's, and it certainly doesn't celebrate the same heterosexual desires; it is a love that can only be experienced between two women, herself and Sally, and that no *man* could understand.

Of course, while the loss of female desire and alliance suffered by Clarissa is strongly emphasised by Woolf, it is a loss that exists in the past, and in the present she represents an arrival at Freud's "normal femininity". Elizabeth is a character who contradicts all this from the outset, a girl whose status as the new generation and as an alternative to "normal femininity" is made explicit from the beginning of the novel. This is first signified through a symbolic difference in taste to that of her mother: "Gloves and shoes; she had a passion for gloves; but her own daughter, her Elizabeth, cared not a straw for either of them" (12). *Her* passion is one driven, not by the material things her mother idolises, but by a quest for independence and a career. Indeed at a time where women were better able to pursue a career, with particular importance to be accredited to the Sexual Disqualification (Removal) Act of 1919, Elizabeth's story becomes a literary representation of women's newly discovered freedoms. Recent critics have consequently viewed Elizabeth's journey up the Strand, and her fantasies of starting a career as a metaphor for woman's rise, and as Miss Kilman tells Elizabeth: "all professions are open to women of your generation" (143). Indeed, Miss Kilman is a lady in the text whose very name can be considered to reinforce the same point- "Miss", meaning unmarried, and "Kil-man" alluding to, and even *urging* (with the use of a commanding verb), male absence, when read phonetically as "kill man". Either way, the purpose of Elizabeth's potential to start a career and her daydream journey on the bus is central to Bowlby's own point:

Elizabeth's imaginative venture could be taken as a positive sign of women's progress: she is driven by ambitions beyond the ken of women thirty years before, and unencumbered by the pressure of masculine interference (*Feminist Destinations* 71).

The lack of masculine interference, which Woolf positively highlights, suggests a (partial) removal of the role of the father—and with it masculine intervention—in the

developmental path of women. The role of the mother- in this case substituted as Miss Kilman, a far more effective representative, is now given a new importance in the role of female development. Just as Karen Horney suggests: “that Freud’s reduction of girls to little men missed the fact of women’s specific feminine sexuality” (Ruddick 617), Woolf attempts to underscore the importance of female attachments in the celebration of femininity. Other psychoanalysts such as Melanie Klein have furthered this quest, suggesting that “by adhering to a father-dominated Oedipal model of development, Freud has minimised the role of the matricentric pre-oedipal phase in shaping identity” (Ruddick 617). Woolf’s text *maximises* this role, and has subsequently been adapted in a series of feminist interpretations.

This pursuit of a career, however, can still be related to Freud’s postulation of symbolic penis envy. While Elizabeth is a rejection of Freud’s “normal female attitude”, her own particular course of development is still one anticipated by Freud. In his lecture on *Femininity* (1932) he advances some of the points made in his earlier work on female development. Cases of what he earlier described as a masculinity complex may eventually result, he postulated, in the substitution of the penis with something else entirely:

The wish to get the longed-for penis eventually in spite of everything may contribute to the motives that drive a mature woman to analysis, and what she may reasonably expect from analysis- a capacity, for instance, to carry on an intellectual profession- may often be recognised as a sublimated modification of this repressed wish (*Volume XXII* 125).

In short, during the woman’s difficult castration complex she might struggle (Freud postulated) to accept her sudden inferiority and her lack of a penis. Such is the extent of her inability to deal with her traumatic loss that the girl is driven to analysis and

introspection, unable to transfer her pre-Oedipal desires onto her father. Should this state of affairs persist in a kind of pre-Oedipal stasis, the girl's analysis and introspection sees her develop intellectual capacities which, as an alternative to normal development and the taking of men as the sexual object, could well manifest itself in the pursuit of a professional career. Elizabeth's analysis of her female position in society, her discourses with Miss Kilman that humour the possibility of her becoming a "lawyer", mirror and validate this same "repressed wish". Elizabeth's active (phallic) pursuit of a career implies an arrival to Woolf's vision of maybe not normal, but certainly an ideal status of femininity and particularly fruitful course of female development. It is a femininity that is enabled, all importantly, through the lack of male intervention and interference, an interference that is always portrayed in the novel as the instigator of female loss. Elizabeth is spared this loss in a story where the boundaries of sexuality and developmental theory are ultimately pushed. While Freud can offer an explanation of Woolf's development of female character, he cannot portray that development quite as subjectively as we find in *Mrs Dalloway*, and he certainly doesn't portray such development as a *preferred* course.

Arguably, one of the major factors in Woolf's active promotion of this course of female development is her rejection of the Victorian ideology of women as "Angel of the House" (*Death of the Moth* 236). The perpetuated view of women as angels of the domestic sphere is one that, for Woolf, signalled male oppression, female imprisonment, and it is a confinement from which many of her heroines, such as Elizabeth, seek to escape. In "Professions for Women", an essay that signals Woolf's determination to have women transcend such boundaries, she describes this Victorian categorization of women as Angel of the House, and their perceived social role:

The phantom was a woman, and when I came to know her better I called her after the heroine of a famous poem, The Angel of the House. It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her... I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught, she sat in it—in short she was so constituted that she never had a mind or a wish of her own.... Above all—I need not say it—she was pure.... In those days—the last of Queen Victoria—every house had its Angel (*The Death of the Moth* 236-7).

While Mrs Dalloway is not a particularly good example of this Angel of the House figure—over the likes of, say, Mrs Ramsay in *To the Lighthouse*—Elizabeth still represents a rejection of this image. For Woolf, this image is one that restricts women; an image that “bothered” her, that “tormented” her, and that symbolically “came between me and my paper”. It is a pure and noble image, but while Woolf pays homage to the Angel of the House who “sacrificed herself daily”, she challenges the necessity of that sacrifice just as strongly as she challenges Freud’s account of normative femininity^{xvii}.

Of course, while Elizabeth can be seen to represent the potential of this alternate female path, and as an alternative to normal femininity, that potential is never realised within the pages of the text, confined as it is to the single space of a day. And while Clarissa’s relationship with Sally can be seen to challenge heterosexual bonds, her current status as a married woman in the novel makes it impossible to fully undermine Freud’s theory of female development, since it could be said to mark an *eventual* arrival at a normal female attitude. In *To the Lighthouse*, Woolf offers us a text where the potential for women to access an alternate developmental path is actualised, and it is therefore possible to consider this text (published just two years later) as useful for our continued development of this

subject. Also, if *Mrs Dalloway* can be said to challenge Freud's concept of normal femininity by accentuating the possible alternatives—namely the lesbian bond between Clarissa and Sally and in Elizabeth's career—then *To the Lighthouse* can be said to challenge the same Freudian concept by highlighting the potential problems, other than a loss of feminine love, that a woman, who has arrived at the normal female attitude, faces.

Chapter 2: Further analysis of female development, as portrayed in *To the Lighthouse*, and opposition to the “normal female attitude”

...I wrote the book very quickly; and when it was written, I ceased to be obsessed by my mother. I no longer hear her voice; I do not see her.

I suppose that I did for myself what psychoanalysts do for their patients. I expressed some very long felt and deeply felt emotion. And in expressing it I explained it and laid it to rest (Moments of Being 81).

Designed as a kind of elegy to a dead mother and father (Leslie and Julia Stephen), *To the Lighthouse* has been seen by many critics as an act of therapy or grief-work^{xviii}, a cathartic undertaking wherein the characters of the text become a symbolic projection of Woolf's own life and private history. In coming to terms with the death of Mrs Ramsay in the text, Lily Briscoe (in many ways seen to represent Woolf herself) realises her “vision”, and is at long last able to complete her painting—symbolized with a final line drawn boldly “in the centre” of the canvas (*To the Lighthouse* 226). It is in this closure at the end of the novel, a closure that comes after finally reconciling a desire to know and appreciate Mrs Ramsay, yet come to terms with her own differences to such an iconic figure of beauty and motherhood, that it appears that Woolf is indeed able to put to rest the grief that she has harboured since the loss of her own mother at thirteen. While it would be an interesting venture to consider Freud's own account of grief work—the act of “freeing the libido from the lost love-object” (Smith 318)—and its correspondence to Woolf's own grief-process that is in action here, I intend rather to invest my time in progressing the dialogue between Woolf and Freud of my previous chapter.

In my previous chapter I considered Freud's account of female development, and the extent to which this model is subversively engaged with through the leading female characters of *Mrs Dalloway*. It was my contention that Woolf attaches an

importance to female bonds that Freud minimises in his work, and ultimately places a positive emphasis on alternative developmental paths for women. In particular, Woolf places an emphasis on lesbian bonds, what Freud had anticipated as the acquisition and development of a “masculinity complex” but a developmental sequence that is largely obscured and dismissively presented in his essay on “Female Sexuality”. In so doing, Woolf’s novel seeks to liberate the female subject from a narrow societal view of acceptable female behaviour and desires. However, in the characters of Clarissa and Elizabeth, the possibility of forging a new female identity—breaking from the shackles of traditional female behaviour—remains just that, a possibility. Clarissa’s marriage certainly amounts to a tragic loss of female love, and perhaps even sees Woolf questioning the necessity of such a sacrifice, but the loss is ultimately accepted and chosen, whilst Elizabeth’s contemplation of a career, though offering a new vision of hope and possibility for women, isn’t actually realised within the pages of the text. This chapter will begin by picking up these ideas where they ended in *Mrs Dalloway*, along with the same related Freudian theories, and develop the dialogue further.

One of the main ways this chapter advances this dialogue is by demonstrating how Woolf highlights the *negative* aspects of having achieving a “normal female attitude”, rather than countering and challenging it through a *positive* portrayal of alternative developmental paths, as she does in *Mrs Dalloway*. It is therefore a central aim in this chapter to show how Woolf establishes Mrs Ramsay (whom grief-work specialists such as Smith perceive as symbolising her mother) as the embodiment of this “normal female attitude” and, for Bowlby, “the image of fulfilled womanhood” (62). I will also consider Lily Briscoe (perhaps Woolf’s symbolic self) as the social

deviant, the masculine female who contradicts both Freudian and Victorian, social conceptions that determine and constitute a “normal female attitude”. I will argue that it is in this juxtaposition between two ideologically opposed women, Mrs Ramsay and Lily, that Freud’s investigation into what in fact constitutes “normal femininity” is undermined, and through which Woolf is able to challenge traditional, perhaps antiquated views on female sexual identity.

Indeed, Freud’s account of a normal course of female development, that Mrs Ramsay represents, and which we might simplify for the time being as a journey towards marriage and motherhood, runs parallel to and is completely contradicted in the non-conforming Lily Briscoe. Considering that the relationship between these characters has be likened to that of Woolf and her mother, it is a conflict that may well have served as a tool for dealing with Woolf’s own personal loss and confused mother/daughter relationship, a fictional representation of her inner grief, but it is also a conflict that carries with it a message for the case of women in general. It is a message that underscores and champions the female capacity to pursue and excel in (traditionally) masculine occupations, and one in which the boundaries of masculinity and femininity are challenged. The novel is, in a shortened sense, a rebellion against the patriarchal voice of Mr Tansley in the novel, a voice that insists early on “women can’t paint, women can’t write” (213), and then continues to echo in and taunt Lily’s mind until it is defeated, both in Lily’s completion of her painting and, at the same time, Woolf’s completion of her novel.

Whilst speaking more abstractly, Alice Kelly supports the same interpretation when insisting “no one could mistake her [Woolf’s] concern with the role of women

in her society and the restrictions, especially artistic restrictions, placed upon them by a masculine tradition” (11). This concern is encapsulated in *To the Lighthouse* as it innovatively juxtaposes the past, which represents tradition, family and the same restrictions placed upon women, with a present, in which Mrs Ramsay, Prue, Andrew, and all they represent, are deceased figures. It is a present that suggests new possibilities for women, a present in which Lily finally discovers her female “vision”, and can now construct art in the form of her painting.

This diametric opposition between past and present is largely contained in “The Window” and “The Lighthouse” chapters. Of course it is a comparison that could not be possible without Woolf’s creation of the linking chapter, “Time Passes”. As a formal device, this chapter turns the two short stories of past and present into a complete novel in which the ten-year void between them is filled. Indeed, the past and the present—“The Window” and “The Lighthouse”—now appear like “two blocks joined by a corridor”, as Woolf describes it in *The Original Holograph Draft* (Appendix A 48). It is also, I would suggest, significant that in the linking chapter “Time Passes”, the First World War occurs, during which time Prue and Andrew, the two children most likely to perpetuate Mrs Ramsay’s own value-system and sustain the Victorian traditions that she embodies, die. With traditional values narrated in the text *before* the war, and the new possibilities for women coming *after*, to what extent is Woolf earmarking the war as the catalyst or even the very cause of this change- as the great divide, which saw the abandonment of tradition in favour of new values? Certainly, in my introduction, I have already addressed a number of political reforms that, in helping redefine the female social role *post-war*, could be seen to argue this case.

Woolf's interest in the change in human character is certainly not in question. In "Mr Bennett and Mrs Brown", she states: "that on or about December 1910 human character changed" (Scott, *Gender* 635). While the arbitrary date of December is partly anecdotal in her essay it still, more or less, marks a line (as Woolf suggests) between the Georgian and Modernist writers, and not long follows on from Roger Fry's Post-Impressionist Exhibition of 1910 which, with a newfound preoccupation with the multi-dimensional, heralded a new, modern perspective of both life and human identity. It is no surprise that Woolf's interest in human character has since been manifest in much of her work. Quite accordingly, a running theme of *To the Lighthouse* centres on the quest to know people, and the inherent difficulties involved. Martha Nussbaum acknowledges this problem within the text, and with human relationships in general. Creating a metaphor where "people are sealed hives full of bees" (731), Nussbaum boldly argues that Lily Briscoe's purpose in the novel is partly to show how the knowledge of these "hives" and a person's 'inner world', is largely unattainable. To begin with, the individual can struggle to express his/her own feelings let alone understand the feelings of other people. These feelings are so infinite, complex and indescribable that "if one were to set oneself to communicate everything, one would never be done with it, and would certainly not be able to get on with life" (734). Language remains an insufficient medium through which to accomplish this goal. It is an "imperfect instrument", Nussbaum states, partly because the semantics of words (themselves limited) are largely down to individual response and word-association (734). Even in a dialogue where two individuals communicate with a similar repertoire and understanding, language might still be manipulated by one of the party to deceive and conceal, to project a false image of their inner self.

Whether that projection be motivated by shame, a desire for privacy, or even in the quest to gain advantage and power, is known only unto themselves. Mr Ramsay offers us a fourth and final way in which language is potentially misleading as he clearly uses words to *dramatize* his own state of mind after the loss of his wife, a manipulation that he exercises in a bid to attract sympathy, and one that reveals more about his own insecurities rather than any genuine feelings of bereavement. “How then, she [Mrs Ramsay] has asked herself, did one know one thing or another thing about people, sealed as they were?” (*To the Lighthouse* 57-58). Ultimately, all that the individual can provide us with is an impression of their feelings, of their character itself, but nothing more than an impression. The point of highlighting these barriers is to illuminate how the psychoanalytical form and style of Woolf’s text, its stream-of-consciousness-technique that sees the novel mainly consisting in the characters’ thoughts and introspections, engages with the same psychoanalytical issues that are concerned with understanding the human psyche. It is Woolf’s narrative technique that largely facilitates the investigation into Freudian models of female development and identity, and makes such a dialogue possible^{xix}.

Indeed, just as in *Mrs Dalloway*, Woolf experiments with a stream of consciousness technique in *To the Lighthouse* that allows for a deeper insight into each of her characters. She takes this technique to an even greater level in *To the Lighthouse*. There is very little dialogue, and the importance placed on narrating internal monologue is no better enforced than in chapter fourteen, which is written entirely in parenthesis. However the knowing and understanding of these characters is, of course, illusory. The characters are, after all, fictional representations contrived by the author, and even the characters’ thought-processes come to us through

language, and we have already seen the inherent difficulties involved with using language as an analytical device. However, by narrating thought and introspection, primarily, over speech, Woolf's text nonetheless creates an *impression* wherein the difficulties of analysing dialogue, as a means of understanding people, is circumvented and resolved. The reader is placed in a position where we might better understand the characters of the novel through their internal and private contemplations. In this chapter it is the characters of Mrs Ramsay and Lily that are of principal importance, for it is in the inner monologue and introspections of these women that Freud's theories on female development are mirrored and, to an extent, validated; and it is in the juxtaposition between these two very different women that the possible lines of female development, outlined by Freud, are engaged with.

David Daiches, a critic who attaches a symbolic importance onto the lighthouse itself, reinforces the same interpretation, suggesting that the characters of *To the Lighthouse* are each on a personal symbolic journey. It is certainly a text that highlights the dilemma of knowing other people, but one that attaches an even greater importance, he suggests, on knowing the self. For Daiches, the lighthouse—a solitary and isolated figure out at sea—becomes a “symbol of the individual who is at once a unique being” (70) and, as the novel climaxes in an arrival at the lighthouse, the characters of the text subsequently come to terms with their own selfhood. It is a *symbolism* that Woolf may have well played-down, but the importance of the lighthouse's function in the novel she definitely does not. In response to a letter from Roger Fry, who struggled to discern the symbolic meaning of the lighthouse, Woolf wrote:

I meant *nothing* by The Lighthouse. One has to have a central line down the middle of the book to hold the design together. I saw that all sorts of feelings would accrue to this, but I refused to think them out, and trusted that people would make it the deposit for their own emotions – which they have done, one thinking it means one thing another another (*Letters* 385).

The creation of the lighthouse as a central line from which to organise the narrative—whether the reader attempts to assign it a symbolic relevance or not—fits in well with the sense of personal journey and search for identity that the novel embodies. It is a sense of journey that could not be completed without something physical, in this case a huge phallic symbol, to arrive at, and with which to mark the completion of that journey. It is a fact reinforced by Lily Briscoe who, completing her own journey and achieving her artistic “vision”, draws a central line of her own down the middle of the painting, a straight line representative of both the lighthouse and a coming to terms with her own identity. It is not only a line that marks her own discovery of identity (what I will argue to be a redefinition of femininity) but one that can perhaps be seen to mirror Woolf’s own life-journey. Indeed, when Lily completes her painting she is forty-four, Woolf’s exact age when finishing *To the Lighthouse*, and both women mark the resolution of their female identity with a “central line”. While I don’t wish to digress and develop this comparison much further (we might for example consider Harrington’s work on the “central line”) it is worth having highlighted it to show that Woolf’s text engages with feminine issues extremely relevant not only to the context in which she was writing, but with issues that affected her personally. This leads me to my discussion of the Freudian journey, the journey of female development, which I consider to be anticipated by Woolf, and an integral part of this particular novel.

In Freud’s written theory on *Female Sexuality* (1931) and his following lecture on *Femininity* (1932) I have already described how he outlines a process of female

development, wherein the female suffers two losses. The first loss requires a renunciation of the phallic desire aimed towards the mother and, with it, a transfer towards a passive, vaginal state in which the father becomes the sexual object. The second loss involves a renunciation of the vaginal desire towards the father and the transference of that desire to other men. Upon the completion of these two stages, the woman arrives at Freud's account of normal femininity and, while the trauma of these losses can lead to an alternate path of development—"neurosis" or a "masculinity complex"—and, while my previous chapter focuses on Woolf's positive portrayal of these alternate developmental paths, I shall now concentrate on the direct presentation of "normal femininity" in the text. Mrs Ramsay, we find, exemplifies this arrival at the normal female attitude. Her commitment to motherhood is unquestioning, and her advocating and active promotion of marriage, appoint her as an ambassador, of sorts, for the so-called normal course of female development. Indeed, it is Mrs Ramsay who engineers the marriage between Paul and Minta, who persistently urges Lily to consider Mr Bankes as a husband, and who forwards the opinion that "an unmarried woman has missed the best of life" (56). It is a value system undermined by Woolf, through the medium of her fictional counterpart Lily, who describes Paul and Minta as "victims...led to the altar" (110). By the end of the novel Woolf will have depicted all women, compelled or forced to adhere to traditional values against their inclinations, as victims themselves.

Significantly, if Freud's account of marriage is developed from the woman's "castration complex" (Volume XXI 229), from the sense of inferiority that comes with not owning the penis, and culminates in a quest to possess it, then *To The Lighthouse* first validates this theory in Mrs Ramsay, and then undermines it. To show

this I must first look more closely at Mrs Ramsay as the paradigm of regular female development. Of course, Mrs Ramsay is a woman who has long since arrived at the normal female attitude, so subsequently there is no narration of the losses she endured along this path (as we get with Clarissa Dalloway), so in what respect, one might ask, can we successfully use her as an appropriate model of a developed female attitude? One answer is in Freud's account of children as the absolute final stage of normal female development: "The feminine situation is only established, however, if the wish for a penis is replaced by one for a baby, if, that is, a baby takes the place of a penis in accordance with an ancient symbolic equivalence" (*Femininity* 128). Having arrived at the normal female attitude that sees the girl assume a vaginal, passive sexuality in her psychic bid to acquire the penis, the female must replace her objective of attaining the phallus with a "symbolic equivalence", that is, to create one of her own.

This final stage of female development is encapsulated well in the relationship between Mrs Ramsay and her six-year old son James. Not only does the author's narrative expression, at times, corroborate the same transition as hypothesised by Freud ("she stroked James's head; she *transferred* to him what she felt for her husband" *To the Lighthouse* my italics 36) but Mrs Ramsay's dependency on her children suggests the emotional dangers that a full commitment to the normal female attitude presents. Having symbolically attained her penis, Mrs Ramsay spends a great deal of her time worrying about her children leaving her, and guards herself against a symbolic return to the castration complex of infancy. It is partly this fear, and this *inevitable* loss, that makes an alternative model of female development appealing, as I shall show later.

Critics such as Glenn Pederson and Mitchell Leaska take Mrs Ramsay's fear of loss further, and look to her as the reason James is not allowed to go to the lighthouse, a journey that symbolically (as we have found with Daiches) represents an emotional journey, and in this case one into adulthood^{xx}. It is by agreeing with Mr Ramsay that the weather "won't be fine" (Reid 8), that Mrs Ramsay achieves what she fears one day she will not, and keeps James entirely for herself. This chronic fear, however, persists in the novel, and the theme is accentuated in Mrs Ramsay's growing apprehension of time passing and things changing; a fear which, of course, is acted out when she dies in the middle chapter, aptly named "Time Passes":

Oh but she never wanted James to grow a day older or Cam either. These two she would have liked to keep forever just as they were, demons of wickedness, angels of delight, never to see them grow up into long-legged monsters. Nothing made up for the loss (*To the Lighthouse* 64-65).

It is evident that for Mrs Ramsay, children fill a void, just as Freud suggests in his work, thus "she would have liked always to have had a baby" (*To the Lighthouse* 65). While Mrs Ramsay's death is widely regarded as Woolf's method of excising deeply harboured feelings for a dead mother, we might still wonder to what extent it becomes a symbolic comment on the hopelessness of Mrs Ramsay's own situation. For it is an inevitable occurrence that James and Cam will eventually turn into one of the "long-legged monsters" Mrs Ramsay fears; that they will become independent (at least from her) and leave her life empty, childless. Unfortunately, she does not have her husband's advantage- "he had always his work to fall back on" (*To the Lighthouse* 66). It is, therefore, only in death that she can fulfil one of her own valued philosophies, one which Lily later reflects on during her painting, that is, "making of the moment something permanent" (*To the Lighthouse* 176). This point is reinforced

with Mrs McNab, an elderly woman belonging to the same generation as Mrs Ramsay, and much in the same position. It is this woman who represents the same values as Mrs Ramsay in "Time Passes", but one who paints a bleak picture of the future that Mrs Ramsay was indeed facing (had she not died):

Bowed down she was with weariness. How long, she asked, creaking and groaning on her knees under the bed, dusting the boards, how long shall it endure? ... Visions of joy there must have been at the wash-tub, say with her children (yet two had been base-born and one had deserted her) (*To the Lighthouse* 143).

To the same end, Jane Lilienfield examines the marriage of Mr and Mrs Ramsay to highlight the some of the negative aspects of having arrived at a normal female attitude. Her discussion focuses on elucidating the Victorian conception of the wife, its representation in Mrs Ramsay, and the limitations of such a marriage as are experienced in the novel. For Lilienfield, it is a marriage of "silences" and "withholdings" (159), and it is her opinion that "The Ramsays do love one another; yet their marriage compromise restricts growth, keeps each frustrated, and does not allow intellectual interchange" (*Where the Spear Plants Grow* 162). Indeed, Mrs Ramsay's valuation of marriage largely amounts to supporting the male, and satisfying *his* needs, however whimsical. The dinner scene is a good example of this type of male precedence. Lily, the surrogate daughter of Mrs Ramsay, describes the traditional, assumed role of a woman who notices a man, in this case Charles Tansley, struggling to join the conversation, in need of female support:

There is a code of behaviour she knew, whose seventh article (it may be) says that on occasions of this sort it behoves the woman, whatever her own occupation may be, to go to the help of the young man opposite so that he may expose and relieve the thigh bones, the ribs, of his vanity, of his urgent desire to assert himself (*To the Lighthouse* 99).

It is a code of behaviour she acknowledges and accepts when asking, "Are you a good sailor, Mr Tansley?" (*To the Lighthouse* 99), a question not only appropriate for providing her male counterpart with licence to speak, but also one that caters, ironically perhaps, to his masculine ego. We should not presume, however, that marriage only restricts the woman. It is, as Lilienfield argues, an institution that restricts the growth of both parties, and Mr Ramsay is equally frustrated in marriage. I should point out first of all that Lilienfield does not use the term frustration necessarily to denote regret or a lack of affection, rather, she uses it to denote the frustration of one's limitations that come about through such a conventional marriage. For Mrs Ramsay, her role in the novel is confined to the domestic sphere, towards maintaining the Victorian model as the Angel of the House, and she has "no direct power outside" (*Where the Spear Plants Grow* 158).

Mr Bankes points out the main cause of Mr Ramsay's frustration when he considers how his friend "made a contribution to philosophy in one little book when he was only five and twenty; what came after was more or less amplification, repetition" (*To the Lighthouse* 28). In marriage, Mr Ramsay has failed to progress as a philosopher, and the frustrating "repetition" of his best efforts is encapsulated in his most famous inner-monologue. In this scene, he conceptualises the progress of intellect and human achievement as an alphabet, running from A to Z. Lamenting at being "stuck at Q" he is consoled only by the fact that perhaps only "one in a generation" reach Z (*To the Lighthouse* 40). It is, of course, a sacrifice brought about by his commitments and marriage. While it is still of course possible for Mr Ramsay to progress academically, Lilienfield highlights his inability to communicate his

intellectual concerns with his wife as a fundamental example of “role restraints” in Victorian marriage, describing him as “trapped”, and considers such a withholding as an obstacle to achieving his dream of reaching R (*Where the Spear Plants Grow* 162).

It is evident that while Mrs Ramsay is portrayed as a good wife and mother in the text, Woolf sets out to highlight the restraints in fulfilling the traditional roles she occupies. We have seen these limitations underlined by Woolf in both her marriage, that requires a degree of subservience, and as a mother, which unlike an academic career is only a finite joy; but these restraints are most emphatically underscored in Lily Briscoe, a character whom Rachel Bowlby describes as her “antithesis” (63). Resembling Woolf in the text, Lily Briscoe must also come to terms with the legacy left by a dead mother-figure whom she loved and adored (a legacy that she cannot live up to, nor intends to) before she can come to terms with her own female identity and desires. Lily’s ambition points towards a different style of life from that of Mrs Ramsay, a more independent life that can accommodate her painting, and is what eventually marks her as Mrs Ramsay’s “antithesis”. In an essay on “The Deceptiveness of Beauty”, Lilienfeld introduces this particular theme of the novel:

More than a celebration of the wonderfulness of Mrs Ramsay, *To the Lighthouse* is plotted to take the reader and characters through a successful reconsideration and rejection of Mrs Ramsay’s mode of life (346).

Indeed, in rejecting and opposing Mrs Ramsay’s “mode of life”, the Freudian notion of normal femininity, and what it represents, is also rejected. Rachel Bowlby shows that by rejecting these traditional views of femininity, Lily is perceived (in the context of the novel) as “not a woman” (63), contrary to Mrs Ramsay of course who exhibits the “normal female attitude”. This subsequently raises the theme that sexuality is not

simply a matter of biology, but that the case for sexual identity can be defined through concepts of feminine or masculine behaviour. This concept shall become increasingly important later on.

Borrowing a metaphor from Jacques Lacan's *Écrits*, Bowlby points out that Lily takes a place on the "train", which is taken to represent the masculine course into adulthood: "The third possibility is the place on the train, as part of the 'procession', but that is by definition deemed unwomanly as being reserved for men" (Bowlby 61). It is the same "third possibility" outlined by Freud, one of two possible paths that deviate from an arrival at normal femininity, and the path towards a "masculinity complex". However in Lily, Woolf is attempting to redefine the categories of masculinity and femininity that continue to restrict the perception of women and their capabilities, that continues to insist that the train is no place for women. In fact, both Lily and Mrs Ramsay are icons of sorts, each being an ideal representation of a particular chosen life-style, but each chasing a different vision of femininity. Ultimately it is the socially constructed nature of identity that is being challenged in the text, a theme that I will develop in some depth in my next chapter when I investigate the androgynous nature of sexual identity in *Orlando*. Having shown for now that Mrs Ramsay embodies the Freudian theory of female development, and having shown what an arrival at the normal female attitude consists of, I now wish to show how Lily's own development compares. Indeed, the positive emphasis that is placed on Lily's struggle for a new female identity suggests a redefining of feminine/masculine boundaries, a reconsideration of sexual identity altogether, which shall lead into the discussions of my next chapter.

Unlike the woman who arrives at Freud's account of normal femininity, Lily does not personify the castration complex and, with it, the psychic acceptance which recognises "the superiority of the male and her own inferiority" (*Femininity* 229). Whereas Mrs Ramsay depreciates and devalues the worth of her own existence next to that of her "better half"—"of the two he was infinitely the more important, and what she gave the world, in comparison with what he gave, negligible" (*To the Lighthouse* 45)—Lily's position is one of direct contrast. Hers is a position that chases exemption from the "universal law" where marriage is considered the greatest female goal (*To the Lighthouse* 56). It is a position in which her independence, and the freedom to pursue her artistic goals, is of paramount value. Indeed, "She liked to be alone: she liked to be herself" (*To the Lighthouse* 56), and the very phrase "she liked to be herself" highlights the fact that if she were to marry—the ultimate "degradation" in her eyes (*To the Lighthouse* 111)—she would be betraying her true nature. Certainly, people should not need permission or justification to be *themselves*, though we forget how difficult this can sometimes be. It is an explicit comment being made on those very social conventions that require women to act like women, that decides what sort of behaviour in fact constitutes this and, of course, an active rebellion against these categorizations.

Indeed, free from the constraints of traditionally female behaviour and occupations, Lily becomes like the sea, wherein "her horizon seemed to her limitless" (*To the Lighthouse* 69). Like the sea, which from the shore can seem infinite, she is not constrained by anything. This is symbolised further in her painting (an image of female progress) by the "dancing rhythmical movement" of her paintbrush stroking the canvas, which is much like the waves of the ocean drifting repeatedly in and out,

in and out. The sea is also considered, by some critics, as a “symbol of disintegration” (Simon 79), corroding the boundaries it encompasses. Lily’s rejection of traditional views on femininity is enforced at the end of the novel, as she struggles to give Mr Ramsay the sympathy he craves. Dramatising his feelings of bereavement in a childish quest for attention, Lily refuses to give sympathy even though she is aware that this is expected of a woman in her position: “it was immensely to her discredit, sexually, to stand there dumb” (*To the Lighthouse* 166). Instead, rather than perform the feminine role, Lily deflects the attention onto his “beautiful boots” which, as a comical satire on male vanity, suffices for Mr Tansley- who goes on to explain how they were indeed “first rate”; how there was “only one man in England who could make boots like that”; and how, as a measure of his own excellence, “it had taken him the best part of his youth to get boots made exactly as they should be made” (*To the Lighthouse* 167-8). Her refusal to conform to the traditional view of accepted female behaviour is in stark contrast to her humouring of Mr Tansley at the dinner table in the first chapter. Her choice is further justified in the marriage of Paul and Minta who, existing in the last chapter alongside her, validate her own negative views on conformity: “the marriage had turned out rather badly” (*To the Lighthouse* 188).

What I have shown in *To the Lighthouse* is that a Freudian/Woolfian dialogue certainly exists, one that responds to the concept of “normal femininity”, and gives it a fictional representation. While *Mrs Dalloway* details the losses suffered by the female *on the path* to this development, and places a renewed emphasis on female bonds, *To the Lighthouse* details the constraints and consequences upon *having achieved* the normal female attitude. Through the character Lily, the attraction of arriving at the Freudian and traditional view of a “normal female attitude”, is put into

question. Lily aspires to transcend these boundaries and categories of masculine/feminine behaviour and, ultimately, seeks to redefine her own female identity. By setting foot on Lacan's "train", she shows that hers is a path *not* exclusive to males. By painting, she celebrates the fact that women *can* write, contrary to Mr Tansley's prejudiced claims, and pushes back the frontiers of her own gender identity. Indeed, hers is a case that completely objectifies what it means to be masculine, what it means to be feminine, and shows that a person can be both. Woolf's belief that individuals are in fact androgynous beings, possessing both masculine and feminine components, either of which might find expression, and which is developed in Freud's "Three Essays on Sexuality", shall dominate the theme of my next chapter. In Freud's work, specifically in his essay on "The Sexual Aberrations", he theorised ideas of androgyny—or what *he* termed sexual hermaphroditism—as an explanation of homosexuality or, as earlier psychoanalysts such as Havelock Ellis first defined it, inversion.

Chapter 3: Issues of gender identity and the theme of androgyny in Virginia Woolf's *Orlando*

The truth is I expect I began it as a joke, & went on with it seriously (*The Diary of Virginia Woolf* 185).

It is certainly safe to consider Woolf's *Orlando* as a work of fiction, irrespective of any self-referential status to the contrary. *Orlando*, a self-labelled “joke” of a novel, would differ from anything she had ever written and, in an artistic sense, liberate Woolf^{xxi}. Her decision to subtitle the work ‘*A Biography*’ upon its publication in 1928 was the final joke, and the end product of what she had always intended to be a “fun” literary venture. The very absurdity in considering the events in *Orlando* as anything other than fictive has consequently brought with it critical interpretations that view *Orlando* as a work of satire, a response that was shared by her husband Leonard just prior to its publication. Woolf's connection to biographical writing through her father—the editor of *The Dictionary of National Biography*—has definitely encouraged the view of *Orlando* as a ‘mock-biography’ in which the conventions of biographical writing are undermined on many levels. Further studies of the text have looked at Woolf's challenging of the conventions of the novel, not just biography, and have slotted it into the genre of an anti-novel. It is the aim of this chapter to show that Woolf's *Orlando* may well parody biographical writing and lack the usually identifiable features of a novel, but underneath this mock-style of writing more contentious issues of sexual identity are explored, issues similar to those being analysed and explored at the time by Sigmund Freud.

In the course of this chapter I will show how the issues of androgyny that are raised in *Orlando* (1928) can be shown to engage with the same theory of bisexual

dispositions that Freud raised in his “Three Essays on Sexuality”, written over 10 years earlier and published by Woolf’s Hogarth Press in 1923. These issues are raised most effectively through the character Orlando who begins life as a young nobleman, magically changes sex, and ends life as a modern woman writer, some 350 years later. I will argue that Woolf’s interaction with the same Freudian ideas can be seen to challenge traditional perceptions of sexual identity and, ultimately, go some way to redefining the female role in society. Before I outline Freud’s deliberations on the androgynous mind and its representation in the text, I feel that it is important to first consider the form and style of this novel, particularly its presentation as a biography, since this too can be seen to introduce not only Woolf’s but the Women Movement’s concern with sexual identity that preoccupies the text.

As a key member of the Bloomsbury group, Woolf was one of many writers charged with communicating their values and ethics in fiction, as I have shown in previous chapters. In a study on Bloomsbury values, the critic J.K. Johnstone states: “it was believed in Bloomsbury that it was the artist’s business to catch this thing that they sometimes called “reality”, and that “reality” lay behind great works of art” (37). Fiction, it might be said, should not be entirely fictional, but reflective of the socio-political context in which it was invented. This conviction or ethos was supported by the modernist period as a whole which, seeking truth and meaning in art, advocated the notion of artistic responsibility that could usher society into a new age. This sense of duty embraced by Bloomsbury would still need to be reconciled with its modernist rejection of traditional methods. Of course, while there is perhaps a tension here between the sense of “moral purpose” of classical literature (Sidorsky 138), with a modernist quest to rebel against such norms, Bloomsbury were conscious that art is

inevitably representational, and should therefore convey reality even if in a modernist, at times alienating, way. It is therefore not only a cautionary but sensible measure to take the “fantasy” elements of *Orlando* with the proverbial pinch of salt. While Woolf insists that this text taught her to “keep the realities at bay” (Bell 203), arguably betraying the modernist ethos, she soon contradicts herself in her typical fashion when she admits to eventually writing it seriously (though in her personal records she is still rather vague as to what elements of the text are open to serious critical interpretation).

A *prima facie* reading of this text thus becomes a naïve one, and it is difficult in particular to ignore themes of androgyny in the novel which closely parallels Freud’s own account of sexuality at the same time (particularly in his “Three Essays on Sexuality”); themes that are open to some valid critical analysis.

Before anything else it is important that the perception of *Orlando* as a mock biography or anti-novel is acknowledged, since I want to suggest that it is this burlesque quality of *Orlando* that serves (whether intended or not) to blanket and disguise more important issues in the text. It would not have been possible for Woolf to raise such issues as effectively as she does, without the freedom a fantasy-style of writing could allow her. For example, it is by miraculously transforming her protagonist from a male to a female that androgynous issues are most effectively and creatively raised. However, within the confines of what was advertised as a fantasy-novel, it is initially unclear as to how serious such themes should and *can* be taken. It should become evident in the course of this chapter, especially when I explore what appears to be a Freudian influence, that such issues can be taken as *nothing but* serious. It is in this respect that *Orlando* becomes, potentially, Woolf’s most subversive work. Of course, the ability to publish a work that would embody such

themes relied heavily on it not being censored or taken seriously. It is the same ploy manufactured by other modern women writers, such as in Willa Cather's *Sapphira and the Slave Girl*, and the use of slavery as a metaphor for the condition of women. The transference of the gender-issues of *Orlando* to an audience became inextricably dependent on the novel's reception and the extent to which it convinced, primarily, as a mock biographical account.

Woolf's achievement of this is underscored by critics such as John Graham, who strongly advocates the view and readings of *Orlando* as a mock-biographical account. In his essay "Parody in Orlando", Graham corroborates this interpretation of the text by getting to the root of and highlighting Woolf's own disdain for biographical-writing:

The absurdities of the biographer are the absurdities of the whole approach to things which she [Woolf] considered typically masculine: the pompous self-importance; the childish faith in facts, dates, documents and 'evidence'; the reduction of truth to the logical conclusions deducible from such evidence; and the reluctance to deal with such nebulous aspects of life as passion, dream, and imagination (Graham 84).

This conception of biographical writing is mirrored by Woolf's own description in the text when she talks of "the first duty of a biographer, which is to plod without looking to the right or left, in the indelible footprints of truth; unenticed by flowers; regardless of shade; on and on methodically till we fall plump into the grave and write *finis* on the tombstone above our heads" (*Orlando* 63). It is these conventions and rules of biographical writing that Woolf, and Bloomsbury itself, opposed.

The likes of Lytton Strachey, E. M. Forster and Woolf knew and believed that a biography could not be purely empirical. All biographies are selective in the information they use and, however much the biographer might try and be completely objective, they cannot prevent adopting a point of view. The biographer, Bloomsbury suggests, “does better to recognise than ignore this truth and to let his point of view organize the biography: this is, after all, an honest procedure” (Johnstone 92). Indeed, it is beyond anyone’s ability to produce an account of somebody’s life that is perfectly complete and true- it would take God’s omniscience (Johnstone jests) to be able to do that, and there is certainly something more attractive about the Bloomsbury view of biography which accepts this fact and embraces the concept of imagination. It becomes evident in a reading of Woolf’s *Orlando* that the Bloomsbury vision of biography is important to Woolf. This is achieved when a *series* of conventions (that define the standard method of biographical writing) are mocked.

To begin with, the biographer’s duty for seeking “truth” that Graham talks of is contradicted by the very “fantasy” of Woolf’s conjured plot- not only does Orlando radically change sex and live for over three-hundred years, but no attempt is made to explain or substantiate these suggested facts. When Woolf says that a biographer should be “unenticed by flowers”, we can presume that she is making a comment on the use of irrelevant detail and superfluous description. This is again contradicted in the novel through Woolf’s use of detailed imagery. The uses of comedy, as well as the narration of Orlando’s private thoughts and philosophical introspection, further contradict any standard conventions or definition of biographical writing.

One of the more humorous parodies of biographical writing comes at the beginning of chapter three. Starting in a biographical manner and fashion, Woolf laments that much evidence regarding Orlando's life has been "damaged or destroyed", and "often scorched a deep brown in the middle of the most important sentence" (115). It thus becomes necessary, she suggests, "to speculate, to surmise and even to use the imagination". This directly supports the Bloomsbury view of biography, having the biographer exercise a point of view, to create an insight into the subject's life that is so frequently lacking in a scientific or objective approach. Woolf assumes this responsibility herself, but to the point of the absurd, creating the "Three Ladies" (Purity, Chastity and Modesty) who represent imaginative writing and biography to the extreme. She then heightens the farce with the use of impossible "evidence". We have the naval officer John Fenner's "diary" (122); the salvaged "letter" by Penelope Hartopp (123); a published "gazette" article (125); and even photographic "proof" that shows Orlando existing through the ages in fancy-dress. It is doubtful that Woolf or Bloomsbury expected or wanted the biographer's imagination to go to the same absurd levels, though the point is (unsubtly) made. Woolf thus achieves, if only in a very contained sense, what she anticipated she could in a letter to Vita Sackville-West, which was to "revolutionise biography in the space of a night" (Woolf, *Letters* 9th Oct).

For many of the same reasons that *Orlando* convinces as a mock-biography, the text succeeds as an anti-novel. It was often encouraged by the Women's Movement that women writers should find their own style, their own voice, and rebel against the established 'masculine' conception of the novel. We have already seen evidence of this in publications of Dora Marsden's and Mary Gawthorpe's

Freewoman. This corresponded with the arduous task women were facing at the time to redefine their social role and worth in a post-war England. As such, experimental forms of writing were encouraged, and Woolf herself furthers this cause by rebelling against the ‘realistic novel’. I would suggest that it is no coincidence that in the novel’s *preface* Woolf begins by acknowledging those “illustrious” figures who she can “scarcely dare name” (5), among whom Defoe—a man who personified the rise of the ‘realist novel’—is first named. Indeed, there are many ways in which Woolf imaginatively challenges realistic writing, and if we take Ian Watt’s four identifiable features of the ‘realist novel’ it becomes clear just how. These four features can be summarized (and contradicted in the text) thus: The use of *realistic first and last names*- which is contradicted by the name Orlando; the use of a *minute time scale*- which is contradicted in Orlando’s life span of 350 years in the text; the *presentation of character in relation to environment*- contradicted by Orlando’s experience of *many* environments and eras; finally (and most relevant to my chapter), the adherence to *cause and effect*, that is challenged in Orlando’s sex-change, which is given no “cause” or explanation (Watt 18-27).

Considering the many ways in which Woolf undermines and challenges conventional forms, any critic who makes the caricature value of Woolf’s work his or her main focus can be understood^{xxii}. For myself, the caricature value of the text is ultimately one that precedes my own focus on issues of gender identity, since it is Woolf’s parody of conventional writing that connects her to the *Freewoman* and to the concerns of the Woman’s Movement, particularly regarding female sexual identity. Indeed, while Woolf cleverly promotes *Orlando* as her “treat” after years of serious, contemplative writing, it seems far from coincidental that she should have

provided herself with the ideal template with which to discuss issues of sexual identity. While Woolf could defend the transformation of Orlando from male to female as light-hearted fun, as a *jeu d'esprit*, it nonetheless provides the reader with a particularly useful insight into sexual nature. The constructed nature of sexual identity and the reconciliation of a masculine/feminine (indeed *multiple*) self, are specific theories into which readers gain an insight. By exploring the perception of *Orlando* as a mock-biography or as an anti-novel, I have substantiated and given integrity to my claim that such gender issues are, to reiterate Woolf, "serious" concerns in the text. Indeed, feminist critics such as Clare Hanson and Elizabeth Abel agree that the representation of Orlando as a joke has prevented past critics from seeing the novel's deeper themes; and all go on to discuss the novel, in one way or another, as a significant commentary on gender-identity.

While the extent of the connection between the Freudian theories of sexuality and Woolf's fiction continues to be debated, Woolf's interest in the androgynous mind nonetheless marks a shared interest in the dual nature of sexual character. Woolf believed that the minds of women differed significantly from those of men; but that it was only of late (as women became more capable of earning an *independent* living) that the true nature of this difference was becoming apparent. In *A Room of One's Own*, Woolf held the view that "it is fatal for any one who writes to think of their sex. It is fatal to be a man or woman pure and simple; one must be womanly-manly or man-womanly" (30). She firmly believed that the human mind has both masculine and feminine components, and that the ideal character embraces these components in a single whole. As Herbert Marder has it:

Women would never free their minds by imitating masculine exclusiveness. They must recognise that both sexes are present in the mind; they must conduct their lives so as to give each element expression, and to join into a harmonious whole (Marder 107).

In so doing, the intuitive nature of femininity could be enforced with the critical nature of masculinity, and a stronger balance achieved- an important belief of the Bloomsbury circle^{xxiii}. In fact, as (intrinsic) values such as life, friendship and love- almost became a type of religion for Bloomsbury, it was considered sacrilege that the masculine or feminine component of identity be ignored in any piece of art or literature (whose responsibility modernists might remind us, is quintessentially a duty for truth). In summary, to perpetuate the view of sexuality in singular terms of masculinity and femininity was to ignore reality, and no great or accomplished work of art could do this according to their own set of ethics.

This same very intermixing of the sexes had been investigated by Freud over a decade earlier, and the close similarity between Freud's research on the subject and Woolf's own philosophy in *Orlando* shall soon become apparent. *Orlando*, as Marder suggests, is "a kind of hymn to androgyny", and the religious terminology that she exercises, all considered, could not be more appropriate (*Feminism* 111). The monochrome perception of sexuality in simple terms of the masculine or feminine is directly challenged throughout the text, from the beginning (indeed the very title page and the use of a name that is not very common) to the end. It is certainly worth once again reminding ourselves, at this point, of the Women's Movement's quest to try and redefine women's social and cultural identity (to prove women's worth) as well as the *Freewomen's* charge to have modernist women writers in particular assume this responsibility. While the experimental format of *Orlando* already suggests an attempt

to discourage readings of the text as masculine, Woolf's exploration of androgyny encourages a redefining of sexual identity *altogether*. Laura Marcus supports the view that Woolf intended to portray this intermixing of the sexes in *Orlando*:

It has recently been argued that cultural images of sex and gender crossing, such as we find in *Orlando* are not transgressions of sexual difference, male/female, but indicate a broader 'category crisis', crossing over borderlines of which the binarism male/female is only one (126).

Indeed, gender identity cannot be defined solely in terms of sexual 'category'. As Christy Burns corroborates: "If one might assume that sex is one of the single most essential attributes of identity, the self here [in *Orlando*] is a collection of many possible sexualities" (350). We perhaps come to this conclusion easier when we consider the vacillation of *Orlando* in the novel. Following his sex change, we are told that, bar the biological transformation, "Orlando remained precisely as he had been" (*Orlando* 133). Biology as a method of determining identity is thus negated. Orlando's impulses, memories, interests, all remain unaltered by the change. The vacillation, thus perceived, becomes an investigation into the masculine and feminine qualities of the human psyche, this same duality or "binarism" to which Marcus refers. This vacillation is also something that, according to Woolf, we all must go through.

Freud's *Three Essays on Sexuality*, first translated and published by the Hogarth Press in 1923, is particularly relevant to our understanding of some of the gender issues being raised in Woolf's text. In this work, Freud initiated many new ideas in studies of sexuality and development as he began to readdress the relationship between the *subject*, the *sexual object* and *sexual aims*. It is worth noting at this point

that in my previous chapters I have established a dialogue between Woolf and Freud where much of the latter's work was not published until several years later. This is not to say that Freud's theories, or the subjects that he meditated on, were unknown or not discussed before their publication into English; this is simply to suggest that whereas Woolf can be said to have anticipated many Freudian concepts in earlier chapters, the dialogue of this particular chapter can more realistically be considered as a reaction to existing Freudian advances on sexuality. For the purposes of establishing a valid dialogue I consider it intriguing that, where Freud's essay ends, Woolf's novel seems to begin, and it is therefore essential to outline the key elements of his theory.

In his essay on "The Sexual Aberrations", Freud sets out to defeat the social view of inversion^{xxiv} (or homosexuality) as simply a sign of innateness or degeneracy. He quickly achieves this with the following syllogisms: if a singular characteristic of "degeneracy" is that a subject's capacity for efficient functioning is impaired, and the functions of many inverts are completely *unimpaired*, the two conditions must be completely unrelated. Also, he suggested, if we are to look at those inverts whose sexual orientations are affected through experience or social pressures (what Freud called *contingent* inversion), "innateness" too is a completely mistaken explanation for cases of homosexuality. It was consequently tempting to proceed to define sexual orientation and inversion as a by-product of experience. However, Freud found it was difficult to fully reconcile this view with the following hypothetical situation, which I paraphrase here: two individuals who suffer/enjoy the same life experiences end in one subject becoming inverted, and the other completely unaltered, in spite of identical *external* influences (*Volume VII* 140). It is from this foundation of deductive reasoning that Freud postulated that while experience and social pressures may well

help define the sexual aims, the acquisition of inversion could not occur “without the co-operation of something in the subject himself” (*Volume VII* 141). It is from here that his theories on psychical hermaphroditism or a ‘psychic bisexuality’ emerge, and it is these theories of sexual development that are evident in a concentrated reading of *Orlando*.

Just as Freud suggested that “in every normal male or female individual, traces are found of the apparatus of the opposite sex” (*Volume VII* 141), Woolf can be seen to explore the intermixing of the sexes in most of her characters. Sasha, Orlando’s first love, is described by Woolf in masculine terms—“like a fox” (*Orlando* 44)—and is first mistaken as a boy (“but no boy ever had a mouth like that” 37). Even the Archduchess, in a comical moment of denouement, is revealed to be a man- “he was a man and had always been one” (171). Orlando comes to understand this intermixing of the sexes on the boat with the anagnorisis that “women are not (judging by my own short experience of the sex) obedient, chaste, scented and exquisitely apparelled *by nature*” (150, my italics). Indeed, Orlando’s newfound biological make-up does not with it secure those female traits which society had come to expect. Such traits are more a conditioning, a “discipline” in Orlando’s own words (150). It is not until Orlando is *perceived* publicly as a woman that she feels a need to alter her behaviour accordingly; and it is the role of clothing in the text that most affects public perception.

On the boat Orlando begins to understand and appreciate the significance of costume. Dressed in the attire of a lady, Orlando starts to become for the very first time conscious of her sex, anxiously noticing that the “plaguey” skirt coiled around

her heels would make it impossible for her to swim. Susan B. Anthony writes about the restrictive Victorian female dress code and extends its significance to many of the socio-political concerns of the Woman's Movement. Inferring that the female dress is neither practical nor efficient for the purposes of work, she laments in a letter that: "I can see no business or vocation, in which women in her present dress *can possibly* earn *equal wages* with men"^{xxv}. In the text, Orlando is now much more reliant on external things (symbolised in this scene by the "life jacket") than ever before, and is immediately subject to male condescension, which she can only take with good humour. Her position places her (as Anthony suggests) at a disadvantage. However, on a more positive side, Orlando's status as a woman also brings with it a new kind of power, which she also realises on the boat:

...it was not until she felt the coil of skirts about her legs and the Captain offered, with the greatest politeness, to have an awning spread for her on deck, that she realised with a start the penalties *and* privileges of her position (147, my italics).

While it is only Orlando's physical appearance that has changed, she is still treated differently, as a different person. Orlando is gradually pressured into conformity as she adjusts to the social expectations of female behaviour: "she was beginning to be aware that women should be shocked when men display emotion in their presence, and so, shocked she was" (173).

The importance of dress in *Orlando*, as a means of underscoring the constructed nature of identity is perhaps most vital to the text. Orlando doesn't only portray this point, but she goes on to exploit it in the act of cross-dressing. Some recent studies in the field of cross-dressing pay close attention to the modernist period in particular, and the ways in which "clothing plays a crucial symbolic role in the

response of women to their confinement within patriarchal structures” (Gubar 478). Indeed, Orlando’s experience of these patriarchal structures enforces the act of cross-dressing as a symbolic rebellion and quest to redefine the female self. Some critics, such as Judith Butler, place more of an emphasis on the *subversion* of identity rather than its redefinition, while the likes of Marjorie Garber offer extensive studies into the socio-political and cultural reality of cross-dressing as a transgression of the old binarism masculine and feminine, with a consideration into the semantics of cross-dressing. If cross-dressing is perceived by some critics such as Gubar as the transgression of this binarism in a bid to subvert patriarchal structures, then Orlando’s experience of patriarchal structure is worth briefly elucidating as constituting evidence to this effect. Following Orlando’s sex change, perhaps the first serious example of male patriarchy comes when she arrives back home, to find that she is involved in a serious lawsuit. This lawsuit determines that as a female, she is prohibited the possession of the countryside estate that she had previously owned as a man. This echoes Dora Marsden’s claim that women need property to procure their independence (281), and comparisons can be made to Mrs Foxcroft’s shattered position in *Mrs Dalloway*, another character who, due to external influence beyond her control (in this case the death of her son), finds herself impoverished. Orlando is subject to the same disadvantages as a woman. Orlando’s opinions, which had previously mattered as a male, now become the subject of misogynistic condescension (205), and even her ability to write *The Oak Tree* is dependent on male support. Indeed, it is not until she marries that she is capable of writing: “now therefore she could write, and write she did. She wrote. She wrote. She wrote” (254). Her ability to write is a metaphor for her ability to succeed, and that success is dependent on male support.

However, it is important to note that as Orlando becomes adjusted to life as female, she actually starts to embrace her femininity. She instantly praises God for being a woman when she realises that she now has more time for “contemplation, solitude [and] love” (*Orlando* 154); she “professed great enjoyment in the society of her own sex” (*Orlando* 210), not previously enjoyed as a man; and even her conformity to the female-dress code is described in terms of desire rather than submission: “It was a change in her self that had dictated her choice of a woman’s dress and a woman’s sex” (180-1). This “change in her self” that Woolf describes once again underlines the constructive nature of identity and gender, the capacity for growth, and malleability of character. As Burns corroborates: “Woolf’s conception of Orlando’s identity holds within it the possibility for participation in social and self construction” (346). Ultimately such construction could take the form of cross-dressing, as I have already detailed, though at this point in the text, and with Woolf’s comment on a change in the *self*, I am more inclined to return to Freudian conceptions of gender identity.

Indeed, as Orlando accepts her sex, it almost seems that Woolf is expanding upon the same theories that Freud himself developed. If inversion, and the development of homosexual desire through experience, cannot arise “without the cooperation of something in the subject himself”, then Woolf’s insight into the androgynous mind mirrors Freud’s own postulations on the possibility of a psychic bisexuality. Woolf however, goes a step further, as Burns points out, and introduces the idea of the *social* construction of gender identity. This is exemplified in the text with Orlando’s marriage in the Victorian era, where she yields “completely and submissively to the

spirit of the age", and takes a husband. Woolf also seems to anticipate the Freudian theory (from his 1932 lecture on "Femininity") that at some point in a woman's life, around the age of thirty, her identity becomes fixed, and she achieves what Freud called normal femininity. Following Orlando's decision to wed, which seems symbolic of her arriving at this very point in her life, Woolf writes:

For it is probable that the human spirit has its place in time assigned to it; some are born of this age, some of that; and now that Orlando was grown a woman, a year or two past thirty indeed, the lines of her character were fixed, and to bend them the wrong way was intolerable" (*Orlando* 233).

We should note that social expectations, which Woolf alludes to, insist upon a morally right and wrong way. Of course, marriage in this instance is the right way, and since Orlando has already "chosen" her sex and expressed a desire not to "bend" the wrong way, her betrothal to the Marmaduke Bonthrop Shelmerdine Esquire is a formality. This arrival at normal femininity, however, does not stop Woolf from continuing to use the androgynous nature of *Orlando* as an indictment of male and female double standards.

The double standard that for a long time saw men benefit from the legal system over women, and that saw male intellect and opinion supersede their female counterparts, is all the more apparent in this type of text. The reader is in a position to understand that Orlando's qualities as a human being have not altered with the sex change and that, in every way that matters, she is the same person. (In fact, according to Freud and Woolf, Orlando has always been masculine *and* feminine, male and female, like each and every one of us). The female subjection that she experiences is the result of one thing and one thing only- the absence of a penis. In his essay, "Some

Physical Consequences of the Anatomical Distinction Between the Sexes" (1925), Freud explores the condition of 'penis-envy' endured by the young girl in the pre-Oedipal phase of childhood. From noticing the male phallus there is an instant sense, for the young girl, that she is missing something, that she is "inferior". This inferiority reproduces itself in the text. Orlando's experience as an inferior woman leads to a constant state of nervous apprehension:

No longer could she stride through the garden with her dogs, or run lightly to the high mound and fling herself beneath the oak tree. Her skirts collected damp leaves and straw. The plumed hat tossed on the breeze. The thin shoes were quickly soaked and mud-caked. Her muscles had lost their pliancy. She became nervous lest there should be robbers behind the wainscot and afraid, for the first time in her life, of ghosts in the corridors (*Orlando* 234).

Ultimately, the only method of rebelling against female subjection in the novel is to utilise cross-dressing as a means of constructing a new identity, not subject to the same prejudices; in short, to *transcend* her role as a woman (one of Garber's own understandings of the term *transvestite*) in a bid to also transcend the limitations of gender categorisations. Indeed, "although the clothes control Orlando as she adjusts to womanhood, she is well aware that she is the one who chooses the clothes" (Burns 351). Consequently we find that in order to circumvent patriarchal structures, Orlando cross-dresses. The male opinion that women shouldn't walk the streets freely at night is one that Orlando conquers in the process:

"...and so finally, when night came, she would more often than not become a nobleman complete from head to toe and walk the streets in search of adventure" (*Orlando* 212).

Orlando's need to cross-dress simply to enjoy walking at night speaks volumes. Not only is this a fundamental freedom that she pursues, but it represents an act that, for a

long time, has been considered unsafe for women. This is without even mentioning the perception of women who walk unescorted down streets as ladies of the night, “in search of adventure” in a very different sense to Orlando in the above extract. Of course in the above abstract, Orlando is assuming the role of a man, and so not subject to the same concerns for safety, and not victim to what is often the narrow-mindedness of public opinion.

While Orlando is decidedly happy with her sex in then end and appreciative of her status as a woman, the novel shows that she still ventures towards an enjoyment of typically masculine action. It is not by her choice, but by the weight of social pressures and prejudices that her androgynous nature is kept so surreptitiously guarded, through fear of persecution, in the text. It is an indictment of society’s close-mindedness. Indeed, *Orlando* becomes a fine insight into the androgynous nature of identity that mirrored, as I have shown, many of Freud’s own theories, and which excites more recent concepts on the constructed nature of identity, particularly theories on cross-dressing. The dialogue between Woolf and Freud that has seen a development from female sexual identity in *Mrs Dalloway* and *To the Lighthouse*, towards a natural consideration of the androgynous nature of sexual identity in *Orlando*, has not only reaffirmed Woolf’s interest with such themes but highlights her explicit connection to the socio-political concerns of the Women’s Movement, for it is in the consideration of these themes that the female role and identity is revised.

Conclusion: A reflection on Freud and the accomplished aims of this thesis

Having managed to produce a sustained and relevant dialogue between both writers, it is evident that the ideas and issues raised through Woolf's fiction can be closely associated with the advances being made at the time in the field of psychoanalysis by Sigmund Freud. Indeed, not only does the dialogue of these chapters prove a shared, intellectual interest in specific themes of sexual identity, such as the synergy between Woolf's themes of sexuality and Freud's theories that, at times, Woolf appears to have been directly influenced by (and reacting to) Freudian concepts. However, while Woolf's fiction can be seen to parallel and overlap with psychoanalytic advances and studies, the extent to which Freud's work *directly* influenced Virginia Woolf remains a difficult area of debate.

It might surprise some to learn that Woolf denied ever reading Freud in the 1920s, that the texts I have discussed were not, it would appear, a reaction or response to developments in psychoanalytic theory. In fact, it was not until December 2nd, 1939 that Woolf claims to have started reading Freud for the first time^{xxvi}. However, irrespective of this admittance there remains an explicit connection between Woolf and Freud through both the Hogarth press and, though less directly, her Bloomsbury circle, which was always known for discussing and moralising over the current intellectual developments of the period. Subsequently, while Woolf may never have *read* Freud's meditations and transcriptions, it remains a strong possibility that she was at least conscious of his major theories and arguments.

However, the degree of familiarity with which Woolf regarded Freud's theories is, in some respects, a moot point. It is not necessary to prove a relationship between *any* two individuals in order to attempt a dialogue between their respective studies. I would grant that perhaps, in this type of situation, it is certainly more difficult to discern or explain the academic merit in so doing, though this is certainly not the case here. Not only are there definite grounds for suspecting Woolf's direct interaction with Freudian ideas, the application of those ideas through a literary medium can be said to make both the fiction *and* the theory further intelligible to the critic, and therefore serves a strong purpose on its own. Indeed, through an application of Freudian theory we have been able to expand upon the issues being raised in the text, principally those issues regarding sexual identity. Conversely, and in the process of this application, the logistics of Freud's theories are perhaps better understood through their fictional representation.

Certainly Freud's dying belief, that his work would become obsolete in thirty years^{xxvii}, has been negated by this very thesis. In fact, his ideas and theories regarding femininity still continue to be applied to works of literature today^{xxviii} and will probably continue to be applied for a long time to come. While many psychoanalysts (Klein, Riviere etc) have expanded upon, revised, or argued Freud's initial theories, it is hard to argue the validity or merit of his work and scientific research. In fact, the knowledge won by Freud, his discovery of the unconscious, his theories on Oedipal development and his dissection of the human psyche often form the backbone of continued psychoanalytic study. Of course, while it would be intriguing to consider psychoanalytic advances in the post-Freud era, it is not essential to discuss the

continued validity and applicability of Freud's theories in the modern day in order to appreciate the relevance of his work to this thesis.

As a learning aid, the application of Freudian theory has proven particularly beneficial to our understanding and exploration of the theme of female sexual identity in the texts. It is this theme that sees Woolf engage with many of the same concerns of the Women's Movement, which rallied determinedly towards the defeat of society's narrow-minded perception of female identity and women's capabilities. In *Mrs Dalloway* Woolf undermines both society and Freud's vision of normal femininity, advocates female bonds and alliances (perhaps movements), and not only proposes, but promotes the possibility of an alternate developmental path for women. While this exists only as a possibility in *Mrs Dalloway* it is then realised in *To the Lighthouse*, which while further undermining the Freudian concept of a normal female attitude in Mrs Ramsay, celebrates Lily Briscoe's attempt and eventual success in transcending the fictional (though nonetheless restrictive) boundaries of masculinity and femininity. In *Orlando*, Woolf reconciles her view of women's capabilities and potential with an exploration of the androgynous mind. In one of her most fantastical and imaginative pieces of work ever, Woolf innovatively explores the duality of sexual identity and, just as Freud hypothesised on a "psychical hermaphroditism", suggests the individual to be made of both feminine and masculine components.

During the course of my thesis I have been conscious that there are still many ways in which Freud might have been applied to Woolf's texts, that there have been many side-roads for discussion up to this very point that, frustratingly, I have had no time to pursue. While I am content that such diversions have failed in swaying me

from my central focus on themes of sexual identity, it would be interesting to investigate them in the future, and to apply other areas of psychoanalytic theory as a theoretical model. In *Mrs Dalloway*, there is the potential of exploring the character Septimus further, a man whose madness and hysteria might be explored through psychoanalysis and Freud's own investigations into trauma and repression. Indeed, while I have been faithful in my use of characters and plot as the object of analysis, it might also be rewarding to consider Woolf's own bouts of madness and hysteria, and her eventual suicide, in relation to the character Septimus, whose tragic suicide in the text could be conceived as an unconscious projection of Woolf's own state of mind at the time. In *To the Lighthouse*, I would have like to explore Freud's conception of the elegy as grief-work, Woolf's creation of Mrs Ramsay as the model for dealing with her own grief, and the novel's plot as charting Woolf's personal journey in reconciling herself to the loss of a mother. In *Orlando*, it has been shown that Freud's theories on a psychic bisexuality can lead into a discussion of more recent investigations on the constructed nature of identity. While I have briefly acknowledged the subject, I regret not having had the time to discuss, much more comprehensively, recent theories on the act on cross-dressing.

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¹ The nature of these "female bonds", as I describe them, shall be explored in later chapters. For now it is sufficient to say that the relationship between women, which is being discussed here, is being considered in direct relation to the Freud's system of Oedipal development, which considers the young girl's renunciation of an active, clitoral desire aimed towards the mother, as a necessary step towards

taking both men as the sexual object and achieving a “normal female attitude”. Much of Woolf’s literature can be seen to extend Freud’s account of the mother/daughter relationship to female bonds in general. This process of female development, considered in relation to Woolf’s portrayal of female relationships, is integral to my thesis, and shall be outlined in much greater depth later on.

ⁱⁱ The idea of “typically” masculine and feminine behaviour is a problematic one. While cultural and social norms might go some way to describing what is stereotypically considered as masculine or feminine behaviour, it often grounded on the belief that men act masculine and women act feminine. People like Woolf consider the individual to be made of both masculine *and* feminine components (the “androgynous mind” as she called it) and rebel against such narrow categorizations. Biology as a method of determining identity is therefore a contentious issue, and this will be explored in later chapters.

ⁱⁱⁱ Virginia Blain describes the male perception of Victorian women poets as “inspired amateurs”. Her view that it was “a woman’s traditional role to play second fiddle to the man on whom she was generally financially dependent” (5) shall be of further significance when I discuss Marsden and Woolf’s united opinion that property and financial independence were key to securing women’s independence.

^{iv} Much of this information has been extrapolated from Arthur Marwick’s historical account of the period in *Women at War: 1914-1918*. Fontana Paperbacks, 1977. Many historical accounts corroborate the essential role played by women during this horrific period (see, for example, Condell and Liddiard’s *Working for Victory: Images of women in the First World War, 1914-18*). Indeed, it is not hyperbolic to say that the war was being fought on two fronts, on the battlefield and at home.

^v Source: David Morgan’s *Suffragists and Liberals* (148), quoting from *The Times*, 10 January 1918.

^{vi} There are inherent problems when referring to the Women’s “Movement” as a “Movement” that we should perhaps acknowledge. Not only was the Women’s Movement spread over a number of female groups—and therefore not necessarily united under a single movement—the very definition of a “movement” was contrary to the most fundamental ideology of a campaign which sought to promote women’s independence and individualism, and that rebelled against such categorizations. Marsden addresses this point in one of her own articles “Views & Comments”: “For fear of being guilty of supporting the power of another ‘empty concept,’ we hasten to add that the term ‘Woman Movement’ is one which deserves to go the way of all such—freedom, liberty, and the rest—to destruction. Accurately speaking, there *is* no ‘Woman Movement.’ ‘Woman’ is doing nothing—she has, indeed, no existence. A very limited number of individual women are emphasising the fact that the first thing to be taken into account with regard to them is that they *are* individuals and can not be lumped together into a class, a sex or a ‘movement’” (5). This thesis is therefore conscious of ironical and problematic connotations in using the term “Movement”, but uses the term “Women’s Movement” for its simplicity, as a generally recognised and understood term, and as a simple mode of reference towards those issues raised among “individual” women during the modernist period.

^{vii} Not only was Dora Marsden a key figure of the Woman Movement, perhaps even more so was the magazine’s co-editor, Mary Gawthorpe. Having joined the WSPU at the age of thirteen, Gawthorpe is acknowledged as a key figure of the Woman’s Movement’s campaign for the female vote, later going on to become an outspoken public speaker for women’s rights. It was Gawthorpe’s financial backing that made the *Freewoman* possible.

^{viii} A view supported by Rachel Bowlby. See her chapter “Thinking Forward through Mrs Dalloway’s Daughter” in *Feminist Destinations and Further Essays on Virginia Woolf*.

^{ix} Michael T. Saler is one such critic who considers the “Medieval Modernists” to be the most avant-garde in post war England. Consisting of artists from the North of England (Ruskin, Morris etc) their *functionalist* conception of art is considered as closer to traditional English values than the *formalist* conception of art held by Bloomsbury. See *The Avant-Guard in Inter-War England*.

^x Source: *Statistical Abstract for the United Kingdom*, No 78, Table 16.

^{xi} Source: extracted from tables in A.H Halsey’s (ed) *Trends in British Society since 1900*: 1972. The table excludes widowed and divorced women.

^{xii} Taken from E. Lewis-Fanning’s *Report on an Enquiry into Family Limitation and its influence on Human Fertility during the past Fifty years*; Papers of the Royal Commission on Population: 1948, Vol I.

^{xiii} Stevenson, *Modernist Fiction: An Introduction*; talks about the spirit of psychoanalysis that presided in the modernist period, and the post-impressionist preoccupation with exploring a “multiplication of points of view...to present opposite sides of a face together in the same picture” (6).

^{xiv} By “alternative ideology” I mean that Woolf’s work suggests a set of new possibilities for women.

^{xv} In fact, considering Clarissa as demonstrating a bisexual attitude certainly allows for a much more objective criticism of masculine interference at the expense of female intimacy, though I intend to save my investigation into bisexual dispositions for my chapter on *Orlando*.

^{xvi} It is worth making clear that while the terms “male” and “female” are a reference to gender (i.e. biological terms), “masculine” and “feminine” are references to characteristics, or attitudes, which are learned, and therefore cultural.

^{xvii} Which interestingly enough is, to an extent, in support of the Angel of the House image since both consider the normal female to be a wife (or at least to have taken man as the sexual object). Also, both the Angel of the House image and Freud’s theory on normal female development emphasise the importance and priority of children, as shall be later developed.

^{xviii} Gillian Beer, *Hume, Stephen and Elegy in ‘To the Lighthouse’, Mrs Dalloway and To the Lighthouse*. While I am hesitant to digress and spend too much time considering interpretations of the novel as grief-work, Beer’s analysis would certainly be a good place to begin. Her work and interpretation is particularly interesting since it focuses on the novel not just in lieu of Woolf’s own lost mother, but as an elegy that incorporates the “obliterative experiences of the First World War” (73).

^{xix} While it is not essential for Woolf to exercise a stream of consciousness (as well as any other) technique in order to interact with Freudian ideas, it is certainly a more effective method. An omniscient narrative may well be able to describe the thoughts, introspections and psychology of a character, but in a stream of consciousness technique Woolf’s characters offer us a first hand testimony. While not only seeming more authentic, the reader is presented with the opportunity to analyse and respond to the character’s secret and most private thoughts (analogous to the psychiatrist and the couch-patient), which is something that an omniscient, and somewhat more intrusive narrative often does not allow. Furthermore, such a technique provides a direct juxtaposition between the characters actions and words with their thoughts, which are often at odds. There are other narrative techniques employed by Woolf that compliment her engagement with Freudian ideas, such as the use of a hysterical narrative (in *Mrs Dalloway*); but while I would be greatly interested in considering the impact of these narrative methods further, I must not digress too much from my primary aim, that is the interaction between the fictional *content* of Woolf’s work with Freud’s psychoanalysis.

^{xx} Su Reid discusses this Oedipal reading of *To the Lighthouse*: “James is said to adore his mother, hate his father as a rival, and then moves to a rapport with his father at the lighthouse” (35). The eventual rapport with the father signals a conclusion of the boy’s oedipal development, and it is this rapport with the father that Mrs Ramsay is attempting to prevent, a rapport and oedipal connection that threatens to displace her own.

^{xxi} Bell, Anne Olivier. *The Diary of Virginia Woolf: Volume III 1925-1930*. In Woolf’s 22nd September she refers to the “fun of calling it a biography” (198). Woolf describes *Orlando* as an “escapade”, following a desire to “kick up my heels and be off” (8 July 1927, 131). This supports the fact that Woolf intended to allow as much artistic freedom as possible, during what was to be a non-literal “writer’s holiday” in her own words (18 March 1928, 177).

^{xxii} Woolf is recorded as having said, “I want (& this is serious) to give things their caricature value” (7 November, 1928). Consequently, critics such as Graham have made it their goal to perceive and analyse the novel thusly, addressing parody in *Orlando* as their central theme.

^{xxiii} Johnstone supports this point: “The great strength of Bloomsbury’s aesthetics is that it asserts that sensibility and intellect are equally necessary to the artist, that, as Virginia Woolf puts it, the artist must be androgynous, with the sensibility of a woman and the intellect of a man, and—this is an allied requirement so that sensibility and intellect may work freely together—with the prejudices of neither” (93).

^{xxiv} Freud defined inversion much along the same lines as Havelock Ellis, as those subjects who exhibit “contrary sexual feelings” (*Volume VII* 136), i.e. homosexuals.

^{xxv} Source: Robert E Riegal’s “Women’s Clothes and Women’s rights”. Quote taken from a letter between Anthony and Geritt Smith. While Anthony was American, her comment, while perhaps not directly intended for the *English* dress code, is nonetheless apt and can be extended to the same issues of the text *Orlando*.

^{xxvi} Bell, Anne Olivier. *The Diary of Virginia Woolf: Volume V 1936-1941*. In an entry dated Saturday 2nd December 1939 Woolf declares, “Began reading Freud last night.” She goes on to express a fascination with Freud’s work (“I’m gulping up Freud”, 8 December 1939), which marks her definite interest in the field, but at the same time suggests that *Mrs Dalloway*, *To the Lighthouse* and *Orlando* were not directly influenced by Freudian theory.

^{xxvii} Riviere, Joan *Developments in Psychoanalysis*. In Riviere’s general introduction she supports this belief of Freud’s with extracts from his *Autobiography*. She then goes on to propose that while critics

such as Klein has expanded upon Freud, applying his theories on earlier childhood development, "There is nothing that he wrote that does not repay intensive study, comparison and reflection." (1). She presents her opinion "Melanie Klein's work is a development and an extension of the knowledge on by Freud." (6)

^{xxviii} See Chang, Juliana. "Masquerade, Hysteria and Neocolonia Femininity in Jessica Hagedorn's *Dogeaters*. *Contemporary Literature* 44.4 (Winter 2003): 637-663.