

They Have No Face: State Apparatuses and Identity's Absence in Virginia Woolf's
Mrs. Dalloway & The Waves

A Thesis submitted
to the Graduate School
Valdosta State University

in partial fulfillment of requirements
for the degree of

MASTER OF ARTS

in English

in the Department of English of
the College of Humanities and Social Sciences

May 2019

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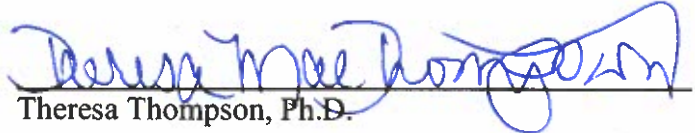
BA, University of Georgia, 2015

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ABSTRACT

This study attempts to answer a question at the core of Modernist thought: what is the self? Specifically, this study examines state apparatuses within two novels by Virginia Woolf: *Mrs. Dalloway* and *The Waves*. This analysis discusses how state apparatuses destabilize and call into question the existence of identity in the novels. Identity refers to “the sameness of a person or thing at all times or in all circumstances; the condition of being a single individual; the fact that a person or thing is itself and not something else; individuality; personality” (“Identity, n2”). Forced societal expectations via state apparatuses prompt characters to conform to standardized and repressive modes of behavior. The characters’ expected societal roles differ from their interior, unfulfilled desires. This dissonance, between expected behavior and desired behavior, creates problems within characters throughout these novels. Furthermore, characters in these novels constantly view themselves through the repressive gaze of prevailing ideologies and thereby experience mental strife. Essentially, I argue that anxiety signifies state apparatuses undermining the idea of a stable identity. If fear makes up part of the self, then what is the self exactly?

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ACKNOWLEDGEMENTS

I would like to acknowledge my partner, Laura N. Hanna, whose dedication to academia inspired me to continue with this thesis during trying times. I would not have reached this point in my life if it had not been for the unconditional support of my mother, Deborah J. Antonoff.

This thesis is dedicated to my father, Barry W. Antonoff (1943-2010), who in addition to being a loving parent, supported my initial decision to pursue an academic career in English. I would like to thank Dr. Theresa Thompson for her invaluable support. This thesis would not have been possible without her knowledge and dedication to the field of Virginia Woolf studies.

Throughout my graduate career, her instruction substantially deepened my understanding of the intersectionality between critical theory and the Modernist novel. I would also like to thank my academic mentor, Dr. Maren Clegg-Hyer, for her caring nature and her foundational support throughout my undergraduate and graduate career. Additionally, I would like to thank the faculty members at Valdosta State University and the University of Georgia who facilitated my interest and understanding of English literature and theory.

Chapter I

INTRODUCTION

This thesis examines ideological state apparatuses (ISAs) and repressive state apparatuses (RSAs) within two novels by Virginia Woolf, specifically *Mrs. Dalloway* and *The Waves*. This study discusses how state apparatuses destabilize and call into question the concept of a unified, stable self in the two texts. Forced societal expectations via state apparatuses prompt characters to conform to ideological standards or normative ways of acting that dominate the social sphere. These standards include but are not limited to the pressure to engage in heteronormative behavior, the pressure to marry, the pressure to reproduce, the pressure to exhibit stability, and the pressure to act nationalistically “English.” Multiple characters’ in these texts constantly view themselves through the prevailing ideologies’ repressive gaze. This gaze causes anxiety. Essentially, state apparatuses create anxiety and undermine the ability of characters to construct a stable identity. If fear makes up part of the self, then what is the self exactly? Analyzing the characters through state apparatuses reveals the disrupted “self” that lies at the core of the Modernist era.

This thesis makes no original claim that Woolf’s characters lack a sense of self. Rather, it merely asserts that looking at the two texts through state apparatuses helps elucidate a *cause* of the characters’ anxieties and some *reasons* for their lack of individual identity. This study takes the form of a close reading, demonstrating how at every turn, characters experience pressure from these state apparatuses. In this study, I do not look at all characters. However, the characters that I am observing are too numerous to name at the forefront of this introduction.

Therefore, I have included a chapter outline at the end of this introduction to give my readers an understanding of the scope of this study.

Definition of Relevant Terms

Ideology refers to “a systematic scheme of ideas, usually relating to politics, economics, or society and forming the basis of action or policy” or as a “set of beliefs governing conduct” (“Ideology, n4”). Such a definition is pertinent to the theory developed by Louis Althusser because it refers to ideology’s relationship to societal structures. By extension, a state ideology may be defined as the dominant class’s ideologies that state apparatuses reinforce. By ideological and repressive state apparatuses, I refer to Althusser’s seminal work, *On the Reproduction of Capitalism: Ideology and Ideological State Apparatuses*. One may define state apparatuses as groups of institutions within the ideological superstructure that maintain and promote current power relations and the means of production. Specifically, Althusser defines them as “a system of defined institutions, organizations, and the corresponding practices” (Althusser 77). State apparatuses uphold prevailing ideologies and seek to both reproduce and maintain existent power relations. State apparatuses, as they exist in traditional Western culture, reproduce social norms and behavior throughout every sector of the population. Repressive state apparatuses differ from Ideological state apparatuses only in that they employ “physical violence” or the threat of physical violence in order to enforce dominant ideologies (78). Althusser notes that “Ideological State Apparatuses are distinguished from the [Repressive] state apparatus, in that they function...on ideology” (78). ISAs function more on social pressures to control ideological subjects. Prominent RSAs include but are not limited to the Military Apparatus and Prison Apparatus. Prominent ISAs include but are not limited to the Scholastic Apparatus (schools and

school systems), the Familial Apparatus (family units, PTAs), the Information and News Apparatus (newspapers, stations), and the Cultural Apparatus (sports, social organizations).

Identity refers to “the sameness of a person or thing at all times or in all circumstances; the condition of being a single individual; the fact that a person or thing is itself and not something else; individuality; personality” (“Identity, n2”).¹ This study also conceives of the individual as “of, relating to, or characteristic of a single person, organism, or thing, or one particular member of a class or group” (“Individual, n3”). Further, individualism may be conceived as “the habit of being independent and self-reliant; behaviour characterized by the pursuit of one's own goals without reference to others; free and independent individual action or thought” (“Individualism, n2”). This thesis will hopefully confirm on its own and with supporting arguments from other scholars that, characters do not exhibit this independence and are demarcated by few unique character traits. Later in this introduction, I discuss how specific Modernist conceptions of the self and their arguments against both identity and individualism support my argument.

Anxiety refers to “a pathological stage characterized by inappropriate or excessive apprehension or fear, which may be generalized or attached to particular situations” (“Anxiety, n4”). Though Woolf was very aware of Freud’s writings, a Freudian understanding of anxiety is too nuanced to aptly apply to anxiety generally speaking. This thesis aims to primarily examine Woolf through Althusser. Applying Freud would create a study that detracts itself from its primary aims. I keep the definitions of all primary terms, other than Althusser’s, relatively simple. More nuanced, theoretical definitions, may bog down or complicate the relative clarity of my claim.

¹ All definitions are from the *OED* unless stated otherwise.

Primary Background: Ideological and Repressive State Apparatuses Continued

State apparatuses manifest ideologies into the public and private sphere. Because of this similarity, I discuss both terms as if they are largely one and the same. Though Althusser refers to apparatuses as being of the state (i.e. governmental), he also considers many private institutions as promoting the same ideologies as public institutions. Therefore, “whether some are public and others private, is a secondary detail, because what interests us here is the *system* they form. This system, its existence, and its nature owe nothing to law; they are indebted to the altogether different reality that we have called the State Ideology” (81). State apparatuses are groups of institutions that both reproduce and employ ideology that controls masses of individuals. Such apparatuses work in tandem to maintain the status quo to control the means of production and reproduction of a strong labor force.

State apparatuses ultimately benefit those at the top of the socio-economic strata. However, those in power do not invent the phenomenon of the state apparatus, though they ultimately may establish ideologies and institutions. One cannot attribute the existence of state apparatuses to a creative act of the social elite. Rather, state apparatuses are an outgrowth of the mere mechanics of social reality. State apparatuses in and of themselves, do not manufacture ideology through institutional rituals: for Althusser, the process is much more subversive than that. He writes that “institutions do not ‘produce’ the ideologies corresponding to them. Rather, *certain elements of an ideology (the State Ideology) ‘are realized in’ or exist in’ the corresponding institutions and their practices*” (82). By extension, we can say, for example, that the Scholastic Apparatus does not invent certain forms of knowledge at all levels. Rather, its

structure allows for individuals to be indoctrinated with preexisting knowledge that enables them to be effective producers, consumers, and reinforcers of the state ideology. There is typically a canon of textbooks and novels that primary and secondary schools read. Furthermore, the very set up of a typical classroom in the United States endorses Althusser's logic. In many schools, students are told to face the U.S. flag in the morning and recite the Pledge of Allegiance. In this instance, the Scholastic Apparatus works in conjunction with the other apparatuses, endorsing obedience and loyalty to the State Ideology at large.

Ideology is something that individuals and groups must possess, as an utter lack of ideology suggests a complete lack of meaning and therefore a meaningless existence. Althusser cites ideology's direct correlation "with Freud's proposition that *the unconscious is eternal*, in other words, has no history" (176). Similarly, ideology is eternal, co-inhabiting the consciousness of the subject irrespective of time. Further, Althusser writes that ideology is "omnipresent in its immutable form throughout history (meaning the history of the social formations comprising social classes)" (176). Ideologies are born out of humanity's timeless and inherent psychological need to generate belief systems. Ideology does not exist without the subject; the two are indivisible. Althusser notes that "there is no ideology except for concrete subjects (such as you and me), and this destination for ideology is only made possible by the subject: in other words, by the category of the subject and its functioning" (188). Ideology manifests itself through state apparatuses, which ultimately propagate ideologies by physically affirming standards of belief. Thus, ideology and apparatuses empower each other.

State apparatuses maintain themselves through constant reinforcement. Althusser notes that the Information and News Apparatus reproduces itself "by stuffing every 'citizen' with his daily doses of nationalism, chauvinism, liberalism, moralism, and so on, by the means of the

press, radio and television” (144). Essentially, ideology and by extension, state apparatuses readily apply themselves to individuals because of their subversive nature. Althusser aptly points out this phenomenon:

The individual is interpellated as a (free) subject in order that he shall submit freely to the commandments of the Subject, i.e. in order that he shall (freely) accept his subjection, i.e. in order that he shall make gestures and actions of his subjection ‘all by himself.’ There are no subjects except by and for their subjection. (269)

Ideology prompts individuals to believe that they are freely opting to choose a particular way of existence. This initial belief prompts individuals to subscribe to a set of rules and commandments. Ideology further indoctrinates subjects through the state apparatuses, which reinforce prevailing ideologies. According to the former quote, ideology pervasively allows individuals to think that they voluntarily subject themselves to a certain way of seeing for their own benefit. In truth, it is inevitable that the individual become subject to some ideology. Ideology has a firm grasp on all subjects.

Ideology interpellates, that is, it calls the subject into subjectivity. Interpellation is essentially the characteristic of ideology to transform “concrete individuals in concrete subjects” (264). Through interpellation, individuals no longer recognize themselves as entities distinct from society. Rather, they view themselves as a social subject, which carries with it the particular socialized conception of the individual. Althusser connotes interpellation with hailing or calling (264). For example, if an individual is hailed by the police, she begins to immediately view herself as a subject and witness herself through the officer’s gaze. After being hailed, the subject now recognizes herself as a Latina woman. Interpellation causes individuals to conceive of their identities categorically. Therefore, ideology suppresses the unique identity of the individual.

State apparatuses perpetuate themselves because they are often structured as disciplinarian and penalizing institutions that coerce bodies into maintaining a consistent societal structure. This societal structure constitutes bodies as labor power; as such labor power always needed by the social elite for material production. Althusser notes that the Scholastic Apparatus indoctrinates students to become obedient workers. Accordingly, schools also determine what type of worker an individual will become. Thus, schools not only serve as a method of indoctrination, but as an institution that maintains social stratification. Within schools “every mass that falls by the way is by and large, a few errors and miscarriages aside, practically provided with the ideology that suits the role it is to play in class society. . .” (145). This concept largely describes the characters that I analyze in subsequent chapters. In *The Waves*, I view Louis (the character) as being indoctrinated into a world of business from the earliest age. In *Mrs Dalloway*, the Familial Apparatuses indoctrinate the titular character, Clarissa Dalloway, in almost every way. In the same texts, ideologies and institutions *excrete* characters like Septimus Smith and Rhoda, who suffer partially as a result of their inability to fit into their ideologically prescribed societal roles. Georges Bataille, in *The Accursed Share: An Essay on General Economy*, refers to excess or excretion in terms of a “play of energy on the surface of the globe...” (21). He further writes that “excess energy (wealth) can be used for the growth of a system (e.g., an organism); if they system can no longer grow, or if the excess cannot be completely absorbed in its growth...it must be spent, willingly or not, gloriously or catastrophically” (21). Septimus and Rhoda do not have traditionally acceptable places to exert their energies. Thus, society deems their energies as excessive, or without proper place. Rhoda is not interested in coupling or producing children. Septimus is not either, as his energies are directed at making sense of his war trauma. Therefore, society lacks a place for either character.

They are subsequently placed under undo pressure from other characters to socially fit in. This pressure is too much for either Rhoda and Septimus to bear. Their untimely deaths result from these pressures. Bataille aptly notes that “the present state of the work is defined by the unevenness of the (quantitative or qualitative) pressure exerted by human life” (39). Throughout both texts, apparatuses place pressure on all characters differently. These apparatuses create excess in characters that cannot conform to ideological expectations. They also cause characters to feel anxiousness and guilt about the excesses they hold.

There are ultimately other state apparatuses that work hand-in-hand with the output of the Scholastic Apparatus. Importantly, state apparatuses are interrelated, and maintain each other to support the means of production. For example, while the Scholastic Apparatus helps to produce different types of laborers and managers, the Religious Apparatus reinforces the production, or the physical birth of laborers. The traditional Christian church promotes monogamous, heterosexual relations, relations which ensure the production of children. Children serve as future labor power and participants to maintain the Scholastic Apparatus.² Schools indoctrinate children into an existence in which they come to inhabit bodies, which must be corrected, informed, and disciplined by a higher authority. At the time of physical maturation, young adults are therefore susceptible to the church telling them what to do with their bodies, their thoughts, etc. Young adults are also, then, accustomed to being ideological subjects in the face of military command. In all, apparatuses must work together to maintain and reproduce the masses so that they maintain the conditions of production for the social elite.

State apparatuses also acclimate the subject to a necessary and approaching death. From a traditional Western Judeo-Christian position, the Religious Apparatus, having the authority of an

² This statement mostly applies to the 20th century, as automation is now usurping labor power.

omnipotent, omnipresent deity, pressures individuals into performing not only its own rituals but the rituals of other apparatuses. By rituals, I refer to a behavior that a state apparatus endorses or enforces. For example, the belief in an everlasting life after death encourages the abandonment of the physical self during wartime. Therefore, the state is adequately defended. Moreover, the traditional belief amongst some Western conservatives that one will be granted an everlasting life, if and only if, one follows select heteronormative practices, thereby encouraging the Familial Apparatus. Again, all apparatuses work in conjunction and perpetuate each other.

Primary Background: Modernist Conceptions of Individual Identity and Individualism

In terms of character construction, Modernism emphasizes the value of a rich interior self. In 1928, John Carruthers indicated that Woolf's writing revealed "the trend of Modern fiction from objective to subjective, from outer semblance to alleged inner reality" (qtd. in Stevenson 18). The Modernists more fully acknowledged consciousness as the manufacturer of reality. Texts began to shift in content, portraying the minds of characters instead of narrational descriptions of objective reality. Randall Stevenson writes that Modernist authors "introduced some of the transformation in the novel form, the extensions of language and style, necessary to encompass 'ever more minute' mental movements and inner realities" (18). Stevenson further notes the literary origins of this cultural shift in attitudes. Specifically, he refers to some of the 19th century writings of Henry James. He argues that "James sought to provide some of this selection and perspective in his own novels by the use of 'a structural centre...[an] organic centre' – a character through whose perceptions the material world of fiction could be carefully shaped and focused" (19). On his own writing, James refers to creating "the most polished of possible mirrors of the subject...these persons are, so far as their other passions permit, intense perceivers, all, of their respective predicament" (qtd. in Stevenson 19). The writings of Henry

James, Virginia Woolf, and James Joyce, and other contemporaries emphasize the inward experience of consciousness that began to supplant nature and objective reality as the prime background of existence. If reality is a construct of the individual experience, then Modernism paints reality as an individuated and fragmentary phenomenon. By extension, Modernism suggests not one reality, but multiple realities constituted in the mind of individuals. In Woolf's *The Waves*, the fabric of the text is primarily made up of the interior monologue of six characters. However, these monologues are interspersed with interludes, which illustrate the passage of time. Characters in *The Waves* are headed toward death (i.e. they all age and are conscious of the aging process), suggesting the presence of some objective reality. Yet, these narrational interludes are mere background to the individualistic experiences of the characters. *The Waves* also showcases not only individual consciousness, but the capacity and depth of consciousness. Regarding characters in *The Waves*, Stevenson writes that "their thoughts are carefully organised, clearly expressed, and show a sophisticated capacity to find metaphors for states of mind and the various pangs of contact between consciousness and the intractable world around it" (54). He further notes that "Woolf, like Proust, saw it as a mistake to place 'everything in the object' rather than in the mind" (58).

The emphasis on the mind is additionally demonstrated in *Mrs. Dalloway*, where Clarissa's thoughts dominate, and reality alters itself according to subjective experience. Overall, Stevenson best encapsulates the end result of the Modernist influence on the popular conception of the self:

The "outer-universe" seemed drained of meaning and order by an increasingly secular age; no more than "a secondary affair" for the shifting epistemologies of the early twentieth century; perhaps even, as Marcel suggests, beyond genuine contact of any kind.

Inevitably, the envelope or recess of consciousness seemed the most natural, promising space for the novel to represent. (72)

Thus, the self and its experience usurped the place of nature. The “increasingly secular age” was partially brought on by the horrors of World War I, which traumatized a mass population (72). Further, the traumas of a War which demonstrated little sanctity for individual life took many away from the Christian Church, and others away from a universe where God was present. The subjective experience of the individual prevailed in the West.³

Kevin Bell notes that “literary modernism is obsessed with ways in which language supplants the nothingness that precedes it. More relentlessly than any other, this literature thematizes both the profound absence prior to language and the strategic concealment of that void by language” (Bell 1). Thus, language makes the self, because there is nothing else to shape it. Yet, the void that precedes the beginnings of language, a void absent of meaning, is not erased by the utterance. Rather, by extension, the individual is aware of that absence and eagerly attempts to constitute itself on the basis of that absence. Bell, using Ralph Ellison’s *The Invisible Man* as an example, argues that language’s “genesis is anxiety, the hesitant questioning that impels language into existence as a way to name and secure control of experience” (3). In Woolf’s *The Waves* and *Mrs. Dalloway*, social pressures through state apparatuses further prompt characters to anxiously and implicitly question their place in society, their motives, and their desires. One may argue that that anxiety exists in the individual irrespective of the existence of state apparatuses. This may be so, especially if we think about Clarissa Dalloway’s unprompted reflection that it is “very dangerous to live even one day” (Woolf 8). Bell iterates

³ This description of Modernism should not be taken to be indicative of Modernism in its entirety. Rather, this thesis discusses explanations of Modernism that relate more aptly to this thesis. In part, the idea of the objective correlative and I.A. Richard’s new criticism contradict certain schools of Modernist thought.

this notion, commenting that “language’s connection to the negativity from which it issues is not severed in the moment that it asserts the truth of its references” (3). Subconsciously, the very appearance of society prompts Clarissa to reflect on approaching death, because existence, by nature, suggests the plausibility of non-existence. As Bell implies, this plausibility of non-existence or death is expressed anxiously through language. Social pressures, more specifically state apparatuses, prompt individuals to take this initial anxiety much further. For example, in *The Waves*, Rhoda’s anxiety and lack of self is largely promoted through the pressure to marry and bear children. These are activities that her identity, or more specifically her queerness does not allow for. Therefore, she cannot find a place in society. Rhoda’s anxiety increases, and society excretes her. Anxiety occupies the majority of her identity. Bell, citing J. Hillis Miller and T.S. Eliot, further writes that “unity does not vanish in the entities which derive from it” (3). Thus, identities are bound to the universe in some way, yet at the same time individuated by factors such as experience and the employment of language. In reference to this analysis, all characters are pressured by the state apparatuses. Their response to these apparatuses is one of anxiety. This response diminishes the characters’ ability to form an individual identity.

Relevant Theoretical and Critical Background

Throughout the 20th and into the 21st century, many scholars have examined ideology in Woolf’s texts.⁴ However, few have commented on the intersectionality between Althusser and her characters directly. Scholars have produced an industrious body of work on Woolf in recent years. It is neither feasible nor appropriate to the form of this thesis to include too much

⁴ Especially see Dalgarno, Emily. “Ideology into Fiction: Virginia Woolf’s “A Sketch of the Past.”” *NOVEL: A Forum on Fiction*, vol. 27, no. 2, 1994, pp. 175-95 and Schisler, Rebecca. “Toward a Theory of Violence: Nature, Ideology, and Subject Formation in Virginia Woolf.” *Virginia Woolf Miscellany*, vol. 81, 2012, pp. 18-20.

additional material that may detract from my central point. Specifically, this section will focus on more recent texts that examine ideologies and selves in Woolf's texts.

Though it is not central to my thesis, I utilize Pierre Bourdieu's conception of the habitus to discuss the lack of identity within characters. Bourdieu cryptically defines the habitus as "systems of durable, transposable *dispositions*, structured structures predisposed to function as structuring structures, that is, principles of the generation and structuring of practices and representations which can be objectively "regulated" and "regular" without in any way being the product of obedience to rules" (Rivkin & Ryan 745). The transposable dispositions that Bourdieu refers to are sets of behaviors that reinforce ways or sets of ways of existing. With Althusser in mind, if apparatuses force individuals to act according to a set of rituals or behave in certain way, then apparatuses also promote the habitus as Bourdieu conceives it. For example, the Scholastic Apparatus promotes children to attend school in appropriate attire, then go to their respective households, attend to homework, etc. The associated behaviors that tie in with the apparatuses are essentially the habitus.

Bourdieu refers to Sartre's conception that "each action [is] a sort of unprecedented confrontation between the subject and the world" (746). Action, as such, because of its unprecedented nature, enables anxiety. Bourdieu further notes that "the world of urgencies and of goals already achieved, of uses to be made and paths to be taken, of objects endowed with a 'permanent teleological character' ...can only grant a conditional freedom. . ." (749). In other words, there are only so many ways the body can perform in reality. This homogenization of action reinforces the homogenizing tendencies of the apparatus on the subject. In conjunction with the apparatuses, the habitus constructs a society in which innumerable internal desires conflict with a socially prescribed and limited exterior. In *Mrs. Dalloway* and *The Waves*, the

characters contribute to the repressive cultures that make them anxious. By engaging in the rituals of behavior, they promote the strength of the apparatuses that compel them to act. The near entirety of *Mrs. Dalloway* involves Clarissa preparing for a party, to maintain the appearance of her happiness and her position in her social class. Rhoda's anxiety in *The Waves* is often coupled with the need to act. At one point in *The Waves*, Louis describes her as making a "tortuous course, taking cover now behind a waiter, now behind some ornamental pillar, so as to put off as long as possible the shock of recognition" (Woolf 120). Again, the habitus adds to the character's sense of anxiety within the novels. Though Bourdieu will not be employed as a primary lens, I will employ his discussion of the habitus in particular instances to demonstrate how it works in conjunction with the apparatuses to bolster the anxiety of the characters.

Ban Wang's "I On The Run: Crisis of Identity in *Mrs. Dalloway*" invokes the idea that a few characters in the novel lack identity, and exist as mere copies of the state apparatuses' demands. He notes that characters such as Lady Bruton, Hugh Whitbread, and Sir William Bradshaw are "living examples of the typical and proper subjects of the state that are produced by the ideological state apparatus" (180). He further asserts that "profound and radical questioning of the symbolic order" creates helps construct identity (190). For Wang, the "I" is not necessarily located in the self, but in the self's negotiation with society more broadly speaking. This study will expand upon Wang's comparison regarding its discussion of characters that may be read as lacking struggle or dimension. However, it will largely argue that a resistance to prevailing ideologies erases identity instead of constructing it.

Rebecca D. Schisler's "Toward a Theory of Violence: Nature, Ideology, and Subject Formation in Virginia Woolf," comments on the role of state apparatuses within select Woolf texts. For Schisler, the Political and Militaristic Apparatuses found within *The Waves* promote

“violence as a ritual prescribed to form the acting subject in its image” (18). She further asserts that male characters are inducted into accepting the normalization of violence. Young males are permitted to destroy natural elements, catching specimens of flora and fauna. In the first portion of *The Waves*, the nascent characters catch butterflies, and co-opt other forms of nature, representing an early form of indoctrinated violence. Schisler writes, “For Woolf, the rituals of violence a male child enacts upon nature demonstrate his enmeshment in ideologies that act, similarly, upon him, with the purpose of preparing him for war” (18). Schisler clearly exhibits the role of state apparatuses in informing the early psychology of the characters. With the body of my analysis, I expand Schisler’s discussion, using her comments on nature to discuss the characters’ ideological indoctrination into the state apparatuses. Citing Melissa Bagley, Schisler further argues that nature acts as a foil to social systems, noting that they, “function to highlight and challenge the use of the natural to legitimize social and political constructions” (35). One may consider the frequent mention of natural objects aboard the *Euphrosyne* in Woolf’s *The Voyage Out*. Such objects, according to Schisler, may invoke a culture both predicated on and accustomed to violence and its systemic reproduction. The concept of “voyaging out” into nature may nonetheless have the effect of clarifying the existence of state apparatuses. While not discussed in the body of this thesis, *The Voyage Out* demonstrates that its ideas could apply to a larger selection of Woolf’s work.

In “Ideology into Fiction: Virginia Woolf’s ‘A Sketch of the Past,’” (1994) scholar Emily Dalgarno notes that “Woolf’s position is consistent with the feminist principle that locution reproduces the world of the father, so that the speaker or writer by her action enters the world of language whose very inflections reproduce the ideology of gender” (177). Specifically, in my analysis, I discuss how characters in the texts exist within a patriarchal system and, at times,

experience an inability to conform to imposed patriarchal gender norms. Describing Lily's artistic/creative stagnation in *To the Lighthouse*, scholar Kathleen M. Helal (2005) writes, "here Woolf perfectly describes the way gender roles have been inspired by an unquestioning, damaging ideology of rage. No longer attached to an external voice, these prohibiting, oppressive words have become a palpable mental prison internalized by Lily" (87). Helal thus provides further evidence of ideology's damaging influence.

Petar Penda provides a biographical look at Woolf's involvement with ideology in *The Aesthetics of Ideology in D.H. Lawrence, Virginia Woolf, and T.S. Eliot* (2018). He writes that "in terms of ideology, Woolf's representation of fragmented society and individual consciousness was not tolerable as it described the governing class as incapable of improving things in the war-ridden country" (44). Readers of *Mrs. Dalloway* may view the disconnect between Septimus Smith and the upper/middle class characters as indicative of this incapability. The upper/middle class characters, such as Clarissa, Hugh Whitbread, and Peter Walsh, all experience an anxiety of their own which prevents altruism. Characters are literally stuck in their own anxiety through societal pressure and are rendered incapable of altruistic action. Throughout my analysis, I will use Penda's assertion as a spring-board to explore the influence of the Scholastic Apparatus and Familial Apparatus on the anxiety of upper-class characters.

In *World's in Consciousness: Mythopoetic Thought in the Novels of Virginia Woolf*, Jean O. Love, in reference to *Mrs. Dalloway*, describes "the myth of preexistent and transcendent unity and consciousness" a "Brahma-like or Mana-like, in which all men take part and are at one, even while they experience illusions of separateness" (146). Though Love does not expressly name ideology and apparatuses, her assertions regarding unification seem to suggest or anticipate this discussion. Ideology, manifested through apparatuses and the habitus, prompts characters to

experience reality and, by extension, the problems of reality in a unified way. Characters perceive themselves as suffering separately even though they are enmeshed in a world that produces suffering almost equivocally amongst its subjects.

Outline of Content and Chapters

This analysis chronologically examines the novels *Mrs. Dalloway* (1925), and *The Waves* (1931). Historical backgrounds are provided at the beginning of each chapter for context and to help readers understand the social milieu that each text works against. This thesis assumes that Woolf's narratives provide a degree of verisimilitude. Therefore, the two texts are taken as serious responses to the current social climate. Furthermore, characters will be considered as miming contemporary individuals and their anxieties. Though ideology and state apparatuses apply to actual subjects, one can easily extend their application to characters' psychologies. I have selected these two novels in particular for this study because they reflect prominent stages in Woolf's middle and late writing career. Additionally, these texts were composed at pivotal moments in the 20th century. *Mrs. Dalloway* reflects the aftermath of World War I, both politically and socially. It reveals a fractured society which was forced by the dominant class, rather unsuccessfully, to act whole and to adhere to the prevailing ideologies. In *Mrs. Dalloway*, this thesis primarily analyzes Clarissa Dalloway, Richard Dalloway, Peter Walsh, Sally Seton, and Septimus and Lucrezia Smith. Primarily, in regards to *Mrs. Dalloway*, this analysis discusses how the Familial Apparatus forces many characters into a mode of living that conflicts with their inner desires. In the chapter on *The Waves*, this analysis focuses on the characters Rhoda, Bernard, Louis, Jinny, Susan, Neville, and Percival. Specifically, this chapter focuses on the Scholastic Apparatus and how it essentially indoctrinates the characters into prevailing ideologies and other state apparatuses that they either endorse or reject. I chose to analyze *The*

Waves for its continued and marked portrayal of largely absent identity through multiple characters. In addition, I chose *The Waves* for its focus on the formation of identity, and the indoctrination of the self via ideology.

The body chapters in this thesis discuss how characters in both *Mrs. Dalloway* and *The Waves* lack identity due to the fact that anxiety occupies some of their interiority. This dissonance reveals an identity occupied by anxiety and a lacking individuality within characters. Characters cannot exist as they wish because prevailing apparatuses force them to behave in a specific way. Apparatuses force characters to be producers, reproducers, mothers, husbands, wives, Englishman, etc. Characters often have desires that threaten the stability of their ideological defined societal roles. When characters question the stability of these roles, the apparatuses exert their power by subconsciously reminding them of their societal roles or subjective status. As apparatuses exert their power, characters experience a degree of anxiety. Characters sometimes experience this anxiety throughout both texts to the extent that it effaces their identity.

My conclusion briefly entertains potential objections to my argument and, hopefully, successfully refutes such claims.

Chapter II

THE FAMILIAL APPARATUS AND IDENTITY'S DESTABILIZATION IN *MRS DALLOWAY*

This chapter emphasizes the role of the Familial Apparatus within *Mrs. Dalloway*. So, this study focuses on how the social conscription to marriage via the state apparatus contributes to the characters' sense of anxiety throughout the entirety of the text. This chapter is organized as a character study and will first examine the titular character, Mrs. Dalloway, as her anxious consciousness occupies the majority of the text. As the title signifies, marriage fundamentally alters the identity of Clarissa. This chapter then examines the interiority of Richard Dalloway, Peter Walsh, Elizabeth, and Septimus and Lucrezia Smith. The class division is intentional. State apparatuses pervade bodies differently according to class, and this study therefore will examine the lower social classes separately (i.e. Septimus and Lucrezia). The Familial Apparatus prompts Septimus, a working class man, to reproduce and to provide society with labor. The Familial Apparatus does not prompt upper/middle class characters, such as Clarissa, to work. However, it does suggest they reproduce and maintain the appearance of a strong family unit.

Althusser does not go into much detail when describing the Familial Apparatus. The name of the apparatus makes its nature rather self-evident. However, even though the apparatus is not written about in detail, it is nevertheless as foundational as the other apparatuses. Althusser lists the apparatus as number two on the list of eight major apparatuses (75). Specifically, he refers to the Familial Apparatus as "all the institutions that have to do with the family, including the famous associations of parents of schoolchildren, and so on" (76). Though it is unclear what he means by "and so on," it is safe to assume that the family unit itself functions as a sufficient

example of this apparatus. For the purposes of this analysis, the pressure to marry and form a family unit is discussed as the prime objectives of the Familial Apparatus.

According to Martin Pugh in *State and Society: British Political and Social History 1870-1992*, Britain's citizens in the 1920s believed that World War I "had swept away the cream of British youth and manhood, thereby blighting the lives of a whole generation" (156). Furthermore, Pugh highlights the upper-classes' detachment from war traumas. *Mrs. Dalloway* largely speaks to this detachment, as middle/upper class characters in the text are shown to be indifferent to Septimus' suffering. Those with the mental and economic stability, moved on. Pugh writes that in "spite of high taxation, the payment of death duties, and the loss of domestic servants which detracted from the comfort of wealthier families, most people maintained or even improved their material condition" (156). This maintenance of living standards occurred in spite of the fact that Britain suffered tremendously in the war. The war "left an indelible mark in the shape of three-quarters of a million male deaths and a large number of men too crippled or shell-shocked to be able to readjust to a normal civilian life" (156). Yet, society moved on, and women were afforded the benefits of social progress. Middle-class women had, on average, "more money, few chaperones, and opportunities to meet with the opposite sex. . ." (157). In light of this information, both Clarissa and Septimus seem part of a lost generation. Clarissa, via the Familial Apparatus, must adhere to an outdated mode of being which conflicts with her inner desires. Society pressures Septimus to move on with his life, even though his trauma fundamentally roots him in the past. Society in *Mrs. Dalloway*, gives the appearance of strength and order. Pugh notes that "the country's victorious conclusion to the war served to strengthen her institutions and to foster pride in her empire; in this way it helped to create a somewhat unrealistic impression that Britain could retain her traditional role in the world" (159). The main

characters in *Mrs. Dalloway* are fundamentally incapable of inwardly experiencing the exterior fictional strength of their Empire. Yet, they are pressured to display that strength. This conflict results in anxiety, which destroys part of their individualism.

The ideology of the institution of marriage attaches to Clarissa's consciousness and imbues her with anxiety throughout the entire text. Her identity partially exists as a constant negotiation between ideological prescriptions and her socially unacceptable interior desires. This negotiation effaces part of Clarissa's individuality. The opening sequence shows Clarissa feeling "that something awful was about to happen" (Woolf 3). This fear closely juxtaposes itself with Clarissa's rumination of Peter Walsh, "who would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull" (4). Further, Clarissa ruminates on her former relationship with Peter, noting "How he scolded her! How they argued! She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom)" (7). Marriage confines Clarissa, in that she essentially love multiple characters. Through her marital relationships is with Richard, her consciousness occupies itself with Peter and Sally.

Of course, Clarissa may feel social pressure to invest psychological energy in Richard, but this does not usually occur. She invests energy into Richard, but not out of love or desire. Richard exists as Clarissa's sole path to stability and economic security in a patriarchal society. Therefore, when this stability is threatened, she thinks about Richard and, at times, resents others for their closeness to him. She refers to Lady Bruton as "utterly base" for not asking her to lunch (37). Clarissa knows that Lady Bruton will be at lunch with her husband and others. She fears infidelity, not out of love for Richard, but out of insecurity. If Richard ever divorced Clarissa, she would lose her social identity and every social marker that gives her power. This anxiety

occupies Clarissa's consciousness throughout the text. Her identity is partially erased because it is so frequently with losing and maintaining her social position. The Familial Apparatus and the dominant ideology in the text creates a social situation in which women must constantly be anxious about the stability of their marriage, as marriage is the only means of security. If the individual exists in a constant state of anxiety, then what is individual identity really?

In general, the discrepancy between social prescriptions and Clarissa's general consciousness likely contributes to her general sense of anxiety. By engaging in the behavior of her ideological prescriptions, or exhibiting the habitus, Clarissa unwittingly reinforces the type of life that confines her and contributes to her anxiety. Therefore, her own actions reinforce her anxiety, and contribute to a culture where she must wear a social mask. Clarissa, looking in the mirror, purses "her lips when she looked in the glass. It was to give her face point. That was her self—pointed; dart-like; definite. That was her self when some effort, some call on her to be her self, drew the parts together..." (37). The fact that Clarissa struggles to define her identity demonstrates its possible lack. The above quote almost exactly demonstrates Clarissa's interpellation. Only when she hears "some call on her to be her self" does she attempt to construct a sense of self (37). This self is superficial, based on the demands of ideology and the state apparatuses. The Familial Apparatus partially pressures Clarissa to view herself categorically as a wife, a mother and nothing else. The pressures to wear this social mask obfuscates Clarissa's individualism, and creates a sense of anxiety within her because she cannot express her true feelings outwardly. She notes how she can never show the signs "of all the other sides of her—faults, jealousies, vanities, suspicions. . ." (32). Ideology and state apparatuses repress her constantly.

Again, as in the first pages of the novel, Clarissa's early ruminations on Peter consistently co-exist with statements concerning fear, ultimately a fear of the inevitability of death. Regarding her experience with Peter, Clarissa notes that "She would not say of anyone in the world now that they were this or were that" (8). Following this sentiment, she reflects that "she felt very young and at the same time unspeakably aged" and "that it was very, very dangerous to live even one day" (8). It is not far reaching to assert that the prescription to marry, albeit to someone that Clarissa is not emotionally engaged with, prompts her to reflect upon lost opportunities and times. This rumination prompts Clarissa to consider lost time and become more aware of her mortality. She knows that she did not fulfill the desires of her youth (i.e. fulfill her relationships with Peter or Sally) and will never be able to do so. Therefore, her mortality occupies the forefront of her mind. And not just mortality, but a sadness associated with mortality. For Clarissa, the institution of marriage brings motion and order to the world, yet also a deep sadness. Her life is restricted by marriage. Due to marriage, the path to death becomes more and more evident for Clarissa. Her future must be occupied with nothing other than being a wife.

In the following pages, Clarissa details her rather negative relationship with Doris Kilman. Clarissa distances herself from Miss Kilman because she is poor. However, there exists a subtext to Clarissa's hatred. Miss Kilman is obviously single and lacks the traditional marital constraints that she faces. Clarissa subconsciously resents Miss Kilman for her freedom, and expresses her distaste for her in indirect ways. When thinking about Miss Kilman, Clarissa notes that "year in year out she wore that coat; she was never in the room five minutes without making you feel her superiority, your inferiority; how poor she was; how rich you were; how she lived in a slum without a cushion or a bed or a rug or whatever it might be" (12). Clarissa's criticisms of

Miss Kilman, interestingly, reveal her own fears about being rich. Her economic insecurities translate, again, to general resentments about her lack of identity generally speaking. Clarissa inherited the identity of an upper-class woman, an identity that is rife with societal expectations (i.e. who to marry, love, how to behave, etc.). Miss Kilman, at least from Clarissa's perspective, retains some identity, while marriage obfuscates Clarissa's sense of identity. She exists to others now as *Mrs. Dalloway* and nothing else. Clarissa also fears Miss Kilman's status. Without the security of Richard, Clarissa would end up inevitably widowed and poor. Clarissa's contempt and fear of Miss Kilman reveal the far-reaching implications of the Familial Apparatus on consciousness. The habitus indoctrinates Clarissa to question those that do not fit in to prescribed, socially useful roles.

Clarissa's feeling of unhomeliness in her marital position latently causes her to resent others around her. Through Clarissa is not actively aware of the underlying cause of her resentment, a close reading reveals that all of her neurosis can tie back to a feeling of imprisonment within traditional marriage. Her identity is essentially the anxious negotiation between her inward feelings and socially conscripted roles and behavior. This statement is aptly realized during one of Clarissa's reflections on Sally Seton. She notes that her "charm was overpowering, to her at least, so that she could remember stand in her bedroom at the top of the house holding the hot-water can in her hands and saying aloud, 'She is beneath this roof...'" (34). The text soon juxtaposes the memory with a present scene. Fond memories prompt Clarissa to anxiously recognize her current confinement in marriage and closeness to death. Looking around her room, she notes all of her physical entrapments, such as "the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point" (37). Clarissa's superficial identity is collected or produced by these physical items, all of which signify femininity and

wifeliness that must be maintained. The text closely juxtaposes the mention of these items with Clarissa's regarding of her aged appearance. She notes that "since her illness she had turned almost white" (37). Ultimately, the Familial Apparatus lies at the root of Clarissa's anxiety. It prompts her to fearfully reflect upon her age and her confinement. Furthermore, it induces her to think about a time when she was freer, which causes her to resent her current state.

Clarissa's tendency to love multiple individuals romantically, displayed by her thoughts about Peter and Sally, contributes to her anxiousness and lack of identity. Clarissa is not only polyamorous but also essentially bisexual, as her obvious attraction to Sally Seton reveals. Though Clarissa reflects upon her relationship with Sally and Peter with a degree of fondness, she anxiously associates these fond recollections with subtle guilt. After reminiscing, Clarissa looks at "Peter Walsh; her look, passing through all that time and that emotion, reaching him doubtfully; settled on him tearfully; and rose and fluttered away, as a bird touches a branch and rises and flutters away. Quite simply she wiped her eyes" (43). Essentially, because of conservative nature of the Familial Apparatus, Clarissa feels uncomfortable with expressing affection outside of her monogamous, heterosexual relationship. She wipes her eyes quickly because she recognizes the display of emotion as inappropriate. Society deems her desires for Sally and Peter excessive and socially inappropriate. Yet, her affection for multiple characters presents itself throughout a portion of the text. Therefore, anxiety partially consumes her and effaces part of her identity. Upon one of her early reflections of Sally, Clarissa notes that she "was wearing pink gauze—was that possible? She seemed anyhow, all light, glowing, like some bird or air-ball that has flown in, attached itself for a moment to bramble. But nothing is so strange when one is in love (and what was this except being in love?)" (35). Clarissa is rather accepting of her bisexual status, at least internally. However, her conservative actions reveal that

she would not dare to reveal her feelings outwardly. Even though this reflection appears wholly positive, one may infer that Clarissa experiences a degree of anxiety and of course sadness at this memory. The memory of Sally, here, appears to be largely fictitious and embellished. At the party, Clarissa notes that Sally's "voice was wrong of its old ravishing richness; her eyes not aglow as they used to be, when she smoked cigars, when she ran down the passage to fetch her sponge bag without a stitch of clothing on her..." (181). Clarissa's sexualized and elevated memory of Sally reveals her likely discontentment with her current marital situation. Clarissa's lack of fondness for Richard is furthered by the fact that she does not seem to care for him. Peter and Sally almost entirely occupy Clarissa's romantic, platonic, and sexual desires. One would imagine if Clarissa were more content in her present relationship, she would not have such fantasies or, at the least, they would involve Richard in some way.

Peter ruins the memory of Sally, subtly revealing Clarissa's discontent with heteronormative prescriptions (30). Clarissa is essentially enjoying a lesbian fantasy, a fantasy interrupted by Peter, who ultimately pursues Clarissa because of pressure to marry. Therefore, indirectly, the Familial Apparatus even promotes anxiousness in Clarissa's memories. Clarissa relates the encounter with Peter to "running one's face against a granite wall in the darkness! It was shocking; it was horrible!" (36). Further, she reflects on "his [Peter's] hostility; his jealousy; his determinations to break into their companionship" (36). Peter, being compelled by ideology, interrupts Clarissa's pleasure because he is interpellated to believe that he must court her. Here, the Familial Apparatus reveals how it directly produces anxiety in Clarissa.

Like Peter, Clarissa demonstrates a need to act in accordance with ideological prescriptions. She is unable to see herself as completely divorced from the male gaze. Despite experiencing a great deal of anxiety from her recollection, Clarissa immediately concerns herself

with her physical appearance and level of attraction. She concerns herself over, what Peter might think of her aged appearance. She notes, “What would he think, she wondered, when he came back? That she had grown older? Would he say that, or would she see him thinking when he came back, that she had grown older?” (36). Again, it would not be fair to call Clarissa a lesbian, as she does invest considerable energy in the memory of Peter and, at times, does seem drawn to him. The power that the Familial Apparatus has in shaping her reflection of Peter is clear. Clarissa obviously displays a sense of infatuation with Peter, yet this infatuation is always accompanied by anxiety because her thoughts are outside of the realm of social acceptability. In short, ideology prompts Clarissa with the notion that her mental energy and desires ought to be on her husband. A concordance search reveals that the phrase “What would he think” occurs in the text over twenty times, revealing how much Clarissa views herself through the male gaze and confines of traditional marriage.⁵ Richard subtly enters Clarissa’s thoughts throughout the text, yet not necessarily in a romantic way. Again, she depends on Richard for her livelihood, therefore she always anxiously reflects on the stability of her marriage and tries to reinforce the appearance of its strength. After Peter comments on Clarissa’s dress, she changes the subject, noting that “Richard’s very well. . .” (41). She must engage in the habitus, because her socially controlled behavior as a wife and mother secures her economic position. Yet, by exhibiting this behavior, she unintentionally helps normalize her own confined life. In terms of her actions, Clarissa actually contributes to her own anxiety. Clarissa may not consciously recognize that her constant borderline romantic ruminations on Peter contribute to her anxiety. However, in point of fact, anxiety always manifests itself in some way when she thinks about Peter. This anxiety

⁵ See Matsuoka, Mitsuharu. “A Hyper-Concordance to the Works of Virginia Woolf.” The Victorian Literary Studies Archive: Concordances, Nagoya University, 2003, vitorian-studies.net/concordance/woolf/.

acutely manifests itself when Peter unexpectedly arrives at Clarissa's residence and confronts her in person.

The Familial Apparatus prompts Clarissa to feel guilt when Peter is physically present, as it reminds her of infatuation. Ultimately, this apparatus invokes feelings of guilt and reminds her of her inner betrayal to Richard. In another scene, Clarissa asks Peter if he remembers the lake. Clarissa mentions the lake "in an abrupt voice, under the pressure of an emotion which caught her heart, made the muscles of her throat stiff, and contracted her lips in a spasm" (43). Shortly following that statement, the text describes the lake's significance:

For she was a child throwing break to the ducks, between her parents, and at the same time a grown woman coming to her parents who stood by the lake, holding her life in her arms which, as she neared them, grew larger and larger in her arms, until it became a whole life, a complete life, which she put down by them and said, "This is what I have made of it! This! And what had she made of it? What, indeed? sitting there sewing this morning with Peter." (43)

This quote reveals Clarissa's discontent with her life as such, a life that ideology and the Familial Apparatus had scripted for her. The quote seems to take place in multiple years of Clarissa's life all at once. It reveals a life that has been closely guarded by parents until marriage. Her parents, also responding to the Familial Apparatus, contributed to a habitus that Clarissa internalizes as normal behavior. She perpetuates the living conditions of her parents, and unwittingly, through her behavior, contributes to a culture that produces the very anxiety that she resents. Richard, because he provides Clarissa with economic security, stature, and children, was the ideologically "correct" person for her to marry. Yet, this prescription goes against her inner desires, and causes her life to be filled with anxiety and regret. It is irrelevant to whether Clarissa is conscious of her

anxiety's beginnings. Anxiety effaces Clarissa's identity to the point that she lacks individualistic identity. As seen by the quote above, even her reflections of herself are characterized by familial supervision. To some extent, Clarissa recognizes that her life is not her own.

The Familial Apparatus does not only govern women. Though patriarchal power pervades the text, men are similarly disadvantaged by the confining heterosexual conceptions of coupling. In the text, men gain and maintain power only when they exercise and accept their heteronormative privilege through marriage. Richard's marriage to Clarissa secures his position in a habitus that values whiteness, heterosexuality, and the reproduction of children. Marriage secures his position in parliament and social power at-large. Marriage to Richard allows Clarissa to maintain her economic status. However, in the true fashion of the patriarchy, society confines post-marriage Clarissa to the domestic sphere. She becomes a status marker so that Richard may hold political power. Clarissa is at least partially conscious of this confinement to the domestic. The text is rife with examples of her expressing a subtle if not overt remorse for being confined to her home. This expression specifically presents itself in her discussion of her room in the attic, which she compares to a place of confinement. Clarissa inwardly notes:

There was an emptiness about the heart of life; an attic room. Women must put off their rich apparel. At midday they must disrobe. She pierced the pincushion and laid her feathered yellow hat on the bed. The sheets were clean, tight stretched in a broad white band from side to side. Narrower and narrower would her bed be. (31)

Clarissa subconsciously compares her room to one of monastic cleanliness. The antiseptic nature of the room speaks to Clarissa's oppression and women's oppression at large. Even, the physical

positioning of her room is a manifestation of her ideological excess.⁶ She serves to complement Richard, so that his status is met. Yet, her physical body, when not being used for the patriarchy's needs, is physically sequestered away like an unneeded tool. Though Clarissa is not directly aware of her own oppression, she is at least subconsciously aware of her confinement. Without directly articulating her dissatisfaction with her status as a woman and a wife, Clarissa inwardly experiences anxiety. This anxiety manifests from her confinement produced by the Familial Apparatus in conjunction with her almost unspeakable inner desire to love multiple individuals. The climactic attic scene indexes Clarissa's entire mood throughout the novel, one of anxious dissatisfaction. Clarissa ultimately associates the bed in her attic space with that of a coffin (the narrow bed), suggesting that life within the marriage is essentially antiseptic, preordained, and confining like death. As in the first scene of the text, Clarissa inwardly connects the confinement of marriage with a repressed anxiety of death. The clean, plain physical surrounding of the attic room seems analogous to the rest of Clarissa's life. Her physical surrounding allows her to more plainly see the rest of her life laid out in front of her, a life inevitably headed towards death. Clarissa's plain recognition of death increases her anxiety and inhibits her ability to craft a unified identity for herself aside from the socially induced hysteria that society has created for her.

Conversely, Richard Dalloway suffers the least from the institution of marriage. Anxiety does not characterize his identity. However, much like Percival in *The Waves*, the narrative provides little of his inward life. Richard accepts the prescriptions of the surrounding ideological apparatuses. Since Woolf's characters, at least in these two novels, are identified largely by their resistance to prevailing ideologies, characters that do not resist at all or subscribe to prevailing

⁶ Refer back to the description of Bataille's concept of excess on pp. 14-15.

ideologies in part might be said to also lack self.⁷ Their identity and thoughts are wholly enmeshed in the social expectations of the age. If Richard possesses no inward dissonance from social expectations, then his larger social identity effaces a separate, personal identity. Essentially, both texts point out the inevitability of an obscured identity in the early 20th century, regardless of personal beliefs and distinction. If an individual is rather conservative or lacks personal distinction, her ideology fully constitutes the body as such and prevents the individual from making choices. However, if the individual possesses thoughts contrary to ideological scripts, then anxiety mars her identity. It is unclear as to why *Mrs. Dalloway*, present a stratum of characters who seem to conform to ideological prescriptions at different levels. Nevertheless, the text reveals that there are characters who are more comfortable with the status quo, though these characters are not numerous (i.e. Richard, Lady Bruton, Hugh Whitbread). State apparatuses grant power to certain groups of people that successfully reproduce dominant patterns of behavior, but this says nothing about their identity.

In the case of Richard, the text presents a few examples of his thoughts, which may be characterized by establishmentarianism, security, and a degree of contentment. Richard inwardly admires Lady Bruton at an afternoon tea gathering. This admiring is expected, as Richard values the status quo and Lady Bruton's middle/upper class status. Upon examining Lady Bruton during tea, that text notes that "Richard would have served under her, cheerfully; he had the greatest respect for her; he cherished these romantic views about well-set-up old women of pedigree" (105). Richard's valuing of Lady Bruton reveals how deeply prevailing apparatuses constitute him. Lady Bruton epitomizes pre-war establishmentarianism. At the very least, Richard's comments about her reveal that he largely inhabits the ideologies that construct his identity. The

⁷ This point is originally made in Ban Wang's article. However, this discussion is necessary to demonstrate that less anxious characters do not possess identity.

word “pedigree” signifies that he values the Familial Apparatus, especially in its ability to preserve nobility and wealth. Earlier in the same paragraph, Richard mentions that Lady Bruton is the “great granddaughter” or “great-great granddaughter” of the General (105). Such a mention implies his respect towards a society enforced by a conservative militarism.

The text further reveals Richard’s ideological conformity shortly after his rumination on Lady Bruton. Lady Bruton briefly mentions Peter’s arrival into London. The text notes: “They all smiled. Peter Walsh! And Mr. Dalloway was genuinely glad, Milly Brush thought; and Mr. Whitbread thought only of his chicken” (106-107). Since this quote comes from Milly Brush’s thoughts, one must take it as subjective. However, it appears as though Peter’s presence remains unthreatening to Richard, even though Peter was Clarissa’s former suitor. Such a response reveals Richard’s comfort within the Familial Apparatus, that he is secure in his marriage and the patriarchal landscape.

Like Clarissa, the text characterizes Peter largely by his dissonance with the Familial Apparatus. Also like Clarissa, Peter displays a desire for multiple women. Unlike Clarissa, society grants Peter the status of an unmarried bachelor, even though he is already in his 50s. Thus, he has the freedom to explore and act upon his amorous nature without yet being confined to marriage. The Familial Apparatus still constantly prompts Peter to wed and to think of himself as not just a man but an unmarried man. The text portrays Peter as feeling a general anxious sense of unhomeliness. He constantly thinks of himself in terms of being a bachelor, and therefore has little substance throughout the novel. When he meets Clarissa, he cannot properly communicate with her because he is lost in resentment. Specifically, he resents not marrying Clarissa and being a displaced bachelor in middle age. He appears to value marriage, even though he is love with a married woman, and subconsciously recognizes the privileges it would

grant him as a gentleman. This valuing what he does not have imbues him with a sense of restlessness that characterizes his lack of identity. Like the majority of the characters in this text, anxiousness partially defines Peter. His inward experience is not much different than Clarissa's. When they encounter each other, they seem to share a common tension. Peter, while talking to Clarissa, vainly notes that "he was not old; his life was not over; not by any means. He was only just past fifty. Shall I tell her, he thought, or not? He would like to make a clean breast of it all. But she is too cold, he thought; sewing, with her scissors; Daisy would look ordinary beside Clarissa" (43). Anxiety consumes Peter in this quote. His anxiety occurs because he still has feelings for Clarissa, and vice versa. Peter knows that mention of his love for a woman in India will spark jealousy in Clarissa. In addition, Peter knows that he is in love with a married woman, and that his feeling undermines the institution of marriage and the Familial Apparatus. Overall, his anxious regard for himself, because of his desires, his feelings, and his affront to the institution of marriage, makes up the majority of his identity.

The upper-class characters in *Mrs. Dalloway* largely experience anxiety from marital pressures. Their anxieties reflect a domestic discomfort. Yet those anxieties are not heightened by the trauma of the first World War. Rather, preoccupation of the upper-class with their own affairs reflects their inability to fix a fundamentally fractured culture. Septimus Smith suffers unaided by the upper-class throughout the novel. His suicide is a mere footnote in Clarissa's mind as she prepares herself for her party. World War I undoubtedly causes Septimus Smith's loss of identity control, and loss of neurosis. The Military Apparatus' influence on him is an obvious one. Septimus experiences in the war traumatize him, so much so that he cannot exist as society prescribes him to. The Military Apparatus already interpellates him as a subject, a subject that must care for his comrades. Within World War I, soldiers were forced to spend long

amounts of time together in the trenches. Soldiers in any war must depend on each other for their livelihood. Therefore, Septimus is bound, almost in a familial way, to comrades he lost. Due to his post-traumatic stress, Septimus still occupies himself with this military family, and seems to be grieving and working through their loss. This grieving is signified in part by Septimus' continuous mention of Evans throughout the latter half of the text. Following one mention of the name, the text promptly notes that there "was no answer. A mouse had squeaked, or a curtain rustled. Those were the voices of the dead" (146). Mentally, Septimus is still present in a war now past. He cannot engage with the Familial Apparatus because the military apparatus still consumes him.

Septimus' post-traumatic stress results not only from his war experiences, but from how the post-war ideological apparatuses that pressure him into being a productive member of society. Septimus is not ready to be productive nor is he stable in any capacity. However, he exists in a society that deems him as ill-yet-fixable. Thus, he remains the fixation of his wife and doctors. Such pressures largely add to Septimus' sense of instability. Though incoherent, he likely internalizes the pressures from Lucrezia and the Familial Apparatus to be a stable, economically productive husband, and a sexual partner. The Familial Apparatus partially interpellates Septimus, and ultimately causes him severe amounts anxiety, enough to lead to his suicide. His inability to deal with Lucrezia or work leads to his confinement in the hospital to "rest." At the time of his suicide, Septimus is alone in his room. After his death, Dr. Holmes questions: "Who could have foretold it? A sudden impulse, no one was in the least to blame (he told Mrs Fulmer)" (150). The quote eerily suggests Dr Holmes' willful denial. Society could not deal with Septimus, leaving him with no exit but in death. At Septimus' introduction, the subtly present narrator comments: "The world has raised its whip; where will it descend?" (14). The

whip connotes ideology's apparatuses and the descent connotes its victims, or those who do not readily fit into the societal mold, those that cannot be productive citizens, and those that society must excrete.

The text repeatedly refers to motion and the movement of an industrious London. It frequently alludes to the distinguished motorcar on Bond Street. The text portrays motion as a fundamental aspect of city, or of civilization more broadly. Industrial movement is especially highlighted, and treated as co-existent with nature. Directly after the introduction of Septimus, the narrator notes that "The sun became extraordinarily hot because the motor car had stopped outside Mulberry's show window; old ladies on the tops of omnibuses spread their black parasols" (15). Motion interconnects the city with nature. It exists as part of the equation that forms Septimus' unbearable stress. Ideology essentially governs the motion of the city and the behavior of its inhabitants. The black automobile functions as a locus of both phenomena. Ideology, particularly the pressure to marry, have children, and provide for those children attaches itself to Septimus because he is biologically male. Yet Septimus' exists as largely sexless, incapable of sexual thought as a result of his trauma. Septimus exhibits this notion through his lack of romantic behavior or desire for Lucrezia throughout the text. The text repeatedly notes that Septimus could no longer "feel" at all in the present.

Through Septimus, the text reveals the superficiality of ideology and the apparatuses that surround it. The Familial Apparatus attaches itself to Septimus solely because he is a man. It pressures him irrespective of being a veteran or a mentally ill person. The apparatus prompts Septimus act according to ideological conscriptions (i.e. to literally get into motion) and causes him undue stress. Apparatuses prompt individuals to operate in some fashion, to be productive members of society. When they do not engage in the habitus, they call attention to themselves,

and usually elicit the criticism of others. Septimus endures this stressful criticism. Lucrezia tells Septimus to “Let us go on. . .” upon seeing the black motorcar on Bond Street. Shortly following, she tells him to “Come on. . .” (15). Septimus is unable to reply properly and is startled by Lucrezia’s comments. He responds “All right!” angrily, as if she had interrupted a thought process (15). As in other characters, Septimus’ inability to act effaces his ability to develop a sense of self. State apparatuses pressure him to act at a time when his mind is incapable of processing new information. He cannot craft a post-war version of himself because he is still processing the trauma of his former experiences. Septimus cannot even recognize the passage of time. When Lucrezia asks Septimus the time, he replies cryptically and “very drowsily, smiling mysteriously at the dead man in the grey suit” (70). Anxiety from trauma characterizes his identity. Furthermore, Septimus experiences anxiety because he cannot serve as a physical manifestation of ideology because he cannot act. He cannot exhibit the habitus and therefore, others subconsciously reject him for not being able to produce the rituals of the male body as such. Septimus feels punished because of his inability to engage in the habitus. Such punishment contributes to his overwhelming sense of anxiety and therefore his lack of identity.

The Familial Apparatus impacts Lucrezia severely and latently prompts her to attempt to bring Septimus out of his trauma and despair. Though she constantly recognizes the insanity of her husband (and his rejection of the Familial Apparatus), society inscribes on her the need to produce and raise children. She is nearing the end of her physical ability to reproduce. Therefore, she constantly encourages Septimus to get well, even when this does not appear to be feasible. Septimus and Lucrezia’s relationship reveals how the Familial Apparatus can work against itself. The apparatus places both of them under so much pressure, that they are not given room or time to heal. The unrelenting pressure society places on Lucrezia to bear children forces her

resent her betrothal to Septimus. It also causes her to be angry with society and those that can successfully operate within it. Lucrezia notes that “One cannot bring children in to a world like this. One cannot perpetrate suffering, or increase the break of these lustful animals, who have no lasting emotions, but only whims and vanities, eddying them now this way, now that” (89). Ideology, in a sense, interpellates Lucrezia as a subject who must pressure Septimus because she is motivated by her own fears of a future without children. Through the couple’s dynamic relationship, the text effectively shows how Western ideology can create individuals that are fundamentally too anxious, especially when their present condition radically differs from the prevailing ideological prescriptions. The various doctors in *Mrs. Dalloway* attempt to return Septimus to normalcy through rest instead of actually making an attempt to heal him. Sir William Bradshaw serves as a marker of social status, as a marker of the empire’s strength rather than an effective doctor. Upon seeing Septimus at the hospital, Bradshaw prompts him to “try to think as little about yourself as possible” (98). However, there is no mention of any therapeutic intervention. Rest serves as a euphemism for the fact that doctors have no real cure for Septimus. Lucrezia recognizes the doctors’ ineffectuality. After meeting with Bradshaw, Lucrezia notes that she had never “felt such agony in her life! She had asked for help and been deserted! He had failed them! Sir William Bradshaw was not a nice man” (98). The microcosm of Septimus’ struggles speak to a larger societal problem, particularly the inability of the upper-class to deal with the aftermath of the war.

Within *Mrs. Dalloway*, the ideological pressure to bear children outweighs any pressure to mend bodies ruined by war. Again, because of this pressure, Septimus and Lucrezia’s identities are enveloped by anxiety. Like Clarissa, they both lack unique defining attributes. Like many other characters in the text, they serve as ideological puppets. Their behavior and thoughts

are demarcated from others only by their class and the apparatuses that govern them. Similar to the rest of the characters in the text, anxiety and resistance to prevailing apparatuses occupy their identities. They can hardly be said to have any individuality at all.

Though this chapter centers on how the Familial Apparatus creates anxiety within select characters, it would be incomplete if it did not further address the Military Apparatus and its ill effects on Septimus. It is of course, this apparatus, that creates his initial sense of displacement and anxiety, which is then compounded by the Familial. While sitting in Regent's Park, Lucrezia prompts Septimus to look at the plane advertising with smoke. Following, she notes that "Dr Holmes had told her to make her husband (who had nothing whatever seriously the matter with him but was a little out of sorts) take an interest in things outside of himself" (18). Septimus does respond to Lucrezia's request. Her suggestion has the opposite effect than the one she hopes for. The plane inspires Septimus to reach further back into his trauma. Upon seeing the plane, he has quite a complicated reaction:

"So, though Septimus, looking up, they are signaling to me. Not indeed in actual words; that is, he could not read the language yet; but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him, in their inexhaustible charity and laughing goodness, on shape after another of unimaginable beauty and signaling their intention to provide him, for nothing, forever, for looking merely, with beauty, more beauty!" (19)

Septimus' reaction to the plane points out how closely related capitalist enterprises are to objects and memories of war. Planes and smoke would have an obvious connection to Septimus' battle traumas. Lucrezia is obviously insensitive to Septimus' issues, mainly because the doctors tell

her to dismiss them. Instead of giving time to heal, Lucrezia literally places Septimus at the center of the most crowded part of London. Septimus' physical positioning in the center of the city reveals how emphatically not only Lucrezia, but the entirety of English culture denies the macabre realities of WWI. It is no wonder that Septimus' final day is marked predominately with anxiety, struggle, and nothing else. At first glance, Septimus' reaction to the plane appears too emphatic. However, a closer reading shows that Septimus may be actually trying to heal here. However, Lucrezia and others are unable to understand his process of self-healing, again, because they are in more denial than Septimus about the trauma he experienced. This unawareness creates a hostile environment in which he can only experience anxiety. He cannot respond to the demands of Lucrezia and the doctors under such conditions. Therefore, all of the characters involved with Septimus exist in a condition of anxiousness that covers up a full identity they might have. It bears repeating that this anxiousness may very well serve to show the non-existence or marginality of identity in early 20th century Western culture. The texts examined thus far have portrayed characters identifiable largely through their interaction with prevailing ideological standards of being.

Septimus' reaction to the plane actually makes sense for a few reasons. The plane in this instance, an object that Septimus' readily associates with the horrors of war, produces language. Therefore, the locus of Septimus' trauma essentially produces meaning. In Septimus' traumatized brain, this event likely soothes him, as he has received no meaning (only chaos) during his war experiences. In this light, his excessive and poignant reaction to the plane is more sensible. Jean Love notes that "Septimus Smith understands at once the significance of the events and their relationship to the order and chaos which mythic thought typically associates with the mystical center of the world" (150). Love refers to Septimus experience of the motorcar

and airplane. Septimus implicitly understands the manifestations of ideology: that it underpins and connects the experiential world. Yet, others do not see the value in Septimus' behavior or response, nor do they attempt to.

Lucrezia and others only see Septimus' responses as chaotic. They interrupt his internal healing process and do not attempt to understand his erratic actions in relation to trauma. Even if Lucrezia made an effort to understand Septimus' actions, the pressures to reproduce (labor) in a traditional capitalist society are severe and often outweigh personal concerns. Thus, there is no time for Septimus to heal in his own way, if such healing is even possible. Sadly, the plane produces an advertisement with dubious value or meaning. The plane and its message further signify that Septimus exists in a world based on mechanization and production. Of course, he cannot produce, and therefore he is devalued and forced into a state that he is fundamentally not ready to cope with. Again, this force and motion to produce is essentially ideology in action. It produces anxiety within Septimus and generates his eventual suicide. It characterizes his identity as one of struggle and anxiousness.

Rebecca Schisler's argument about violence in *The Waves* may also apply here. Schisler notes that the apparatuses present in *The Waves* value violence and prescribe violence "to form the acting subject in its image" (18). She cites examples of characters catching and harming insects to justify her claim. If *The Waves* speaks to 20th century Western culture more broadly, which I firmly believe it does, we should assume that characters in *Mrs. Dalloway* are also indoctrinated into a culture of violence at a young age. Perhaps this learned subtle violence creates a culture that is unhelpful to the body destroyed by violence. Lucrezia and the doctors all commit violence in regards to Septimus' being. They neither acknowledge the depth of his suffering, nor do they make an attempt to ascertain how to heal him. They simply pressure him

to hopefully heal on his own so that he may become a productive individual and husband. This disregard for Septimus is relevant because it ultimately contributes to his anxiety and therefore lack of identity throughout the text.

One might question whether or not the Familial Apparatus actually results in Clarissa's anxiety. If she married Peter, an individual that she is more romantically invested in, would she no longer have the same profound sense of anxiety? Would Clarissa, if out of the confines of a marriage to Richard, exhibit a stronger sense of self in the confines of another marriage? Clarissa refers to her cloistered attic room and subconsciously resents the confinements of marriage. Due to this resentment, Clarissa would likely feel out of place in any marital situation. Her infatuation with Sally proves this notion all. Even if Clarissa was satisfied with her marriage, the text speaks to a larger issue. Though the text reveals characters that seem more content with their existences, most of the character's experience anxiety due to ideological pressures. Those who fall in line with ideological conceptions can be said to also be lacking identity. If their individual self is simply a reproduction of ideological demands, then can they really be said to have a self?

Mrs. Dalloway unarguably centers itself around Clarissa's gathering. The party, to an extent, is a microcosm of the social world, a world that thrives on the display of marital identity.⁸ Throughout the party, Clarissa makes constant reference to couples and their behavior. In Clarissa's world, inner, psychic desires are essentially inconsequential, as long as bodies marry, produce offspring, and "act" married. Action forms the very foundation of the apparatus, which cares not for thought. Again, the dissonance between thought, desires, and socially prescribed action forms a significant portions of the characters' identity and therefore the content of the

⁸ See Makiko Minow-Pinkney's, "Virginia Woolf and Entertaining." In *The Edinburgh Companion to Virginia Woolf*, 2010 and Morris Philipson's, "Mrs. Dalloway, What's the Sense of Your Parties?" In *Critical Inquiry*, Sept. 1974, pp. 123-148.

novel. Due to the anxiety produced by this dissonance, one cannot fully ascertain the characters' individualism. They are empty and forced to suppress desire by dominant ideological prescriptions.

Chapter II

THE SCHOLASTIC APPARATUS AND IDENTITY'S DESTABILIZATION IN *THE WAVES*

This chapter primarily reviews how the Scholastic apparatus imbues Bernard, Rhoda, Jinny, Susan, Neville, and Louis with identity-crushing anxiety in *The Waves*. Althusser refers to the Scholastic Apparatus as the most dominant apparatus in modern times. He writes that it has even “replaced the previously dominant Ideological State Apparatus, the Church, in its functions. We may even say that the school-family dyad has replaced the Church-family dyad” (144). Althusser never expands upon this assertion. However, as my discussion of the Scholastic Apparatus in the introduction states, this apparatus, helps individuate identities by dividing young, and therefore easily malleable bodies, into distinct labor categories for society at-large to use. This apparatus physically locates adolescents in Western schools for nearly eight hours a day, five days a week. Thus, one would be hard pressed to argue that the apparatus holds little sway over ideological interpellation.

As in *Mrs. Dalloway*, characters in *The Waves* are prompted to mimic the sense of national strength British society attempted to portray after the victory of World War I. In *The Rise and Fall of the British Empire*, Lawrence James writes that “the empire was ‘sold’ to the public in an unprecedented and unashamed manner by the British Empire Exhibition at Wembley during 1924 and 1925” (445). Furthermore, he notes that “the British public was more familiar with the empire than it had been in any previous period” (450). The empire’s “public face was always a benevolent one, and its subjects appeared to be contented and glad to be British” (450). The pressure to act according to the superficial standards of the empire contributes to the characters’ sense of anxiety. They are borne into a world which neither accepts individualism nor desires it.

Specifically, this chapter further discusses how anxiety occupies a large portion of characters' personalities and therefore undermines their identity holistically. I first analyze the characters' in their infantile state, in order to reveal the early prevalence and pervasiveness of ideology and state apparatuses on the body. Following, I analyze the early lives of the characters' in order to reveal how the Scholastic Apparatus' repressive force blockades individualistic identity development. My analysis of this text reveals that the characters experience anxiety throughout every stage of their lives. All of the characters, as I will elucidate, experience poignant anxiety even at the youngest of ages. Their initial anxiety stems from the understanding that they will have to mold themselves into personalities that traditional society has already prescribed for them. In Rhoda's unique case, her total anxiety stems from an inability to identify with any prescribed societal roles. She is essentially genderless, possessing neither the ability, will or desire to conform to traditional roles of any form. Yet, society pressures Rhoda to conform and therefore exacerbates her sense of anxiety, displacement, and non-belonging. In the latter half of the text, characters experience more guilt-ridden anxiousness as a result of their inability, at an earlier age, to conform to the expectations of prevailing apparatuses. Ultimately, anxiety obfuscates the characters' sense of self.

The opening lines of *The Waves* signify the deep and engrained prevalence of ideology within the characters: "‘I see a globe,’ said Neville, ‘hanging down in a drop against the enormous flanks of some hill.’ ‘I see a crimson tassel,’ said Jinny, ‘twisted with gold threads. I hear something stamping,’ said Louis. ‘A great beast’s foot is chained. It stamps, and stamps, and stamps’" (9). The opening reveals that the ideology of Western essentialism strongly influences the characters. At the least, essentialism governs the way characters conceive of themselves through language. The repetition of "I" signifies the characters' belief in their

separateness from each other. Their inherited language leads them to conceive of themselves as separate entities. This ideology of separateness allows for characters to experience unique pressures from state apparatuses, particularly along the lines of gender. All of the characters in *The Waves* are from an upper-class background, evidenced by their upbringing in a nursery and their attending boarding school. Therefore, though class does divide how ideology interpellates the subject, it does not play much of a role here. The apparatuses mold Bernard, Neville, and Louis's anxieties around their careers, occupations, and social standings. Conversely, society, through the Familial Apparatus, prompts Jinny and Susan to feel anxious about their bodies, courtship, and maternity. The text does not endorse the interpellation of patriarchal, sexist ideologies on the body. Rather, it simply describes that such interpellation took place in point of fact in the early 20th century. Neville, Jinny, and Louis's different descriptions of their surrounding landscape signify their indoctrination in an ideology that prompts them to view the world differently. Further, ideology prompts them to understand themselves as individuals separate from the natural world around them. However, the text often works against that perception, as all the characters are governed by time and an approaching, inevitable death. The initial lines of the text reveal how easily ideology interpellates subjects to be subjects, how even ideology informs their distinct and basic concept of themselves. If state apparatuses are an outward projection of ideology, these opening lines make it clear that they substantially influence the characters.

There is certainly a looming presence of repression that I cannot attribute to one state apparatus in particular during the characters' infancy. Though the text does not portray instructors educating the main characters, I choose to lump the initial scenes as representing the

Scholastic Apparatus. Nannies are present and nurseries surely indoctrinate infants in an educative way.

Even though ideology interpellates the characters as individuals, it also paradoxically unifies them. As a reader, I understand that indoctrination into similar ideologies and similar apparatuses entails similar existence and, therefore, a similar suffering. In *The World Without a Self: Virginia Woolf and the Novel*, James Naremore discusses what he refers to as the infant characters' "direct statements of sense impressions, the diction, rhythm, and the feeling of litany [that] indicate that this is not speech in the usual sense of the term" (154). For Naremore, the similar languages used by characters in *The Waves* implies a communal experience. Specifically, he writes that such "formal parallel responses suggest, at least in this opening context, a fundamental, communal response to experience..." (154). This communal experience, by extension, signifies ideologies' grasp on all the subjects.

Anxiety envelops the characters from an early age, replacing much of their identity. From the first chapter, Bernard's inward monologue contains numerous references to feelings of being under the watch of an unseen supervisor. One may attribute these feelings to Bernard's interpellation as a subject that must behave according to an outside set of rules. He inwardly notes, "Shall I free the fly? Shall I let the fly be eaten? So I am late always. My hair is unbrushed and these chips of wood stick in it" (Woolf 15). There is a degree of anxiety in this quote, which signifies Bernard's consistent need of the affirmation of another to feel at ease. Further, Bernard's feeling that he is "late always" reflects his consistent preoccupation that he is breaking some social order imposed on him (15). He does not possess his own value system. Rather, he envisions himself as others envision him. Perhaps, he envisions himself through the lens of authority figures. The novel briefly mentions the guardians present in the nursery. Even the

subtle presence of authority figures is enough to cause characters to internalize rules and disciplines. This budding fear of being judged by others constitutes a large portion of Bernard's adolescence and diminishes his identity. Through my holistic reading of Bernard's character, I cannot determine what traits are essential to him and what traits are a direct result of his fears. Ultimately, these anxieties are promoted by state apparatuses problematize the question of Bernard's stable individualism.

The text includes numerous additional examples of anxiety. While in nursery, the characters create a fictional residence called Elvedon. Within the imaginary confines of Elvedon, Bernard exclaims, "Do not stir; if the gardeners saw us they would shoot us. We should be nailed like stoats to the stable door. Look! Do not move. Grasp the ferns tight on the top of the wall" (17). These sentences further reinforce the prevalence and dominance of anxiety. Even at a young age, the characters are repressed to the point of having to avoid the watchful eye of their caretakers. Elvedon represents their unspeakable desire to remain outside the watch of authority figures, to be free from the repressive facets of society that control behavior. The characters so fully possess a consciousness constituted by anxiety that they create a fictional residence free from that repression. Yet, their consciousness is still consumed with this idea of potentially being reprimanded irrespective of the fictional reprieves they create. Bernard, speaking to Jinny, exclaims "if we curl up close, we can sit under the canopy of the currant leaves and watch the censers swing. This is our universe. The others pass down the carriage-drive. The skirts of Miss Hudson and Miss Curry sweep by like candle extinguishers" (22). The "candle extinguishers" are likely symbolic of the repressive nurse maids. The children characterize themselves through their false attempt to carve out a world for themselves, a world supposedly free of ideology's watchful eye (22). Of course, as the quote reveals, they are unable to find an existence free from the

presence of a prevailing ideology. Ideology and the apparatuses indoctrinate the characters into a world in which they recognize their position as subjects to be commanded and molded.

Throughout the text, characters do not grow out of this understanding of the world. Rather, this mindset morphs and continues in pervasive ways as the characters age.

Rhoda best encapsulates the phenomenon of anxiety undermining identity. Unlike the other characters, she fundamentally lacks a set of ideological boundaries to adhere to, as she does not fit either traditional male or female gender paradigm. In a sense, Rhoda exists as complete ideological excess, not at all matching prevailing behavioral and identity expectations. Therefore, anxiety and fear constitute all of her identity. Unlike most of the other characters, Rhoda does not only feel judged by the nurse maids but her peers as well. Her isolation is indicative of this assertion. While alone in the nursery, Rhoda notes, “I have a short space of freedom. I have picked all the fallen petals and made them swim” (18). She desires freedom not only from adults, but from all other individuals. Her control of the petals in the basin indicates that ideology only grants her imaginary power. She exercises control in such a way because she has power nowhere else. Though her actions are imaginative and odd, they are also perfectly reasonable when one grasps her total absence from the ideological paradigm. Rhoda’s mental instability is a product of her anxiety (resulting from her ideological displacement) and it defines her. She confirms her own lack of identity at a later age in boarding school, noting “But here I am nobody. I have no face. This great company, all dressed in brown serge, has robbed me of my identity. We are all callous, unfriended” (33). This quote also speaks to the Scholastic Apparatus’ effacement of identity on groups of bodies. Because she lacks an identity, Rhoda attempts to possess the exterior appearance of others. Inwardly, she feels a remarkable lack of belonging and isolation.

Clearly, Rhoda's struggle speaks to a larger subset of individuals whose identities and desires fail to match up with traditional ideological demands.

Septimus' condition largely relates to Rhoda's in *The Waves*. So severe are the pressures of ideology, that Rhoda, like Septimus, cannot function and are almost forced to commit suicide. The text describes each suicide as not a selfish act, but an escape from a problem that cannot be solved. Various apparatuses irrevocably damage the identity of Rhoda and Septimus.

Furthermore, the culture of 20th century Britain provides little room for fixing and healing. There is no attempt to heal, and certainly no attempt to accept either Septimus or Rhoda as they exist.

Rebecca Schisler's article comments on how a general ideology of violence and, in-part, the Military Apparatus privileges a general culture of violence that characters in the text readily accept. *The Waves* reveals its characters' inability to understand the violence they commit. While hunting for butterflies, characters "skim the butterflies from the nodding tops of the flowers. They brush the surface of the world. Their nets are full of fluttering wings" (12). Due to Rhoda's complete lack of self, she is hardly treated as human at all. Characters carry with them this subtle form of violence that they learned in their youth and apply them to individuals such as Rhoda in their adulthood. Characters simply observe Rhoda's suffering throughout the text, instead of providing support to her. At a dinner during the characters' approaching middle age, Louis inwardly exclaims that we "wake her. We torture her. She dreads us, she despises us, yet comes cringing to our sides" (120). This ideology of violence, contributes to Rhoda's anxiety because it fundamentally shapes a society that moving away from humanism. The general ideology of violence begins in the Scholastic Apparatus. The characters are given the nets to catch bugs in the nursery. They are armed with the tools of subtle violence without recognizing them as such. This subtle learned violence translates to a broader culture of violence as the characters' mature.

The characters' sense of anxiety increases and manifests itself in different ways when they enter boarding school, a more structured scholastic apparatus. Even prior to the boarding school chapters, Rhoda notes that she "cannot write. I see only figures. The others are handing in their answers, one by one. Now it is my turn. But I have no answer" (21). Rhoda's anxiety heightens as the pressures from the Scholastic apparatus increase. Apparatuses expect individuals to perform within them. Rhoda, from birth, possesses a debilitating anxiety that only increases with societal pressures. As with Septimus, the accumulation of societal pressures ultimately leads to her suicide.

Other characters also experience a heightened anxiety at the onset of their formal education. Upon entering boarding school, Louis notes, "Boasting begins. And I cannot boast, for my father is a banker in Brisbane, and I speak with an Australian accent" (31). This quote demarcates the beginnings of Louis' identity crisis, a crisis perpetuated by the presence of other students and administration within the school. The overwhelming presence of native Englishmen in his boarding school signify to Louis his alterity. He lies outside of the social norm because of his colonial heritage. Louis' uneasy and repetitive recognition of this difference constitutes a significant portion of his thoughts. The negative experiences within the Scholastic Apparatus stays with Louis for the rest of his life. This retention is evidenced by the fact that he constantly reminds himself of his Australian accent. Therefore, like Rhoda, his identity is made up of anxieties.

Jinny's moderate anxiety stems from the restrictions the Scholastic Apparatus places on her as a woman. Jinny anxiously and repetitively notes the portrait of Queen Alexandra on the wall of her boarding school. Her notice of the portrait signifies that she is at least partially consciousness of herself as a subject. Specifically, Jinny inwardly notes that "Miss Lambert

wears an opaque dress, that falls in a cascade from her snow-white ruffle as she sits under a picture of Queen Alexandra pressing one white finger firmly on the page. And we pray” (34). She is quite aware of the presence of a model empirical female, the Queen, and the feminine performance of her instructor, Miss Lambert. The direct and abrupt reference to praying at the end of the quote emphasizes how the Scholastic and Religious Apparatuses work together to create a status quo, or a working model of behavior that situates itself on the individual.

Susan also experiences anxiety, as the boarding school exists outside the maternal domesticity that she values. She observes that “I would bury the whole school: the gymnasium; the classroom; the dining-room that always smells of meat; and the chapel. I would bury the red-brown tiles and the oily portraits of old men — benefactors, founders of schools” (44). While in boarding school, Jinny notes that “I do not stand lost, like, Susan, with tears in my eyes remembering home” (42). For Susan and every other character, with the exception of Percival, the educational institution acts an instigator of anxiety in some way. At the very least, the boarding school restricts the characters’ identity to the point that they are continuously wrestling against that restriction.

The Scholastic Apparatus imbues the characters with a sense of anxiety, weariness, and regret in their adult years. Each character repetitively remembers the repressive nature of their education with disdain. Anxiety still characterizes part of the characters’ identity in the novel’s middle to latter stages. The Scholastic Apparatus reinforces the characters’ places within society and how they differ from other individuals. This recognition of difference prompts continual anxiety because it consistently reveals to characters what kind of subjects they are, what kind they are not, and what they are subject to. This consciousness of difference stays with them throughout their entire lives. Louis never ceases to repeat the phrase “My father is a banker in

Brisbane and I have an Australian accent” (31). Anxious reflection colors the characters’ consciousness. Such reflection likely forms out of the characters’ exposure to the watchful eye of authority during their youth. The repressive ideologies from the characters’ early childhood and the Scholastic Apparatus do not leave the characters as they mature. Though the characters are physically separate from formative institutions, these institutions continue to occupy their consciousness, because the institutions themselves have essentially constituted them. The characters’ adult interior monologues reflect a past steeped in repressive education. Anxiety stemming from the Familial Apparatus also occupies some of the characters’ consciousness throughout the latter half of the novel. Again, if the characters’ identity is defined by their relation to ideological forces, then what is their identity?

Specific examples from the text confirm education’s continual hold on the characters’ consciousness. Upon leaving school, Louis emphatically notes that “I am most grateful to you men in black gowns, and you, dead, for your leading, for your guardianship; yet after all, the problem remains. . .The bird flies; the flower dances; but I hear always the sullen thud of the waves; and the chained beast stamps on the beach. It stamps and stamps” (58). Louis’ reflection on his education prompts him to recognize that it solved nothing. This reflection also invokes anxiety and the implicit recognition that ideology cannot protect him. The knowledge of the world does not assuage his ultimate anxiety of time’s passage and death’s approach. The stamping of the beast not only reflects the natural passage of time, but a concept of time that his childhood experiences engrained in him. Louis makes reference to the chained beast as child. Louis recognition of time is often closely interspersed with feelings of anxiety. Perhaps this phenomenon occurs because it is only throughout motion (which occurs only in time) that the habitus can be performed. The performance of his identity brings Louis into a world in which he

is conscious of his difference. In the nursery, Louis refers to his roots being “threaded, like fibres in a flower-pot, round and round about the world” (20). Perhaps this quote reveals how deeply aware he is of not being nationalistically English. In the following sentence, Louis notes that he does “not wish to come to the top and live in the light of this great clock, yellow-faced, which ticks and ticks” (20). His ideological indoctrination almost prompts him to view time as a commodity, and life as something that must constantly move forward. The children were never allowed to remain in Elvedon, a place in which they could be free from societal expectations. Louis, throughout his life, internalizes these experiences, which continues to bring him anxiety as he reflects on them. Again, this reflection and continual anxiety characterizes a portion of his identity.

The Scholastic Apparatus indoctrinates Neville as an academic, a career path that he ultimately resents. He expresses his disdain for academia’s confining nature. He exclaims that “It would be better to breed horses and live in one of those red villas than to run in and out of the skulls of Sophocles and Euripides like a maggot, with a high-minded wife, one of those University women. That, however, will be my fate. I shall suffer” (71). Here, Neville experiences anxiety closely related to regret. Like Louis, his formative experiences prompt him to feel locked in and repressed. State apparatuses do not necessarily bind any of the characters to their positions in life. Neville technically has the ability choose another occupation. The life of a horse breeder is always open to him. Yet the Scholastic Apparatus, particularly his bourgeois boarding school, indoctrinates him with an ideology that privileges academics above horse breeders. A web of ideological expectations thus restricts Neville’s agency. He is very conscious of this class restriction and resents it. This resentment characterizes part of his anxiety. Further, it confirms that characters possess an opaque identity partially occupied by anxiety. Their adult identity is

defined partially by the constraints that the Scholastic Apparatus placed on them in their formative years.

Additional evidence proves how the Scholastic Apparatus informs characters' self-perception. Louis continues to view himself through a double consciousness. His subtle national difference becomes overbearingly important to him, to the point that it disturbs him. As stated prior, he develops this consciousness of difference in boarding school. His boarding school experiences prove Althusser's argument that all apparatuses work in conjunction to promote themselves. Louis firmly experiences a prevailing nationalistic consciousness in boarding school. This nationalistic consciousness formed within the boarding school seeks to disempower his consciousness. The pervasive nationalism embedded within the Scholastic Apparatus places Louis outside the national identity. His anxiety about his national origin occupies a portion of his monologue and therefore identity. Like Rhoda, he cannot function as an agent of action or of power as a result of this anxiety. In middle age, Louis notes: "If I speak, imitating their accent, they prick their ears, waiting for me to speak again, in order that they may place me — if I come from Canada or Australia, I, who desire above all things to be taken to the arms with love, am alien, external" (94). This quote describes Louis' constant will to be accepted as a part of ideal Englishness. He cannot succeed, as the state apparatuses empower nationalistically English males, and he lies outside of that construct. Louis' own corrupted consciousness stagnates his thoughts, and prevents him from living a fulfilling life, or carving out a stable version of himself.

With this idea in mind, Louis's and the other characters' obsession with Percival becomes clearer. Percival represents the fictitious and pure Englishness that state apparatuses desire. He is a character not defined by anxieties and resistances to prevailing ideologies. From the other characters' perspectives, Percival exists as entirely comfortable within the role. Hence, he has no

interior monologue in this text. Neville describes him as throwing off his coat and standing “with his legs apart, with his hands ready, watching the wicket. And he will pray, ‘Lord let us win’; he will think of one thing only, that they should win” (48). Ideology *is* Percival’s consciousness. He serves as the exact foil to Rhoda, retaining no excess at all. Yet, Percival’s existence is fictional. Unlike other characters, he possesses no interior monologue. The text only reveals information about Percival through the description of the other characters. The text suggests that individuals who do not struggle against prevailing ideologies at all do not exist. Percival is the fiction created by other characters that aspire to perform.

Percival serves as the characters’ collective opposite, the embodiment of what they are not. He reveals their neuroses, their failure to achieve the ideal of ideology. The fact that the body of Percival may exist in actuality is beside the point. Percival’s physical body serves as the focal point for the other characters’ obsessions. He functions as both their hero and anti-hero simultaneously. He serves as what they aspire to be. So, they also resent him because he reveals their failure, which causes them anxiety. Percival essentially pressures other characters to recognize their ideological excess. Boarding school places Percival in close proximity to other characters and solidifies their interpretation of him throughout the rest of their lives. Percival’s unheroic death in India further signifies the fiction of ideal Englishness. Through his death, the text suggests that a figure like Percival, a figure with a stable identity, cannot exist in the modern world or at all. His pathetic death mocks the entire English heroic tradition. The text reveals heroic figures who holistically embody prevailing ideologies as non-existent. Further, the text signifies that characters such as Percival no longer hold a valued or valid place in the Modernist perspective. The text values the individual marked by ideological excess, and by tensions resulting from their inward struggle with outside institutions.

The Scholastic Apparatus solidifies how other characters perceive themselves throughout the rest of the novel. Rhoda cannot handle the pressures of the institution and largely becomes invisible to others. The institution prompts her to feel the judgment of others. She becomes highly conscious of her ability not to fit in with the establishment as a result of her estrangement during early age and boarding school. At a dinner party, Rhoda notes that she is “fixed here to listen. An immense pressure is on me. I cannot move without dislodging the weight of centuries. A million arrows pierce me. Scorn and ridicule pierce me” (105-6). As a body of ideological excess, Rhoda lacks the power to speak for herself or be heard by others. The “weight of centuries” and a “million arrows” refer to ideological pressures (105). She feels trapped outside ideology. Her absence from the Familial Apparatus makes her holistically different from what ideology demands. Society expects Rhoda to have a male partner and to bear children. Jinny and Susan likely perpetuate Rhoda’s sense of not belonging because they possess, in part, what society values. Though Jinny does not possess children, she at least appears attractive to men, and seems empowered by the male gaze in her youth. This notion sheds light on how bodies reinforce ideology and apparatuses. By exhibiting ideology that society values, par excellence, individuals promote other individuals to act in a similar way. This notion has already been exemplified in the case of Percival. Anxiety therefore entirely characterizes Rhoda’s identity, preventing her from having an identity. Though Rhoda thinks of herself as insane, her fears of displacement are highly intuitive and correct. Other characters frequently note their own sense of her displacement. Louis aptly observes Rhoda at the dinner party:

Rhoda comes now, from nowhere, having slipped in while we were not looking. She must have made a tortuous course, taking cover now behind a waiter, now behind some ornamental pillar, so as to put off as long as possible the shock of recognition, so as to be

secure for one more moment to rock her petals in her basin. We wake her. We torture her. She dreads us, she despises us, yet comes cringing to our sides because for all our cruelty there is always some name, some face, which sheds a radiance, which lights up her pavements and makes it possible for her to replenish her dreams. (120)

In this passage, the pervasive influence of the Scholastic Apparatus is evident. Louis defines Rhoda's current actions by her behavior as a child. This quote also confirms that Rhoda serves as the opposite of Percival. Instead of being completely oblivious to the characters' perceptions, she is defined by them. Althusser writes that ideology is inextricable from the individual. Thus, the other characters prompt Rhoda to recognize the dominant ideology she fails to embody. Again, this displacement is defined by her inability to conform to the pressures of early apparatuses. This quote also reveals an importance about the nature of how the characters present their identities. If all of the characters lack a stable identity, then what exactly does Rhoda fear? Why does Rhoda exist in a state of fear, while others at least perform the role of a stable identity? Likely, Rhoda is so displaced by ideology that she cannot even begin to develop the appearance of sanity. The passage further reveals how characters in the text give the impression of being outwardly sound, much like Percival, while inwardly fear displaces as much of their identity as Rhoda's. Perhaps such hints of instability give what Louis calls "radiance." As discussed earlier, this quote demonstrates Rhoda's inability to act or inability to act in a way that is socially acceptable. Unlike Jinny and Susan, she is unable to navigate the habitus, or act according to socially acceptable modes of behavior. Due to this inability, Rhoda is undervalued and ignored by characters around her. This lack of recognition contributes to her isolation, her lack of belonging, and therefore her sense of anxiety. Essentially, her lack of participation in the habitus contributes to the effacement of her identity.

These characters experience more than anxiety. Yet, the text suggests that anxiety undermines the ability of the characters to properly carve out an individual identity, confirming the crux of this thesis. They are unable to perform their identities (or quite literally, be themselves) because they are so consistently and uniformly contained by state apparatuses. Characters' in *The Waves* exist almost on a spectrum of identity. Rhoda signifies the completely absent identity and Bernard or Percival the fullest. The characters possess little identity other than the identity that ideology has crafted for them. Their interior monologues do not solely consist of anxious reflection. Yet, what is not anxious reflection reads as characters' self-narrating their own actions. Bernard refers to himself as "the man who a book in his pocket in which he made notes-phrases for the moon, notes of features; how people looked, turned, dropped their cigarette ends; under B, butterfly powder, under D, ways of naming death" (291). Here, Bernard appears conscious of the inevitability of death. He seems to subconsciously recognize that his name, beginning with B and ending with D, reflects his inevitable trajectory to death. One cannot attribute the fear of death to one or any state apparatus in particular. Yet, apparatuses are inseparable from production and motion. The economy would suffer, and production would cease if bodies did not act or move according to the prescriptions of the state apparatuses. Readers may have the sense that characters are subtly aware of being pulled through their existence, evidences by the fact that they describe their actions as they go through them. The characters' collective awareness of their motion towards death does not distinguish them as individuals.

Ultimately, through looking at the text via Althusser, I see characters that consistently define themselves against (and struggle with) prevailing institutions. The characters in *The Waves* are beings that lack a stable identity. The characters' identities are destabilized through

forced societal expectations. They are destabilized from the earliest age. Anxiety in this novel signifies state apparatuses undermining a stable identity. If fear makes up a portion of the self, then what is the self exactly? As in *Mrs. Dalloway*, looking at the characters through apparatuses reveals the disruption of identity that is central to Modernism.

IV.

CONCLUDING REMARKS

Characters in *Mrs. Dalloway* and *The Waves* have identities occupied by anxiety. This anxiety occupies their characters' thoughts to such an extent that any stable identity is indiscernible. Rhoda claims to have no face, but none of the characters seem to possess one either. Characters are demarcated by their biology or class, which are physical and superficial markers. If the inner self is a measure of Modernist reality, then how do the inner lives of the characters differ exactly? Of course, their experiences are different, and their anxiety generates from different problems and circumstances. Yet is an individual's conscious negotiation and struggle with prevailing ideologies enough to constitute her identity? Characters such as Clarissa, Septimus, and Bernard may be differentiated by their social circumstance and experiences. However, a large portion of their inner monologues are tied together by the thread of anxiety. As this study has shown, the negotiation of the self under the pressure of the state apparatuses does not allow for a full expression of being. We cannot call the general experience of anxiety a trait of the individual. Rather, anxiety, portrayed in *Mrs. Dalloway* and *The Waves*, exists as a common characteristic. Neither novel offers a solution to the crisis of anxiety. Rather, each seems to endorse the idea that the self is and always has been a locus of desire battling with prevailing ideologies in the habitus.

Again, this thesis does not claim to be original in asserting that characters lack a self in Woolf's writings. Scholars have already achieved that feat. Rather, this thesis argues that state apparatuses seem to function in the text to provide readers with a way of understanding characters' anxiety, which partially erases their identity. Looking at these texts via Althusser paints a clearer picture of how we construct identity or recognize its absence. Examining the

texts with apparatuses in mind provides a firmer understanding of the cause of characters' anxiety and behavior. If this analysis is expanded, I would examine other apparatuses at work the rest of Woolf's novels. By extension, this Althusserian lens may be used to look at other contemporaneous Modernist works.

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