

CAN VIRGINIA
WOOLF'S FEMINIST
SPIRIT BE SEEN
THROUGH THE USE
OF GENDERED
LANGUAGE IN HER
NOVEL MRS
DALLOWAY?



Mrs Dalloway said she would buy the flowers herself...

ABSTRACT

“Can Virginia Woolf’s feminist spirit be seen through the use of gendered language in her novel *Mrs Dalloway*?”

Mrs Dalloway, written by Virginia Woolf and published in 1925, is a novel that depicts a single day in London in June 1923. The First World War is over, but the haunting memories of its unprecedented devastation still lingers over England. In *Mrs Dalloway* what matters the most are the characters' emotions, sensations and recollections during that day; in doing so, Woolf uses the technique of stream of consciousness and allows the readers to immerse themselves in the characters' points of view. Woolf has been long recognized as one of the most influential and pioneering emblems of the feminist movement. Can her feminist spirit, nonetheless, be captured in her works? Through an analysis of the gendered language employed by Virginia Woolf in the novel *Mrs Dalloway*, from marital status and the concept of androgyny to social status and motherhood, this extended essay seeks to grasp Virginia Woolf’s feminist spirit.

"L'esperit feminista de Virginia Woolf es pot percebre a través de l'ús del llenguatge de gènere a la seva novel·la *La senyora Dalloway*?"

La senyora Dalloway, escrita per Virginia Woolf i publicada el 1925, és una novel·la que retrata un dia a Londres el juny de 1923. La Primera Guerra Mundial ha acabat, però els records inquietants de la seva devastació encara són presents a Anglaterra. En *La senyora Dalloway*, el que més importa són les emocions, sensacions i records dels personatges durant aquell dia; per transmetre-ho, Woolf utilitza la tècnica del flux de consciència i permet al lector immmergir-se en els punts de vista dels personatges. Woolf ha estat reconeguda com un dels símbols més influents i pioners del moviment feminista. El seu esperit feminista, però, es pot veure plasmat en les seves obres? Mitjançant una anàlisi del llenguatge de gènere que Woolf emprà a *La senyora Dalloway*, des de l'estat civil i el concepte d'androgínia a l'estatus social i la maternitat, aquesta monografia pretén comprendre l'esperit feminista de Virginia Woolf.

Virginia Woolf's feminist spirit and whether it can be seen through her use of gendered language in her novel *Mrs Dalloway*

“Can Virginia Woolf's feminist spirit be seen through the use of gendered language in her novel *Mrs Dalloway*”.

Word count: 3984
Pseudònim: Tulipa

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INTRODUCTION

The aim of this extended essay is to analyse Virginia Woolf’s use of gendered language in her novel *Mrs Dalloway* to comprehend her feminist spirit.

The novel *Mrs Dalloway*, published in 1925, is used as a primary source throughout the investigation. In addition, secondary sources based on academic thesis, articles books and videos which tackle the conflicts of the novel and the use of gendered language are used to support the investigation. In that way, the sources have been studied and analysed carefully with a view to answer the research question.

Mrs Dalloway narrates a day in the life of Clarissa Dalloway. It begins when Clarissa walks through the streets of London to buy the flowers for the party that will take place in her house that same evening, where the novel ends. Clarissa Dalloway is an English woman from the Londoner High Society, middle-aged and married to Richard Dalloway, with whom she has a daughter named Elizabeth. As all complex characters, Clarissa doubts the suitability of her marriage and takes a walk down her memory lane to remember her flirting games. In between all these concerns Clarissa voices, the trouble minded war veteran Septimus Smith appears. *Mrs Dalloway* describes what England, Woolf’s home country, is after World War I while questioning the sense of life.

Virginia Woolf was born in London in 1882 and raised in a wealthy family. Her parent’s death and her subsequent sexual abuse by her half-brothers overshadowed Woolf’s youth. Together with her siblings she later relocated to Bloomsbury, a neighbourhood that eventually came to be known for the legendary group of English artists. In contrast to her tragic childhood, the Bloomsbury group spectacularly shattered gender taboos.¹ In 1912 she married Leonard Woolf, founding a very modern relationship. Underneath Woolf’s vivacity and wit there were psychological difficulties brought on by her childhood traumas and her perfectionism. Her fear of World War II and her worry that she was about to go insane and become a burden on her husband led her to commit suicide by drowning herself in a river in March 1941.² Her works helped shape what is known to be modernist literature and feminism.

In 2019, with my theatre group I was given the golden opportunity to play the role of Clarissa Dalloway in a short format of the play *Mrs Dalloway*. To prepare the character I read the book for the first time and was able to discover the world Virginia Woolf had created for *Mrs Dalloway* through the traits of each character and the sounds of the Big Ben echoing as time passed in London. Many questions emerged in my mind with a view to understanding the language she was using in relation to Woolf’s

¹ B. Leitch, V. (2001). *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company. United States. p.1019

² Greenblatt, S. (2011). *The Norton Anthology of English Literature*, Volume 2 8th (p. 2080-2081)

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beliefs. Based on all these inquiries, quandaries and discriminations exposed previously, the following question has been formulated: **“Can Virginia Woolf's feminist spirit be seen through the use of gendered language in her novel *Mrs Dalloway*?”**

HISTORICAL CONTEXT

In order to comprehend the behaviour of the characters, taking a deeper insight to understand the social and cultural transformations that Britain experienced in the late 19th and early 20th centuries is essential. *Mrs Dalloway* takes place in June 1923, five years after World War I ended. Despite the victory of the United Kingdom at the end of the war, hundreds of English soldiers died fighting and the country had significant financial losses. In addition to criticising the conservatism and traditionalism of the affluent classes of the day, *Mrs Dalloway* also depicts the sorrow of the "lost generation" in the years following World War I. During the 19th century there was the presumption that education was still exclusively saved for men and that women's primary purpose in life was to marry, raise children, be charming and graceful and engage in activity solely in the private realm. However, after the Industrial Revolution, the situation changed and women were forced into the employment field, in which wage differences were a common occurrence. Additionally, women's access to divorce was limited; it was typically only given in cases of proved marital infidelity or physical abuse. In an effort to put an end to the disparities between genders, a variety of groups with the goal of granting women the right to vote grew at the start of the 20th century. Virginia Woolf, on her part, made clear in her narrative the displeasure with the notion that women should always be flawless, angelic and pure.

LANGUAGE ANALYSIS

The following language analysis is divided in seven different topics related to the gendered language Virginia Woolf uses in *Mrs Dalloway* with the purpose of seeing through her feminist spirit.

a) Marital status

From the title and the very first quote of the book “*Mrs Dalloway said she would buy the flowers herself*”³, the main character of the novel is introduced by her marital status rather than her full name. Therefore, implying how she is first being the wife of Richard Dalloway before being Clarissa Dalloway.⁴ By giving this emphasis to the main character’s marital status, Woolf is conveying this necessity of how the female protagonist depends on others for her own self-definition. This idea is represented throughout the whole course of the book portraying how Mrs Dalloway is “*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 anymore; this being Mrs Richard Dalloway*”.⁵ By being Mrs Dalloway, she has lost her sense of thought⁶ and, therefore, her own voice “*With a mind of her own, she must always be quoting Richard*”.⁷ Woolf depicts marriage as a world filled with lack of communication and warmth. These failed connections live within many of the characters of the book such as Lucrezia and Septimus, “*His wife was crying, and he felt nothing*”.⁸ Lucrezia in fact is the only woman in the book who is almost desperate to be a wife, but she does not have the indicated husband to fulfil her desires.⁹ The only time her husband Septimus makes her happy is right before committing suicide; “*Not for weeks had they laughed like this together, poking fun privately like a married person*”.¹⁰ Virginia Woolf herself had formed her own ideas on marriage and expressed them in her diary. For example, in the early fall of 1926 she wrote under the title *The married relation* how Arnold Bennett says that the horror of marriage lies in its “*dailiness. All acuteness of a relationship is rubbed away by this*”.¹¹ She later asked herself “*How can a relationship endure for any length of time except under these conditions?*”.¹² In one of her essays recollected in the *Granite and Rainbow* book she stated how “*A man can elope with a woman without our noticing it. That is proof that there are no values*”.¹³

³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.1

⁴ Dobrova Petrova, P. (2021). *Analysis of the linguistic usage of genders in Virginia Woolf’s Mrs Dalloway*. Universidad de Valladolid. p.5

⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.8

⁶ Soler Arajona, S. (2017). *Gender Formations and Queer Identities in Virginia Woolf’s Mrs Dalloway and in Later Revisions of the Text*. Universitat de Barcelona.

⁷ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.67

⁸ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.79

⁹ Maria Bunse, J. (2012). *Patterns of Femininity in Virginia Woolf’s Mrs Dalloway and To the Lighthouse*. Ludwig-Maximilians-Universität München. p.12

¹⁰ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.126

¹¹ THE HOGARTH PRESS, & Woolf, V. (1969). *A Writer’s Diary Virginia Woolf’s Edited By Leonard Woolf* (8th ed.). p.98

¹² THE HOGARTH PRESS, & Woolf, V. (1969). *A Writer’s Diary Virginia Woolf’s Edited By Leonard Woolf* (8th ed.). p.98

¹³ Woolf, L. (1958). *Granite and Rainbow - Essays by Virginia Woolf*. Harcourt, Brace and Company. New York. p.44

To conclude, Woolf offers the image of marriage in *Mrs Dalloway* to express her thoughts and concerns about the oppression felt during that time.

b) Concept of androgyny:

The concept of androgyny in *Mrs Dalloway* has its roots in the separation of sex and gender Woolf uses for her characters. These characters embrace an androgynous mind in which sexual attraction is manifested internally, opposed to the standard society’s expectation of defining an individual through the biological gender¹⁴, making a unification of female and male traits.¹⁵

The aim on removing the construction of gender is made clear in Woolf’s essay *Androgyny*, in which she explains how “*The androgynous mind is resonant and porous; that it transmits emotion without impediment that is naturally creative, incandescent and undivided*”¹⁶ and how “*Perhaps a mind that is purely masculine cannot be created, any more than a mind that is purely feminine*”.¹⁷ In her essay, Woolf conveys the theory of the existence of feminine and masculine power in the minds of every individual.¹⁸ With the application of these androgynous minds in her works, Virginia Woolf questions the classification of gender made by society and inequality between genders.¹⁹ Because Woolf is writing with this mind, it is reasonable that in *Mrs Dalloway* she draws a separate boundary between Clarissa Dalloway’s exterior experience and her consciousness. To do this, Woolf makes considerable changes to the syntax, grammar, and imagery in her writing.

In her first novel, *The Voyage Out*, Woolf introduces characters from *Mrs Dalloway* and the concept of androgyny is portrayed by the figure of Richard Dalloway and Clarissa Dalloway quotes²⁰ “*No one understood until I met Richard. He gave me all I wanted. He’s man and woman as well*”.²¹ In the novel *Mrs Dalloway* this concept features Clarissa Dalloway and Septimus Warren Smith, who represents the visionary artist ideal, popularised by modernists. By showing two characters who are both highly ambiguous in terms of gender and sexual orientation, Woolf merges and confronts the conventional definitions of femininity and masculinity.

Thus, Septimus and Clarissa might be interpreted as examples of queer subjects who reject the limitations imposed by culture.²²

¹⁴ Hastings, S. (2008). *Sex, Gender, and Androgyny in Virginia Woolf’s Mock-Biographies “Friendships Gallery” and Orlando*. Cleveland State University. p.4

¹⁵ Adhikary, N. (2016). *The Role of Androgyny and Performativity In the Novels of Virginia Woolf: Orlando & Mrs. Dalloway*. Brac University, Dhaka, Bangladesh. p.5

¹⁶ B. Leitch, V. (2001). *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company. United States. p.1026

¹⁷ B. Leitch, V. (2001). *The Norton Anthology of Theory and Criticism*. W. W. Norton & Company. United States. p.1026

¹⁸ Renna, N. *The Matter of the Mind in Mrs. Dalloway: How Woolf Reveals Gender Performativity Before Butler Reveals the Term*. Apollo Undergraduate EJournal. p.6

¹⁹ Adhikary, N. (2016). *The Role of Androgyny and Performativity In the Novels of Virginia Woolf: Orlando & Mrs. Dalloway*. Brac University, Dhaka, Bangladesh. p.5

²⁰ Bakay, G. (2015). *Virginia Woolf’s Gendered Language*. International Journal of Languages, Literature and Linguistics, Vol. 1, No. 2. p.143

²¹ Woolf, V. (1990) *The Voyage out*. Mariner Books. London. p. 58.

²² Soler Arajona, S. (2017). *Gender Formations and Queer Identities in Virginia Woolf’s Mrs Dalloway and in Later Revisions of the Text*. Universitat de Barcelona. p.12

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Furthermore, in the novel Woolf references how “love between man and woman was repulsive to Shakespeare”.²³ This statement in the novel recalls the expression in *A Room of One’s Own*, in which Shakespeare has an incandescent mind that can create the best work of art and can support the novel’s androgynous vision.²⁴ Indeed, in her essay *Androgyny*, Woolf claims how “In fact one goes back to Shakespeare’s mind as the type of the androgynous, of the man-womanly mind, though it would be impossible to say what Shakespeare thought of women.”

Therefore, Woolf expresses her view about androgyny through the main characters of *Mrs Dalloway*.

c) Gender-biased vocabulary/expressions

In order to analyse Woolf’s feminist spirit in *Mrs Dalloway*, it is crucial to shed light on the use of gender biased vocabulary and expressions.

In the novel Woolf attempts to use inclusive language with the aim to prove her feminist beliefs by remarking words such as “all men and women”²⁵ or “human beings”.²⁶ By using this form of inclusivity, she makes clear her beliefs of feminism that men were not superior to women. Her aim was to advocate for gender equality. She believed that, since all humans had rights, women needed to have the same rights as men.²⁷

However, the use of the masculine form by default is present in her novel and it is seen through examples such as “Rumpelmeyer’s men”²⁸, “policeman”²⁹, “the future lies in the hands of young men”³⁰ or “such as great men have written”.³¹ In the same line, the use of gender biased expressions and words must be discussed. Woolf uses expressions including “Take their daughters out”³², “He was a man. But not the sort of man one had respect – which was a mercy.”³³, “For it was very charming and quite ridiculous how easily some girl without a grain of sense could twist him round her finger.”³⁴, “the gentlemen enjoying themselves when the ladies were gone”³⁵ or “Battering the brains of a girl out”³⁶ amongst others.

The use of the masculine form by default and biased expressions can easily be understood in relation with the historical context. Even though by the time Virginia Woolf published *Mrs Dalloway* World War I had ended, it still had a profound effect on her and her work.

²³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.78

²⁴ Adhikary, N. (2016). *The Role of Androgyny and Performativity In the Novels of Virginia Woolf: Orlando & Mrs. Dalloway*. Brac University, Dhaka, Bangladesh. p.24

²⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.7

²⁶ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.171

²⁷ Pernas, L. (2015). *A feminist approach to the Work of Virginia Woolf: Orlando and A Room of One’s Own*. Universidade da Coruña. p.10

²⁸ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.32

²⁹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.13

³⁰ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.43

³¹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.74

³² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.3

³³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.138

³⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.138

³⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.147

³⁶ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.153

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In fact, in the biography *Virginia Woolf’s Mrs Dalloway*, Elizabeth Abdel explains how “*Woolf’s imagery and plot portray the world war as a vast historical counterpart to male intervention in female lives*”.³⁷ Therefore, Virginia Woolf’s ability to express herself as a feminist and a modernist author is a result of the war. In a brief summary, it can be argued how her vocabulary and expressions are biased by the historical context. However, Woolf was acutely aware of that and of the chance presented by it; to bring change and progress by publishing *Mrs Dalloway*, allowing to reveal her feminist and modernist approach.

d) Inferiority and stereotypes

It is well known that women in earlier periods were viewed as cognitively and physically inferior to men. Due to her father's dominance and the sexual assault she endured from her half-brothers, Woolf was raised in a patriarchal system.³⁸ In *Mrs Dalloway*, Woolf reveals the reasons behind women's subjugation and provides a first-hand description of the hardships women endured.³⁹ In doing so Woolf uses concise and dense language, with a flow of consciousness, drifting from one character's mind to the next.⁴⁰

Clarissa Dalloway, who seemed to “*knew nothing; no language; no history; she scarcely read a book now; except memoirs in bed*”⁴¹, is portrayed through the interior monologue of Peter Walsh, Clarissa's good friend that had madly loved her once. Although he is controlling Clarissa’s emotions, he is still under her mercy. Peter conveys the stereotypical ideas by quoting women “*attach themselves to places; and their fathers – a woman’s always proud of her father*”⁴² or how women “*don’t know what passion is. They don’t know the meaning of it to men*”.⁴³ Clarissa is a recognizable lady of class with dignity who wields authority and has no need of male. However, she finds withdrawal necessary in order to survive, contributing to the patriarchal society by communicating quotes such as “*You behaved like a lady*”⁴⁴ and adhering herself to the institution of marriage. This is proved as she purposefully chooses to marry Richard over Peter Walsh, since she can maintain some distance with the first. However, Clarissa is not the only character leading restricted lives in accordance with patriarchal norms.⁴⁵

In fact, Lord Lexham refers to these women stereotypes while talking to his wife by saying “*My dear, you ladies are all alike*”.⁴⁶ Lady Bradshaw, the wife of the doctor Sir William, blindly obeys her

³⁷ Bloom, H. (1988). *Modern Critical Interpretations. Virginia Woolf’s Mrs Dalloway*. Chelsea House Publishers. p.121

³⁸ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.18-19

³⁹ Pfaltz, K. (1999). *Rosamond Lehmann: A Modern Writer*. King’s College. p.189

⁴⁰ Ali Khrisat, A. (2012). *Patriarchal Dominance in Virginia Woolf’s Mrs. Dalloway, To the Lighthouse, and The Waves: A Study of the Female Characters*. King Abdulaziz University. p.143

⁴¹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.6

⁴² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.48

⁴³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.70

⁴⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.68

⁴⁵ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.25

⁴⁶ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.158

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husband and travels wherever he goes: “*Sweet was her smile, swift her submission*”.⁴⁷ Once more, we see a woman who has no career and who enjoys living a life of marginalisation under her husband’s direction.⁴⁸ Lucrezia is another victim of the patriarchal system, bound to sorrow and lonesomeness conveyed by the following quote “*Nothing could make her happy! Nothing! He was selfish. So men are*”.⁴⁹ Lady Bexborough is a woman who does not fit the stereotypes of the era since she is “*very dignified, very sincere*”⁵⁰ and “*interested in politics like a man*”.⁵¹

Yet again, Woolf makes the observation that women are seen as less intellectual than men, proving the inferiority created by the patriarchal society.

e) Roles in jobs

In *Mrs Dalloway*, Woolf depicts a society where men are employed to be “*barbers*”⁵², “*policemen*”⁵³, “*doctors*”⁵⁴, “*men of business*”⁵⁵, “*paperboys*”⁵⁶ and “*stable boys*”.⁵⁷ Woolf exposes in *Mrs Dalloway* how men are “*absolutely at the head of his profession, very powerful, rather worn*”⁵⁸ and how they are “*extremely polite to women*”.⁵⁹ In addition, war is present during the whole novel. For instance, the “*boys in uniform and carrying guns*”⁶⁰ but also in the figure of Septimus, a war veteran who suffers from a post-traumatic stress disorder and shares a world of hallucinations with the reader.

Women are portrayed to be either from the social classes working as “*nurses*”⁶¹ or “*housemaids*”⁶² or from the upper class. For this, Woolf fosters in *Mrs Dalloway* how Clarissa is the *Angel of the house* exposed in Judith Butler’s *theory of performativity*. The role of the angel of the house means to be the loyal, obedient, constantly-pleasing, self-sacrificing wife and mother. According to Butler, “*this repetition is what enables a subject and constitutes the temporal condition for the subject*”.⁶³ As a result, Clarissa creates herself as a subject by conforming to the gendered norms set out by the society she lives in. Her concentration with household issues also results in the planning of the party where she will be the “*perfect hostess*”⁶⁴ who does “*things not simply, not for themselves; but to make people think this*

⁴⁷ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.87

⁴⁸ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.26

⁴⁹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.17

⁵⁰ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.7

⁵¹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.7

⁵² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.4

⁵³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.13

⁵⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.48

⁵⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.48

⁵⁶ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.142

⁵⁷ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.64

⁵⁸ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.162

⁵⁹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.163

⁶⁰ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.44

⁶¹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.51

⁶² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.51

⁶³ Butler, J. (1993). *Bodies that matter on the discursive limits of “Sex”*. Routledge New York & London p.95.

⁶⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.5

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or that”.⁶⁵ It is only reasonable for her to be completely loyal to her party given her dread of total annihilation⁶⁶; she imagines her parties as gifts for the social world.⁶⁷

On the other hand, there is Lady Bruton, who strives for activism and addresses political and social issues, but gender ideals obstruct her efforts as seen by the need of help from Hugh Whitbread and Richard Dalloway’s in writing a letter intended to encourage immigration to Canada.⁶⁸

There is also Miss Kilman who “*had her degree*” and “*was a woman who had made her way in the world*”.⁶⁹ However, she lost her job for being suspected of having German sympathies because of her German ancestry. This is maybe the cause of her hatred for everyone and everything, as her surname, Kilman, is chosen to indicate. Now she can cope with her horrible fate by educating Clarissa’s daughter Elizabeth⁷⁰, and explaining to her how “*all professions are open to women of your generation*”⁷¹ so “*she might be a doctor. She might be a farmer*”.⁷²

Ultimately, Woolf in *Mrs Dalloway* offers a wide perspective of the gender classification in the employment field, amongst the English society.

f) Social Status

In June 1923, while Virginia was writing *Mrs Dalloway*, she stated in her diary how with her novel she wanted “*to criticise the social system, and to show it at work, at its most intense*.”⁷³ This intention in her novels many times has been ignored, since it draws attention to a facet of her writing that is extremely different from her conventional image of the “poetic” novelist.⁷⁴ However, Virginia Woolf was also a prosaic novelist, and in *Mrs Dalloway* this aspect is fully realised. Woolf states how this novel is about “*life and death*”, “*sanity and insanity*” and is meant to criticise the “*social system*”.^{75 76} In *Mrs Dalloway*, Woolf makes an examination of a single class in England, the “*governing class*”⁷⁷, as Peter Walsh refers to it, and its influence in the English society after the war.⁷⁸ Woolf typically uses observational language rather than direct commentary to criticise society.⁷⁹ She frequently depicts reformers in her books in satirical or harshly critical ways, such as Doris Kilman, an outsider in a society

⁶⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.7

⁶⁶ Soler Arajona, S. (2017). *Gender Formations and Queer Identities in Virginia Woolf’s Mrs Dalloway and in Later Revisions of the Text*. Universitat de Barcelona. p.14

⁶⁷ Fernald, A. (2006). *Virginia Woolf: Feminism and the Reader*. Palgrave Macmillan. 1st Edition. p.102

⁶⁸ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.25

⁶⁹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.116

⁷⁰ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.25

⁷¹ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.115

⁷² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.120

⁷³ THE HOGARTH PRESS, & Woolfs, V. (1969). *A Writer’s Diary Virginia Woolfs Edited By Leonard Woolf* (8th ed.). p.57

⁷⁴ Zwerdling, A. (1977). *Mrs. Dalloway and the Social System*. Modern Language Association. p.69

⁷⁵ Samuelson, R. (1958). *The theme of “Mrs Dalloway”*. Chicago Review. p.60

⁷⁶ THE HOGARTH PRESS, & Woolfs, V. (1969). *A Writer’s Diary Virginia Woolfs Edited By Leonard Woolf* (8th ed.). p.57

⁷⁷ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.67

⁷⁸ Zwerdling, A. (1977). *Mrs. Dalloway and the Social System*. Modern Language Association. p.70

⁷⁹ Zwerdling, A. (1977). *Mrs. Dalloway and the Social System*. Modern Language Association. p.69

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that is committed to hiding the blemishes and ignoring the tremors.⁸⁰ ⁸¹ Miss Kilman is “*poor, moreover; degradingly poor. Otherwise, she would not be taking jobs from people like the Dalloway; from rich people, who liked to be kind*”.⁸² However, Miss Kilman “*did not envy women like Clarissa Dalloway; she pitied them*”⁸³ she feels Mrs Dalloway and all the other fine ladies “*should have been in a factory; behind a counter*”.⁸⁴ Hence, Doris Kilman is a woman who had been “*cheated*” and wonders if “*a girl has a right to some kind of happiness*” in a reflection on how “*she had never been happy, what with being so clumsy and so poor*”.⁸⁵

Later in October 1923 Woolf states in her diary that the “*doubtful point*” in her novel is “*the character of Mrs Dalloway. It may be too stiff, too glittering and tinselly.*”⁸⁶ As Mrs Kilman describes, Clarissa Dalloway “*came from the most worthless of all classes - the rich, with a smattering of culture*”.⁸⁷ As A. Moody exposes, Clarissa is not as much an individual character; rather, she is essentially a representation of society’s norms and an “*animated mirror*” of the superficial world she reflects⁸⁸.

In summary, in the novel Woolf opposes the imperceptible patriarchal barrier of Victorian society and draws attention to the undermining of conventional male construction.⁸⁹

g) Motherhood

Whilst the Dalloway’s lived in a heteronormative marriage, Virginia remained childless.⁹⁰ It is claimed the reason that the Woolfs never had children was because Leonard, Virginia’s husband, thought she lacked the mental and physical capacity.⁹¹ In *Mrs Dalloway*, Elizabeth is Clarissa Dalloway’s only child. Because she only has one daughter, she does not represent the typical Victorian notions of the *Mother*.⁹² For Clarissa, becoming a mother, in some ways, gives her life meaning. She claims that lately, apart from Elizabeth, she only cared about her meals, comforts, dinner and tea. She does not, however, spend much time with her daughter. In response to that, Nicholas Crawford claims that Clarissa feels for her daughter “*a typical parent’s mixture of emotions*”.⁹³ Throughout the book, Clarissa struggles with approaching old age. The birth of her daughter, who is the absolute definition of youth, leaves Clarissa

⁸⁰ Pfaltz, K. (1999). *Rosamond Lehmann: A Modern Writer*. King’s College. p.193

⁸¹ Zwerdling, A. (1977). *Mrs. Dalloway and the Social System*. Modern Language Association. p.72

⁸² Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.108

⁸³ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.109

⁸⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.109

⁸⁵ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.109

⁸⁶ THE HOGARTH PRESS, & Woolf, V. (1969). *A Writer’s Diary Virginia Woolf’s Edited By Leonard Woolf* (8th ed.). p.61

⁸⁷ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.108

⁸⁸ Zwerdling, A. (1986). *Virginia Woolf and the Real World*. University of California Press. p. 139.

⁸⁹ Ali Khrisat, A. (2012). *Patriarchal Dominance in Virginia Woolf’s Mrs. Dalloway, To the Lighthouse, and The Waves: A Study of the Female Characters*. King Abdulaziz University. p.142

⁹⁰ Soler Arajona, S. (2017). *Gender Formations and Queer Identities in Virginia Woolf’s Mrs Dalloway and in Later Revisions of the Text*. Universitat de Barcelona. p.23

⁹¹ Briggs, J. (2005). *Yes, Virginia. “Virginia Woolf: An inner life”*. The New York Times

⁹² Cristina Anderson, A. (2004). *The Woman as Mother and Artist in Virginia Woolf’s To the Lighthouse and Mrs. Dalloway*. University of Tennessee - Knoxville. p.20

⁹³ Crawford, N. (2006). *Orientalizing Elizabeth: Empire and deviancy in Mrs. Dalloway*. Southern Connecticut State University

feeling bitter, which she tries to hide from Peter. Clarissa may be trying to show Peter that she is still a budding flower by calling in front of him “*there’s my Elizabeth*”⁹⁴ (p.48) in an unhealthily sweet voice “*trying to make out, like most mothers, that things are what they’re not*” (p.48). With this in mind, Clarissa does come across as being untrue, especially considering that Elizabeth is closer to her tutor Miss Kilman⁹⁵ since she has taken “*her daughter from her!*”⁹⁶ Thus, by describing an Elizabeth who is docile, hopeful and liberated, it removes some of the restrictions that women from older generations had to face.⁹⁷

On another note, young Clarissa and Sally Seton seem to have some sort of romance which could be interpreted as a sign of their anti-patriarchal viewpoint. However, Clarissa made the decision to conform to the social expectations that compelled her to repress her feelings of affection for Sally. This response is quite predictable, but surprisingly, Sally also ultimately succumbs to patriarchal constraints. She marries a cotton mill owner, with whom she has five children. To this fact Peter responds, “*What a change had come over her! the softness of motherhood; its egotism too*”.⁹⁸

In *Mrs Dalloway* it is clear that no matter how strong and determined women were to pursue their desires and discover themselves, they failed since the only recognized female identity was the one prescribed by the male-dominated culture in which they lived.⁹⁹

⁹⁴ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.48

⁹⁵ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.26

⁹⁶ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.110

⁹⁷ Fernald, A. (2006). *Virginia Woolf: Feminism and the Reader*. Palgrave Macmillan. 1st Edition. p.72

⁹⁸ Woolf, V. (2004). *Mrs Dalloway*. Vintage Classics. p.160

⁹⁹ Mehmeti, E. (2015). *Alienation and Women’s Identity in Virginia Woolf’s Mrs. Dalloway*. University of Prishtina. Faculty of Philology Department of English. p.25

CONCLUSION

From the language analysis carried out and reinforced by secondary sources, it is made clear how the use of gendered language in the novel *Mrs Dalloway* allows the reader to see through Virginia Woolf’s feminist spirit.

There are various ways to dissect Virginia Woolf’s feminist roots in *Mrs Dalloway*, but the most obvious one is in the way men and women struggle with the gendered demands of their society. The characters’ identities are fluid and never fixed, hence language conveys this ambiguity. She raises the impeccable domesticity of the characters and puts it in the form of a novel.¹⁰⁰ Nonetheless, the historical context still plays as a constraint throughout the whole novel. As Woolf exposes “It is still true that before a woman can write exactly as she wishes to write she has many difficulties to face.”¹⁰¹

However, to define Woolf’s contribution to feminism in *Mrs Dalloway* is challenging in part because it is so significant and complex, but also because of her own mistrust of the word feminism. Instead of developing a single theory, Woolf framed and posed several crucial concerns for feminist criticism, none of which she fully addressed or even sought to do so. She exposed several unsolved questions about what feminism was and used the term in a very inconsistent manner.¹⁰²

A possible limitation of this investigation dwells in the restriction on basing Virginia Woolf’s feminist spirit in only one of her novels, *Mrs Dalloway*. To utterly understand Woolf’s feminist values and spirit, further research on the comparison of her different novels should be carried out.

Moreover, due to the limited word count of the essay, only a few examples of gendered language analysed in the novel were selected for each topic from an extended table provided in the annex.

Finally, this investigation paves the way for addition research on whether *Mrs Dalloway* can ultimately be considered a feminist novel or if feminism is merely a topic in the novel. In addition, the concept of silence could be studied since it is used as an emphatic tool to replace the dialogues with the objective to explain the characters thoughts and reflections by allowing the reader to immerse themselves into the consciousness of the characters.

¹⁰⁰ J. Transue, P. (1986). *Virginia Woolf and the Politics of Style*. State University of New York Press. p.15

¹⁰¹ Woolf, V. (1966). *Women and Fiction*. Collected Essays Volume 2. The Hogarth Press. p.145

¹⁰² Plain, G and Sellers, S. (2012). *A History of Feminist Literary Criticism*. Cambridge University Press. p.69

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ANNEX

Main characters			
Clarissa Dalloway			CD
Septimus Warren Smith			SS
Peter Walsh			PW
Minor characters			
Richard Dalloway	RD	Lady Bradshaw	LBRA
Hugh Whitbread	HW	Young woman at the street	YW
Lucrezia Smith (Rezia)	LS	Lord Lexham	LL
Sally Seton	SA	Lady Bexborough	LBE
Elizabeth Dalloway	ED	Uncle William	UW
Doris Kilman / Miss Kilman	MK	The man who married his housemaid	MH
Sir Wilman	W	Dr. Holmes	DH
Sir William Bradshaw	SWB	Miss Isabel Pole	IP
Lady Bruton	LB		

Marital status
<p>Mrs Dalloway said she would buy the flowers herself (p.1) CD</p> <p>For in a marriage a little licence, a little independence there must be between people living together (p.5) CD</p> <p>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 anymore; this being Mrs Richard Dalloway. (p.8) CD</p> <p>Above all to Richard her husband, who was the foundation of it. (p.24) CD</p> <p>Seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. (p.31) CD</p> <p>I detest the smugness of the whole affair, he thought; Richard’s doing, not Clarissa’s; save that she married him. (p.36) PW</p> <p>Lunching with Lady Burton (Richard), it came back to her. He has left me; I am alone forever, she thought, folding her hands upon her knee. (p.40) CD</p> <p>Are you happy Clarissa? Does Richard-? (p.41) PW</p> <p>Dalloway would marry Clarissa. (p.55) RD</p> <p>Everyone gives up something when they marry. (p.57) LS</p> <p>Septimus, the lord of men, should be free: alone (since his wife had thrown away her wedding ring: since she had left him) (p.59) SS</p>

With a mind of her own, she must always be quoting Richard – as if one couldn’t know to tittle what Richard thought by reading the Morning Post of a morning! These parties for example were all for him, or for her idea of him. (p.67) CD
A mixture of amusement and pride which Dalloway himself. (p.69) RD
His wife was crying, and he felt nothing; only each time she sobbed in this profound, this silent, this hopeless way, he descended another step into the pit. (p.79) SS
Talking nonsense to frighten your wife? (p.82) DH
Husbands had difficulty in persuading their wives and indeed, however devoted, were secretly doubtful themselves of her interest in women who often got into their husbands' way. (p.93) LB
It was not marriage; it was not being one’s husband to look strange like that, always to be staring, laughing, sitting hour after hour silent, or clutching her and telling her to write. (p.123) LS
Not for weeks had they laughed like this together, poking fun privately like a married person. (p.126) LS and SS
But it would not have been a success, their marriage. The other thing, after all, came out so much more naturally. (p.138) PW
It might have been better if Richard had married a woman with less charm, who would have helped him more in his work. (p.159-160) RD
Clarissa thought she had married beneath her, her husband being - she was proud of it - a miner’s son. (p.168) CD

Concept of androgyny

Love between man and woman was repulsive to Shakespeare. (p.78) SS
Was he not like Keats? she asked; and reflected how she might give him a taste of Antony and Cleopatra and the rest. (p.74).IP
He thought her beautiful, believed her impeccably wise (p.74). SS
He became engaged one evening when the panic was on him—that he could not feel. (p.76) SS
Since our apparitions, the part of us which appears, are so momentarily compared with others, the unseen part of us, which spreads wide, the unseen might survive. (p.135) CD

Gender-biased vocabulary/expressions

Use of inclusive language

This late age of the world’s experience had bred in them all, all men and women, a well of tears. (p.7) CD
Feeling like a child, who runs out of doors. (p. 45) PW
In those days, in mixed company, it was a bold thing to say. (p.51) CD
Human beings have neither kindness, nor faith. (p.78) SS
Shopkeeper (p.83) SS
Middle class, English men and women, some of them desirous of seeing the way works. (p.118) MK
Despairing human relationships (people were so difficult), she often went into the garden and got from her flowers a peace with men and women never beings. (p.171) SS
He preferred human beings. (p.171) PW

Use of the masculine form by default

Rumpelmayer’s men were coming (p.32) CD
To the policeman (p.13) CD
The future lies in the hands of young men like that, he thought. (p.43) PW
She hated frumps, fogies (p.67) CD
Leaving an absurd note behind him, such as great men have written. (p.74) SS

Gender-biased expressions or words

I prefer men to cauliflower (p.1) PW
 Take their daughters out (p.3) CD
 Men must not cut down trees. There is a God. (p.20) SS
 Every man has his ways (p.22) MD
 No decent man ought to let his wife visit a deceased wife’s sister. (p.66) RD
 In trouble with some woman. (p.95) LB
 She is a woman with a spiteful tongue. (p.125) LS
 Busy men hurrying home yet instantly bethinking them as it passed of some wife (p. 133) PW
 For it was very charming and quite ridiculous how easily some girl without a grain of sense could twist him round her finger. (p.138) PW
 Then he could shout and rock and hold his sides together over some joke with men. He was the best judge of cooking in India. He was a man. But not the sort of man one had respect – which was a mercy. (p.138) PW
 He became absorbed; he became busied with his own concerns; now surly; now gay; dependent on women; absent-minded, moody... (p.140) PW
 Suspecting from the words of a girl, from a housemaid’s laughter. (p.143) PW
 Then another burst of laughter – the gentlemen enjoying themselves when the ladies were gone. (p.147) CD
 Making the heart of old ladies palpitate with the joy of being thought of in their age, their affliction, thinking themselves quite forgotten. (p.153) HW
 Villains there must be, and God knows the rascals who get hanged for battering the brains of a girl out in a train do less harm on the whole than Hugh Whitbread and his kindness. (p.153) PW

Inferiority and stereotypes

Inferiority

She always felt a little skimpy beside Hugh (p.4) CD
 She knew nothing; no language; no history; she scarcely read a book now; except memoirs in bed; and yet to her it was absolutely absorbing; all this. (p.6) CD
 And then at Constantinople, and again and again. She could see what she lacked. It was not beauty; it was not mind. It was something central which permeated; something war which broke up surfaces and rippled the cold contact of man and woman, or of women together. (p.26) CD
 She did undoubtedly then feel what men felt. Only for a moment, but it was enough. (p.27) CD
 He was in love! Not with her. With some younger woman, of course. (p.38) PW
 She moved; she crossed; he followed her. To embarrass her was the last thing he wished. (p.46) PW
 For women live much more in the past than we do, he thought. They attach themselves to places; and their fathers – a woman’s always proud of her father (p.48) PW
 He deserved to have her. (p. 55) RD
 After India one fell in love with every woman he met. (p.62) PW
 That was what she liked him for perhaps – that was what she needed. (p.65) CD
 But women, he thought, shutting his pocket-knife, don’t know what passion is. They don’t know the meaning of it to men. (p.70) PW
 So that when a man comes into your room and says he is Christ (A common delusion). (p.87) SWB
 Shared his sense of proportion, his if they were men, Lady Bradshaw’s if they were women (p.87) SWB
 Sweet was her smile, swift her submission.” (p.87) LB
 Lady Bruton often suspended judgement upon men in deference to the mysterious accord in which they, but no woman, stood to the laws of the universe; knew how to put things, knew what she said. (p.96) LB

Stereotypes

Nothing but the manners and breeding of an English gentleman. (p.4) PW
 But those Indian women did presumably – silly, pretty, flimsy, nincompoops. (p.5) CD
 Interested in politics like a man... very dignified, very sincere. (p.7) LBE
 A lady is known by her shoes and her gloves (p.8) UW
 But it might be only a phase, as Richard said, such as all girls go through. (p.8) RD
 Nothing could make her happy! Nothing! He was selfish. So men are. (p.19) LS AND SS
 You’ll get married, for you’re pretty enough, thought Mrs Dempster. Get married, she thought, and then you’ll know. (p.22) MD
 Women must put off their rich apparel. At midday they must disrobe. (p.26) CD
 For there’s nothing in the world so bad for some women as marriage; he thought; and politics; and having a Conservative husband, like the admirable Richard. (p.35) PW
 As a woman gathers her things together, her cloak, her gloves, her opera-glasses, and gets up to get out of the theatre into the street. (p.41) CD
 He could respect it in boys. (p. 44) PW
 Until she became the very woman he had always had in mind; young, but stately; merry, but discreet; black, but enchanting. (p.45) YW
 Trying to make out, like most mothers, that things are what they’re not. (p.48) CD
 He hadn’t blamed her for minding the fact, since in those days a girl brought up as she was, knew nothing, but it was her manner that annoyed her. (p.51) MH
 Every woman, even the most respectable. (p.62) PW
 You behaved like a lady. (p.68) CD
 Scissors rapping, girls laughing (p. 76) SS
 Didn’t that give her a very odd idea of English husbands? Didn’t one owe perhaps a duty to one’s wife? (p.81) DS TO LS
 Lady Burton had the reputation of being more interested in politics than people; of talking like a man. (p.93) CD
 And for a woman, of course, that meant never meeting the opposite sex. Never would she come first with any one. (p.114) MK
 She embroidered, knitted, and spent four nights out of seven at home with her son. (p.87) LBRA
 On top of them it had pressed; weighed them down, the women especially. (p.143) PW
 Brawling women, drunken women. (p.145) CD
 My dear, you ladies are all alike. (p.158) LL

Roles in jobs

Barber’s blocks (p.4) PW
 Perfect hostess (p.5) CD
 Policeman (p.13) CD
 Did things not simply, not for themselves; but to make people think this or that (p.7) CD
 As if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer’s day. (p.10) CD
 Boys in uniforms, carrying guns (p.44) PW
 The marching boys (p.44) PW
 And the doctors and men of business and capable of women all going about their business, punctual, alert, robust, seemed to him wholly admirable, good fellows, to whom one would entrust one’s life, companions in the art of living, who would see one through. (p. 48) PW
 The elderly nurse (p.51) PW

Housemaid (p. 51) PW

The stable boys had more life in them than Hugh. (p.64) SA

She should have been in a factory; behind a counter; Mrs Dalloway and all the other fine ladies! (p.109) ED

Law, medicine, politics, all professions are open to women of your generation. (MK) (p.115) MK

She had her degree. She was a woman who had made her way in the world. (p.116) MK

And every profession is open to the women of your generation. So she might be a doctor. She might be a farmer. (p.120) MK

Abbesses, principals, head mistresses, dignitaries, in the republic of women – without being brilliant, any of them, they were that. (p.121) ED

The paperboys (p.142) PW

A man absolutely at the head of his profession, very powerful, rather worn. (p.162) SWB

Sinking her voice, drawing Mrs Dalloway into the shelter of a common femininity, a common pride in the illustrious qualities of husbands and their sad tendency to overwork. (p.162) LBRA

A great doctor yet to her obscure evil, without sex or lust, extremely polite to women. (p.163) SWB

Social status

Sally suddenly lost her temper, flared up, and told Hugh that he represented all that was most detestable in British middle-class life. (p.64) SA

He remembered an argument one Sunday morning at Bourton about women’s rights. (p.64) HW

Governing class (p.67) PW

She came from the most worthless of all classes - the rich, with a smattering of culture. (p.108) CD

She was poor, moreover; degradingly poor. Otherwise, she would not be taking jobs from people like the Dalloway; from rich people, who liked to be kind. Mr. Dalloway, to do him justice, had been kind. But Mrs Dalloway had not. She had been condescending. (p.108) MK

She had never been happy... (p.109) MK

Now she did not envy women like Clarissa Dalloway; she pitied them. (p.109) MK

She diseased Mrs Dalloway from the bottom of her heart. She was not good. Her life was a tissue of vanity and deceit (p.113) MK

She prayed to God. She could not help being ugly; she could not afford to buy pretty clothes. Clarissa Dalloway had laughed- but she would concentrate her mind upon something else until she reached the pillar box. P. 113 MK

The British middle class sitting sideways on the tops of omnibuses with parcels and umbrellas, yes, even furs like this, were, she thought, more ridiculous, more unlike any there even been than one could conceive; and the Queen herself held up; the Queen herself unable to ass. (p.13) CD

She would have been, like Lady Bexborough, slow and stately; rather large; interested in politics like a man; with a country house; very dignified, very sincere. (p.7) CD

She did out of her meagre income set aside so much for causes she believed in; whereas this woman did nothing, believed nothing; brought up her daughter. (p.110) MK

But why should she have to suffer when other women, like Clarissa Dalloway, escaped? Knowledge comes through suffering, said Mr. Whittaker. (p.114) MK

Motherhood

There’s my Elizabeth (p.48) CD

Trying to make out, like most mothers, that things are what they’re not. (p.48) CD

This woman had taken her daughter from her! She in touch with invisible presences! Heavy, ugly, commonplace, without kindness or grace, she knows the meaning of life! (p.110) CD

Made her quite determined, whatever her mother said, to become either a farmer or a doctor. But she was, of course, rather

lazy. (p.121) ED

But it was later than she thought. Her mother would not like her to be wandering off around like this. (p.122) ED

Lord, Lord, what a change had come over her! the softness of motherhood; its egotism too. (p.160) SA

Silence

But he could not bring himself to say he loved her; not in so many words. (p.104) RD

She understood; she understood without his speaking; his Clarissa. (p.104) CD

But he could not tell her he loved her. He held her hands. Happiness is this, he thought. (p.104) RD