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Yazar/Author

Şemsettin TABUR*

Makale Adı/Article Name

Mrs Dalloway'de Savaş Sonrası Mekân Üretimi

Post-war Spatial Production in Mrs Dalloway

ÖZ

Bu çalışma, Virginia Woolf'un *Mrs Dalloway* isimli romanını Londra'daki savaş sonrası deneyimin inceliklerini haritalayan kartografik bir çalışma olarak ele almaktadır. Tüm eylemini tek bir güne sığdırarak hareketliliği ve mekânı ön plana çıkaran roman, Birinci Dünya Savaşı'nın yaygın etkilerini ve onun bireyler ve toplum üzerindeki sonuçlarını incelemektedir. Romanın bu mekân odaklı edebi tahlili, eserdeki girift, ilişkisel mekânsallığa ve mekânsal üretim süreçlerini incelemektedir. Kartografik bir vesika olarak roman savaş sonrası döneme ait değişimleri, statükonun temsilcisi karakterlerin aksine Clarissa ve Septimus gibi bireylerin var olan yapıya daha fazla ayak uyduramayarak toplumsal ve mekânsal dönüşüme bizzat katılma ihtiyaçlarını incelemektedir. Esere yönelik getirilen mekân odaklı edebi tahlil amacı doğrultusunda, Henri Lefebvre ve Edward Soja gibi sosyal ve beşerî bilimlerde mekânsal dönüşün önemli teorisyenlerinin kuramlarına başvurularak fiziksel mekânlar, baskın söylemler ve roman karakterlerinin yaşanılan mekânlarla olan ilişkileri ele alınmaktadır. Çalışmada ortaya koyulduğu üzere, *Mrs Dalloway*, bizzat eleştirel bir mekân olarak, özel ile kamusalın, yaşanan ile hayal edilenin, geçmiş ile şimdinin yakınsamasını haritalar ve böylece toplumsal sistem tarafından tanımlanan ve icbar edilen baskın mekânsal söylemlere karşı alternatif mekânsal üretim taktiklerini ele alır.

Anahtar Kelimeler: mekânsallık, savaş-sonrası edebiyatı, mekân-edebiyat, edebi kartografya, üçüncü-mekân

ABSTRACT

The present study examines Virginia Woolf's *Mrs Dalloway* as a cartographic work mapping the intricacies of post-war experience in London. The novel, telescoping all of its action into one single day and foregrounding mobility and space, captures the pervasive effects of the Great War and its ramifications on the individuals and on society. As a cartographic work, *Mrs Daloway* charts the post-war changes in London and the need of characters like Clarissa and Septimus to participate in the socio-spatial transformation by being no longer unable to keep up with the pre-war social system and the status quo. The present spatially-oriented literary analysis of it investigates the diverse yet relational processes of spatial production. To this end, the physical spaces, dominant discourses and the characters' negotiation of their lived spaces will be addressed by referring to the spatial theories of scholars such as Henri Lefebvre and Edward Soja. *Mrs Dalloway*, as a critical textual space, charts the convergence of the private and the public, the lived and the imagined, the past and the present, and thereby contests the dominant spatial discourses as defined and prescribed by the social system.

Keywords: spatiality, post-war literature, space and literature, literary cartography, thirdspace

* Assist. Prof. Dr., Ankara Yıldırım Beyazıt University, Faculty of Humanities and Social Sciences, Department of Translation and Interpreting, stabur@aybu.edu.tr ORCID: 0000-0002-8648-8558

Introduction

D. H. Lawrence refers to the winter of 1915-16 as the time when "the spirit of the old London collapsed, the city in some way perished, perished from being the heart of the world, and became a vortex of broken passions, lusts, hopes and fears and horrors" (1923: 216). The city, along with many other European capitals, became home to an enhanced sense of alienation and disillusionment with large numbers of veterans with little connection to the post-war condition. Causing a substantial crisis in a wide range of domains from economics and politics to social life, the so-called Great War turned out to be a major event the effects of which on culture and arts are impossible to overestimate. Great changes happened in the media of cultural production, and artistic practices of this period, through different movements including futurism, imagism and cubism, captured the dynamics of life in metropolitan cities. Likewise, the literature of the period has proven to be of great significance in charting a more subjective rendering of living in war-weary metropolises through more complex, pluralistic and contested visions of urban life. The writers of this period, in this respect, can be viewed as cartographers, whose works can be seen as maps rendering the subjective experiences and showing the convergence of personal and public lives in their most intense and complex status. More precisely, these writers are engaged in exploring the human condition and one's relationship with social phenomena in alternative ways. Writers such as Marcel Proust, Franz Kafka, James Joyce and Virginia Woolf, in this regard, challenged the conventional, realistic representations of one's subjective experiences and of the outside world in general. In de-familiarizing the external world, such writers re-considered the notions of space and time, which can be observed not only in the question of what is narrated, but also how it is transmitted to the reader. Correspondingly, a new "aesthetics of space" (Benesch, 2005: 13) started in modern arts, and features including but not limited to experimental plots, rejection of linearity, strategic repetition of events and images that trigger memories, extended narration of internal thoughts and polyvocal narratives became prominent, defining characteristics of modern texts that foreground space and movement on both thematic and narrative levels.

Virginia Woolf is a leading figure among the abovementioned modernist writers. Her fourth novel, *Mrs Dalloway* (1925), often hailed as her first great literary achievement, is considered to be Woolf's most personal book because it gives voice to the writer's reaction to the transformations and changes in the post-war society. Like many of her contemporaries, Woolf re-considers space and time as being related to one another in complex ways, and her *Mrs Dalloway* highlights the relationality and porousness of public and private spaces. In her own words, *Mrs Dalloway* is an attempt to "criticize the social system and to show it at work, at its most intense" (1972: 56), and space, being a constitutive element on both story and discourse levels, is a central concern in the novel's project of mapping the post-war England in alternative, more contested ways. A spatially oriented reading of the novel, as the present study seeks to accomplish, offers significant insights into the pivotal role of space in the characters' (dis)ability to negotiate their senses of self in the post-war spatiality. In the following study, I will examine how the symbolic spaces of modernity construct spaces both physically and discursively, and then focus on exploring how the novel captures the convergence of private and public spaces through the lived spaces as (failed to be) negotiated by its two major characters, namely Clarissa Dalloway and Septimus Warren Smith. In so doing, I will draw on the conception of space as produced, relational and resisting closure as theorized by scholars such as Henri Lefebvre and Edward Soja.

1. Space and its social production

Since the late 1960s, the spatial turn in the social sciences and humanities has encouraged scholars to reassess the concept of space as an analytical category in the enquiry of contemporary social phenomena. As one of the key figures of this new awareness on the centrality of space, Henri Lefebvre theorizes space as socially produced, and suggests that it "serves as a tool of thoughts and of action; that in addition to being a means of power" (1991: 26). In other words, space is not "a passive locus of social relations" (Lefebvre, 1991: 11) but a transformative power in its own terms. Lefebvre's work investigates "how space serves and how hegemony makes use of it, in the establishment, on the basis of an underlying logic and with the help of knowledge and technical expertise, of a 'system'" (Lefebvre, 1991: 11). In his exploration of spatialities, he introduces three concepts to investigate different yet related spatial production processes: perceived space, conceived space and lived space. As the name suggests, his first category refers to physical, materialized and measurable spaces and spatial practices. Conceived space (representations of space) refers to the verbal, cognitive and symbolic production of space, and it is embedded in physical spaces by prescribing the norms and the proper ways they should be produced and practiced by individuals. For him, this second category is "the dominant space in any society (or mode of production)" (1991: 38-9). Thirdly, Lefebvre's category of lived space (the spaces of representation or representational spaces) is dialectically produced between spatial practices (perceived spaces) and representations of spaces (conceived spaces). It is "directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users', but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and aspire to do no more than describe" (Lefebvre, 1991: 39). The lived space, for him, "is the dominated – and hence passively experienced – space which the imagination seeks to change and appropriate" (Lefebvre, 1991: 38).

Lefebvre's conceptual triad has provided a broad number of scholars from different disciplines with a critical terminology and interpretative framework to look at humans, and social classes in particular, as the agents of transformation in existing structures and this, in turn, challenged the traditional understandings of socio-spatial arrangements with alternative and more critical reconsiderations of space and the spatiality of human life. This notion of space as the product of social relations instead of *a priori*, fixed, static and absolute entity has proven to be of great significance in re-considering the existing socio-spatial structures across various disciplines such as human geography, architecture, sociology and urban studies. For instance, Edward W. Soja's work, bringing Lefebvre's Marxism-inflected spatial theory with postmodernism together, explores the centrality of spatiality in "making practical, political, and theoretical sense of the contemporary era" (1989:61). He calls for thinking openly and critically about the processes in which space is produced: "We must be insistently aware of how space can be made to hide consequences from us, how relations of power and discipline are inscribed into the apparently innocent spatiality of social life, how human geographies become filled with politics and ideology" (1989:6). Drawing largely on Lefebvre's trialectical thinking, Soja's *Thirdspace: Journeys to Los Angeles and Other Real-And-Imagined Places* introduces his concepts of Firstspace, Secondspace and Thirdspace. While Firstspace refers mainly to "the concrete materiality of spatial forms" (2008:10) and Secondspace is about "thoughtful representations of human spatiality in mental or cognitive forms (2008:10), Thirdspace is "the combination or mixture of the real and imagined in varying doses" (Soja, 2008:10). Soja, referring to the writings of Michel Foucault, Gloria Anzaldua, Gayatri Spivak, Edward Said and Homi Bhabha, explains

his concept of Thirdspace in terms of a "borderland" or a "counterspace" *in* and *through* which "radical subjectivities" (Soja, 2008: 89) and "disordering" (Soja: 2008: 91) power are negotiated and hegemonic structures can be contested by projecting alternative spatialities. Like Edward Soja, Doreen Massey is another central figure who has contributed significantly to the further reconsideration of space in the social sciences and humanities. Drawing on Lefebvre's insights heavily, her spatial re-theorizations have explored the relationships between space, place, time, gender, race and politics. In *For Space* (2005), Massey introduces her three premises about the relational, multiple and open aspects of space:

> *First*, that we recognise space as the product of interrelations; thus we must recognise space as constituted through interactions, from the immensity of the global to the intimately tiny. […] *Second*, that we understand space as the sphere of the possibility of the existence of multiplicity; that is space as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity. Without space, no multiplicity; without multiplicity, no space. If space is indeed the product of interrelations, then it must be predicated upon the existence of plurality. Multiplicity and space as co-constitutive. *Third*, that we recognise space as always under construction. Precisely because space in this reading is a product of relations-between, relations which are necessarily embedded material practices which have to be carried out, it is always in the process of being made. It is never finished; never closed. (2005: 9, italics in original)

With these propositions, Massey contends that space must be seen "as the product of relations," a suggestion which urges one to consider different processes in which space is produced. This, in turn, necessitates to theorize, think and contest space openly not only within boundaries of traditional disciplines such as geography but also in other fields of inquiry.

Despite Lefebvre's initial skepticism concerning the relevance of textual analysis in exploring physical spaces and spatial practices further, his spatial theory has proven to be influential in literary studies as well, especially since the 1990s.[1] Part of the popularity of his theorizations of space among literary and cultural studies scholars is related to the fact that it brings real, imagined and lived spaces together and provides an interpretive framework to examine the complex power structures and identity issues as represented and projected in literary works. Correspondingly, a solid number of interdisciplinary studies have explored the relations between space and literature, and spatial studies and literary studies. As a result, many spatial metaphors, such as margin, mapping and deterritorialization, have been employed as interpretive frameworks by literary scholars. Moreover, the literary scholars' critical investigations that started with modernist figures such as Georg Lukács, Walter Benjamin, Michel de Certeau and Mikhail Bakhtin have increased especially over the last three decades, and an interdisciplinary field of inquiry that I prefer to call spatially oriented literary studies has been developed. This emerging interdisciplinary scholarship has contributed to the further exploration of physical, symbolic and lived spaces not only in literary studies, but also in other disciplines like urban studies and sociology. Drawing on the analytical tools and critical terminology made available by spatially oriented literary approaches such as literary cartography and geocriticism, the present study's literary analysis of *Mrs Dalloway* seeks to address the physical, symbolic and lived spaces that Woolf charts as being

[1] In fact, Lefebvre admits that "literary authors have written much of relevance," but for him, "architecture and texts of architecture would be a better choice than literary texts proper" (1991: 14-15). More recently, postmodern insights into geography have acknowledged the role of literary and cultural texts more in the spatial thinking. See, for instance, Edward Soja's (2008) *Thirdspace: Journeys to Los Angeles and Other Real-And-Imagined Place*, in which he refers to the power of literature to capture the simultaneity and complexity of spatial production.

relational, dynamic agents participating actively in the continuation and negotiation of social and political order in the aftermath of the First World War.

2. The "voice of authority" and re-establishing the "order" in the post-war London

As a cartographic work, *Mrs Dalloway* offers a condensed and contested vision of urban life in the post-war London. Through its diverse characters and narrative spaces, the novel explores vital themes, such as patriarchy, estrangement, war-weariness, anonymity as solitude and invisibility. *Mrs Dalloway* both charts and problematizes the alleged dichotomy between domestic and public spaces by demonstrating how both domains are equally shaped by the dominant ideologies which not only compartmentalize the domestic for women and the public for men, but also prescribe how these allegedly disparate realms need to be practiced appropriately by individuals. More precisely, from the very beginning, the idea that the Dalloways' upper-class house is to be imagined and practiced as the ideal, safe, apolitical and feminine space maintained by Mrs. Dalloway as the perfect hostess is conveyed to the reader. Mrs. Dalloway, like many other women of her social class, is supposed to feel secure, comfortable and content "within" this safe haven opened by her husband, and she must maintain this domestic space in light of the conventions dictated to her by the social system. In Lefebvrian terms, Richard Dalloway's house and Clarissa's limited spatial practice (perceived space) as well as the social construction of the house as a domestic, enclosed space in which she is expected to perform "the perfect hostess" (conceived space) are what Woolf criticizes as the "social system" (1972: 56) in the novel, and this part of the present study will examine such perceived and conceived spaces represented in the novel.

The traditional understanding which essentializes private, domestic spaces as the realm of stability, femininity and security for women is both represented and contested in *Mrs Dalloway*. The house is clearly a gendered space. Despite the fact that Richard Dalloway is relatively a considerate, understanding husband and Clarissa does not have to share a bedroom or perform childbearing anymore, the latter clearly feels limited in this house. Described as "a nun" several times in the narrative, Mrs. Dalloway, whose bed is getting "narrower and narrower" (1996: 35) admits lacking womanhood and does not have to perform some of the traditional roles expected from wives such as having sexual intercourse with her husband because of her "coldness" […] "woodenness" […] and "impenetrability" (1996: 68). Yet, she still feels entrapped in this house because of the larger institution of patriarchy and the social system which is embedded on this allegedly private, enclosed space. In Lefebvrian terms, the symbolic, dominant space of the social system "outside" is so much embedded in and interconnected to the private, domestic space "within" the house that Mrs. Dalloway is discontent in her domestic sphere. However, as the next part will discuss in detail, she still manages to occupy a marginal space thanks to her attic room and her role as the perfect party hostess. Mrs. Dalloway is clearly dissatisfied and restless within her house, a fact which she contemplates while walking down the streets of London. She questions her life and her status as the wife of Mr. Dalloway:

> She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street, this being Mrs. Dalloway; not even Clarissa any more; this being Mrs. Richard Dalloway. (Woolf, 1996: 13).

Like the house, the city of London is imagined as a well-ordered space shaped by the sense of proportion which "made England prosper, secluded her lunatics, forbade childbirth, penalized despair, made it impossible for the unfit to propagate their views until they, too, shared his [Sir William Bradshaw] sense of proportion" (Woolf, 1996: 110). Despite the governing class'

dominant representation of the city however, the novel, especially through Clarissa and Septimus' random walks, observes the transformations in society and demonstrates how desperately individuals need change. London, as mapped in *Mrs Dalloway*, having lived the war and still suffering from its pervasive ramifications, is transforming; "those five years, 1918 to 1923 - had been, he suspected, somehow very important. People looked different. Newspapers seemed different" (Woolf, 1996: 80). Correspondingly, the novel, through the characters' flaneur-like movements, makes continuous references to the war. Such references, for instance, include a group of marching boys (Woolf, 1996: 58), the Cenotaph monument (Woolf, 1996: 58), the tomb of the Unknown Warrior in Westminster Abbey (Woolf, 1996: 147) and Septimus and Miss Kilman's first-hand war experiences. In other words, the catalyzing presence of the Great War is felt on individual, social and spatial levels. Thus, the novel deals with people's and also the establishment's ability or willingness to cope with change on several levels.

Related to such transformations in the post-war London, Johanna X. K. Garvey notes that "women's voices must contend with the noise of urban space, an arena traditionally defined and experienced as masculine" (1991: 59). Correspondingly, Clarissa feels herself invisible. As in the case of her parties, her walking the streets of London unsettles the borders between the private and the public, and charts the post-war metropolis as not having a centre anymore. As Snaith suggests, Woolf "portrays London not as a monolithic, public realm, but as the meeting of fixed space and private interpretation and response" (2000: 72). The narrative masterfully brings different people together around a simple phenomenon and highlights the multiplicity of private interpretations and responses to it. The "car scene," for instance, has a function to connect people. A motor car, carrying an important public person, passes through the street, and many people, including Miss Pym, Edgar J. Watkiss, Clarissa Dalloway and Septimus, look at that car, and they try to interpret the person inside it: "But nobody knew whose face had been seen. Was it the Prince of Wales's, the Queen's, the Prime Minister's? Whose face was it? Nobody knew" (Woolf 1996: 17). This motor car, Snaith suggests, functions like "an empty centre around which the characters can construct their own narratives" (2000: 73). In so doing, the novel reiterates the fact that space, whether private or public, is to be understood "as the sphere of the possibility of the existence of multiplicity" (Massey, 2005: 9) despite any efforts to enclose and control it.

The "voice of authority" (Woolf, 1996: 17) in the urban space and its essentializing construction of domestic space as an enclosed, safe, container-like structure and the outside's public space that aches to be re-ordered by "divine proportion" can be seen through another major character as well. The disillusioned war veteran Septimus, suffering from shell-shock disorder without being able to distinguish past, present and future as well as the *here* of post-war London and the *there* of the Great War's trenches, has a claustrophobic experience both in his unhomely house and in the public spaces of post-war London. While pursuing his career as an aspiring poet, Septimus joins army with the outbreak of the Great War, goes "to France to save an England which consisted almost entirely of Shakespeare's plays" (Woolf, 1996: 95). The novel explicitly refers to Septimus' heroism and dedication during the war. However, with the killing of his friend Evans in the battlefield, Septimus is continuously haunted by the trauma and hallucinations even after his homecoming. With the hope of stability, he marries Lucrezia, an Italian girl, yet the institution of marriage cannot help him escape from loneliness, disillusionment and alienation. Both in the eyes of his wife and the social system represented in the character of Dr. Bradshaw, Septimus, having no physical wound of the war on his body and displaying childish temperament, marks a clear rupture in the social texture and thus needs to be treated with "divine proportion" (Woolf,

1996: 116) by being rehabilitated in a secluded place. It is significant to note that the novel, through the Septimus character, underlines the relationality of the physical and symbolic spaces of the Great War with the post-war conditions in London, a project which mirrors the convergence of private and public spaces through the protagonist Clarissa Dalloway. Furthermore, while Clarissa Dalloway, from a linear, chronological perspective, thinks that "[t]he War was over" (Woolf, 1996: 6), Septimus' presence, along with numerous textual references, defies this claim. Through the character of Septimus in particular, *Mrs Dalloway* thus points toward both the socio-spatial changes in the post-war England and the attitude of dominant discourse, which both frames and appropriates individuals' spatial practices at the cost of immolating their subjectivities.

Mrs Dalloway, Alex Zwerdling suggests, "gives us a picture of a class impervious to change in a society that desperately needs or demands it, a class that worships tradition and settled order, but cannot accommodate the new and disturbing" (1988: 148). The manners and attitudes of "the governing class" in the novel are presented among the causes of the discrepancy and lack of integration in society, which, in turn, affects the characters' everyday experiences and their participation in spatial production processes. No matter how desperately people need recognition with all their distinct subjectivities, the dominant discourse preaches proportion that suggests avoiding social changes, balancing one's intense feelings and overlooking alienation in order to ensure the continuation of pre-war socio-spatial order. Anyone who contradicts the established order is clearly a danger for the sanity of the society and needs to be fixed by men like the psychiatrist Sir William Bradshaw, whose duty is described as to hold such "unsocial impulses in control, and to make England prosper, secluding her lunatics" (Woolf, 1996: 113). Interestingly, the heterodiegetic narrator, through Septimus' focalization, describes Dr. Bradshaw as an agent of domination and death: "Naked, defenceless, the exhausted, the friendless received the impress of Sir William's will. He swooped; he devoured. He shut people up" (Woolf, 1996: 113). The characters such as Clarissa Dalloway and Septimus are thus expected, even forced in the case of the latter, to overlook their "abnormal" subjectivities that misfit the social system and they should be treated with the senses order and proportion preached by the establishment.

As a spatial manifestation of the social system operating in the post-war English society, the famous clock tower Big Ben enjoys a strong presence throughout the narrative.[2] Indeed, it is an iconic landmark for the British tradition, its colonial order and overarching ideal of "divine proportion" (Woolf, 1996: 110). Its chiming not only reminds Clarissa Dalloway of her inevitable death, but also represents the individual's submission to the dominant representation of the city and proper ways of living *in* this already defined, container-like spatial structure. For her, the "shredding and slicing, dividing and subdividing" ticks of Big Ben represent London's extirpator and objectifying effects. Clarissa admits her fear of "time itself" (Woolf, 1996: 34). Similarly, Septimus, as a shell-shocked veteran, defines Big Ben's chiming as merciless, "great booming voice" which establishes a direct relationship between the war and the clock. For our purpose here, Big Ben, as both a physical and symbolic space, is the epitome of dominant discourse, or conceived space in Lefebvre's taxonomy, that claims dominion over citizens' ordering people's

[2] Paul Ricoeur, in his *Time and Narrative,* points toward the distinction that Mendilow makes between the "tales of time" and "tales about time" and categorizes *Mrs Dalloway* as one of the few works which are "tales about time" inasmuch as in them it is the very experience of time that is at stake in these structural formation" (1985: 101). Woolf, much affected by Marcel Proust whose work, in turn, owes much to Henri Bergson's "*durée*" concept, takes time as "moments of being" rather than "clock time" and shapes her narratives and characters in that way. She is aware of the crucial difference between time on the clock and time in the mind, and thus casts her characters as unbounded to the clock time.

time and spatial practices by reminding them of the irrevocability of the past. In many instances, Big Ben, as the symbol of linear clock time and Britain's progressive, imperial power, interrupts the characters' flows of thought and most intense moments of emotional retrospection. After Peter's visit, for instance, Peter and Clarissa talk about the past, especially about the days in Bourton. Both of them have fluctuating feelings, and the moment Peter seizes Clarissa's shoulders and asks "Are you happy, Clarissa?" (Woolf, 1996: 53), Big Ben's sound is heard: "The sound of Big Ben striking the half-hour struck out between them with extraordinary vigour, as if a young man, strong, indifferent, inconsiderate, were swinging dumb-bells this way and that" (Woolf, 1996: 53-4). Such a masculine, menacing characterization of Big Ben as the symbol of "authority" is general to the entire narrative: "Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day, counselled submission, upheld authority, and pointed out in chorus the supreme advantages of a sense of proportion" (Woolf, 1996: 113). This "dividing and subdividing" authority that counsels "submission" manifests itself in the form of hierarchical compartmentalization, control and enclosure on spatial level. Space, however, defies enclosure, once it is understood in terms of relationality, coexistence and simultaneity. In what follows, Clarissa and Septimus' lived spaces will be examined and compared in terms of negotiating or failing to negotiate a sense of place.

3. To space or not to space on one's own

Virginia Woolf, Jeremy Hawthorn argues, "seems to be fascinated by the fact that a human being's distinctness only reveals itself through contact with other people" (1990: 43), an interpretation which manifests itself in the peculiar relationship between Clarissa and Septimus in *Mrs Dalloway* as well. In examining the interconnectedness of these characters, space, as the sphere of multiplicity and simultaneity, bears utmost significance in the novel. While the two do not know each other at all, the narrative brings them together to explore the relationality of individuals as well as their physically disparate spaces. While Septimus is intentionally planned to be the double or mirror image of Clarissa, the two differ from one another in their (dis)ability to negotiate a sense of place. In contrast to Clarissa, who is somehow able to negotiate her lived space within the very texture of dominant physical and symbolic spaces, Septimus seems to lack this, which, in turn, causes him to commit suicide in the end. To explore this crucial difference with regard to spatiality, I, following Marcus Doel, suggest considering space as a "verb rather than as a noun": "*To space*—that's all. Spacing is an action, an event, a way of being" (2000: 125, original emphasis). More precisely, the spatial practices and processes in which the characters can (or cannot) negotiate their lived spaces prove to be vital for negotiating their "being" as well.[3]

To begin with Clarissa, her characterization as well as her spatial experience defy easy interpretation, for she seems to be caught between her social identity as Mrs. Clarissa Richard Dalloway and Clarissa who, at times, feels like "a girl of eighteen" (Woolf, 1996: 8). Correspondingly, the Dalloways' house is a contested space. On the one hand, she feels entrapped, limited and transformed into a new person as Richard Dalloway's wife. On the other hand, she

[3] Correspondingly, Edward Soja names "spatiality" along with "historicality" and "sociality" in his conception of "trialectics of being". For him, the trialectic understanding of being is important because spatiality has traditionally been put "into the background as reflection, container, stage, environment, or external constraint upon human behavior and social action" (2008: 71). With the inclusion of spatiality as a third, "an-Other" term, the trialectical method brings the socio-spatial and spatio-temporal dimensions as well, through which the "assertion of Spatiality opens the Historicality and Sociality of human lifeworlds to interpretations and knowledges" (Soja, 2008: 72).

allows her misfit *self* to be sheltered and enclosed within the protective confines of the patriarchal house. Lenora Penna Smith interestingly notes that although inner space is mostly identified with women in literature, this identification in Woolf's novels is "complicated by the fact that most of the interior spaces, like houses and rooms, including those in which women seek refuge, are owned by men, by fathers, husbands, or brothers" (1993: 216). She thus questions Clarissa's hegemony by arguing that both the house and the attic room are extensions of the domestic space provided for her by Richard Dalloway. It is true that Clarissa stands *within* this patriarchal and conventional socio-spatiality despite her intensely powerful feelings, and thus experiences the "oddest sense of invisibility" (Woolf, 1996:13) both inside and outside the house. However, this experience of her should not be read as a contradiction or her victimization but rather as a spatial tactic of separateness from the patriarchal community and its dominant socio-spatial discourse to create individuality which "transcends the social pressures that would deform or repress it" (Bloom, 1990: 1). For instance, no longer sharing a bedroom with Richard Dalloway and leading the life of a nun, she continues an imperfect marriage there. If Clarissa had married Peter Walsh, who constantly fiddles with his pocket-knife as a symbol of his strong masculinity and often fantasizes about sexual romances, she would have betrayed her self as an outsider, because this imperfect marriage with Richard provides her with a liminal space, in both metaphorical and physical senses. Like all the other marriages in the novel, Clarissa's is a failed one; however, she still works within it in order to recognize or to reevaluate her environment and to reconstruct her self out of that space. In this respect, the attic room in the house and her parties in particular, as will be discussed in the following part, are crucial to Clarissa's negotiation of a sense of self and lived space within the very texture of patriarchal, compartmentalizing and hierarchical post-war spatiality.

Clarissa's attic, being a less hierarchical and personal space, is like a place of solace where Clarissa's "consciousness opens into depth and she has a moment of vision, a moment she is her true self" (Rachman, 1972: 10). Paralleling her decision to "buy the flowers herself" (Woolf, 1996: 5) in the novel's famous opening line, Clarissa occupies the attic, typically used by servants, not by mistresses, to negotiate her own subjectivity. After her walk outside, she directly goes there "[l]ike a nun withdrawing, or a child exploring a tower", and for her, "[t]here was an emptiness about the heart of life; an attic room" (Woolf, 1996: 35). The attic room, in this regard, signifies the importance of inhabiting and negotiating one's lived space in Clarissa's development both psychically and symbolically. There, she, for instance, reads Baron Marbot's *Memoirs,* which is one way of connecting to the past and disrupting the mechanic linearity of chronological time. Furthermore, she claims a language of her own *in* and *through* this liminal space. The limited possibility of the heterosexual discourse suggests a delay or a hindrance in Clarissa's individuality. Woolf masterfully demonstrates the emancipatory moments of Clarissa in a variety of ways, such as her self-questioning memories, dialogue with herself and water imagery "to reveal differences within apparent unity, to undermine patriarchal institutions such as marriage, and ultimately to create a female vision of the cityscape" (Garvey, 1991: 60). Instead of a linear structure in which an omniscient narrator moves from A to B, the novel's free indirect speech offers everything Clarissa has ever thought, "giving the impression of simultaneous connections between the inner and the outer world, the past and the present, speech and silence: a form patterned like waves in a pond rather than a railway line" (Lee, 1988: 16). Therefore, Woolf, working like a post-impressionist painter, succeeds in showing Clarissa's unnamable moments of visions, during which she both alienates herself from the *now* and *here* of the patriarchal language, and constructs her own voice, which makes it possible for her to negotiate "being" in and through

her lived space. Finally, it is in her attic that Clarissa gets united with Septimus albeit metaphorically, despite the clock time which is not working for him any longer. As already mentioned, Woolf plans Septimus as Clarissa's double. With her "half" died, Clarissa contemplates and questions her own life in a self-reflective manner, a success of Woolf's stream-of-consciousness technique which presents Clarissa both reflecting on Septimus' suicide *now* and questioning her past.

Like the attic where Clarissa transcends the physical boundaries and connects with Septimus whom she has never met in person, her parties construct a liminal space among people and thereby enable Clarissa to blur the boundaries between the past, the private, the personal, the domestic and the public, and the present. To Clarissa, parties are indeed ways of producing space in both physical and metaphorical senses, and this space is indeed a conflictual, contested one. On the one hand, Clarissa's party is clearly class-demarcated with the guests including the prime minister, Sir William Bradshaw and Lady Bruton. Moreover, it does not seem to be easy for the guests to strip of their societal identities and conventions. In Zwerdling's words, during their discussions with each other, "like all good administrators, they compartmentalize in order to control and make things manageable" (1988: 152), which suggests that the governing class' main concern of retaining power over society by keeping it in balance manifests itself during the party. On the other hand, the dominant gaze shifts and such distinguished guests are seen as ordinary, common men. The prime minister, for instance, is portrayed in the following words by the narrator through Ellie Henderson's focalization: "He tried to look somebody. It was amusing to watch. Nobody looked at him. They just went on talking, yet it was perfectly plain that they all knew, felt to the marrow of their bones, this majesty passing; this symbol of what they all stood for, English society" (Woolf, 1996: 189). Woolf's heterodiegetic narrator enters diverse characters' minds freely and discloses their opinions of each other in a more democratic fashion. More precisely, while the governing class members' self-perception may not necessarily change in such parties, the ways other people perceive them alter. This crucial function of her parties is noted by Clarissa as well:

> And yet for her own part, it was too much of an effort. She was not enjoying it. It was too much like being—just anybody, standing there; anybody could do it; yet this anybody she did a little admire, couldn't help feeling that she had, anyhow, made this happen, that it marked a stage, this post that she felt herself to have become, for oddly enough she had quite forgotten what she looked like, but felt herself a stake driven in at the top of the stairs. Every time she gave a party she had this feeling of being something not herself, and that every one was unreal in one way; much more real in another. It was, she thought, partly their clothes, partly being taken out of their ordinary ways, partly the background; it was possible to say things you couldn't say anyhow else, things that needed an effort; possible to go much deeper. But not for her; not yet anyhow. (Woolf, 1996: 187-88)

The party's conflictual, liminal status is reflected on her attitude toward the news of a young man's death. She initially thinks of her party in a selfish manner: "Oh! thought Clarissa, in the middle of my party, here's death" (Woolf, 1996: 201). After her initial reaction foregrounding the "party's splendour" (Woolf, 1996: 202), Clarissa gets connected to Septimus by contemplating on his death and how men like Sir William "make life intolerable" (Woolf, 1996: 203).

Septimus, described as "aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat, with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too" (Woolf, 1996: 17) clearly lacks space, not even an empty one like Clarissa's attic. The physical spaces which he appears "in" but cannot truly claim throughout the narrative are both physically and symbolically filled with the discourses of the

private vs. public dichotomy, hierarchy and the notion of order manifesting itself, for instance, through the "shredding and slicing, dividing and subdividing" (Woolf, 1996: 113) ticks of the Big Ben or in Dr. Bradshaw's conversations. Once diagnosed with "madness" and the excessive idea of killing himself, Septimus' presence marks disruption in the post-war physical and symbolic spatiality. Feeling locked and dysfunctional in his private world and being unable to negotiate a sense of place, the shell-shocked war veteran experiences the post-war London only in fragments. Through his walking down the streets of London, the novel charts the metropolis through the eyes of Septimus, who is now alienated to the nation that he once volunteered to save by joining the war: "He would argue with her [Lucrezia] about killing themselves; and explain how wicked people were; how he could see them making up lies as they passed in the street. He knew all their thoughts, he said; he knew everything. He knew the meaning of the world, he said" (Woolf, 1996: 74). What troubles him is the pre-war familiarity and the lack of values that made him once attached to the city. In other words, his trench experience strips him of the symbolic space, or the dominant discourse, that prescribes him proper ways of practicing and interpreting the socio-spatial phenomenon. At a telling moment in the narrative, when the mysterious car, as another symbol of British civilization and authority, backfires, Septimus, unlike other people who feel excited thinking that a royal person might be inside, gets terrified: "This gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him . . . It is I who am blocking the way, he thought" (Woolf, 1996: 18). A similar discrepancy between Septimus and other people's reactions can be seen when he feels threatened in the skywriting scene.

The two doctors, namely Dr. Holmes and Sir William Bradshaw, do not really understand what troubles Septimus who is neither physically injured, nor carrying a germ in his body. Both of them are equally unsympathetic toward Septimus and are mistaken in their assumption that Septimus is thinking too much of himself and thus must avoid such "moments of depression" (Woolf, 1996: 108). For them, "health is largely a matter in our own control" (Woolf, 1996: 101) and Septimus, like a real "man," should behave responsibly and strive for normalcy which is the best for both himself and the nation: "Worshipping proportion, Sir William not only prospered himself but made England prosper, secluded her lunatics, forbade childbirth, penalised despair, made it impossible for the unfit to propagate their views until they, too, shared his sense of proportion" (Woolf, 1996: 110). Notably, Bradshaw prescribes a spatial solution to Septimus' problem: he needs to be separated from his wife and society and be re-taught with proportion in a disciplinary space which is an institution designed for the seclusion and rehabilitation of patients with mental problems. There, people who do not comply with the normalcy standards of society are confined and transformed:

> If they failed, he had to support him police and the good of society, which, he remarked very quietly, would take care, down in Surrey, that these unsocial impulses, bred more than anything by the lack of good blood, were held in control. … Naked, defenceless, the exhausted, the friendless received the impress of Sir William's will. He swooped; he devoured. He shut people up. (Woolf, 1996: 113)

Unable to negotiate his lived space in the post-war British society and resisting confinement in a disciplinary space, Septimus feels forced to commit suicide by flinging "himself vigorously, violently down on to Mrs. Filmer's area railings" (Woolf, 1996: 164), a setting which makes his suicide highly ironic since he chooses to take his life in those iron railings that allegedly mark the boundaries between private and public spaces. This choice of Septimus reaffirms that he is indeed "a border case, neither one thing nor the other" (Woolf, 1996: 93). Notably, the novel explicitly suggests that Septimus' is not a single case but something that can be generalized to many others:

"London has swallowed up many millions of young men called Smith" (Woolf, 1996: 94). What causes such war veterans to be disillusioned in the post-war London is their inability to occupy lived space, or Thirdspace in Soja's terms, to negotiate their subjectivity amid the great changes happened during the war and the social system's indifference to them.

Conclusion

Virginia Woolf's *Mrs Dalloway* deals with the converging, contested perceptions of the city by highlighting the relations between the private and the public, sanity and insanity, death and life, war and peace, veterans and civilians in the post-war society. The outside world as well as the allegedly private, enclosed spaces are attempted to be controlled by "the voice of authority". More precisely, the social system, which Woolf seeks to criticize and "show it at work, at its most intense" (1972: 56) is primarily engaged with re-establishing the order in the post-war English society which is in fact characterized by change on many levels. Preaching proportion, tradition and normalcy, the social system resists change demanded by individual characters. Foregrounding space and spatiality as constitutive of the overall action and characters' senses of self, *Mrs Dalloway* lends itself to a spatially oriented reading. To borrow Lefebvre and Soja's spatial taxonomies, the hegemonic, patriarchal and authoritative discourse represented through the governing class functions as a symbolic space or Secondspace which shapes individuals' spatial practices and their lived spaces. Mrs. Dalloway, standing simultaneously inside and outside this socio-spatial system with her intensely powerful feelings and "misfit" nature, experiences the "oddest sense of invisibility" (Woolf, 1996: 13), yet her ability to negotiate her subjectivity thanks to the physical space of her attic room and spatial practices such as her parties and walking outside as well as her memories provides her with a liminal space, or with a Thirdspace in Soja's terms. However, the shell-shocked war veteran Septimus Warren Smith, who functions as Clarissa's double or mirror character, lacks such physical and imagined means to negotiate a sense of place in the post-war London, and thus he gets entrapped in the past without being able to connect to *here* which is largely claimed by the pro-establishment figures such as Sir Bradshaw and Dr. Holmes. *Mrs Dalloway*, highlighting space and movement as participating actively in the individual and social experience of post-war condition, is a cartographic work charting the intricacies of spatial production on different levels.

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