As one of the outstanding themes in postcolonial studies, the “sense of (un)belonging” covers a broad understanding in cultural and literary texts. In tandem with other terms related to identity, (un)belonging stands out to be an umbrella term that has sparked the initiative behind this thematic collection of chapters in postcolonial literature. Authors of the chapters has endeavored to explore the issue of cultural identity through a number of critical terms to clarify the issue of the sense of (un)belonging in various literary texts. Also, the writers have achieved this exploration not only in the texts written in postcolonial era but in different texts written previously in different literary periods. Readers are assured to be satisfied with the theoretical backgrounds, critical overview of the texts, and to be knowledgeable about this specific literary theory.

KRITER

ISBN: 978-625-6606-03-6

Hobyar Mah. Cağaloğlu Yokuşu Sok. Fevzi Bey Han No: 21
Kat: 2 No: 5 Fatih / İstanbul Tel: 0 212 527 31 89
www.kriteryayinevi.com info@kriteryayinevi.com
@KriterYayinevi facebook.com/kriteryayinevi

Unbelonging in Postcolonial Literature

Edited by M. Zafer Ayar

KRITER

Unbelonging in Postcolonial Literature

Edited by

M. Zafer Ayar

KRITER

Unbelonging in Postcolonial Literature

Unbelonging in Postcolonial Literature

Edited by

M. Zafer Ayar

ISBN: 978-625-6606-03-6

First Edition: Kriter Yayınevi 2023 / İstanbul

Publisher Certificate No: 45353

First Edition, 246 p. 16 cm x 23,5 cm

Cover Design: Ahmed Baran

Layout: Kriter Yayınevi

Printing: Çözüm Baskı Merkezi Ticaret Limited Şirketi

Emniyetevleri Mahallesi Güvercin Sokak No:7/1 Kağıthane / İstanbul

Printing Press Certificate no: 49099

© Kriter Yayınevi

All rights reserved. Except for the quotation of short passages, no part of this publication of this may be reproduced without the prior permission of the Publisher: Kriter Basım Yayın Dağıtım Film Müzik Reklamcılık Yapım Sanayi ve Tic. ve Ltd. Şti.

Contact Information:

Hobyar Mah. Cağaloğlu Yokuşu Sok. Fevzi Bey Han No: 21 Kat: 2 No: 5

Fatih / İstanbul

Tel: 0 212 527 31 89

info@kriteryayinevi.com

www.kriteryayinevi.com

All legal responsibility of the references, quotes, ideas, findings, and contents used in the published articles in *Unbelonging in Postcolonial Literature* belongs to the authors. Financial and legal responsibility that may be subject to national and international copyrights belongs to the authors.

Unbelonging in Postcolonial Literature

Editor

M. Zafer Ayar

Contributors/Chapter Writers

Ali Günes
Ayla Oğuz
Barış Ağır
Samet Güven
Mustafa Canlı
Saidah Namayanja
Asena Ötüken
Mehmet Ali Çelikel
Nazan Yıldız
M. Zafer Ayar
Serhat Uyurkulak
Halil İbrahim Arpa
Tuğba Karabulut

First Edition

2023 – İstanbul

KRİTER

Table of Contents

Preface vii

Irresistible Agony of Unbelonging or Outsiderness: Identity Crisis in Hanif Kureishi's *The Buddha of Suburbia* 1
Ali Güneş

Hijra Identity and Postcolonial Unbelonging in Arundhati Roy's *The Ministry of Utmost Happiness* 33
Mehmet Ali Çelikel

The Sound of the Silence: Dreams on Belonging in Abdulrazak Gurnah's *The Last Gift* 43
Ayla Oğuz

The Literary Scramble for Africa: The White Man in Conradian/European Hell and Gurnahian/African Paradise 67
Nazan Yıldız

Metropolitan Anxieties of Immigrants: The Uncanny in Sam Selvon's *The Lonely Londoners* 87
Barış Ağır

The Sense of Belonging Through Cultural Identity: Mimicry, Ambivalence, and Hybridity in *The Black Album* by Hanif Kureishi 103
Asena Ötüken & M. Zafer Ayar

Comparing the South African Experience in Athol Fugard's *The Island* and *A Lesson from Aloes* through a Postcolonial Lens 125
Samet Güven

Decolonization and the Question of (Un)Belonging in *Ulysses* 141
Serhat Uyurkulak

Unbelonging of the Author: Graham Greene's Alienation to the Colonial Ideas in His Novels 161
Mustafa Canlı

Tamburlaine The Great and Colonizer Consciousness.....177
Halil İbrahim Arpa

Unbelonging in Multicultural Places in Zadie Smith's *White Teeth*.....193
Saidah Namayanja

Tracing (Un)belonging in the Land of the Colonizer: Virginia Woolf's
Mrs Dalloway 217
Tuğba Karabulut

Preface

"No one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only a moment are quickly left behind. Imperialism consolidated the mixture of cultures and identities on a global scale. But its worst and most paradoxical gift was to allow people to believe that they were only, mainly, exclusively, white, or Black, or Western, or Oriental. Yet just as human beings make their own history, they also make their cultures and ethnic identities. No one can deny the persisting continuities of long traditions, sustained habitations, national languages, and cultural geographies, but there seems no reason except fear and prejudice to keep insisting on their separation and distinctiveness, as if that was all human life was about. Survival in fact is about the connections between things; in Eliot's phrase, reality cannot be deprived of the "other echoes [that] inhabit the garden." It is more rewarding - and more difficult - to think concretely and sympathetically, contrapuntally, about others than only about "us." But this also means not trying to rule others, not trying to classify them or put them in hierarchies, above all, not constantly reiterating how "our" culture or country is number one (or not number one, for that matter)."

Edward W. Said, *Culture and Imperialism*

At the turn of the second half of the 20th century, trends like postmodernism in the West and postcolonialism in the East emerged first in the historical scene then in literary texts, respectively. In the late 1970s, postcolonial theory gained momentum with the publication of Edward Said's *Orientalism* (1978) that formed the basis of postcolonial studies in literature. In the following decades, postcolonial texts have been scrutinized from a literary canonical perspective and such texts whose traces date back to the period spanning the colonial era have structured the essence of postcolonial literature. With the abundance of binaries in critical and literary texts, new terms highlighting the conditions of colonizer and the colonized have been coined by the critics and writers. Rather than citing all these binaries in this short introductory part, I highly recommend the readers to go through the chapters dealing with almost all these terms, binaries, and

perspectives by referring to fictional and non-fictional literary works. The initial incentive for this book is to promote the issue of identity in connection with the sense of (un)belonging in different texts through various critical terms related mainly to the cultural identity. As the mainstream issue of postcolonial texts, cultural identity and its component literary terms such as sense of (un)belonging, hybridity, mimicry, ambivalence, immigration, (de)colonization, inbetweenness, third space, unhomeliness, and many other terms are blended by precious writers in several chapters.

"The theoretical recognition of the split-space of enunciation may open the way to conceptualising an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. It is the inbetween space that carries the burden of the meaning of culture, and by exploring this Third Space, we may elude the politics of polarity and emerge as the others of our selves."

Homi K. Bhabha, *The Location of Culture*

As Bhabha asserts, with the emergence of mobility between West and East due to the colonial activities, the concepts of home and identity have become crucial concepts for immigrants in the Metropolitan and indigenous people in third world countries. Thus, the poetics and discourse used by the writers of the postcolonial period are also observed in the fictional works written by or about immigrants and refugees. To be more specific, postcolonial fiction also creates its own poetics that also dominates and represents the texts of immigrants and refugees. In a sense, postcolonial criticism is concerned with complex structures of narration concerning many other fields in humanities, as much as other critical theories do. While home refers to native culture and homeland rather than its classical meaning, identity is associated with culture and its complementary items like life style, language, clothing, food, attitudes, and ethics. In-between this struggle of enjoying dual cultures and identities, colonized people have fought for their survivals in terms of social, cultural and political entities. It must be remembered that world history is full of colonial ventures in many various forms, and contemporary debates on globalisation and third-world exploitation suggest that colonialism is not a general 'post' condition but rather a more or less constant phenomenon. Therefore, as the reflection yet the production of these values and representations, this book forms the wholeness and unity through the theme of postcolonial cultural identity. The authors of the chapters have included different literary figures with their masterpieces that range from Abdulrazak Gurnah, Sam Selvon, Hanif Kureishi, Arundhati Roy, Graham Greene, Athol Fugard, Zadie

Smith to Virginia Woolf. Last but not least, the chapters intend to take you back in time to discover the true identity of different immigrants, displaced people and subjugated characters in their battles of survival.

Prof. Dr. Mehmet Ali Çelikel

Marmara University, 2023

Tracing (Un)belonging in the Land of the Colonizer: Virginia Woolf's *Mrs Dalloway*

Tuğba Karabulut*

Introduction

Fear no more the heat o' the sun,
Nor the furious winter's rages. (*Mrs Dalloway*, p. 8)

Virginia Woolf (1882-1941) is a renowned British author and critic of the 20th century; she is considered one of the most canonical authors to contribute to the modernist era with her innovative fictional techniques, such as stream of consciousness,[1] interior monologues and narrative subjectivity. Published in 1925, *Mrs Dallow*ay is one of Woolf's most celebrated novels. The work subtly illustrates the post-war British society as well as the catastrophic effects of the First World War while vividly detailing a single day in the life of Clarissa Dalloway, an upper-class middle-aged housewife who is preparing for and hosting a party in the middle of June 1923 in the post-war England.

Clarissa, the protagonist of the story, stands out as an allegorical figure representing the British Empire and its post-war experiences through her own past and present and with the characters she encounters. Her introspective evaluations also contain references to the past and present status of the British Empire. The other characters, Peter Walsh, Sally Seton and Septimus Warren Smith, function as foils for Clarissa; she rediscovers both self-hood and her current social and psychological states through them. These discoveries turn out to reflect the discovery of the trauma of World War I for both the protagonist and British society.

* Dr. Tuğba Karabulut, School of Foreign Languages, Ankara Yıldırım Beyazıt University, tugbakarabulut26@gmail.com, tugbakarabulut@aybu.edu.tr, ORCID: 0000-0002-5205-3273

[1] "Stream of consciousness" is "the name applied specifically to a mode of narration that undertakes to reproduce, without a narrator's intervention, the full spectrum and continuous flow of a character's mental process…" (M. H. Abrams, 2009, p. 299).

In terms of narrative style, the story travels backward and forward in time and displays the inner worlds of the characters through the "stream of consciousness" technique in both temporal and spatial frameworks. For instance, while the readers see the events through the gaze of Clarissa in one paragraph, they later find themselves in the mental space of Peter or Septimus. What is intriguing here is that readers do not usually notice these transitions, which makes the novel a complex allegory. The narrative voice brilliantly performs the act of "tunnelling" in order to show the interpenetration of the past and the present. In this process, Woolf's fictional characters are connected to one another through tunnels or caves dug into their internal selves. The author, in a diary entry related to *Mrs Dalloway* dated 30 August 1923, alluded to her unique narrative style with this "tunnelling" process as follows:

> . . .and my discovery: how I dig out beautiful caves behind my characters: I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect and each comes to daylight at the present moment… It took me a year's groping to discover what I call my tunnelling process, by which I tell the past by instalments, as I have need of it. This is my prime discovery so far; & the fact that I have been so long finding it." (Woolf, qtd. In Heilbrun, 1953, p. 82)

Through "stream-of-consciousness" narration, Woolf allegorically evaluates the phenomenon known as British civilization. Therefore, the novel is closely linked with the imperialist politics. Colonialism occurs as a dynamic equilibrium in which opposite changes occur concurrently in the colonial lands, and so a sense of unbelonging and alienation becomes an inevitable outcome not only for the colonized but also for the colonizers. The political and social unrest of Britain is analogous to Clarissa's unbalanced tides in the novel; therefore, the post-war period of England can be associated with the mid-life crisis of Clarissa Dalloway.

In this paper, I consider Clarissa an allegorical figure representing the British Empire, and through the three foil characters, Peter Walsh, Sally Seton and Septimus Warren Smith, with whom Clarissa interacts throughout the novel, I intend to investigate how she feels a sense of unbelonging in her own land—colonizer Britain—and how she rediscovers herself as well as the post-war British society to which she belongs to by recalling her past experiences. I will show that both Mrs Dalloway and the post-war British society suffer from the war trauma and are in pursue of searching for and rediscovering their identities. I also intend to problematize how colonial India is fantasized as a landscape in the minds of the

characters. This paper offers a close analysis over the protagonist and her foil characters in the scope of the post-colonialist theories.

A Brief Overview of Post-colonialism

Colonial acts date back many centuries. Just like the concepts of modernism and post-modernism, the concepts of colonialism and post-colonialism are sequential and interwoven. Colonialism is considered as the prior version of post-colonialism while post-colonialism, as an extension of colonialism, explores the political, economic and social power mechanisms in relation to race, identity, culture and ethnicity within the scope of the colonizer and the colonized. Thus, colonialism refers to an ideological system or an aspect or practice involving that system and post-colonialism stands out as a reaction and even a resistance to the system.

According to most critics, the literary movement of colonialism began in the late 19th century, continued throughout the waning of empires with World War I and ended around 1940 with the onset of World War II. Ira Mark Milne, in *Literary Movements for Students*, notes that "[a]s colonial activity gained momentum in the late nineteenth century, so the reflection of that activity as a celebration of European might or as fears of what lay in the wilderness - grew in intensity" (Milne, 2009, p. 122). In the aftermath of Western colonialism, European countries and particularly Great Britain declared their authority and dominance over many countries described as "Third World" states in different parts of the world and carried out their imperial practices into the mid-twentieth century or the inter-war era. While colonialism was a brutal form of mistreatment of the countries of the East, post-colonialism, which is often said to have commenced through with India's declaration of autonomy and liberty, is regarded as a cultural and academic practice as well as a wittier attempt.

As Zafer Ayar comments in his "Disillusioned Concept of Home in V. S. Naipaul's *Half A Life*," "[the] new phase of world order that followed the colonial period was the era of decolonization when most of the colonized countries gained their independence partly or completely as a result of power shifts between the settlers and the colonized nations" (Ayar, 2021, p. 185). By the time countries such as India, Nigeria, Australia and Canada obtained their independence from their "colonizers" in the second half of the 20th century, colonialism had started to decline and the theoretical and experimental literary studies in post-colonialist literature had begun emerging in art and literature. Postcolonial literature aims to uncover the colonial ideologies and highlight the correlations and dealings between European colonizers, and the people colonized by them.

Among the most crucial terms of postcolonial theory, "Orientalism" stands out as a binary way of thinking between "the Occident" and "the Orient," as suggested by Edward Said, together with "Subaltern," as a feminist perspective offered by Gayatri Spivak, and "Mimicry," suggested as an imitation of Western ideology by Homi Bhabha. These are the three most influential terms in post-colonialist literature. As Robert Young notes in his *Colonial Desire*, "Said, Spivak and Bhabha constitute the Holy Trinity of colonial discourse analysis and have to be acknowledged as central to the field" (Young, 1995, p. 154). Influenced by the power-related theories of Michael Foucault, they laid the foundations of post-colonialist studies. A wide range of theoretical terms have emerged from post-colonial discourse, one of which is "unbelonging," the focus of the scope of my arguments about *Mrs Dalloway*.

The Panorama of Post-War Britain

The invincible colonial strength of the British Empire during the 19th century and even expanded within countries such as India and Nigeria, among others: this made Britain the largest and most powerful empire in the world. However, in 1914, the hostility and conflicts among the great European powers escalated and gave rise to World War I, which had far-reaching effects than any previous war.

Even though Great Britain together with its Allies won the war, the consequences were disastrous in many ways. Thousands of British soldiers lost their lives during the war and citizens became vulnerable and traumatized. As stated by Abrams and Greenblatt, by the end of the war, "8,700,000 lives had been lost (including 780,000 British - virtually a whole generation of young men) and the prolonged horrors of trench warfare had seared themselves into the minds of survivors" (Abrams & Greenblatt, 2006, p. 1954). "World War I left throughout Europe a sense that the bases of civilization had been destroyed, that all traditional values had been wiped out." (Abrams & Greenblatt, 2006, p. 1955) Thus, the British Empire began transforming and declining both politically and socially, with the British people losing their faith in the empire and acquiring a sense of unbelonging in their own land.

People from every class of the British society were affected by the experiences of war; the war overturned the belief that the British Empire would stay young and energetic forever. As Paul Fussell claims in *The Great War and Modern Memory*, the war marked the demise of an era in history: "the Great War was perhaps the last to be conceived as taking place within a seamless, purposeful 'history' involving a coherent stream of time running from past through present

to future" (Fussell, 1975, p. 21). On the other hand, this abrupt change in the social and political panorama of post-war Britain was ignored by most middle-class people.

Since imperialism prepared the stage for World War I, it is embodied in most major novels of the 20th century. Edward Said, founder of the postcolonial studies, notes in *Culture and Imperialism* that "[i]mperialism and the novel fortified each other to such a degree that it is impossible, I would argue, to read one without in some way dealing with the other" (Said, 1993, p. 71). Thus, written in the chaotic inter-war period, *Mrs Dalloway* is closely connected with British imperialism and colonialist practices.

Mrs Dalloway: A Counterblast Against British Imperialism

Mrs Dalloway was written in 1925, in the volatile period following World War I. The work is indeed permeated with references and allusions to social and political tumult in England. These references and allusions mirror the chaotic state of the British Empire. As Claire Tylee describes it, "*Mrs Dalloway* is a penetrating indictment of British imperialism" (Tylee, 1990, p. 152). Thus, this work is a counterblast or a vigorous and provocative response to imperialist British practices. As Margaret Blanchard suggests in *Socialization in Mrs Dalloway*:

> [*Mrs Dalloway*] offers an important first glimpse into the effects of socialization. In this novel. . . [Woolf] explores the contradictions within individuals between the ways they are socialized and the ways they try to find genuine identity and genuine communication with others. (Blanchard, 1972, p. 296)

The war severely affected not only the colonized, but also the British people as colonizers in their own land; they felt detached both from themselves and society. Albert Memmi, in *The Colonizer and The Colonized*, makes the following comment: "The colonial system while killing the colonized materially kills the colonizer spiritually" (Memmi, 1991, p. 53). After the war, Britain withdrew itself from the world, and its people became vulnerable in their homeland. Thus, as the war led to the destruction of the infrastructure of the British Empire physically, socially and psychologically, and it also gave rise to disorder in the socialization and identity processes of Britain. In this sense, *Mrs Dalloway* gives voice to the social consciousness of people living in post-war Britain, who are in search of their identities in the midst of this chaotic atmosphere. The psychological and social unrest of a middle-aged woman, Clarissa, who tries to rediscover her own social role and identity in the post-war British society, is portrayed through her interactions with her foils.

Besides the damaging effects of the sense of unbelonging and detachment, economic downturn and stagnation also emerged in the post-war Britain. As Neil Buxton states: "With the end of war orders a serious depression hit the economy by 1921-22. Indeed, the whole decade was one of stagnation" (Buxton, 1977, p. 258). Scott and Spadavecchia also argue that "[i]n 1919, Britain reduced the working hours in major industries to a 48-hour week for industrial workers. Historians have debated whether this move depressed labour productivity, and contributed to the slump" (Scott & Spadavecchia, 2011, p. 1266). By 1921, many people were unemployed due to Britain's economic downturn.

Clarissa's Sense of Unbelonging

Throughout the novel, Clarissa experiences feelings of unbelonging, which are also projected onto her three foils, Peter, Sally and Septimus, with whom she interacts in relation to her retrospective memories as well as the catastrophic effects of the war. Although Clarissa suffers from her current social and mental situation, she also mythicizes her homeland while shying away from relationships connected to her past. She strives to find joy in the obsolete bourgeoisie British traditions. Her turning back to her past through the foil characters to rediscover her identity demonstrates that this story is more than a woman's evaluation of her life; it also chronicles the societal, political and cultural dissolution of the British Empire which led its citizens to feel unbelonging and detached mentally, socially and individually.

In *Mrs Dalloway*, the narrator offers the opening lines in the form of *medias res*:[2] "MRS DALLOWAY said she would buy the flowers herself" (p. 3). Indeed, the incipit of the novel suggests a metaphor for Clarissa's imaginative sense of independence. Her entire oeuvre internalizes belonging to London "[f]or having lived in Westminster…over twenty [years]" (p. 3). On her way to buy flowers for the party she is organizing that evening, she senses the post-war London through the visual and aural signs surrounding her. When Clarissa comes across Hugh Whitbread, an upholder of British customs and one of her old friends, who is taking his ailing wife Evelyn to her doctor on Bond Street, she declares to him: "I love walking in London. . . Really, it's better than walking in the country" (p. 5). Readers are suddenly dragged into the image of London in her mind as she feels the entire essence of London in everything she senses. "…she felt positive. . .in

[2] *Medias res*, Latin for "in the midst of things," is a typical characteristic of modernist novels. A literary text that begins in *medias res* opens in the middle of the plot.

the uproar; the carriages; motor cars, omnibuses, . . .high singing of some aeroplane overhead was what she loved; London; this moment of June" (p. 4).

As a member of Britain's upper-class system, Clarissa is accustomed to hosting and attending parties. Daniel Schwarz states that "giving parties provides the possibility of unity her personal life lacks. [Clarissa] requires the admiration of others to complete her" (Schwarz, 1995, p. 266). However, due to the rigid restrictions imposed by the British system, her life is limited to gender-based social roles; she cannot find what she hopes for in her present life and is thus stuck in her past experiences. Feeling herself to be alienated in her own land and tormented by the past memories, she loses her contact with her present self as well as society. Even though she seems to be well-settled in her life, she does not feel a sense of satisfaction. Her marriage to Richard Dalloway, an English gentleman and a member of Parliament in the conservative government, has brought her a higher status in the society. However, due to imperial influences, she does not feel at home in this society.

The preparation for her party takes Clarissa back to her past and throughout her day, readers are gradually dragged into the labyrinthine of her thoughts and witness her struggles to balance her internal and external lives as well as her past and present states. Clarissa chronicles the cessation of the war in her mind: "For it was the middle of June. The war was over. . .thank Heaven - over. It was June. The King and Queen were at the Palace" (p. 4). This is followed; however, by questioning: "what was [Clarissa] dreaming as she looked at Hatchard's[3] shop window? What was she trying to recover? What image of white down in the country, as she read in the book spread open: 'Fear no more the heat o' the sun / Nor the furious winter's rages'" (*Mrs Dalloway*, p. 8).[4] Here, this poetic piece Clarissa reads in the book evoke the psychic state of the dead souls who lost their lives in the war, yet they do not fear the things happening on the earth. Rather, they are happy they are done with their duty.

---

[3] Hatchard's is a well-known bookshop at 187 Piccadilly, opened by John Hatchard in 1801, having moved from 173 Piccadilly, where Hatchard opened his first shop in 1797, as explained in David Bradshaw's explanatory notes, (*Mrs Dalloway*, p. 169).

[4] According to Bradshaw's explanatory notes, these are "the first two lines of the 'Song' sung by Arviragus and Guiderius in Shakespeare's *Cymbeline*, IV. ii. 258-9" [shown in the front window of Hatchard's]. See also pp. 25, 34 and 158 [in *Mrs Dalloway*], where Clarissa repeats these words, and p. 118, where they come into the mind of Septimus" (*Mrs Dalloway,* p. 169). Septimus utters these words in a shorter form: "Fear no more, says the heart in the body; fear no more." (*Mrs Dalloway*, p. 118).

While Clarissa is walking on Bond Street to complete the trivial task of buying flowers for her party, she senses the ordinary uproar of London, and the opening lines of a song from the funeral scene of Imogen (or Innogen), daughter of King Cymbeline, in Shakespeare's problem play titled *Cymbeline*, catch her eye. Intertextually, this song is sung over the dead body of Imogen, who is not really dead, only drugged. The "sun" metaphorically represents Clarissa's concerns in her deep state of unbelonging. Alternatively, in reference to her past, the "sun" also evokes the summer in Bourbon, where she refused Peter and chose Richard as her husband. The "heat," and the "winter's rages," on the other hand, invoke a sense of death: "did it not become consoling to believe that death ended absolutely?. . .here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home…." (p. 8). Her sense of unbelonging is so overwhelming that she associates it with death. These lines glorify death as there is neither "more heat…nor…winter's rages" (p. 8) after death. Like Shakespeare's Imogen, Clarissa is not dead, but she is scared. From an alternative perspective, the "winter's rages" also signify the dreadful effects of the war: "This late age of world's experience had bred in them all, all men and women, a well of tears. Tears and sorrows; courage and endurance; a perfectly upright and stoical bearing" (p. 8). As shown by these characterizations, Clarissa feels that all British people suffered from the traumatic situation in post-war London.

When Clarissa returns home from shopping for the party, she is disappointed to learn that she was not invited to a lunch event by Lady Bruton even though she, as Mrs Clarissa Dalloway, served British imperialism and British politics with great loyalty while accompanying her husband and maintaining the British social orders: "for the shock of Lady Bruton asking Richard to lunch without her made the moment in which she had stood shiver. . so she rocked: so she shivered" (pp. 25-26). Clarissa falls into an identity paralysis and feels a sense of inadequacy, which in turn generates a new mental sense of epiphany for her. While she intends to bring people together that evening in her high-society party, she feels alienated from the "so-called" British class to which she belongs. Subsequently, she finds herself in the attic of her house, where she feels a dilemma between her external and internal spaces: "Like a nun withdrawing, or a child exploring a tower, she went, upstairs, paused at the window, came to the bathroom… There was an emptiness about the heart of her life; an attic room" (p. 26). Even though her reminiscences are mostly hurtful and she cruelly judges the choices she made in the distant past, she feels more secure with her past memories.

What is interesting here is that the revelation of her self-judgement and self-inadequateness proceeds from the present to the past:

> [Clarissa] could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together. For *that* she could dimly perceive. She resented it, had a scruple picked up Heaven knows where, or, as she felt, sent by Nature." (p. 27)

As a result of this backwards journey, Clarissa's feelings become complicated; she considers herself "very young; at the same time unspeakably aged" (p. 7) when she remembers her feelings towards Peter and Sally. She tries to reconcile with her past, which hinders her from sustaining her current social identity. Indeed, she wishes to travel back to the years of youth, to young Clarissa, and recalls two significant characters from her past: Peter Walsh and Sally Seton.

Peter as the "Other" in the Land of the Colonizer

Peter Walsh, a member of bourgeois society and Clarissa's suitor when she was eighteen years old, thirty years ago, comes to London for a visit after living in India for the past five years, in 1918-1923, the years that followed World War I. While in India, Peter had a relationship with Daisy Simmons, a young woman who has two children and is married to a man in the Indian Army, and now Peter is back in London to complete her divorce. During these five years, he was away from his own land and sought to pursue his ideals in India as a part of the colonizing power, whereas he now feels like the "other" in his own land. For Clarissa, Peter is an opposing character in many ways; he hates the upper-class and bourgeois lifestyle and often criticizes British society. He wishes to maintain his own identity by upholding a social and individual state of being superiority in the land of the colonizer.

Peter reunites with Clarissa at her party; through him, she has the chance to see what has changed in both herself and the society in which she lives. The changed surroundings are depicted from Peter's perspective:

> The amusing thing about coming back to England, after five years, was the way it made…things stand out as if one had never seen them before… Never had he seen London look so enchanting – the softness of the distances; the richness; the greenness; the civilization, after India, he thought, strolling across the grass… People looked different. Newspapers seemed different. Now, for instance, there was a man writing quite openly

> in one of the respectable weeklies about water-closets. That you couldn't have done ten years ago. (*Mrs Dalloway*, pp. 173-174)

Upon his return to the country, Peter takes note of the changes in people as well as society and feels estranged from his homeland: ". . .nobody knew he was in London, except Clarissa, and the earth, after the voyage, still seemed as island to him, the strangeness of standing alone, alive, unknown. . . What is it?" (p. 160). In the state of alienation, he chronicles his previous commitment to Clarissa, which is no longer possible to maintain: "how they would change the world if [Clarissa] married him perhaps; whereas, it was this; it was middle age; it was mediocrity" (p. 160). As an emotion-driven man, Peter recalls his marriage proposal to Clarissa, who is both an independent and intellectual woman at that time. It had not been possible for her to marry a man like Peter Walsh because it would have threatened her privacy. Peter is aware of Clarissa's need for status and he thinks, "She had perfectly clear notion of what she wanted. . . The obvious thing to say of her was that she was worldly; cared too much for the rank and society and getting on in the world" (p. 161). Thus, the title of the novel, *Mrs Dalloway*, also symbolizes Clarissa's ambitions for authority and status.

Sally Representing Clarissa's Juvenescence

In Clarissa's memory, Sally had a wild, courageous and rebellious nature, which wholly contradicts her own personality. In fact, Sally is the other self of Clarissa, one that she can never dare to resemble. Sally has always been more independent while Clarissa is a more restrained person. To some degree, both Clarissa and Sally Seton have yielded to the forces of British society; they are married. However, Sally seems to have changed considerably compared to Clarissa in terms of personality while Clarissa has remained almost completely the same. Sally, now Lady Rosseter, is married and has five children. While Sally has calmed down, Clarissa is still conflicted. Therefore, Sally is a link to Clarissa's past and reminds her of her indecisiveness and the regrets she has due to the restrictions of the society.

Clarissa's reunion with Sally at her party after more than thirty years plunges her back into juvenescence. Clarissa cherishes their past days and a memorable kiss in the garden at Bourton.

> Then came the most exquisite moment of her whole life passing a stone urn with flowers in it. Sally stopped; picked a flower; kissed [Clarissa] on the lips. The whole word might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been

> given a present, wrapped up, and told just to keep it, not to look at it - a diamond, something infinitely precious. (*Mrs Dalloway*, p.150)

After more than thirty years, Clarissa finds herself recalling her intense friendship with Sally, but her impassioned feelings related to her youth remain as emotional memories as she does not feel the same passion and attachment at present that she felt in the past.

Septimus as Clarissa's Doppelganger

Like many other soldiers who fought in World War I, Septimus Warren Smith suffers from the "shell shock," a post-war trauma caused by the terrible experiences of battle. He represents the catastrophic effects of the Great War. As a member of the land of the colonizer, Septimus is a product of the British imperialism. He wrestles with imperial times as he is trapped in his tragic past; thus, he is incapable of distinguishing his past from his present due to his bipolarity.

War-traumatized Septimus stands out as an alienated character who is led to the ultimate suicide. Due to the psychological and social collapse in post-war Britain, Septimus inextricably becomes the subject of the fragmentation of his selfhood; he feels empty and purposeless within the society to which he belongs. What makes Septimus a doppelganger of Clarissa is the fact that, he stands as her ghostly double or counterpart; they share some common features at various points. Married to an Italian woman, Lucrezia, Septimus perceives British society in the same way Clarissa does from some perspectives.

Septimus also represents the British soldiers who fought in the war but lost their ideals afterwards. Everything reminds him of war and death. For Septimus, "the world has raised its whip" (p. 141). He is deeply offended by the indifference and ingratitude of the society, and feels a sense of unbelonging in his homeland. He hallucinates the dead body of Evans, an officer and a close friend of him who died in the battle just before the war ended. As Kathryn Van Wert states, "The diagnosis of shell-shock by critics as well as the novel's characters depends mainly on Septimus' hearing voices, especially the voice of his comrade Evans, whom he saw killed on the battlefield" (Van Wert, 2012, p. 81) Thus, Septimus cannot differentiate time and space between the past and the present. Before enlisting in World War I for patriotic reasons, he was an ambitious poet, but now, he is lost within his own mind and caught in the trap of hallucinations. Suffering from shell shock, he removes himself from the society he belongs to. The way he views the world gives him little hope or desire for the future. Since he feels

threatened by the external world, he perceives a sense of unbelonging in his homeland, which he had previously defended in battle. As he is unable to move on to the next phase in his life, he prefers to block out the war and the terror he experienced in the battle. Eventually he decides to end his life as he feels guilty and reprimands himself for being a member of the imperialist forces. Hence, the psychological and social crises of Septimus can be associated with the imperial crisis of the British Empire: "The War taught [Septimus]. It was sublime. He had gone through the whole show, friendship, European War, death, had won promotion, was still under thirty and was bound to survive. He was right there. The last shells missed him. He watched them explode with indifference" (p. 183). Both Septimus and the Empire survived World War I, but they also experienced an irreversible damage. Therefore, the uncertainty and instability in Septimus' shell-shocked mind can be correlated with the uncertainty and unrest of the post-war British Empire.

Septimus, a young man belonging to her nation, kills himself, but Clarissa stands in the middle of a splendid party. Here, Clarissa signifies the British Empire itself, which has lost a patriotic soldier who sacrificed himself for the sake of his country. Upon hearing of his suicide, Clarissa feels upset and guilty, discovering the insensitiveness and ingratitude of the British Empire. From this point of view, the gap between British soldiers and their own land reflects the fact that many British soldiers died in the enemy lands or survived the war; they returned to their countries, suffering from dementia or with the idea of killing themselves like Septimus.: "Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death" (p. 244). Thus, in death, Septimus finally finds a way to communicate with Clarissa as well as the British society.

As Vereen M. Bell suggests, in Clarissa's "one moment of true moral insight, she empathizes abstractly with Septimus and his suicide and what she interprets as his gesture of defiance and his attempt to communicate, and she sees such people as Sir William Bradshaw as truly evil people. . ." (Bell, 2006, p. 96). Furthermore, Clarissa believes that Septimus could find happiness and peace in the place he has gone, saying to herself: "If it were now to die, 'there now to be most happy'" (p. 244). Upon the suicide of Septimus, Clarissa realizes the fact of death, and she finds him justified for committing suicide as a response to all this turmoil. At the same time, she tells herself that Septimus was courageous to end his life while she is still alive. Just as Septimus has finally found peace and happiness in death, Clarissa suddenly feels the power of overcoming her own

desolation and self-alienation. This is an illuminating discovery for Clarissa, an epiphany in her inner and outer lives. As a foil to Clarissa, I would argue, this is how Septimus prefers to establish his contact with her.

After this short-term feeling of shock and awareness, Clarissa Dalloway promptly recovers herself and turns back to her party and her people. As the narrative voice says: "It held, foolish as the idea was, something of her own in it, this country, this sky above Westminster. She parted the curtains; she looked. Oh, but how surprising!" (p. 245). Despite all the changes and turmoil in the country, Clarissa still tries to reconcile with British society. Even if she initially feels sorry for Septimus and sympathetic about the circumstances that led him to suicide, she manages to supress those feelings and seems to continue on with her bourgeois life. She quickly stops pitying Septimus, as narrated in the novel: "The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! The old lady had put out her light! … She must go back to them" (p. 245). However, she thinks of this sad event constantly, even if disguises her feelings: "She felt somehow very like him – the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living. The clock [i.e. Big Ben][5] was striking" (p. 245). Thus, she strives to fill the gaps in her life by giving parties at home. She remembers the lines of the song from *Cymbeline* once again, which perfectly portrays her evolving mood: "Fear no more the heat o' the sun / Nor the furious winter's rages" (p. 146). At the same time, she is inclined to contact with the outer world while also feeling a sense of unbelonging in her own land.

The Sense of Belonging in *Mrs Dalloway*

Contrary to Septimus, Peter and Sally, who have trouble with their existing identities and suffer severely from the sense of unbelonging, Lady Millicent Bruton, and Hugh Whitbread represent the figures who are committed to British traditions and adapt to the post-war climate. Lady Bruton is a sixty-year-old member of high society from a well-established family, and Hugh Whitbread is a courtier who feels a sense of belonging to the British Empire. These two characters are reconciled with their identities and need the sense of belonging to their

[5] Big Ben is a famous clock tower in Westminster, London. In *Mrs Dalloway*, it symbolizes both the concept of time and British traditions and metaphorically signifies the infinite progression of time by striking every hour, reminding the characters of the circular flow of life. It is also depicted as a permanent motif, having not changed at all in post-war London. Its significance is also seen in *The Hours*, a 1998 novel written by Michael Cunningham as a recontextualized version of *Mrs Dalloway*, which focuses on three women influenced by Woolf's novel.

homeland; they are inclined to eagerly comply with the societal norms that represent the colonial traditions of British society.

Lady Bruton, "whose lunch parties [are] said to be extra-ordinarily amusing" (p. 26), still organizes gatherings. She is characterized as an imperious and domineering woman; however, she evolves throughout the novel to be portrayed as a weaker, obedient, and sentimental woman in patriarchal British society: "After a morning's battle beginning, tearing up, beginning again, [Lady Bruton] used to feel the futility of her own womanhood as she felt it on no other occasion. . ." (pp. 92-93). Lady Bruton's own perceptions of upper-class British society discomfort Clarissa when she is not invited to the lunch event although her husband is invited with a private note card. Thus, Lady Bruton serves as a character whose interactions with Clarissa make her feel that she does not belong to her own class.

Hugh Whitbread is a product of British colonialism; he becomes identical to England and is not disturbed by the circumstances of post-war Britain. His old friends, Sally and Peter, judge his way of upholding British traditions. In an argument once at Bourton, Sally told Clarissa that Hugh possessed "all that was most detestable in British-middle class life… "[n]o country but England could have produced him" (p. 62). Peter, on the other hand, remarks "Lord, lord, the snobbery of the English!" (p. 146) upon seeing Hugh at Clarissa's party. Peter thinks that Hugh Whitbread is a man "snuffling around the precincts of the great, grown rather fatter, rather whiter, the admirable Hugh!" (p. 146). Here, through the statements of Sally and Peter, we witness the mockery of the remnants of British imperialism.

India as a Fantasy in the Minds of the Characters

Throughout the novel, India is characterized as an abstract concept and a historical setting in the minds of the characters. It is a sign that embodies complexity and the paradox of lived experiences, and it represents an agency that connects the past to the present. In *Mrs Dalloway*, from time to time, a single day for the protagonist elongates to India within the past thirty years and Clarissa engages with Eastern "otherness" through the other characters in the novel.

Said suggests the "other" as an artefactual concept and draws attention to the relationship between the Occident and the Orient:

> "Orient" and "Occident" are man-made. Therefore, as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for

> the West. The two geographical entities thus support and to an extent reflect each other. (Said, p. 71)

In *Mrs Dalloway*, India is depicted with non-human features and within retrospective memories through the imperialist and occidental gazes of the characters. Oriental "otherness" is portrayed through Peter Walsh, Elizabeth Dalloway and Aunt Helena Parry.

From the gaze of Peter, India is associated with regret, ignorance, and setbacks, and it is challenging for him to exclude those reminiscences from his memories. Peter recalls his experiences in India when he was a colonial administrator; however, his current existence blurs as he is stuck within his past. While he struggles to reconstruct his British identity, Peter's views are narrated through his own image from a shop window:

> And there he was, this fortunate man, himself, reflected in the plate-glass window of a motor car manufacturer in Victoria Street. All India lay behind him; plains, mountains; epidemics of cholera; a district twice as big as Ireland; decisions he had come to alone - he, Peter Walsh; who was now really for the first time in his life in love. (p. 43)

Here, the narrator's words, "there he was, this fortunate man" (p. 43), satirize Peter's locational and temporal existence. British-ruled India with its enormous landscapes and the viral spread of cholera stand out as the mental images in Peter's mind. The words "plains" and "mountains" are used to signify the vastness of the Indian landscape while Peter feels trivial himself in his mind. Although Peter strives to re-establish his British identity, his sense of alienation eventually results in self-alienation. Having been away from Britain for five years, he is shocked by the social and political transformations that have occurred in post-war England.

Elizabeth Dalloway, Clarissa's daughter, physically represents the "Orient;" she falls outside of Englishness and she is content with that. Her atomized identity departs from British standards and creates discomfort for Clarissa in the context of her British identity. Elizabeth is depicted as having a hybridized outlook accompanying her appearance; she has an Asian look about her with a dark, exotic and oriental beauty that attracts people. Although she is a seventeen-year-old girl on the brink of her adulthood, she is not fond of parties or dolling up. Rather, she spends most of her time with Doris Kilman, her secular middle-class tutor, who dislikes Clarissa and finds her snobbish and annoying. Elizabeth's feeling of unbelonging within her own culture is similar to Britain's

perspective on India. Although India is a different country, it still belongs to Britain.

Aunt Helena Parry also has close connections with India. Miss Parry, who has one glass eye, is Clarissa's eighty-year-old aunt and a relic of strict British society. Through her apolitical gaze, she imagines Burma[6] as it was when she lived there in her sixties and recalls the days she spent working as a botanist. Thus, her Indian fantasy is revealed through exotic orchids, not through colonized people:

> For at the mention of India, or even Ceylon, [Helena's] eyes…slowly deepened, became blue, beheld, not human beings - she had no tender memories, no proud illusions about Viceroys, Generals, Mutinies - it was orchids she saw, and mountain passes, and her-self carried on the backs of coolies in the 'sixties over solitary peaks; or descending to uproot orchids (startling blossoms, never beheld before) which she painted in water-colour; an indomitable Englishwoman…and her own figure journeying in the 'sixties in India… (p. 151)

Said, in *Orientalism*, discusses how the East appears in the West and how it is interpreted and transferred to the world of fantasy and imagination. For Said, "Orientalism. . . is not an airy European fantasy about the Orient" (Said, 2000, p. 73), which makes Orientalism not only an outcome of imagination, but "a dynamic exchange" (Said, p. 81) in the minds of the colonizers. Said believes that Orientalism "is more particularly valuable as a sign of European-Atlantic power over the Orient" (Said, 2000, p. 72). From the perspective of a colonizer's mind, non-human components of India, such as exotic landscapes, plants, blossoms, and orchids recapture Aunt Helena. Thus, the "Orient" remains as a fantasy in Aunt Helena's present life, with the orchids and colonial Burma; it is just a psychic journey to the 1870s.

Paradoxically, Clarissa tries to make Helena's past oriental fantasy real; she suggests Peter to speak to her: "Come and talk to Aunt Helena about Burma" (p. 151). However, Helena "could not resist recalling what Charles Darwin had said about her little book on the orchids of Burma" (p. 152). Therefore, India remains a vast, unembodied, and unmanned landscape behind Helena as well as Peter.

[6] Burma is Myanmar today.

Conclusion

Mrs Dalloway holds up a mirror to the post-war panorama of Great Britain from both social and psychological perspectives; it subtly illustrates how challenging it is to maintain an ordinary life, and sustain social relationships after such a catastrophic of warfare. Clarissa Dalloway, as an allegorical figure, stands for the British Empire following World War I; she feels a sense of unbelonging in her own land, the land of the colonizer. Through the three foil characters, Peter Walsh, Septimus Warren Smith and Sally Seton, with whom Clarissa interacts throughout the novel, she discovers herself and strives to re-establish her identity.

Peter Walsh, her ex-suitor, represents the chaotic effects of the colonial transformations that occurred in post-war Britain. He recalls his experiences in India, a colonized land where he lived for five years as a colonial administrator following the end of the war; he struggles to reconcile his past and present identities. Peter reminds Clarissa of her glorious days of young adulthood, which can be associated with Britain's heydays before the war. Upon meeting Peter in his short visit before the party, Clarissa remembers what she was like in the past, and re-explores the changes she has undergone; thus, Peter is a foil character through whom she rediscovers herself and feels herself unbelonging in her own land. On the other hand, Sally Seton, with whom Clarissa had a close friendship in her youth, reminds her of her juvenile years, and the decisions she made in the past, including her choice of marrying Richard instead of Peter. Thus, Clarissa sees Sally as a mirror image of herself because she possesses her opposite personality traits. In her reunion with Sally, Clarissa feels detached from her present status in society as she mentally travels back to her youth. The shell-shocked veteran Septimus Warren Smith symbolizes the social and psychological traumatic effects of World War I; Clarissa re-explores herself through him in the context of the ungrateful British society in which she lives. Septimus' suicide represents the unsettling post-war panorama of British society, where people are driven to end their lives as they are unable to cope with their sense of unbelonging and alienation in their homeland.

Finally, if we take Clarissa herself as a middle-aged bourgeois woman representing the British Empire, I would argue that she is specifically associated with the waning of the British Empire following World War I. She has a dichotomous identity as both Mrs Dalloway and Clarissa, which are juxtaposed to represent her. While Clarissa is a symbol of the protagonist's juvenile experiences, Mrs Dalloway can be associated with her sense of unbelonging as an adult in her own land. This identity crisis excludes her from the community she belongs to and results in a social and individual inertia. The party she is giving reflects the

psychological and social challenges the British people experienced in the aftermath of the war. Therefore, it can be suggested that Mrs Dalloway's party serves as the last stand of the Victorian era and the glorious reign of Queen Victoria, through which the protagonist rediscovers herself along with her foils within the post-war imperialist period of England.

References

Abrams, M. H. (2009). *A Glossary of Literary Terms.* 7th Ed. Boston: Wadsworth Cengage Learning.

_____ Abrams M. H. & Greenblatt, S. (Eds.) (2006). Voices from World War I. *The Norton Anthology of English Literature*, 8th edition, Vol. II, New York: W.W. Norton & Company, Inc.

Ayar, Z. (2021) Disillusioned Concept of Home in V. S. Naipaul's *Half A Life*. In *Home in Western Literature* R. Özer & S. Çırak (Eds). İstanbul: Kriter, 183-194.

Bell, V. M. (January 01, 2006). Misreading *Mrs Dalloway. The Sewanee Review. 114*(1), 93-111.

Bhabha, H. (1994). Of Mimicry and Man. Homi Bhabha (Ed.). In *Location of Culture.* London: Routledge, pp. 85-92.

Blanchard, M. (1972). Socialization in *Mrs Dalloway*. *College English. National Council of Teachers of English, 34*(2), 287-305.

Buxton, N. (1980) Economic Growth in Scotland between the Wars: The Role of Production Structure and Rationalization, *Economic History Review*, *(33)*4, 538-55.

Fussell, P. (1975). *The Great War and Modern Memory*. New York: Oxford University Press.

Memmi, A. (1991). *The Colonizer and The Colonized*. Boston: Beacon Press.

Milne, I. M. (2009). *Literary Movements for Students: Presenting Analysis, Context and Criticism in Literary Movements.* Second Ed. Detroit: Gale.

Said, E. W. (1993). *Culture and Imperialism*. New York: Vintage Books.

_____ Orientalism. (2000). In *The Edward Said Reader*. M. Bayoumi & A. Rubin (Eds.). New York: Vintage Books. https://scholar.alaqsa.edu.ps/9188/1/Edward%20Said%20reader%20%28%20PDFDrive%20%29.pdf

Schwarz, D. (1995). *The Transformation of the English Novel, 1890-1930.* Hundmills: McMillan Press.

Scott, P. & Spadavecchia, A. (2011). Did the 48-hour week Damage Britain's Industrial Competitiveness? *Economic History Review*, *64*(4), 1266-1288.

Shakespeare, W. (1923). *The Tragedie of Cymbeline*. Harley Granville-Barker (Ed.), Printed *Litteratim* from the First Folio of 1623. London, England: Ernest Benn, Ltd.

Spivak, G. C. (1994). Can the Subaltern Speak? In P. Williams & L. Christmas (Eds.), *Colonial Discourse and Post-colonial Theory: A Reader,* New York: Columbia University Press, 66-111.

Tylee, C. M. (1990). *The Great War and Women's Consciousness: Images of Militarism and Womanhood in Women's Writings, 1914-64*. Iowa City: University of Iowa Press.

Van, W. K. (2012). The Early Life of Septimus. *Journal of Modern Literature. 36*(1), 71-89.

Woolf, V. (1953). A Writer's Diary: Being Extracts from the Diary of Virginia Woolf.

_____In *Hamlet's Mother and Other Women*. Carolyn G. Heilbrun. New York: Ballantine Books, 1990.

_____ *Mrs Dalloway*. (2009). David Bradshaw (Ed.). Oxford: Oxford University Press.

Young. R. (1995). *Colonial Desire: Hybridity in Theory, Culture, and Race.* London: Routledge.