

Review Article

THE INNER WORLD OF A WOMAN "MRS. DALLOWAY", BY VIRGINIA WOOLF

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Abstract

Following work is dedicated to how Virginia Woolf refuses external action, focusing on the image of the entire diversity of the inner life of her characters. Instead of a dynamic plot, the fundamental role of the images of the main character and the author-narrator, for the English writer, the unifying factors of the entire narrative are the close and thoughtful relationship of the characters in time and space.

Keywords: inner life, stream of consciousness, experimental novel, "Mrs. Dalloway", time and space.

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INTRODUCTION

The novel "Mrs. Dalloway", published in 1925, marks the beginning of a new stage in the work of Virginia Woolf. "Mrs. Dalloway" continues the line of experiments of the English writer on the novel form. Virginia Woolf takes first of all the technique of introspection of the minds of their characters, but these introspections of the characters become more voluminous and deeper. In "Mrs. Dalloway" two generalized narrative line which entire the text. In addition, the category of time is of particular importance in the new novel - from the discrete, jumpy chronology of "Jacob's Room", Woolf moves to a very clear temporal design. Virginia Woolf was also fully aware that the main novelty of her new novel lay in the area of form, which at least played as important a role as the content. The "moment of being" in the novels of Virginia Woolf cannot arise just like that, from scratch - it is due to all the previous development of discourse. To create such "moments", the discourse needs a sufficiently large internal space consisting of various external impressions, thoughts, feelings, and experiences of the character. After all, Woolf herself emphasized that individual moments of being are interspersed, however, in a much larger number of moments of non-existence. "But, as a consequence, such an overload of the text with the notorious "moments of non-existence" thus inevitably leads to an external "inhibition" of the action, which is most clearly manifested in the plot plan of the work.

On the first pages of "Mrs. Dalloway" it is clearly noticeable that purely plot actions: replicas exchanged by the characters, or their movement in space - are clearly marked against the background of the "stream of consciousness" of the active or, rather, mostly inactive characters. However, each such plot action is a "catalyst" for new waves of the stream of consciousness, which in the plot are nothing more than retardations that significantly exceed the "specific weight" of their catalyst in volume. As a result, the story unfolds according to the well-known principle of "one step forward, two steps back". And the characteristic feature of this novel is not so much the lack of events as such (they are still present in the text: walk Clarissa on bond street, the arrival in London of Peter Walsh, the suicide of Septimus, the evening reception at the Dalloway), but what about those events we just reported, and of focusing on just their interpretation, their perception in the minds of (in) protagonists of the novel.

MATERIALS AND METHODS

It is no less difficult to dispute the fact that the text of "Mrs. Dalloway" contains all the necessary components that ensure the movement of the plot from its beginning to its logical conclusion. Another thing is that this plot is essentially reduced

to a minimum — but in any case, the novel does not break up into separate, unrelated parts, so in a certain sense, you can really say that a new type of plot arises in such prose. Events are not resolved happily or tragically, but rather the state of the relationship is revealed." Indeed, the writer made a conscious shift in the focus of the novel with intrigue, with action dynamics, movements of the characters in the world on the granularity and the brevity of their impressions of this world, which allowed David Daiches to note that in "Mrs. Dalloway" "the organization of work is more reminiscent of the lyrical poem." But still, in our opinion, the opinion of Ralph Friedman can be considered more-fair: "'Mrs. Dalloway" is the first among the "new" novels of Virginia Woolf, which combines a poetic view with a well-thought-out story." The novel features two parallel narrative lines: Clarissa Dalloway and Septimus Smith / Peter Walsh. The narrative focus in "Mrs. Dalloway" is as fluid as in "Jacob's Room" easily offering us the "stream of consciousness" of one actor after another. But none of the characters in the novel, in fact, is the main driver of the plot. In a traditional novel, as a rule, the role is played by the figure of the main character. But in Virginia Woolf's experimental prose, again due to the large proportion of character flashbacks, the character's action dynamics are drastically reduced. Mrs. Dalloway's walk down bond street to the flower shop-an action that is completely unimportant from the point of view of events-takes up more than a dozen pages in the text, turning it not into a stream, but rather into a "whirlpool" of Clarissa's thoughts, feelings, and memories. It can be generally postulated that the less active the hero is in the action plan, the more transparent his consciousness becomes for the narrative.

For the sake of the hero's transparency, Woolf has to sacrifice his "capacity", and this essentially means that the hero himself is no longer able to be the main mover of the story, since his role as a participant (and even more so as a Creator of plot events) is actually minimized. All this, again, threatens to cause the collapse of the novelistic form to a number not related to each other "introspection" of various characters.

RESULT AND DISCUSSION

To solve this problem, Virginia Woolf uses the strategy of "pulverizing", "splitting" the hero. Since its external static, its notorious "incapacity" does not allow the hero to become the main plot-forming factor, the narrative constantly "switches" from one character to another, thereby creating the necessary minimum for the development of the plot. In other words, the plot functions of the main character are performed sequentially by several characters of the novel, as if passing the "baton of the narrative" to each other. Woolf herself remarked in her diary: "the Doubtful point here, I think, is the character of Mrs. Dalloway. It can be too tight, too lush and ostentatious. But then

I can introduce a lot of other characters to support it." And here she describes her new technique for this support of the main character: "It took me a year of searching to discover what I call my tunneling process, through which I tell about the past in inserts when I need it. So far this is my main discovery; and the fact that I went to him for so long proves it."

This tunneling as a result turns out to be a very effective tool for Wolfe to stitch the motley pattern of being into a single fabric of the work. Now they "communicate" with each other not only directly, in traditional dialogue -each of them is invisibly present in the stream of consciousness of the other. the main difference between "Mrs. Dalloway" and the previous novel: "Jacob's Perception of life is almost entirely in the present; the movement of time in the novel at intervals of years is conducted in a way that we can call exactly "horizontal" way. A few hours in "Mrs. Dalloway", by contrast, enriched whimsical vertical indulgence in the past".

However, the motivation for linking different parts of the text with each other, switching from one consciousness to another, is still achieved not only due to a certain "telepathic Intro" and "vertical indulgences", but primarily because of their strict synchronization in time-episodes of novels are built on the basis of a clear chronological sequence, where each subsequent episode begins with the exact time point at which the previous one stopped. Almost most of the text is occupied by fragments where "objective time" disappears, replaced by an arbitrary time structure of the "stream of consciousness". The narrative seems to dive deep into the past, "into the beautiful caves behind the characters", only to emerge later just in time, without knocking down the exact order of the present, regulated by the bells of big Ben.

Such a rigid temporal structure of the novel entails the inevitable hyper localization of the action, which is also due to the peculiar position of the author-narrator. "Mrs. Dalloway" - as well as other experimental works by Wolfe — is written in the same lyrical style, and by and large the "streams of consciousness" of different characters are sustained in the same style key—a sharp contrast to the creative method of Joyce, who actually tried to describe the smallest particles as they sink into consciousness, in the order in which they sink. And constant refinements, peculiar markers: "he thought", "she thought" — this is not only the entrance of the narrative into the stream of consciousness of a particular character, but also an indirect sign of the presence in the text of such a narrator, who acts as a narrator, retelling the reader's mental processes of the characters.

The use of the formal techniques described above in Virginia Woolf's experimental prose is not only compositional, but also aimed at solving deeper problems. The category of space, so important for the construction of the previous novel by the English writer "Jacob's Room", in "Mrs. Dalloway" cedes its leading role to the category of novel time, which becomes an effective tool for giving the narrative integrity and completeness.

In addition, the chronology of the action, its relatively small localization in space, multiplied by the perception of the world only through the prism of different consciousnesses that coexist with each other inevitably give the narrative a metaphysical dimension, trying to answer the question "what is reality?" not so much by the text itself, but by emphasizing the inferiority of the text as such in relation to reality or, more generally, the fundamental non-transferability of the meaning of its expression.

CONCLUSION

However, as a result of this inferiority of the text, the reality effect arises - Virginia Woolf's experimental novel relieves itself of the obligation to give a reflection of reality, focusing mainly on showing the reflection process itself, involving the reader in the stream of consciousness of a particular character. And so in Virginia Woolf's prose, the narrative slides along the surface of reality, capturing all the smallest particles: the color of leaves on trees, fragments of random thoughts, the play of

associations-and all this only in order to finally give the reader a moment to feel the full depth of this reality.

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