

## Chapter 3

### ***Mrs Dalloway: Adventure in London as a “Cultural Market”***

*Let us never cease from thinking—what is this ‘civilization’ in which we find ourselves? What are these ceremonies and why should we take part in them? What are these professions and why should we make money out of them? Where in short is it leading us, the procession of the sons of educated men?*<sup>1</sup> Virginia Woolf

*[P]ower subordinates knowledge and makes it serve its ends or [...] it superimposes itself on it, imposing ideological contents and limitations. No knowledge is formed without a system of communication, registration, accumulation, and displacement that is in itself a form of power, linked in its existence and its functioning to other forms of power. No power, on the other hand, is exercised without the extraction, appropriation, distribution, or restraint of knowledge.*<sup>2</sup> Michel Foucault

#### **3. 1. “A London adventure”: an adventure in civilization**

Ethnography, as a branch of knowledge, which questions “the boundaries of civilizations, cultures, classes, races, and genders,”<sup>3</sup> and decodes the grounds of order/diversity and inclusion/exclusion in the society, assesses culture. Woolf asks just such questions in her *Three Guineas*: “what is this ‘civilization’ in which we find ourselves?” Woolf’s understanding of “civilization” brings to mind E. B. Tylor’s definition of culture: “[c]ulture or Civilization, taken in its wide ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.”<sup>4</sup> It defines a type of knowledge—a “will to knowledge.”<sup>5</sup> In order to trace the formation of such knowledge, I focus my argument on showing various power relations controlled by the imperial power, in this case, British imperial power, as well as on analyzing mechanisms of power in constructing and fashioning the models of cultural interaction. According to Clifford Geertz, “culture is not a power” but “something within which [the power relations] can be intelligibly—that is, thickly—described.”<sup>6</sup> Indeed, the relation between power and knowledge can be traced

"solely through the action of interests and ideologies"; accordingly, such knowledge is formed by "a system of communication, registration, accumulation, and displacement that is in itself a form of power."<sup>7</sup> Power is either the "multiplicity of force relations immanent in the sphere in which they operate and which constitute their own organization," or "the strategies in which they take effect, whose general design or institutional crystallization is embodied in the state apparatus, in the formation of the law, in the various social [and cultural] hegemonies."<sup>8</sup> This "omnipresence of power" signifies the "permanent", "repetitious, inert, and self-reproducing" nature of power, which comes from a "complex strategical situation in a particular society,"<sup>9</sup> for instance in London.

In fact, an ethnographer is interested principally in recording the life and habits of peoples of other societies, which are distant, geographically or culturally, from his or her own society, to construct and reconstruct a hierarchy of cultures as well as cultural differences, because it is through the flow of behaviour or social action that the "cultural forms find articulation."<sup>10</sup> The ethnographer can act as an outsider studying the others' cultures or as an insider analyzing his own culture. He offers, in James Clifford's words, "new angles of vision and depths of understanding."<sup>11</sup> Woolf, similarly, reads, rereads and translates her own culture and the culture of the others; in other words, in her works, she represents, explains and deciphers the cultural relationships and their discrepancies both as an outsider and as an insider. Her 'ethnographic' travel narratives create a "contact zone" or "transculturation," to quote Mary Louise Pratt's terms, that appropriates and inscribes all the aspects of the individuals in the process of such interactions. This form of literature is a significant tool that not only constructs, reconstructs, invents and reinvents but also challenges the means of forming particular ideologies relating to such cultural contacts. It also shows "a cultural poetics that is an interplay of voices, [and] of positioned utterances,"<sup>12</sup> as well as a feminist practice.

What feminist practice questions is "the strict separation of subjective and objective, emphasizing processual modes of knowledge, closely connecting personal, political, and representational processes"<sup>13</sup> in quest of identity. Likewise, Woolf considers various aspects of such constructions of identities and self/Other relations to rediscover the otherness and difference within Western or European cultures in the London metropolis of *Mrs Dalloway*. In contrast, in *Orlando* and *The Waves*, she focuses her attention on the

difference between Western and Eastern cultures. She encounters ‘Others’—the Orient and Continental European countries—in relation to her English culture. She sees, as Clifford points out, “the constant reconstitution of selves and others through specific exclusions, conventions, and discursive practices.”<sup>14</sup>

Accordingly, by mixing personal narrative with a particular stratification of meaning and “objectified descriptions,” she employs a style of “modern ethnography” in order to invent something new—wide latitudes of emotions and speculations closely allied with cultural relations.<sup>15</sup> One of the prominent characteristics of the ethnographic texts is that they never undertake to tell the whole truth, namely the ethnographic truths are “inherently *partial*—committed and incomplete.”<sup>16</sup> The ethnographic narratives cannot tell us the exact truth; they just give us the shadows of truth. In this respect, Woolf seeks to find the power relations, the “imposing ideological contents and limitations”<sup>17</sup> as well as the inequalities, which reflect the presence of the visible and invisible hands of imperial power.<sup>18</sup> Therefore, her observations and thick descriptions must, to a certain degree, be comparative.<sup>19</sup> Markets, for instance, shops’ windows, advertisements and other means of distribution as well as consumption represent the invisible hands of imperialism, whereas war, parliament, law, administrators, ambassadors and military system refer to the visible hands of imperialism.

*Mrs Dalloway* is chosen as the model text because, on the one hand, it gathers all the people in the 1920s, and on the other hand, it is a polyphonic text with many voices taken from political, social and cultural relations to the voice of common people. It includes a series of voices such as the political voice of the upper-class aiming to control society; the nostalgic voice of war, the shell-shocked war veterans and their families; the cultural voice of a metropolitan London controlling all its inhabitants; the economic voice of modern capitalism or imperialism claiming authority over the bazaar system; the satirist’s voice of women mocking the patriarchal system of the British Empire; and the romantic voice of Londoners’ past, to name just a few. It is composed of “a discourse on the discourse,” and involves a sequence of separate adventure stories in quest of a “common theme” or “a contrapuntal interweaving”<sup>20</sup> of series—a knowledge which is in itself a form of power.

The impact of Woolf's travels through Europe as well as of her London adventures on her writings is the core of my concern, that is highlighted as a frequent, codifiable motif in most of her travel narratives, which shows, to quote Pratt, "the authority of [her] ethnographic text [which] is directly constituted by [her] personal experience."<sup>21</sup> My objective is threefold: first, the mutual observation of the adventurers in the London streets, as the product of reciprocal effects of power; second, paying attention to the cultural layers of society—from walking, shopping, political speech to medical services, and so forth—and the impact of power relations on them; and third, the analysis of the comparative aspects of male-dominated centrality and female-dominated marginality in the power relations and their manifestation in the public-spirit, all through an adventurous walking with Woolf in the London streets.

Concerning the first point, I am interested to show the vision of London as a "cultural market,"<sup>22</sup> in which various identities despite their ambivalent positions walk not only to observe each other and enjoy their mutual observation but also to reconstruct or refashion their identities. For instance, "[Peter Walsh] tripped, with his hands behind his back and his eyes still a little hawk-like; he tripped through London, towards Westminster, observing" (*MD*: 145). I focus my attention on the cultural changes in the London streets as one of the great metropolitan centres and a cultural market. Here indeed, one can trace Woolf's consumer eyes, which become "'butterfly' eyes" that search not only for the "colour" but also for the "warmth and touch,"<sup>23</sup> as a butterfly alights "only on what pleases it" or "what suits it."<sup>24</sup> More precisely, the rambler's eyes looking in the shop windows to find something to buy signifies that they are motivated by the consuming strategies controlled by power to make a mere consumer.

Woolf's idiosyncratic observation of the adventurers and their eccentric behaviour result in portraying many groups of people, whose multiple voices reconstruct a new vision of London through the insight of an intellectual writer. She constructs her own specific version of the London streets based on her personal experiences, and makes her travel narrative, to quote Eveline Kilian, an appropriate medium for "the study of the mechanisms of cultural representation and interpretation."<sup>25</sup> In other words, she manifests London, according to Deborah Parsons, as a "cultural conceptualization of the modern European capital."<sup>26</sup>

She analyzes the social tensions and anxieties of city life, and draws her readers' attention to the concurrent fear of the returned traveller within everyday life or tedious routine. By walking in London and portraying the London streets, squares, shops, parks and famous buildings, Woolf does not want simply and merely to represent a part of the "habitat"; instead she decides to trace "the spaciousness of existence."<sup>27</sup> Thus, by making the metropolitan London a myth of cultural interaction, she not only satisfies her love of London, but also maps the city and the social and cultural relations of its inhabitants by means of the literary topography of her travel narrative. As Jeri Johnson states, the "cities in literature stand for something other than themselves," in short "they represent a network of relationships unfolded (or not) over narrative time."<sup>28</sup>

In *Mrs Dalloway*, the main models of city travellers are Clarissa Dalloway and Peter Walsh where a reciprocal relationship with other adventurers is concerned. Their travels are twofold: external and internal travels planned in the form of walking in the London streets and wandering in mind and the memories of past. As far as travel is concerned, their destination is not clear because there is no end to their adventures. Even death is not the end and has the concept of adventure in a different sense: "[d]eath was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the centre which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death" (*MD*: 163).

Second, the focus of my argument is to show that Woolf reads London like a text, which is "not a group of closed signs endowed with a meaning to be rediscovered," rather "a volume of traces in displacement," which cannot be imprisoned in a full or "final signification."<sup>29</sup> London is a discourse or a language, which speaks to its inhabitants; concurrently, they speak London by "inhabiting it, by traversing it, by looking at it" as well as by loving it.<sup>30</sup> In this respect, *Mrs Dalloway* invites us to participate in a semiological adventure in London "urbanism," in which we both read and decipher the city based on our own obligations and objectives.<sup>31</sup> This travel narrative celebrates the various ways of seeing and gazing at London. It is the Rambler or "street-haunter" that enters Woolf's travel narrative and it is through walking and probing the depths of details that the characters can translate the power that subordinates knowledge. This shows the

"readability of the city," i.e., to read the "whole vocabulary of signification"<sup>32</sup> in the work as the adventurers read different layers of culture.

Woolf's adventurers experience the streets of London, in Barthes's words, as the "exchange-site of social" and "erotic activities,"<sup>33</sup> such as strolling, observing, shopping, and buying, the principal features of a consumer society. Closely related to this view is the expansion of her vision of adventure through walking, which is the beginning of "erotic activities in a consumer society."<sup>34</sup> Such eroticism is stimulated by observing the aeroplane and the shops; for instance, Clarissa begins her adventurous expedition or morning walk in the London streets in a summer day to buy flowers for her party that is in itself an action to solidify her power relations.

*Mrs Dalloway* is written in a form that includes a collection of different clips of adventures in the London streets—social and political involvements, sexual adventures, cultural interactions, morning walk or adventurous walking in the London streets—that originate in Woolf's records in her diaries of travel at home. She creates an atmosphere in which to examine the metropolis on several different levels: as a phantasmagoria, a site of modern capitalism; a "prostituted" (*TG*: 85) culture that makes a "prostituted" London; and a historical and cultural myth or monument lost in the layers of modern thought. Her means of access to this metropolis or the manifestation of her practice of cultural and sociological philosophy is a modern capitalist or bourgeois culture that controls all forms of relationships based on their profitability; for instance, all professions are directly or indirectly under the control of power. "Money", "advertisement and publicity" are "adulterated forms of culture," because they are the baser ingredients of a "prostituted" culture (*TG*: 85-7). Imperialism not only adulterated culture but also the brain and mind of individuals, because all educated men, such as legislators, members of the parliament, ambassadors, journalists, doctors, men of business and prime ministers, even the high-class women with their famous houses and parties, all perform some duties, profess certain loyalties to imperialism, and play a very large part in the political movement of the time. This metropolitan phantasmagoria or multilayered organism with evidence of its earlier shapes and appearances shows the diverse layers of power lay behind, beneath and upon the surfaces of London in order to change its culture into a "prostituted" culture and its body into a marginalized "prostituted" city.

Third, I am interested to show that the discourse of marginality or being on the margin is a discourse which is read by Woolf, because of the binary structure of different kinds of dominant discourses such as patriarchy, imperialism and ethnography. For instance, Lucrezia's marginality represents a particular "positionality," which is defined through "the limitations of a subject's access to power,"<sup>35</sup> because power functions as a central force. This central power creates the condition of marginal subjects. Therefore, these two opposite poles need each other; they help to define each other. This confirms that British imperialism marginalizes other Europeans on the one hand and the women, especially the non-English women, on the other. Imperialism, however, cannot be limited to a structure; rather, it is a "continuous, processual, working through individuals as well as upon them."<sup>36</sup> Whenever and wherever marginality exists, imperialism reproduces itself within its very concept. Accordingly, the marginal foreign inhabitants, whether Europeans or non-Europeans, suffer from a lack of identity or lack of Britishness, Englishness or Londonness.

Finally, I am concerned with showing that the travel narrative interrogates identity and difference, in Bhabha's terms, as a "double movement,"<sup>37</sup> which refers to a crisis in the representation of personhood. The result of this process is the creation of a kind of invisibility that "erases the self-presence" of the "I" and opens up "a space in-between."<sup>38</sup> The consequence of such in-betweenness is the metaphor of internal travel/adventure in one's consciousness. Hence, under the influence of James Joyce's adventures in *Ulysses*, *Mrs Dalloway* portrays an attempt in the articulation of inner consciousness as a metaphor for internal travel in the mind, feeling and body, into age and youth, into society and culture. Woolf, by the use of her penetrating eyes as a traveller-observer, links the past and present. After the publication of her first travel report by *The Guardian*, she learns to relate "fact to fancy"<sup>39</sup>; therefore, she subjectifies her objective travel experiences. As a matter of fact, London is insistently herself and persistently something other, as she writes in her 1905 essay "Literary Geography":

A writer's country is a territory with his own brain; and we run the risk of disillusionment if we try to turn such phantom cities into tangible brick and mortar [...] to insist that [a writer's city] has any counterpart in the cities of the earth is to rob it of half its charm. (*E* 1: 35)

These statements signify that London is her beloved; i.e., she loves London life, and eulogises all the charms of its streets. Thus, she focuses all her attention on portraying its beauties through the insight of an artist-rambler in the oriental market or cultural bazaar in the London streets, to show how 'power' subordinates all the beauties of London, imposing ideological contents and limitation. Actually, it illustrates how power subordinates the people's identities by encountering and positing them in a cultural bazaar that acts as a mirror through which body and self confront with each other and participate in a self-recognition game that reshapes their identity.

### 3. 2. "Mutual observation": reciprocal effects of power

The sign, according to Barthes, can and does repeat itself, whereas the "gaze can say everything but cannot repeat itself."<sup>40</sup> Thus, "the gaze is not a sign, yet it signifies," which means that the gaze belongs to the "realm of signification whose unit is not the sign"<sup>41</sup> but significance. By dint of gazing, one never forgets that "one can be gazed at oneself," i.e., in gazing "the frontiers of active and passive are uncertain."<sup>42</sup> Even though man can gaze with his senses, the focus of the gaze here is on gazing through the eyes, which can "function as an object, i.e., on the level of privation."<sup>43</sup> The adventurers gaze at what they are looking for and paradoxically they see merely what they gaze at, hence they magnify their "gazee."<sup>44</sup>

In her essay on "Street Haunting," Woolf states that "the average unprofessional eye[I]" is unable to bring out "the more obscure angles and relationships" (*DM*: 21) in the London streets—that is the blindness of the observer—whereas the professional eye/I of an ethnographer-traveller has the power of penetrating all the details and angles—that is her insight. In *The Moment and Other Essays* (1947), she explains that many modern writers such as Proust, Hardy, Flaubert and Conrad use visual images; in this way, she points out the significance of gaze and gazee:

It is the eye that has fertilised their thought; it is the eye, in Proust above all, that has come to the help of the other senses, combined with them, & produced effects of extreme beauty, & of a subtlety hitherto unknown. (*MOE*: 141)

Woolf focuses on "the faculty of seeing" and "of interpreting the sight to others," (*E* 1: 44) as well as on the visual perception that "manifests the link between knowledge,



pleasure and truth in the satisfaction it carries."<sup>45</sup> The eyes have different effects and see distinct images, yet they might be under the control of power, and act as the imperial lenses. Woolf, for instance, describes the eyes of the leisured class as the "musing eyes; gently speculative eyes; eyes to whom life appears musical, mysterious; eyes now kindled to observe genially the beauty of the red carnations" (*MD*: 93). These musing eyes of the leisured class experience and consume just the pleasures and beauties in the world:

The cold stream of visual impressions failed him [Peter Walsh] now as if the eye [was] a cup that overflowed and let the rest run down its china walls unrecorded. The brain must wake now. The body must contract now, entering the house, the lighted house, where the door stood open, where the motor cars were standing, and bright women descending: the soul must brave itself to endure. (*MD*: 146)

Therefore, the people, their eyes, their "visual impressions" are controlled by the invisible hands of power and now Peter needs the brain and body to help the eye to be 'I,' "the soul must brave itself to endure." This refers to his travels to India during which his eyes are trained by the power to observe for the sake of power itself. This justifies that power is everywhere, since it comes from everywhere and there is no escape from its various social hegemonies. Similarly, Michel Foucault asserts, "one is always 'inside' power, there is no 'escaping' it," which means that "there is no absolute outside where it is concerned."<sup>46</sup>

One of the objectives of imperial power is to create better consumers; for this reason, the metropolis is full of ideal consumers, who enjoy sauntering or rambling, looking to buy like those leisured class people or looking just for the sake of observing and enjoying the harmless pleasures of window-shopping. The garish window shops are proper sights for the 'strolling eyes' of spectators, who are also connoisseurs of the pleasure of spectacle for its own sake, especially in metropolitan London, which is full of anonymous encounters with such sights. Woolf's shop windows convey bizarre mixtures of signs and codes such as flowers, dresses, jewelleries, scents, books, pictures and so on, which give every observer a kind of erotic pleasure, and activate the sense of consumerism, which has a different meaning for various consumers. The shop windows as advertising media are not designed to improve the observers' mind or to impart qualities of social usefulness; on the contrary, they give erotic pleasures to the observers. Hence every

observer gazes at the shop windows according to his own expectations or the minimum similarity which he finds between his thought, feeling and the objects, signs and codes while pausing for a moment before the shop windows. Foucault points out that "each gaze would form a part of the overall functioning of power."<sup>47</sup> Very evidently, power manifests itself in various forms.

First, strolling in the London streets, while participating in the labyrinthine game of gaze/gazee that is controlled and directed by the norms of a civilized, English society, gives the adventurers a kind of uncertainty that alters their identity. Most of the passers-by in the streets look at each other just to experience a mutual observation and their "gaze is their proof [for such an interaction]."<sup>48</sup> It is merely "a gaze which neither judges [the walker] nor appeals to [him]"; yet it "posits", "implicates," or "makes" him "exist"<sup>49</sup> in a "complex strategical situation."<sup>50</sup> Walking, observing and shopping represent, in Barthes's sense, part of the "erotic activities in a consumer society" and that results in a momentary pleasure.<sup>51</sup> In this regard, the travel narrative reflects the various public areas of London experienced during a day's rambling through the city and its shops, parks, streets and restaurants. For instance, when Clarissa pushes "through the swing doors of Mulberry's the florists," (*MD*: 13)<sup>52</sup> she observes various flowers with her eyes half closed:

delphiniums, sweet peas, bunches of lilac; and incarnations, masses of incarnation. There were roses; there were irises. Ah yes—so she breathed in the earthy-garden sweet smell as she stood talking [...]. And as she began to go with Miss Pym from jar to jar, choosing, nonsense, nonsense, she said to herself, more and more gently, as if this beauty, this scent, this colour, and Miss Pym liking her, trusting her, were a wave which she let flow over her [...]. (*MD*: 13-4)

The florist and the flowers give her a kind of erotic pleasure through which she can breathe better and enjoy the "beauty", "scent" and "colour" of the flowers. This kind of pleasure is like the ebb and flow of a wave in her body that lifts her up and up. Walking through the streets, Clarissa is bombarded by the vivid spectacle around her, while her mind is not a *tabula rasa* or a blank page. Nevertheless, it is inscribed with her role as the wife of a member of the parliament—a form of power that controls the mass of these new impressions gained through encountering familiar faces and objects:

(she [Clarissa] stopped to look at a Dutch picture) [...]. She had the oddest sense of being herself invisible; unseen; unknown; there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them, up Bond Street this being Mrs Dalloway; not even Clarissa any more; this being Mrs Richard Dalloway. (*MD*: 11)

Clarissa has a very strange sense of being "invisible", "unseen" and "unknown." After "being Mrs Richard Dalloway; not even Clarissa any more," it is difficult for Clarissa to find even the traces of her past life. This epitomizes the power of marriage in a patriarchal society, which changes Clarissa to Mrs. Dalloway. Woolf's *flâneur/flâneuse* is not an aimless urban wanderer, but is able to travel, to arrive, to gaze, to move on, to be anonymous and to be in a liminal zone. She directs both Clarissa Dalloway and Peter Walsh, as her central adventurers, in a journey through the streets to observe everything like a participant observer who lives amid the people and has a kind of authority that is anchored largely in a subjective, sensuous experience. This subjective experience is the result of moving in the society, looking and being looked at. Clarissa and Peter walk through the streets of London, peer into the windows, the shop windows, and into the people's faces, and collect their own samples. They observe and are observed by the others, and through this act of mutual observation, they become not just objects for interpretation but spectators or subjects objectifying the others.

Secondly, the travel narrative represents the people as pawns and puppets, passing the particular streets, observing familiar sceneries and buying in specific shops, whereas Clarissa as a connoisseur of London walks in her own version of London. This version is based on her self-recognition, consisting of the palimpsest layers of experience of walking throughout her life. In this way, she is involved in a game of gaze/gazee, as a subject as well as an object, controlled by empire whose purpose is to have power over things or over others, as if they were things, or objects. This shows an ideology of power, which scrutinizes the formation of these labyrinthine metropolitan London streets, in which individuals are never free from the game of these consuming eyes.

For instance, when Clarissa observes the "shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteen-century settings to tempt Americans," (*MD*: 7) she actually observes a new form of life. This statement can produce different layers of meaning. The first layer is to consider it as an

empty signifier, which shows how the shopkeepers try to control the economic system of their bazaar by attracting American tourists' attention to the antique objects. The second one is a full signifier whose "form is empty but present," whose "meaning absent but full,"<sup>53</sup> or, as an "invisible and active, clear and implicit"<sup>54</sup> message, points out the Americanization penetrating the society of London by the presence of American tourists as the mere observers at the service of new imperial powers to fulfil their desires. The third one focuses on the "mythical signifier as on an inextricable whole made of meaning and form," it results in creating an "ambiguous signification," which functions as a "mechanism of myth" or "a sum of signs, a global sign" that is in itself the very presence of American "imperiality."<sup>55</sup> The first two layers are "static" and "analytical," and destroy and unmask the myth, whereas the third one is "dynamic," which "consumes the myth according to the very ends built into its structure."<sup>56</sup>

Clarissa gazes with the eye of an affluent Londoner, who is not only at the service of government—kindling and illuminating its power by giving a party—but also loves "walking in London" since "it's better than walking in the country" (*MD*: 7). She loves the "divine vitality" of the London streets in which she and Peter survive and live in each other as part of this whole city:

[B]ut that somehow in the streets of London, on the ebb and flow of things, here, there, [Clarissa] survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself. But what was she dreaming as she looked into Hatchards' shop window? (*MD*: 10)

Rambling among the people in the streets, she has never seen them exactly because she moves like a mist between the people whom she knows best. This shows how power makes an inhabitant blind to the world around him; in other words, one's vision is trained to see whatever power is concerned with, because "power works and is worked through discourse," i.e. "through both private spaces and public institutional spaces."<sup>57</sup> Power comprehends, realizes, deploys and systematizes bodies as subjects of knowledge that precisely presupposes these subjects as beings with bodies, which are directed by the power. In this way, no one is allowed to presuppose or reveal the effects of the

"divisions, inequalities, and disequilibriums"<sup>58</sup> in the society unless power wants to show them.<sup>59</sup> This underscores that everything is just for power's sake.

However, when Clarissa peers into "Hatchards' shop window" she reads the lines of William Shakespeare's play, *Cymbeline* "[f]ear no more the heat o' the sun / Nor the furious winter's rages" (*MD*: 10) that echo in her mind during the day. The line is repeated at the end of the travel narrative when she thinks of Septimus's death "[f]ear no more the heat of the sun" (*MD*: 165). This signifies the importance of her gaze at the window of a bookshop, which is different from other shop windows, and relates her present life to her past memories. Clarissa's walking in Bond Street—one of the most fashionable shopping streets in London—indicates the significance of the place and the influence of place on her sensibility:

Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter; one roll of tweed in the shop where her father had bought his suits for fifty years; a few pearls; a salmon on an iceblock.

'That is all,' she said, looking at the fishmonger's. 'That is all,' she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves. And her old Uncle William used to say a lady is known by her shoes and her gloves. (*MD*: 11-2)

Walking and observing the shop windows, especially Hatchards' window full of books with different titles, awaken all the feelings and sensations of the past when she was young. Clarissa looks into different shop windows and sees various goods such as "a Dutch picture" (*MD*: 11), "suits", "pearls", "salmon on an iceblock," a "perfect glove" and so on. Clarissa's walking or strolling signifies a concurrent encounter with modernity, with the past, with the new and unknown and with different forms of power. What the narrator finds is that her wandering leads into an exploration of her past life, London's past and her lost identity in the palimpsest layers of past years. Beyond the seemingly aimless wandering of the ramblers, there is a significant centripetal relationship between the observers and observed, by which they can recognize their position and determine their identity.

Peter Walsh gazes at the streets of London, the people and the changes as a returned traveller, who feels imprisoned in the new metropolitan centre that seems eccentric and odd at first sight. He is physically a *part* of the crowd but mentally detached from it; the outcome of his long isolation is a lack of connection with the social and cultural world of

this metropolitan London. It is perhaps this situation that accounts for the way in which he is conflated with a panoramic spectator through his penetrating eyes; in this way, he is involved both in the game of gaze/gazee and in the discourse of a new form of observation, which gives him a visual control in and of urban space. His eyes—accustomed to seeing through the imperial eye or lens of a British administrator—are trained very soon by observing different signs of the civilization, such as the people and their way of dressing, wearing “pink stockings” and “pretty shoes,” (*MD*: 143) making themselves up or ambulances moving with a high-pitched sound. He seeks mentally to connect a mythical schema to a general history, to explain how these correspond to the interests of a particular society; in fact, he tries to find the essential function of modernization and civilization. This civilization, organization and the communal spirit of London strike him having come back from the East. Having experienced the East and having got familiar with the reign of imperial power, he can trace the signs of this power in his country, which controls even the system of costumes, transportation, sights, shopping, thinking, buying and meeting in parties. This mutual observation is the most omnipresent and painstaking aspect of Woolf’s travel narratives, whereas her concern with metropolitan London never leaves her, and indeed she remains not only an English citizen, but especially a Londoner, who is also inside the game of power: “what is this ‘civilization’ in which we find ourselves? What are these ceremonies and why should we take part in them?” (*TG*: 60)

### 3.3. “Metropolis”: a modernized cultural bazaar

To interpret a city ethnographically is, in Geertz’s words, like reading “a manuscript—foreign, faded, full of ellipses, incoherencies, suspicious emendations, and tendentious commentaries.”<sup>60</sup> The focus of my analysis is not on the city itself, but on what is “*in*” the city, “not to generalize across but to generalize within”<sup>61</sup> it. In the nineteenth century, as Susanne Ledanff states, “the myth of the European capital City as a metropolis” becomes one of the significant themes of many travel narratives.<sup>62</sup> The purpose of travellers who focus their attention on narrating the capital cities is to preserve not only “the prestige of the European capital cities” but also their “national cultural traditions,” especially in the “‘traditional’ centres such as London.”<sup>63</sup> For many travel writers, from the beginning of

the twentieth century, the city becomes a network of social and cultural relationships. In this regard, London is an imperial metropolis, combining within its vast space the meaning of life, the forms of a new trans-cultural civilization, as well as a new race of Londoners, which attracts the attention of many modern writers, since this metropolitan city "assimilates the world's cultures."<sup>64</sup> Woolf recognizes herself in London's never-ending confrontation with the new forms of consciousness, new perceptual habits, new ways of thinking and a new network of power.

*Mrs Dalloway* illustrates London as the metropolis, or in Ledanff's words, the symbol of "an even more advanced stage of modern mass-society [which has] reached its climax,"<sup>65</sup> by exercising a rather Foucauldian-like panoptic system from which there is hardly an escape. One of the characteristics of the metropolis is that it is not only an industrial modern big city but also "a *cultural market place* [my emphasis]," which directs the traveller or adventurer "to observe the emergence of Modernism" in all aspects of life.<sup>66</sup> The travel narrative shows London as a market or modernized bazaar, in which the participants are channelled to follow the orders and disciplines of imperial power; thus, they are not free to make decisions—to buy, to sell, to observe and to enjoy. Indeed, whatever reflects their own preference or desires is ordered and decided by a rather panoptic economic system, controlled by the invisible hands of imperialism. As far as the people are not completely free in their choices, they are constrained by the cultural rules of society. Peter Ackroyd states that

[b]y the last decades of the nineteenth century London had become the city of empire; the public spaces, the railway termini, the hotels, the great docks, the new thoroughfares, the rebuilt markets, all were the visible expression of a city of unrivalled strength and immensity. It had become the centre of international finance and engine of imperial power; it teemed with life and expectancy.<sup>67</sup>

What matters in London is that it is the "city of empire" and everything, such as "the public spaces, the railway termini, the hotels" and "the rebuilt markets," signifies the invisible forms of British sovereignty. London, accordingly, "the centre of international finance," acts as a visible "engine of imperial power," which controls many improvements. This power changes the capital city into the centre of all nations and their cultures. This cultural bazaar, the place of "discriminatory practices" or the place of production of "cultural *differentiation* as signs of authority"<sup>68</sup> changes its rules of

recognition as well as its values for the Europeans. In European thought, the metropolis is always "the seat of culture,"<sup>69</sup> which shows the centrality of cities, such as London and Paris. All the people from other peripheral countries migrate to such centres. Hence London acts as the controlling cultural centre of the British Empire, in which many groups of immigrants live; in other words, London is a network of developing social and cultural relationships. It also has many shops, restaurants, cafes, hotels, big streets, parks and many other beautiful buildings that suggest London's historical and cultural authority for the outsiders, such as tourists and immigrants.

The invisible hands of British imperialism construct and control the bazaar and economic system by means of different modernized forms of advertisement. They are clearly highlighted near the beginning of the travel narrative in the image of an aeroplane that advertises the toffee "Kreemo":

The sound of an aeroplane bored ominously into the ears of the crowd. [...] Dropping dead down, the aeroplane soared straight up, curved in a loop, raced, sank, rose, and whatever it did, whenever it went, out fluttered behind it a thick ruffled bar of white smoke which curled and wreathed upon the sky in letters. But what letters? [...] It was toffee; they were advertising toffee, a nursemaid told Rezia. Together they began to spell t...o...f... (MD: 19-21)

The aeroplane is "sybaritic, novel, and commercial."<sup>70</sup> Its intended message is an advertisement for Kreemo toffee, but it rouses in the observers' mind chains of thoughts, pleasures and anxieties both fleeting and profound. The advertisement is a sign which reflects the controlling power of the economic capitalist system that uses aeroplanes as a new means of transportation to change the people into consumers. The 1920s was increasingly changing into an age of display advertising shown by the aeroplane, or the age of modern transportation. The aeroplane is a sign of modernization and beyond that, it is a bearer of signification puffing dissolving words into the air to be diversely construed by all the adventurers and observers. It signifies "[m]enace, community, eroticism, warfare, and idle beauty,"<sup>71</sup> because it moves freely across all these concepts. Woolf was particularly acute in her understanding of the aeroplane in relation to the cultural form of London. Gillian Beer quotes Stephen Kern's argument of flying and the aeroplane: "[p]eople were divided in their response to flying; some hailed it as another great technological liberation and some foresaw its destructive potential."<sup>72</sup> Hence this



aeroplane as a reminder of the Great War<sup>73</sup> with its "mission of the greatest importance" that is "destined to cross from West to East" (*MD*: 20) and whose purpose is never revealed for the consuming eyes of the people, might act as an invisible hand of power, or as a panoptic apparatus in a different sense.

The aeroplane is set alongside, and against, the car, since the car here suggests the private passage of royalty, and becomes the spectacular centre for the comedy of social class, such as the tall men, "men of robust physique, well-dressed men with their tail-coats and their white slippers and their raked back" (*MD*: 18). The tall men, Moll Pratt, Sarah Bletchley and Mr Bowley respond to "some flag flying in the British Breast" (*MD*: 19) and gaze devotedly on the inscrutable vehicle, the car, whose occupant is never revealed in the travel narrative. Emily Coates looks up at the sky in which the sound of an "aeroplane bored ominously into the ears of the crowd" (*MD*: 19). Very similarly, Clarissa hears the harsh sound of "a pistol shot in the street outside [the florist]" (*MD*: 14):

The violent explosion which made Mrs Dalloway jump and Miss Pym go to the window and apologise came from a motor car which had drawn to the side of the pavement precisely opposite Mulberry's shop window. [...] Edgar J. Watkiss, with his roll of lead piping round his arm, said audibly, humorously of course: 'The Proime Minister's kyar.' (*MD*: 14-5)

Instead of the muffled attributed meaning of modernization represented by the car, the aeroplane is a playful, open sign, though at first received as ominous; hence, everyone's attention is distracted from the car and turned towards the aeroplane. It becomes a part of the sky, its sound fading instead of resonating. However, it reminds the people of death: "[d]ropping dead down, the aeroplane soared straight up, curved in a loop, raced, sank, rose" (*MD*: 20) and disappeared behind the clouds. Each adventurer reads its message differently. For instance, Septimus gazes at the aeroplane:

So, thought Septimus, looking up, they are signalling to me. [...] [H]e could not read the language yet; but 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 becoming upon him, [...] one shape after another of unimaginable beauty and signalling their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! (*MD*: 21)

For Septimus, the aeroplane is the emblem or sign of the Great War that fills his eyes with tears. This beautiful apparatus used for advertising is largely indifferent to its effects on humanity and society. Septimus reads the signals of fear and the horror of battlefields where Evans died, whereas the aeroplane's purpose is the homogenization of the experience and pleasure of observing the smoke words that urge all the observers to buy goods such as the toffee "Kreemo." Not merely does the message matter but also the communal act of gazing at the sky and aeroplane. For this reason, there is no final signification for the aeroplane; it becomes a sign of ecstasy, eroticism, modernity, war, and later an apparatus for the modern form of travel. Woolf paradoxically represents the aeroplane as the free spirit of the modern age returning the eye to the purity of the sky. At the same time, the aeroplane's frivolity is a part of post-war relief, and in spite of the fact that the aeroplane is no war-machine in the travel narrative, it is a reminder of the Great War. It does not threaten the adventurers in the streets of London. Indeed, it is a light aircraft, perhaps a Moth.<sup>74</sup> Both the Queen's or Prime Minister's motor car with its chauffeur and the aeroplane are the signs of modernity controlled by the bourgeois society.

Moreover, the travel narrative begins with the picture of London as a metropolis in an advanced industrial society of England, and ends within the walls of a house that belongs to a member of parliament, who gathers all the men of power and wealth—those who are explicitly or implicitly at the service of British imperialism, from members of parliament to writers, doctors, administrators, ambassadors and the prime minister, to underscore that the relations of power are "imminent," because "they have a directly productive role, wherever they come into play."<sup>75</sup> At the same time, London becomes the centre of various improvements and changes caused by the political and economic exchanges in the 1920s. For instance, the Great War of 1914-18 did not block London's growth and its central vitality, because imperialism changes its visible hands (war) into invisible resources of power:

In peoples eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London. (*MD*: 6)

Power has always a series of aims and objectives. When war and its barbarism, directly controlled by the men of power, is over, a new phase emerges which brings peace and civilization. Hence they convince the people that they are able to exert their wills, whereas the people, as Woolf metaphorically highlights, become "pawns and puppets dancing on a string held by invisible hands" (*TG*: 6), the hands of imperialism. However, fighting and war had (have) always been "the man's habit, not the woman's" (*TG*: 6). The result of these changes is traceable in "the spatial geography" of the travel narrative, which symbolically represents Britain's position in Big Ben as the appropriate and "majestic icon of old England"<sup>76</sup> or pre-war England:

[B]ut here the other clock, the clock which always struck two minutes after Big Ben, came shuffling in with its lap full of odds and ends, which is dumped down as if Big Ben were all very well with his majesty laying down the law, so solemn, so just, but she must remember all sorts of little things besides [...]. Volubly, troublously, the late clock sounded, coming in on the wake of Big Ben, with its lap full of trifles. Beaten up, broken up by the assault of carriages, the brutality of vans, the eager advance of myriads of angular men, of flaunting women, the domes and spires of offices and hospitals, the last relics of this lap full of odds and ends seemed to break, like the spray of an exhausted wave [...]. (*MD*: 114)

The other clock, which always strikes two minutes after Big Ben "with its lap full of odds and ends" blends the world of commerce, of vans, of the "flaunting women" with the "domes and spires of offices and hospitals," signifies modernization and gives a picture of England, controlled by the invisible powers of the metropolis.

Woolf's travelling eyes search into the main and central streets of London to observe the zenith of British imperial and industrial power, such as "Victoria Street" (*MD*: 6) or "Leaden-hall Street" (*MD*: 25) as the business centre of London at that time. The "cool brown tobacco department of the Army and Navy Stores" (*MD*: 115) that supplies military stores becomes an omnipresent symbol of the new system of life in London. The large department stores in London, as Linden Peach has pointed out, have two significances: "the one rooted in the old imperialist ideologies" of the "servant-mistress relationship" and "the other in a shifting, consumer-oriented society" as a mixed "social embourgeoisment."<sup>77</sup> The scenes of shopping, reflecting the invisible power of capitalism and imperialism, are very significant since many female and male characters go shopping like Mrs Dalloway, who goes to buy flowers for her party, Miss Kilman and Elizabeth, who buy petticoats, Hugh Whitbread, who goes to buy a Spanish necklace for his wife,

and Richard Dalloway, who buys flowers for Clarissa. Metaphorically speaking, these shop windows are coloured paste jewellery provided by the capitalist imperial system, whose invisible power controls the system of bazaar to capture the attention of the people, especially women, who buy very eagerly.

As mentioned before, the boundaries of culture and civilization create a chain of inclusion/exclusion in the geography of every travel narrative. Such an inclusion/exclusion is one of the other objectives of imperialism to subjugate the inhabitants. The "complexities of women's relationships to imperialism" is an outstanding feature of "radical feminist analyses," and in spite of the fact that English women "often benefited from the empire, even abetted it,"<sup>78</sup> imperialism reinforces the burdens of sexism even for them. As far as imperialism is a man-made strategy, women are excluded or marginalized or incorporated. Thus, the travel narrative replicates accurately the imperial geography of centred metropolis and largely invisible periphery or marginalized population, which shows the system of exclusivity. However, through selecting the characters from different groups of society, upper, middle and lower classes, Woolf represents a political analysis of English society and government. Clarissa Dalloway, Peter Walsh, Sally Seton and Richard Dalloway can be the representation and symbol of such exclusivity as seen in the Bloomsbury Group, whereas Hugh Whitbread and Mrs Burton are representatives of the Coalition Government as the reminders of the pre-war period. Sir William Bradshaw and his wife are also members of the conservative upper-middle class who are loyal to the empire and its values. This doctor also acts as a controlling hand of the "public-spirited, British Empire, tariff-reform, governing-class spirit,"<sup>79</sup> which is represented in the travel narrative in two forms: "proportion" and "conversion" are identified in the portraits of Sir William Bradshaw and Peter Walsh. Sir William Bradshaw's analysis of British Empire articulates the dominance of power:

Proportion, *divine proportion*, Sir William's goddess, was acquired by Sir William walking hospitals, catching salmon, begetting one son in Harley Street by Lady Bradshaw [...]. *Worshipping proportion*, Sir William not only proposed himself but *made England prosper, secluded her lunatics, forbade childbirth, penalized despair*, made it impossible for the unfit to propagate their views until they, too, shared his sense of proportion—[...].

But proportion has a sister, less smiling, more *formidable*, a Goddess even now engaged—in *the heat and sands of India, the mud and swamp of Africa*, the purlieus of London, wherever, in short, the climate or the devil tempts men to fall from the true belief which is her own—is even now engaged in dashing down shrines, smashing idols, and

setting up in their place her own stern countenance. *Conversion* is her name and *she feasts on the wills of the weakly*, loving to impress, to impose, adoring her own features stamped on the face of the populace.[...] shrouds herself in white and walks penitentially disguised as brotherly love through factories and parliaments; offers help, but desires power; smites out of her way roughly the dissentient, or dissatisfied; bestows her blessing on those who, looking upward, catch submissively from her eyes the light of their own. (*MD*: 89-90, my emphasis)

The main point is the "constant game of hide-and-seek between the meaning and form,"<sup>80</sup> which defines the myth of the British Empire. Indeed, behind the form there is a concept that "reconstitutes a chain of causes and effects, motives and intention."<sup>81</sup> Proportion as a "goddess," or knowledge is embodied in Sir William Bradshaw, it is a "*value*,"<sup>82</sup> a meaning, a concept turned into a form, engrafted onto the social structure of London. The result of this conceptual knowledge is that "proportion signifies law and order" as the cryptogram of imperialism which makes "England prosper, seclude[s] her lunatics, for[bids] childbirth, penaliz[es] despair." Hence proportion is a hierarchical sign, which draws a borderline between madness and civilization, evil and good, improper and proper, illegal and legal, weak and strong, to name just a few.

Woolf never believed in doctors; accordingly, she created the horrible picture of a doctor, an "efficient dictator," in Sir William Bradshaw,<sup>83</sup> who wants to govern, metaphorically, the weak country or the minds of his patients. Unlike Dr Holmes, Sir William Bradshaw believes that Septimus is very seriously ill, and he calls his illness "not having a sense of proportion," (*MD*: 86) i.e. what Foucault calls madness. Bradshaw considers Septimus's threat of killing himself as "a question of law" (*MD*: 87)—"[i]t could be said that law prevailed over medicine in endowing madmen with a marginal status."<sup>84</sup> Septimus, whose mind is disturbed, is, in Foucault's words, "no longer being mad," but the doctor makes him "feel normally responsible for everything within him that may disturb morality and society," as a result he "must hold no one but himself responsible for the punishment"<sup>85</sup> he might receive. He is a prisoner of nothing but himself, which is the product of his lack of relations to others because he is ashamed of seeing others, especially Evans; thus, his "guilt is shifted inside, showing [him] that he was fascinated by nothing but his own presumption," which results in his "silence", "transgression" and "shame."<sup>86</sup> This demonstrates that the bodies are, at certain limits, produced by power as sick, feeble-minded and neurotic, and, indeed, far from being

peripheral to power, these forms of exteriority are seen to be themselves the products of power.

In fact, the most individuated are those subjects who are marginalized by the social law and order. In this regard, through having placed the people on the limits of marginality, Woolf reads and translates the history of those nations and people—the colonized, non-Europeans, non-English or other Europeans, low and working class as well as women—whose histories of marginality have been most profoundly involved in the antinomies of law and order. For instance, power needs a Sir William Bradshaw as the new pathologist of British Empire. As such, his purpose is to control the power of the Empire by invoking his own sense of proportion that forms a kind of “microcosm in which were symbolized the massive structures of bourgeois society and its values,” such as “Machine-Disorder relations, centred on the theme of social and moral order.”<sup>87</sup> By using “inoculation,” as one of the principal figures of the “bourgeois myths,” Bradshaw, in Barthes’s terms, “immunizes the contents of the collective imagination by means of small inoculation of acknowledged evil,” and in this way, he “protects it against the risk of a generalized subversion.”<sup>88</sup> He not only controls his patients by his and his wife’s will but also shapes a miniature of an empire so that

not only did his colleagues respect him, his subordinates fear him, but the friends and relations of his patients felt for him the keenest gratitude for insisting that these prophetic Christs and Christesses, who prophesied the end of the world, or the advent of God, should drink milk in bed, as Sir William ordered [...] this is madness, this sense; his sense of proportion. (*MD*: 89)

This shows that by his sense of proportion Bradshaw forms his and his wife’s monarchy for the patients as “Christs and Christesses” who can control the world whereas this sense of proportion or the game of power is in itself a kind of madness. Accordingly, it is right to ask “[w]hat are these professions and why should we make money out of them? Where in short is it leading us, the procession of the sons of educated men?” (*TG*: 60)

Another ‘appropriated’ mythical concept is the goddess of “conversion” (*MD*: 89). As the concept of British imperialism, it refers to the history of British colonization and its colonial adventures as well as its system of law and government with “an unlimited mass of signifiers”<sup>89</sup> that “shrouds herself in white and walks penitentially disguised as brotherly love through factories and parliaments” (*MD*: 89). This goddess “offers help,

but desires power; smites out of her way roughly the dissentient, or dissatisfied; bestows her blessing on those who, looking upward, catch submissively from her eyes the light of their own" (*MD*: 89-90). Conversion and "the means of its enforcement" trace the colonization of India and Africa, because conversion "feasts on the wills of the weakly" (*MD*: 89). It also includes the imposed international wars, the discipline imposed on the returned, shell-shocked soldier Septimus Warren Smith, and all other oppressions involved in the empire. It suggests that colonization, as Edward Said claims, is "almost always a consequence of imperialism, is the implanting of settlements"<sup>90</sup> "in the heat and sands of India" and on "the mud and swamp of Africa" (*MD*: 89). Conversion like colonialism has been seen to be a "distinctive form of the more general ideology of imperialism."<sup>91</sup> The dwelling place of this goddess is in "Sir William's heart, though concealed" under "some plausible disguise; some venerable name; love, duty, self-sacrifice" (*MD*: 90). But this "fastidious Goddess" loves "blood better than brick and feasts most subtly on the human will" (*MD*: 90). Proportion and conversion as two goddesses show that "power subordinates knowledge and makes it serve its ends" in every aspect of society from daily life to the international wars, and there is no escape from the 'glassy roof' made by the bourgeoisie. The whole of England is steeped in an "anonymous ideology," that is "everything, in everyday life, is dependent on the representation which the bourgeoisie *has and makes us have* of the relations between man and the world."<sup>92</sup> These relations, to quote Barthes further, situate man in an "intermediate position," which means "being neither directly political nor directly ideological," instead they indicate the "quarrels of the intellectuals" such as the doctors based on their power/knowledge relations, and make the "bourgeois norms" as the very "evident laws of natural order."<sup>93</sup>

There is another form of exclusivity, which separates the superior Londoners from the immigrants or the peripheral Londoners:

in all the hat shops and tailors' shops strangers looked at each other and thought of the dead; of the flag; of Empire. In public-house in a back street a Colonial insulted the House of Windsor, which led to words, broken beer glasses, and a general shindy which echoed strangely across the way in the ears of girls buying white underlain threaded with pure white ribbon for their weddings. For the surface agitation of the passing car as it sunk grazed something very profound. (*MD*: 18)

The presence of "strangers" "in all hat shops and tailors' shops [who] looked at each other" might suggest the presence of refugees after the Great War or a modernized trans-cultural society, as Bhabha argues, this produces a "space in which the question of modernity emerges as a form of interrogation."<sup>94</sup> Accordingly, the travel narrative gathers all the people together for a moment across the barriers of class and social privacy—the strangers who look at each other and notice the common people, a Colonial who insults the House of Windsor and the middle-class girls who buy "white underlain threaded with pure white ribbon for their weddings." It is a full signifier to show that this new modernized bazaar or trans-cultural market is controlled by a panoptican system of economic power. Simultaneously, it is a mythical signifier which questions the progressive metaphor of modern social and cultural cohesion that is taken from the "organic theories of the holism of culture and community" or the theories of gender, class, and race as the "social totalities that are expressive of unitary collective experiences."<sup>95</sup>

Peter Walsh's position, after returning from India, represents another form of exclusivity—the condition of a "transplanted colonial" alien, yet identified with Britain.<sup>96</sup> Walsh sees London with the eyes of an Indian and at the same time a Londoner. Indeed, he looks from the inside and outside, which is a stance of in-betweenness. Walsh does not feel at home in London, he still experiences "after all, London; the season; civilization" and the "moments of pride in England; in butlers; chow dogs; girls in their security" and his "companions in the art of living" (*MD*: 50). What stimulates him to return to England is another representation of the British imperialist objective, which sends him to India to make him a better citizen of the empire. Walsh returns from his travel, rambles and passes along the streets of London and sees it as a cultural metropolis or market; in other words, a civilized, modernized cultural bazaar with its vaulted cupolas or the domes constructed based on the structure of a metropolitan city. This bazaar demonstrates a distinctive system of the social relationships centring on the production and consumption of a particular kind of cultural services. This bazaar, or in its original sense the oriental market, is observed by Walsh as the centre of international transport networks. It has also been a key site for the initiation and implementation of culture. In this way, Walsh also



takes part in these ceremonies ordered by "the imposing ideological limitations" that is "linked in its existence and its functioning to other forms of power."<sup>97</sup>

Walsh remembers the pre-war England and observes this new post-war condition, in which people dress and behave differently, newspapers write differently, and the women, especially the girls, enjoy "greater independence and a freer sexual identity."<sup>98</sup> The sense of modernity or the superiority of the present over the past is translated into the sense of superiority over those traditional societies and cultures that he had experienced in India. Assuredly, he reads the discourse of modernity by observing the "pace of change, the scope of change, and the nature of modern institutions."<sup>99</sup> His understanding of England shows that his motherland is, in Peach's words, more the product of a "cultural iconography than geography."<sup>100</sup> He observes that London, his home of childhood and youth, becomes an "imagined ideal of a particular class"<sup>101</sup>; therefore, he declares:

[t]he amusing thing about coming back to England, after five years, was the way it made, anyhow the first days, things stand out as if one had never seen them before; lovers squabbling under a tree; the domestic family life of the parks. Never had he seen London look so enchanting—the softness of the distances; the richness; the greenness, the civilization, after India, he thought, strolling across the grass. (*MD*: 64)

Modernity becomes synonymous with "the richness", "the greenness", "the civilization" as well as the civilized behaviour. Woolf criticizes this kind of civilization as an English imperial code in the social and cultural life. Peter encounters an enormous change in "design, art, everywhere; a change of some sort [which] had undoubtedly taken place" (*MD*: 65). This modern present can no longer be envisaged as a bonding with the past; on the contrary, it reflects a newness that is not part of the continuum of past and present; instead this past/present dichotomy is part of the necessity of living for every observer. The rapid growth of the metropolis seems to encourage everyone to accept and assimilate himself with the improvements. After encountering the 'Other,' and gaining all the experiences of those years of separation, Walsh walks in the London streets or the parks to see how it is changed into one of the great and busy centres of the world, as well as one of the most obedient centres in which every one is busy with his life.

Travel gives Walsh the opportunity of penetrating the self of the others or observing and seeing the various layers of social and cultural improvements in London. This depth of gaze "is born only at the moment the spectacle itself slowly turns its shadow toward

man and begins to look at him."<sup>102</sup> Thus, not only does he look at London, but also London looks at him, who has gained many experiences from his Eastern travels and adventures, which bring about a sense of self-recognition as well as the recognition of the others. Yet the inevitable reality is that he is also inside the power because civilization and law force everyone to obey the dominating rules of power.

Walsh is torn between the discrete spheres of home or London and away or India. Now, he recognizes that the metropolitan geography of London is in contradiction with the domestic geography of home he had recorded in his mind. This accentuates his ambivalent emotion of love/hate and places him in a never-ending chain of ambiguous desires; in other words, London creates a continuous double pressure of attraction and repulsion concurrently. The new urban setting of London influences and creates a new sensation in this adventurer, who has knowledge of the Occident and the Orient. This shows a discourse of power to suggest that those who have power (Walsh, as an English administrator in India) have control of what is known and the way it is known, and those who have this knowledge have power (Walsh, as an experienced traveller in London) over those who do not. This truth, which is not outside power, is produced by virtue of "multiple forms of constraint" or the "regular effects of power."<sup>103</sup> It signifies that each society has its own "regime of truth," its own chains of "discourse which it accepts and makes function as true"; hence, such mechanisms and instances enable us "to distinguish true and false statements,"<sup>104</sup> procedures and techniques.

### **3. 4. "Consumer society [and] its inhabitants": Trans-cultural interaction**

As far as culture or civilization consists of knowledge, belief, custom and many other capabilities and habits acquired by man as a member of society, London, as a "contact zone" or trans-cultural society, in Pratt's terms, in which "disparate cultures meet, clash, and grapple with each other,"<sup>105</sup> requires a complex system of knowledge of different groups of peoples. In reality, London might be described as a mosaic of communities within a particular metropolitan topography, and its streets are the site of its inhabitants' encounter with the 'Other.' For the marginal inhabitants, London—this metropolitan commercial centre—is always experienced as a "privileged site," where "the other is."<sup>106</sup> As Peter Ackroyd points out, in *London: The Biography* (2000), "London has always

been a city of immigrants" or "the city of nations,"<sup>107</sup> which shows London as a social site in which a variety of cultures meet each other. This meeting, clashing or grappling of cultures is the sign of cultural differences, which confirms the necessity of a "cultural authority [that] resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known and so come into being."<sup>108</sup> The cultural authority designed by power exercises innumerable forms of exclusion, such as immigration, which produces divisions and inequalities.

The presence of the immigrants and foreigners, such as Lucrezia Warren Smith, Septimus's Italian wife, Maisie Johnson and Moll Pratt indicates the centrality of English people and the marginality of other Europeans in controlling the cultural system of metropolis. Like an ethnographer, who focuses on portraying different strata of the social structure, the differences and affinities among the cultures and on analyzing the people's behaviour towards each other, based on the underlying elements in their life, Woolf, as an insider, shows London as a contact zone, in which different cultures interact with each other. For instance, *Mrs Dalloway* portrays the unhappy intermingling of 'us' English and 'them' immigrants by referring to Septimus Warren Smith's marriage with Lucrezia:

Every one gives up something when they marry. She has given up her home. She had come to live here, in this awful city. But Septimus let himself think about horrible things, as she could too, if she tried. He had grown stranger and stranger. He said people were talking behind the bedroom walls. (*MD*: 60)

Lucrezia, who has given up her home and her identity by being far from home, is in an in-between space. In the Victorian period, many foreign girls had the desire of having an English husband. This desire might have been one reason to motivate Lucrezia to marry Septimus, because "[a]fter the 1844 Naturalization Act, any foreign woman married to a British man automatically became a British subject, that is, a citizen of the United Kingdom, and was 'consequently allowed to come to Britain free of all conditions'."<sup>109</sup> Conversely, the result of their marriage suggests the difference between centre and periphery by observing the two cultures through Lucrezia's inner voices or expressions. She contrasts Italy with England and Italian with English people:

Far was Italy and the white houses and the room where her sisters sat making hats, and the streets crowded every evening with people walking, laughing out loud, not half alive like people here, huddled up in Bath chairs, looking at a few ugly flowers stuck in pots!

'For you should see the Milan gardens,' she said aloud. But to whom? (*MD*: 22-3)

What matters is the way she gazes at the English people who are "half alive," whereas in her country the people walk and laugh aloud and their "white houses" are full of life. Such contrasts are inevitably created in the mind of every marginal inhabitant or immigrant who lives in a foreign country. These are the result of hybridity which, in Bhabha's words, represents the "strategic reversal of the process of domination through disavowal."<sup>110</sup> This process leads to "the production of discriminatory identities that serve the 'pure' and original identity of authority."<sup>111</sup> Such confrontations help the "reevaluation of the assumption of colonial identity through the repetition of discriminatory identity effects," which underscores the essential "deformation and displacement of all sites of discrimination and domination."<sup>112</sup> Concurrently, it "unsettles the mimetic or narcissistic demands" of British imperialism, and "reimplicates its identifications in strategies of subversion" that attract the attention of the discriminated to the eye/I of power or, according to Bhabha, its "negative transparency."<sup>113</sup>

Lucrezia's rejection of English life, in fact, is the outcome of an outsider's view. It is like the observation of one of the English expatriates whose experience of living in Italy is recorded by Woolf during her travel to Italy. The old expatriate "professes to find English life lacking in colour, & sets off on these long rambling peregrinations, from one cheap pension to another, never leaving the hackneyed towns, or seeing much in them" (*PA*: 389). Lucrezia's behaviour shows the effect of uncertainty and unpredictability that on the one hand afflicts the discourse of power, and on the other hand defamiliarizes the authority of British dominion. Metaphorically, London is a mirror "where the self apprehends itself; it is always [in Bhabha's terms] the split screen of the self and its doubling, the hybrid."<sup>114</sup> Accordingly, immigration paves the way for a kind of displacement and dislocation in the host country so that the presence of imperial authority is no longer immediately visible, and its "discriminatory identifications no longer have their authoritative reference"<sup>115</sup> to the immigrants' inferior culture or the British superior culture. Woolf experienced the same ambivalent or contradictory emotions of love/hate while travelling to Italy in 1908, and she records: "I compare Umbrian vineyards with English fields that I am slow to come at any picture of this place. [...] The snug circle of our farmyard does not exist" (*PA*: 393). Woolf's comment on this scene shows the

exercise of authority and its presence as well as the immigrants' marginality and their absence. She constructs, in Pratt's sense, a very "convincing, vivid, ethnographically accurate account of life"<sup>116</sup> as she encounters it in Italy without having any professional experience in the ethnographical field. What is significant is a set of reliable "links between ethnographic authority," her personal experience and the "originality of [her] expression."<sup>117</sup> In her ethnographic expression of other peoples' culture, she "exposes [as Geertz argues] their normalness without reducing their particularity."<sup>118</sup>

During her journey to Italy, Woolf writes to her sister, "I am rapidly falling in love with Italy," (*L* 3: 362) whereas Nigel Nicolson, in *Virginia Woolf*, claims that "Virginia did not think well of the Italians, of whose language she could not speak a word, she thought the country beautiful but its people degenerate."<sup>119</sup> These two contradictory statements show there is no escape from the orders and definition of civilization in which we live. She describes the mystery of difference and of oppression simultaneously, in a discourse, which has always been played out over the centuries, and shows the immigrants' need to define themselves, or their race and culture, in contrast to English culture. Accordingly, English nationalism relies upon the cultural distinctions that demarcate the British from Southern Europeans, such as Italians, or from the Irish people; indeed, such cultural distinctions rationalize an aggressive nationalism that fuels British colonization.<sup>120</sup> She scrutinizes the Londoners' pride, by describing the (marginal) immigrants' situation of "acceptance and assimilation"<sup>121</sup> within the metropolitan society. As Foucault argues, "where there is power, there is resistance"<sup>122</sup>; accordingly, the immigrants' resistance can be observed in the form of their acceptance and assimilation with the norms of English society and its cultural authority.

Lucrezia, however, in an in-between space, has the problem of culture and language, because she is not a native speaker of English: "how serious [Septimus] was, wanting her to read Shakespeare before she could even read a child's story in English!—being so much more experienced, he could help her" (*MD*: 130). This is an exercise of authority that "*splits the difference* between Self and Other"<sup>123</sup> in order to show, on the one hand the impossibility of having identity, and on the other hand the unpredictability of its presence. Both positions are partial and the very quest of identification simply "*emerges in-between* disavowal and designation."<sup>124</sup> This in-between situation gives Lucrezia a

"partial presence."<sup>125</sup> She is also unable to express her emotional desire, yet her inner voice is extremely powerful and honest (to tell the truth). She has no choice but to speak English while Septimus does not attempt even to learn one Italian word. For Lucrezia, walking and rambling is an excuse to escape from this caged life, while ignoring that the streets of London are labyrinthine and made by the invisible hands of power from which there is no escape.

Lucrezia Warren Smith or Rezia is an immigrant, a liminal inhabitant who experiences many forms of social and cultural problems in a foreign country. Her despair at her husband's illness and horrible condition, her own foreignness and loneliness as an Italian immigrant, her repressed dreams and recollections of her past lovely life with her family and friends, her cultural distance from English society, her lack of employment, and so forth strengthen her sense of liminality or marginality in a metropolitan society:

It's wicked; why should I suffer? she was asking, as she walked down the broad path. No; I can't stand it any longer [...] she had been happy; she had a beautiful home, and there her sisters lived still, making hats. Why should *she* suffer?

The child ran straight back to its nurse, and Rezia saw her scolded, comforted, taken up by the nurse who put down her knitting, and the kind-looking man gave her his watch to blow open to comfort her—but why should *she* be exposed? Why not left in Milan? Why tortured? Why? (*MD*: 59)

Woolf's emphasis on "*she*" is for the sake of representing Rezia's torture and suffering as a marginal inhabitant. Rezia's feeling shows a sense of xenophobia, just as Woolf, as Nicolson states, all "her life [...] remained a partial xenophobe."<sup>126</sup> Lucrezia's dream of a lady-like life with an English gentleman is destroyed by the frustration of her love for Septimus and by her lack of identity. She is afraid of and at the same time pleased with London's metropolitan culture, whereas Septimus is a wanderer in his mind, detached from his external world. His resistance is reflected, at the end of the travel narrative, when his detachment is fulfilled through his suicide, while the prospect of Rezia's life is one of alienated walking and searching. Indeed, both are victims of the visible and invisible hands and will of imperialism, both are sacrificed to the empire, like all young men in war, especially Evans, whose soul is ever-present to Septimus.

As a Scottish woman, a foreigner, Maisie Johnson has come to London from Scotland to take up a post at her uncle's business in "Leadenhall Street" (*MD*: 25), where she encounters a cross-cultured society. Maisie Johnson and Moll Pratt—an old Irish

woman—are the self-supporting shop-women, or “unwilling immigrants,” who are considered as an indefinable class in the city and as victims of “the commercial culture” of the metropolis.<sup>127</sup> They are, on the one hand, outsiders and alienated figures in the city, who struggle to maintain independence in the submerged crowd controlled by the power, and on the other hand the subaltern women who are not paid as much as men. They are both manipulated consumers and manipulators who, despite their marginality, control the economic system of the city. Yet the discrepancy is due to the atmosphere of London, which is a “very mighty power” that both “changes the sizes of things” and “affects solid bodies” (*TG*: 50). This shows the capitalist disciplinary power that becomes “an ‘integrated’ system linked from inside to the economy and to the aims of mechanism”<sup>128</sup> in which it is practiced. It is then that Woolf asks “what are these ceremonies and why should we take part in them,” (*TG*: 60) which refers to the significance of power in the capitalist system that needs victims to satisfy its cruelty.

She [Miss Kilman] had suffered so horribly. ‘Why should they ask me?’ she said. ‘I’m plain, I’m unhappy.’ She knew it was idiotic. But it was all those people passing—people with parcels who despised her—who made her say it. However, she was Doris Kilman. She had her degree. She was a woman who had made her way in the world. (*MD*: 117-8)

Miss Kilman, who teaches Elizabeth history, is another marginal character who suffers from social marginality. Her marginality signifies on the one hand a will to truth—the definition and codification of concepts and values by imperialism—on the other hand the will to knowledge—the existence of imperialism—that is beyond the improving will to power of imperialism in London social life. In spite of the social exclusion imposed upon the working-class and immigrants, they essentially help London to prosper commercially. In this way, Woolf portrays different groups of people who are affected by modernity, and are frozen into a “uniformly repeated attitude” (*MD*: 200) of ranks and classes imposed upon them, and suggests the class differences in the culture of spectacle. All the groups and nations, mingled in this metropolitan centre, are free to gaze and observe each other or around them, because they know that the secret of a successful assimilation and resistance against power is to consider themselves as Londoners. Woolf, accordingly, mocks the will of English people who exercise a dominant control over Europe, and the will of European nations who like to control the rest of the world and to develop their

imperial Euro-centric hegemony. She, implicitly, tries to illustrate that history is written by the invisible hands of the masses rather than by the visible and invisible hands of imperial power.

### 3. 5. "Constructed body": masculine versus feminine or prostituted London

Society and knowledge are linked to each other since in every society there is a power/knowledge relation. Culture, society, the people, their behaviour, their gazes, their jobs, their desires are all means of "exercising power and, at the same time rules for establishing knowledge."<sup>129</sup> Through technologies of power or, in Foucault's words, by determining "the conduct of individuals" and submitting them "to certain ends or domination, an objectivizing of the subject,"<sup>130</sup> the capitalist system makes European or English women and non-European or subaltern<sup>131</sup> women the victims of patriarchal system.

*Mrs Dalloway* shows the incarnation of the male panoptic system in all its forms from the markets, culture, society, parliament, law, consumption, values, patriotism, war, medical system, advertisement, to sexual discourse and all other forms of life. Woolf criticizes the law made by male imperial power as the fundamental manifestation of power, and analyzes all the elements of such power through women's ideal lenses, directed by the invisible hands of imperialism. In this regard, *Mrs Dalloway* represents 'the pathology of British world power' through introducing the British Empire in the characters' life and observation as well as in their behaviours and thoughts. The text is full of masculine codifications that govern society, which can be listed here as medical system, war, law, men of parliament, market and so forth. These patriarchal technologies of domination and power are the products of the interaction between oneself and others.

Accordingly, war, as "a permanent basis of all the institutions of power" which "continues to rage within the mechanisms of power,"<sup>132</sup> is a crucial factor that supports male-dominated imperial sovereignty. For instance, the picture of war is the product of Woolf's anger against the "male-dominated Victorian and Edwardian societies," emphasized by her direct statement that the "[w]ars and ministries and legislation" were "invented presumably by gentlemen in tall hats in the Forties who wished to dignify mankind" (*E* 1: 330-1).<sup>133</sup> War functions in power relations and needs a "historio-



political discourse"<sup>134</sup> to legitimize its codifications; in this respect, patriotism and the flag are two masculine codes, which define the heroic roles of patriarchal society.

The flag is a sign full of significations, it may be the insignia of leadership, or artefacts expressive of the culture of certain times and places, or signals for decoration and for display: For a particular monarchy, it marks the palace, castle, tent, or ship; for instance, when Rezia says, "[s]he had once seen a flag slowly rippling out from a mast when she stayed with her aunt at Venice. Men killed in battle thus saluted" (*MD*: 133). It signifies a purposeful mixture of patriotism and militarism. Flags can also be heraldic with various forms and purposes, such as banners, ensigns, pendants or pennants (pennons), guidons, burgees, and so forth; hence, it depends on how and where the flags are used. In *Mrs Dalloway*, various forms of flag are used even in the streets of London where the power of empire is actually present: "Bond Street fascinated her; Bond Street early in the morning in the season; its flags flying; its shops; no splash; no glitter" (*MD*: 11-2). Flag as the sign of imperialism and as the reminder of war has many significances: "many tombs with banners waving over them, tokens of victories not over armies, but over [...] that plaguy spirit of truth" (*MD*: 27). This token of patriotism frequently recurs in the travel narrative. However, the flag even highlights the modernized picture of London: "it was a very hot night and the paper boys went by with placards proclaiming in huge red letters that there was a heat-wave, wicker chairs were placed on the hotel steps and there, sipping, smoking, detached gentlemen sat" (*MD*: 143). The "placards" signify the new form of prostituted London. Elsewhere,

Little Mr Bowley, who had rooms in the Albany and was sealed with wax over the deeper sources of life, but could be unsealed suddenly—poor women waiting to see the Queen go past—poor women, nice little children, orphans, widows, the War—tut-tut—actually had tears in his eyes. A breeze flaunting ever so warmly down the Mall through the tin trees, past the bronze heroes, lifted some flag flying in the British breast of Mr Bowley [...]. (*MD*: 19)

The flag, which is "flying in the British breast of Mr Bowley" as a sign of power full of meaning, awakens the sense of patriotism, especially during the war and even after the war and, as Nicolas Marsh has pointed out, such "patriotism is the father of war" and death for the country because it brings "national glory."<sup>135</sup> The flag shows that the people's national experience connects them on an emotional and human level. It also

functions as a signifier of British imperialism that makes docile bodies and individuals at the service of its power:

[Millicent Bruton] had the thought of Empire always at hand, and had acquired from her association with that armoured goddess her ramrod bearing, her robustness of demeanour, so that one could not figure her even in death parted from the earth or roaming territories over which, in some spiritual shape, the Union Jack had ceased to fly. To be not English even among the dead—no, no! Impossible! (*MD*: 160)

The Union Jack is the flag of the United Kingdom, formed by the combination of the flags of England, Scotland and Ireland, referring respectively to the Crosses of St. George, St. Andrew and St. Patrick, all of which are displayed heraldically. The Union Jack signifies the great desire for Englishness in Millicent Bruton who does not like to “be not English even among the dead—no, no! Impossible!” This affirms the superiority of Englishness and English Empire. Such a superior system, hence, cannot accept the existence of a shell-shocked veteran, instead considers each individual as “a parcel of capital,” which “has no right to destroy himself.”<sup>136</sup> In this regard, Woolf considers the “opening speech of the 1915 International Congress of Women at The Hague,” delivered by Aletta Jacobs, president of the Dutch Suffrage Society:

We women judge war differently from men. Men consider in the first place the economic results, the cost in money, the loss or gain to national commerce and industries, the extension of power ... We women consider above all the damage to the race resulting from war, and the grief, the pain and misery it entails.<sup>137</sup>

British imperialism is the result of a patriarchal system of power that “subordinates the knowledge and makes it serve its ends” through “imposing ideological contents and limitations.” Accordingly, there is no knowledge “without a system of communication, registration, accumulation, and displacement,” which is in itself another form of power or surveillance that brings all the social institutions under its control. It solidifies and crystallizes the ideology of imperialism in the world as a discourse written and interpreted by British imperialism.

A discourse, as Foucault states, “can be both an instrument and an effect of power”<sup>138</sup>; that is to say, “it is in discourse that power and knowledge are joined together.”<sup>139</sup> To every observer at first glance, London seems like a “constructed body,”<sup>140</sup> a prostitute who displays her beauties to the male urban observers. In T. S. Eliot’s sense, in *The*

*Waste Land*, London is a modern wasteland that celebrates the remoteness of civilization. Hence London (the prostitute), metaphorically, exposes herself as she walks the streets for the material of her profession, and at the same time offers her "constructed body" as a commodity. In addition, the male observers see her as an object for the purchaser's eyes. *Mrs Dalloway* shows London as a female body or an object for the male imperial eye/I, which decorates it based on his imperial desires or will:

One might fancy that day, the London day, was just beginning. Like a woman who had slipped off her print dress and white apron to array herself in blue and pearls, the day changed put off stuff, took gauze, changed to evening, and with the same sigh of exhilaration that a woman breathes, tumbling petticoats on the floor, it too shed dust, heat, colour [...] I [Peter] fade, she was beginning, I disappear, but London would have none of it, and rushed her bayonets into the sky, pinioned her, constrained her to partnership in her revelry. (*MD*: 143)

As Barthes has pointed out, the "object is never alone, and never privileged," rather it is "merely there, among many others, painted between one function and another, [...]—in a word, *utilized*."<sup>141</sup> This utilization motivates every observer such as Peter Walsh to equate London and "the London day" with a *passante* or a modern prostitute and, as Deborah Parsons states, in *Streetwalking the Metropolis: Women, the City, and Modernity* (2000), with the "spectacle of consumer society," or "an inanimate purchasable commodity," whose eyes are like the "windows of the shopping industry."<sup>142</sup> The shop windows are not symbols of "active vision"; rather, they offer themselves "to be gazed into, reflecting the desires of those who look into them."<sup>143</sup> Metaphorically, the eyes of this *passante* resemble "the artificiality lit windows of the shop [...] displaying themselves for consumption."<sup>144</sup> This is Woolf's critique that shows her beloved London under the control of the invisible hands of British bourgeoisie.

The prostituted London sees herself through the men's eyes, constructs and presents herself as they like to see her. Woolf changes the role of this capital city of modernity that is predominantly available to men's gaze as a gaze: London is "a figure of erotic fascination"<sup>145</sup> for the urban walker. In this way, Woolf criticizes on the one hand the role of women as "a product" as well as a "consumer of the society of spectacle,"<sup>146</sup> and on the other hand "these ceremonies" controlled by the hands of imperial male: "[w]hat are these ceremonies and why should we take part in them?" (*TG*: 60) London (the *passante*) likes to be the focus of the spectator's observation; simultaneously, she knows that it is

through such an observation that the government controls the economic system of the city:

But she's extraordinarily attractive, [Peter] thought, as, walking across Trafalgar Square in the direction of the Haymarket, came a young woman who, as she passed Gordon's statue, seemed, Peter Walsh thought [...] to shed veil after veil, until she became the very woman he had always had in mind; young, but stately; merry, but discreet; black, but enchanting. (MD: 48)

Walsh, who walks across "Trafalgar Square in the direction of the Haymarket," observes an "extraordinary attractive" young woman or *passante*. The attractive *passante* with the ideal erotic attractions of a prostitute, which motivates Walsh's desire so much so that he fingers "his pocket-knife," is Walsh's vision of London. This vision embodied in the form of an attractive black woman "with its back turned to shed on him a light" connects the prostituted London with Walsh so that simultaneously she "single[s] him out" and whispers "his private name which he called himself in his own thought" (MD: 48). Indeed, the vision might suggest Peter Walsh's in-between gaze through which he sees his desired Clarissa, his new beloved or Daisy and his London (a triangle of love) in the form of a black prostitute. This black woman or the new image of London, as a mythical signifier, has at the same time meaning and form: its form is empty but present, which attracts Walsh's attention; its meaning is absent but full, while shows how London and its "culture is prostituted" by the "procession of the sons of educated men" (TG: 85). Walsh finds himself apparently dissociated from the patriarchal society of his homeland, while truly associating himself with the invisible hands of power. When the black *passante* escapes from the possessing gaze of Peter Walsh, he can neither observe any more nor penetrate the secret of her body. In this way, Woolf mocks the masculine gaze by observing *him* as an *object* and interrupting his horizon, because she believes that one of the objectives of the patriarchal system is to produce "the adulterated forms of culture" (TG: 87):

But other people got between them in the street, obstructing him, blotting her out. He pursued; she changed. There was colour in her cheeks; mockery in her eyes; he was an adventurer, reckless, he thought, swift, daring, indeed (landed as he was last night from India) a romantic buccaneer, careless of all these damned proprieties, yellow dressing-gowns, pipes, fishing-rods, in the shop windows; and respectability and evening parties and spruce old men wearing white slippers beneath their waistcoats. He was a buccaneer. (MD: 49)

These observations change him into a romantic *flâneur*, “an adventurer”, “a buccaneer” who follows this young woman with his burning eyes. Accordingly, the combination of luxury shops, such as “Dent’s shop in Cockspur Street,” and the fascinating shop windows with the stimulating shoulders of this *passante* are mixed with “the fringes and the laces and the feather boas in the windows” (*MD*: 49). Woolf, indeed, focuses on a reciprocal observation between this *passante* and the *flâneur* as a street-walking game in which the *passante* who “summed up the whole situation” leaves “triumphantly, for ever” (*MD*: 49). Ironically, the *passante* moves, walks, and looks for the sake of being observed; thus, she is successful in her metaphoric gender-power-game as a triumphant sex, which “had fitted her key, opened the door, and gone [for ever]” (*MD*: 49). This “escapade with the girl” in the streets of London, as an empty form, gives Walsh “fun,” fleeting joy and satisfaction. The metaphoric escapade designed by the invisible hands of imperialism makes London attractive to the eyes of all the observers, the tourists or the city travellers. The escapade, as a historical concept, represents the invisible forms of capitalism that passes “from reality to representation, from economic man to mental man” to show the form of the bourgeoisie “as *the social class which does not want to be named*.”<sup>147</sup> It signifies the political substratum of power, which means that the “bourgeoisie merges into the nation”; in other words, the “bourgeois culture” covers all the aspects of Londoner’s life; and ideologically, according to Barthes, “all that is not bourgeois is obliged to borrow from the bourgeoisie.”<sup>148</sup>

Moreover, by portraying the black prostitute, Woolf reformulates the degraded, “marginalized” and “alienated” role of British women and the subaltern roles of other European or non-European women in her travel narrative. She criticizes the cultural hegemony of British identity in contrast to other European countries as well as the hegemony and double pressure of British society concerning British and non-British women, respectively. Accordingly, it is possible to interrogate the masculinity of public space in the pre-war period and during war as well as to fashion the beginnings of the femininity of society in the post-war period. Through deciphering the discourse of commercialization, manipulated by consumerism, the travel narrative highlights the spectacle of department stores, which provides a feast for the new consuming gaze of women. Yet this gaze is itself controlled and dominated by the masculine institution of

the stores or capitalism through their design, layout and facilities, which are all planned to attract and steer the female gaze.

Thus, the shops and their windows on the one hand and other strategies of capitalism, such as mutual observation of the gaze and gazee, on the other hand, condense the streets of London into a microcosm that concurrently provide a proper material for the habit of social observation. The observer peers into the windows and searches for a minimum similarity which is activated as soon as he finds that the object in the windows will satisfy his desires. For instance, Clarissa pauses "for a moment at the window of a glove shop where, before the War, [she] could buy almost perfect gloves" (*MD*: 12).<sup>149</sup> By contrast, men like Richard Dalloway and Hugh Whitbread hesitate at the corner of Conduit Street and look at a shop window because they do not wish to buy anything and Hugh cannot decide to buy at all. The shop windows are full of fake and artificial attractions like the coloured paste jewellerys and they motivate every observer to go shopping since they are spectacles that create a special flash of enthusiasm in the spectators. The same situation occurs in the streets of London, which are like women who are gazed at by men:

[Peter] tripped, with his hands behind his back and his eyes still a little hawk-like; he tripped through London, towards Westminster, observing. [...] Doors were being opened here by a footman to let issue a high-stepping old dame, in buckled shoes, with three purple ostrich feathers in her hair. Door were being opened for ladies wrapped like mummies in shawls [...] lightly swathed, with combs in their hair [...] women came, men waited for them, with their coats blowing open, and the motor started. Everybody was going out. [...] [I]t seemed as if the whole of London were embarking in little boats moored to the bank, tossing on the waters, as if the whole place were floating off in carnival. (*MD*: 145)

The streets of London are like shop windows in which the inquiring eyes of men search for their desired objects. As far as the shop windows are arranged to attract the curious gazes of women, the streets of this prostituted London are structured to satisfy the eager eyes of men, because all the doors are being opened for the women: "women came, men waited for them, with their coats blowing open, and the motor started." This carnival-like city full of women is "moored to the bank" of men's desires.

The game of gaze/gazee between Peter and *passante* shows that Peter's walking is not an adventure with a particular beginning and a particular destination, yet a wandering through everywhere or every street to observe the realm of the patriarchal dominance that locates him nowhere.<sup>150</sup> In this way, Woolf mocks the norms of the male-dominated

society. Walsh's "placelessness" mirrors that of Woolf herself, and the London he returns to is as unstable as his own destination and identity.<sup>151</sup> His observation suggests that the male-dominated society constructs this prostituted London based on its own perception of power; hence, women, as the independent identities in their own right, are absent in the eyes of such patriarchal society and they are present merely as the "extensions of the male observer's desires."<sup>152</sup> Elsewhere, near the end of *Mrs Dalloway*, Peter Walsh refers to the women:

Sitting at little tables round vases, dressed or not dressed, with their shawls and bags laid beside them, with their air of false composure, [...] strain, for they had been running about London all day shopping, sightseeing; and their natural curiosity, for they looked round and up as the nice-looking gentleman in horn-rimmed spectacles came in; and their good nature, for they would have been glad to do any little service, such as lend a time-table or impart useful information [...]. (*MD*: 141)

London speaks by virtue of the explicit and implicit forms of British imperialism hidden beyond men's desires. The pre-war masculine picture of London is changed to become more feminine and crowded during the post-war period. Paradoxically, the new feminine picture of London seems to reward the women's challenges against the male domination; hence, it shows Woolf's own lament that in some glorious past London fared better. These references refer to various lenses or gazes through which London is experienced and shaped. Walsh's gaze might be, in John Mepham's sense, that of not only "a detached observer, standing apart from the crowd," but also "the desiring and eroticising gaze"<sup>153</sup> of the male imperialism that transiently and metaphorically makes an eye contact with a passing *passante* or 'Other.' It might be "the searching gaze"<sup>154</sup> of the prostituted London lost in the maze of the London streets, designed by the male imperialism.

There is another picture of London through the eyes of a passing girl, who likes "to be out of doors" or "to be out in the air" (*MD*: 119). This "impetuous creature—a pirate" or modern "tomboy female pirate,"<sup>155</sup> is a suitable model for Woolf's young female intellectual or ethnographer, who "preferred being left alone to do what she liked in the country" (*MD*: 120). Elizabeth's short adventure in the streets of London on an omnibus changes her vision and she finds that the "crowds of people coming back from the city have more power than single clergymen in Kensington, than any of the books Miss Kilman had lent her" (*MD*: 122). Elizabeth's reference to the people's observation

reveals the priority of participant-observation. Such feeling creates a mutual interrelationship between the spectator and spectacle:

She looked up Fleet Street. She walked just a little way towards St Paul's, shyly, like some one penetrating on tiptoe, exploring a strange house by night with a candle, [...] nor did she dare wander off into queer alleys, tempting by-streets any more than in a strange house open doors, or lead straight to the larder. (*MD*: 122)

Her night walking in "Fleet Street" towards "St Paul's" and "exploring a strange house by night" introduce her as a "pioneer, stray, venturing, trusting" modern girl who is searching in the metropolitan streets to improve her knowledge of the urban environment. Participating in the act of passing and "glimpsing," Elizabeth becomes a "mobile spectator herself, not the one who is glimpsed" but the one who reads and searches in the society of London, especially the places in which the middle- and lower-classes live.<sup>156</sup> This female adventurer is a mirror image of the male observer and a metaphor for the woman as an artist-intellectual-observer of the city. Indeed, Woolf manipulates the image of an educated girl to illustrate how a female observer gazes at the city without any imperial lens and likes the "geniality, sisterhood, motherhood, brotherhood of this uproar" (*MD*: 122). Elizabeth reads the signs of different streets, which signify different people with various cultures. Yet, even this intellectual girl who "would become a doctor, a farmer, possibly go into Parliament if she found it necessary" (*MD*: 127) is at the service of power, as Woolf writes:

[I]f you [women] are going to make the same incomes from the same professions that those men make you will have to accept the same conditions [of power] they accept [...]. You will have to perform some duties that are very arduous, others that are very barbarous. You will have to wear certain uniforms and profess certain loyalties. (*TG*: 66)

The adventurers' gazes shape a particular form of observation, through which every adventurer constructs and reconstructs his own heterogeneous image of the London streets. These images illustrate different changes that occurred in the streets of London.

### 3. 6. "Great cornucopias full of fruit": voyage in

London as a metropolitan society and a disciplinary machine, "comprising a whole set of instruments, techniques, procedures, levels of application, [and] targets," is controlled by the hegemony of British imperialism, which "arrests and regulates movements",



"dissipates compact groupings of individuals wandering about the country in unpredictable ways" in order to establish the "calculated distributions."<sup>157</sup> Foucault argues that such a disciplinary system constructs "the small cell of power" which "could easily be transferred from the groups to be subjected to the mechanisms of production."<sup>158</sup> Hence through reading, decoding and deciphering the signs of power in the social, economic and cultural structure, Woolf reveals that everything is controlled and regulated by the invisible hands of British imperialism.

In *Mrs Dalloway*, Woolf underlines that walking in the London streets is "better than walking in the country" (*MD*: 7). This travel narrative shows both Clarissa's and Woolf's own love of London because:

for Londoners, at any rate, there is only one real example of a town in the world—compared with her the rest are country villages. But each Londoner has a London in his mind which is the real London, some denying the right of Bayswater to be included, others of Kensington; and each feels for London as he [she] feels for his [her] family, quietly but deeply, and with a quick eye for affront. (*E* 2: 50)

Clarissa is a model of feminine London in quest of rediscovering and reconstructing her distinctive urban and genteel identity that cannot be found in this modern metropolitan bazaar. She, metaphorically, journeys into her mind. Accordingly, through 'technologies of self' that "permit individuals to effect by their own bodies and souls, thoughts, conduct, and way[s] of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection"<sup>159</sup> and identifications, Clarissa seeks to obtain self-knowledge. In fact, the presence of immigrants and other liminal characters is an outstanding factor designed by the mechanism of power to put the English inhabitants in an ambivalent situation. This creates various forms of cultural difference that "rearticulate the sum of knowledge from the perspective of the signifying position of the minority that resists totalization" which in turn leads to the "political and discursive strategies where adding *to* does not add up but serves to disturb the calculation of power and knowledge, producing other spaces of subaltern signification."<sup>160</sup> Such cultural confrontations suggest that "the object of identification is never pure or holistic," rather it is always "constituted in a process of substitution, displacement or projection."<sup>161</sup> It provides a "'war of position', [that] marks the establishment of new forms of meaning, and strategies of identification."<sup>162</sup> This uncanny structure of cultural difference puts

human being in an uncertain and unpredictable situation that coincides with the modern bourgeois ideology.

This bourgeois ideology is the *topos* of Woolf's travel narrative, as a strange temporality of the repetition of the governing presence of British cultural authority and the absence of non-British minority discourse, which brings to mind the genealogy of origin and the question of superiority or historical priority. Hence by observing the others and by submerging in the cultural and racial differentiations between themselves and the others their mind is directed by the invisible mechanism of imperial power. Such mutual observation creates a kind of in-between space that motivates the adventurers to be in quest of their identity by strolling in the streets of London or wandering in their past memories.

As a matter of fact, the moments of Clarissa's walking in the London streets are intermingled with her past memories, which are portrayed in the form of an internal journey or adventure in the mind, that is, her external journey leads her to an internal journey:

For having lived in Westminster—how many years now? Over twenty,—one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush or solemnity; an indescribable pause; a suspense [...] before Big Ben strikes. [...] Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh [...] [it] can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. (*MD*: 6)

Clarissa's adventure in the streets of London, through which she observes its sights, hears its sounds, and responds passionately to the urban landscape around her, is the beginning of her internal adventure. Even the cacophony of the streets of London fills her heart with joy, it echoes life, and life in London is everything for Clarissa. Strolling in the streets, she is surrounded by the crowd and the shops, cars, etc. while remaining mentally aloof from them. Clarissa's mind, travelling and "tunnelling into past and present," is widened by the context of her world.<sup>163</sup> Clarissa experiences a kind of spiritual enlargement in the streets, parks and landscapes of London. In motion, she is no longer one thing; her gaze fixed upon details such as "seeing the glass, the dressing-table, and all the bottles afresh," (*MD*: 34) the advertising aeroplane, and so forth, indicate the power of her vision, which "proffer[s] great cornucopias full of fruit" (*MD*: 52). Indeed, she is afraid of moving out

of herself into the existence of others or leaving the safe confines of her familiar past and present as well as of risking the future. In other words, she touches unconsciously the presence of this invisible power, since she herself helps the improvement of power by arranging a party, a discipline in itself as a "type of power, a modality for its exercise."<sup>164</sup>

As Clarissa travels into her past memories, we are struck by her willingness to raise the fundamental issues her society avoids, which shows her internal clash with the norms of society. This clash links her life to Septimus Warren Smith's life, whose story of committing suicide is told by Bradshaw in Clarissa's party. She realizes that Septimus's decision to commit suicide is the only way of protecting himself from being reconstructed in the image of the Bradshaws:

Suppose he had had that passion, and had gone to Sir William Bradshaw, a great doctor, yet to her [Clarissa] obscurely evil, without sex or lust, extremely polite to women, but capable of some indescribable outrage—forcing your soul, that was it—if this young man had gone to him, and Sir William had impressed him, like that, with his power, might he not have then said (indeed she felt it now), Life is intolerable; they make life intolerable, men like that? (*MD*: 163-4)

For Septimus, the only form of escape and freedom is death. He prefers to die in the London streets rather than to be imprisoned in Bradshaw's nursing home; in this way, by selecting the freedom of death, he frees himself from the constrictions of interior space. Clarissa considers his death as an act of defiance, "an attempt to communicate" (*MD*: 163) his own sensibility. This death creates a kind of unity between Clarissa and Septimus: she "felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living" (*MD*: 165). Metaphorically speaking, Septimus's internal trip is death, whereas Clarissa travels into her mind and self and comes back to life again:

Odd, incredible; she had never been so happy. Nothing could be slow enough; nothing last too long. No pleasure could equal [...] the triumphs of youth, lost herself in the process of living, to find it with a shock of delight, as the sun rose, as the day sank. Many a time had she gone, at Bourton [...]. She parted the curtains; she looked. Oh, but how surprising!—in the room opposite the old lady stared straight at her! She was going to bed. (*MD*: 164)

This new experience through recalling Bourton and its pleasures gives her a new insight which is the same as the vision that comes into Clarissa's mind when she walks in the

London streets. This vision fills Clarissa's heart full of joy and brings her back into the life of her party: "she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room" (*MD*: 165). This internal journey gives her a new perspective and recognition. The life that Clarissa loves is walking and wandering in the streets and parks of London, while "all day she had been thinking of Bourton, of Peter, of Sally," (*MD*: 163) hesitating for a moment to peer into the shop windows and glimpsing through the lighted windows. To travel means to enter into the process of experiencing the 'other' or to be absorbed in the successive moments of life; in this sense, even a short trip, such as walking in the streets, gives man the opportunity of experiencing the new perceptions or giving him a new insight. Every form of travel can enrich a person's mind and help him to acquire "a taste for art" as well as the "knowledge of foreign politics" (*TG*: 5).

For instance, Peter Walsh, who plunges into the bustle and life of London, believes that the visions through the gaze of an adventurer ceaselessly

float up, pace beside, put their faces in front of, the actual thing; often overpowering the solitary traveller and taking away from him the sense of the earth, the wish to return, and giving him for substitute a general peace, as if [...] all this fever of living were simplicity itself; and myriads of things merged in one thing; and this figure; made of sky and branches as it is, had risen from the troubled sea [...]. (*MD*: 52)

The "general peace" gained by the solitary traveller is the result of his experience in "the troubled sea." He undergoes all the travails during the years of travel to and in India thousands of miles across the sea "to hear baboons chatter and coolies beat their wives" (*MD*: 153). The solitary traveller who is "elderly, past fifty now" is like a shape which "might be sucked up out of the waves to shower down from her [his] magnificent hands, compassion, comprehension" and "absolution" (*MD*: 52-3). This solitary traveller, with his "shaded eyes," which are adapted—during five years in India—to observing the situations of colonization serving British imperial power, possibly looks for his return—to his past life and sensibility, because "[h]is relations with Clarissa had not been simple. It had spoiled his life" (*MD*: 170):

So Peter Walsh snored. He woke with extreme suddenness, saying to himself, 'The death of the soul.'

'Lord, Lord!' he said to himself out loud, stretching and opening his eyes. 'The death of the soul.' The words attached themselves to some scene, to some room, to some past he had been dreaming of. It became clearer; the scene, the room, the past he had been dreaming of. (*MD*: 53)

This adventurer replies to the unuttered question of his soul. Walsh is the only solitary traveller who travels all these years and finds "the death of the soul." These words, repeated in the travel narrative, attach to "some scene," to "some past he had been dreaming of," when it happens "at Bourton that summer, early in the 'nineties, when he was so passionately in love with Clarissa" (*MD*: 53). Clarissa with "her spirit, her adventurousness" (*MD*: 57) is a desirable, unmapped, unexampled and undiscovered country for Peter Walsh; she is his country and his England, whose significance, after experiencing in-betweenness during his rather long-stay in India, is changed. "The death of [his] soul" refers to the death of the British people's innocence and their natural sensations, because British sovereignty covers all the aspects of their life. Love, natural beauties, society, culture, hotels, restaurants, parks, statues and London, all are under the control of power—the power of British Empire. Hence when Clarissa with "her manner that annoyed him; timid; hard; arrogant" prefers Richard Dalloway to Peter Walsh, it shows the end of love or Englishness, and Peter hopelessly confesses "the death of her soul" (*MD*: 54). This, metaphorically, refers to the death of England, since Mr Dalloway is a member of parliament, a political man, wittingly-unwittingly at the service of government. In this regard, when Clarissa arranges a party to solidify the political situation of her husband by inviting all the men of power, she acts as an active political member at the service of power:

[Clarissa] needed people, always people, to bring it out, with the inevitable result that she frittered her time away, lunching, dinning, giving these incessant parties of hers, talking nonsense, saying things she didn't mean, blunting the edge of her mind, losing her discrimination. There she would sit at the head of the table taking infinite pains with some old buffer who might be useful to Dalloway [...]. (*MD*: 71)

Through her "incessant parties", "talking nonsense", "saying things she didn't mean", "blunting the edge of her mind" and "losing her discrimination," Clarissa reads and rereads the social and cultural discourses written by imperialism and translates them for her own race and class as a loyal Londoner. She is somehow like Lady Bruton who controls the laws of society by her luncheon parties, "[p]ower was hers, position, income.

She had lived in the forefront of her time. She had had good friends; known the ablest men of her day" (*MD*: 100):

Their [the famous women's] famous houses and the parties that met in them play so large a part in the political memoirs of the time that we can hardly deny that English politics, even perhaps English wars, would have been different had those houses and those parties never existed. (*TG*: 12)

The passage shows the incontestable role of women who are inside the network of power and their political "parties" control the policy of government. For Clarissa or Woolf, London does not operate as a mere setting or an urban landscape, it is rather an essential factor in constructing identity, Englishness and Londonness, since she sees London, reads, deciphers and decodes its cultural codifications with the gaze of a person born in London. In contrast, Walsh sees everything with the gaze of a traveller drowning in a chain of comparisons and contrasts. As a returned solitary traveller with all the years of detachment, he compares and contrasts his recent life with his past life, which reminds him of the happy days of youth. He sees a new London, a metropolis, thoroughly changed during the years of absence, and by submerging in the game of observation—the absence of his old London and the presence of this new city—he searches for his Englishness both in the streets of London and in the tunnels of his mind, yet he cannot find it. Having been abroad for such a long time, falling in love with a Major's wife has metamorphosed Walsh, and now his horizon of expectations is changed:

[Peter] pulled off his boots. He emptied his pockets. Out came with his pocket-knife a snapshot of Daisy on the verandah; Daisy all in white, with a fox-terrier on her knee; very charming, very dark; the best he had seen of her. [...] No fuss. No bother. No finicking and fidgeting. All plain sailing. And the dark, adorably pretty girl on the verandah [...] was only twenty-four. And she had two children. (*MD*: 139)

Travel and its experiences give him an insight to observe the world and its people differently; hence, his mind is changed through undergoing travail. By exposing such a metamorphosis, Woolf suggests that the possibility of change in the male and female travellers, who experience the 'Other,' is greater than with those who have never seen the 'Other,' since the existence of the 'Other' is essential in translating and deciphering the normal forms of life and in locating one's place in the world.

Because of being a member of an Anglo-Indian family and, especially after having experienced abroad, Walsh never sees London with the gaze of a British inhabitant; he observes it with his new in-between gaze, namely his eyes used too long—five years—to the Indians and India not to be entranced by these metropolitan sceneries. Like Orlando, Walsh finds that London itself is completely changed, since he has last seen it. In contrast, the image of London, this cultural market, where various peripheral and central Londoners act as producer and consumer, shows that both Londoners and the immigrants—far from being marginal—are satisfied with their metropolitan identity and experience, which are shaped by strolling in the London streets as well as in the past and present.

By gathering the immigrants on the edge of a dichotomy between British and foreign culture; by “gathering in the half-life, half-light of foreign tongues, or in the uncanny fluency” of English language; by gathering the “signs of approval and acceptance, degrees, discourses, [and] disciplines”; by gathering the memories of superior and peripheral Londoners or other Europeans and non-Europeans; by gathering the past memories in a “ritual of revival”; by gathering the present and mixing it with the past; by gathering all the scattered people of other classes and nations of others as apparatuses of “symbolic power”<sup>165</sup> in London, Woolf fictionalizes the myths, fantasies and experiences of the peoples’ or nations’ cultural interactions in the London streets in her travel narrative. The mythical picture of London that is the product of her travels at home and abroad turns London into a perpetual sign which speaks to its people. “The city,” as Barthes states, “is a discourse, and this discourse is actually a language: the city speaks to its inhabitants, we speak our city, the city where we are; simply by inhabiting it, by traversing it, by looking at it.”<sup>166</sup> By giving to London and its culture “an open-work meaning,” Woolf produces the myth of London not as a language which “want[s] to die,” rather as a “semiological system which has the pretension of transcending itself into a factual system.”<sup>167</sup>