

Geographic & Intertextual Citation In Mrs. Dalloway & Anna Of The Five Towns

The questions of history which surround the rise of the novel are both compelling and worth careful scholarly consideration. The journey, not only for the protagonists of novels like Virginia Woolf's *Mrs. Dalloway* and Arnold Bennett's *Anna Of The Five Towns*, is also one which follows the rise and continuing evolution of the novel as an art form. One of the most fascinating journeys which the novel has taken is through the issues surrounding how, and what, sort of "real" history does the art form record in its pages. How is an intertextual Modernist masterpiece like *Mrs. Dalloway*, with its debts to the classical epic, comparable to the text based, authorial, geographic citation which Bennett relies on in *Anna Of The Five Towns*?

These novels offer two different forms of "real" history: Bennett uses historical fact and vivid descriptions of landscapes as one form of citation. Another form of citation is the intertextual London created by Woolf in *Mrs. Dalloway*. How is geography an alternate kind of citation compared to intertextual citation? Do both novels eventually have the same sort of goal: to record the social plight of women and what forces them to conform to patriarchal gender roles and restrictions? How do the journeys of both Anna Tellwright and Clarissa Dalloway relate to that of the epic hero? A closer examination and reading of both novels, side by side, will prove that while Bennett and Woolf are taking decidedly different approaches, both end up arriving at not entirely the same, but similar, conclusions.

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Maureen Howard's foreword for *Mrs. Dalloway* offers an examination of Woolf's classical Greek intertextual inspirations while writing the novel.¹ These texts "were very much in Mrs. Woolf's mind" as she wrote *Mrs. Dalloway* (Howard vii). According to Howard, Woolf

¹ Harcourt edition of the novel (1981).

was reading a lot of Euripides, whose *Bacchae* became her favorite, and Sophocles in preparation for writing *On Not Knowing Greek* for the first volume of her *Common Reader* collection.² She was also reading Proust and the very recently published *Ulysses*, which Woolf did not like, writing of it “never did any book...so bore me” (qtd in Hoff 186).³ For her novel, which had been born out of a short story called *The Prime Minister*, Woolf set very simple rules using “the familiar unities” of Greek tragedy, of time and of place: a day in June, in London, from morning to night (vii). Throughout the day, various clocks around London would signify the events of the average day in June. Anna S. Benjamin's 1965 essay *Towards An Understanding Of The Meaning Of Virginia Woolf's Mrs. Dalloway* includes a chart detailing the times in which corresponding events take place in the text according to textual evidence. While Benjamin admits the beginning and ending times for the novel “are not preciously stated” she, using textual evidence, concludes that the novel begins at ten in the morning and ends approximately around midnight (216).⁴ These “arbitrary, though necessary,” constraints order life and unites the characters in their day in London (Dibattista 31).

In *Poetics*, Aristotle lays out the groundwork for three rules for drama: unity of action,

2 Around this time Woolf's essay on Bennett is also published.

3 From the beginning critics compared *Mrs. Dalloway* to Joyce's novel, often portraying Woolf as a plagiarist of Joyce. One of the most famous attacks came from Wyndham Lewis, who wrote in 1934 that parts of *Mrs. Dalloway* were “exact and puerile copies” of *Ulysses* (qtd in Hoff 186). Others who joined in on the assault included William Jenkins, Kelly Anspaugh, and Hugh Kenner. The majority of these attacks seem to be more personal attack than intellectual criticism. Hoff has a few very engaging footnotes about the history of plagiarism and anecdotes about similar attacks on Shakespeare during his day.

4 At the time in which Benjamin is writing there is some contention as to how long the novel takes. Melvin Friedman argues for ten to ten. Dean Doner argues rather unreasonably for seventeen hours, from ten to three in the morning. Nowhere in my research did I find a more conclusive chart than Benjamin's.

unity of time, and unity of place. Tragedy is, of course, an imitation of an action which possesses a certain “magnitude” and allows for a certain “purification...of emotions” (Poetics 10). *Mrs. Dalloway* may or may not be classifiable as a tragedy, but there is a structural unity surrounding the basic plot. Clarissa Dalloway has her own “rebirth,” as Benjamin writes, over a June day in 1923 (Benjamin 221). While there are numerous underlying plots and sub stories to the novel, much like Aristotle's simplistic summary of Odysseus' travels in *The Odyssey*, Mrs. Dalloway can be summarized simply by paraphrasing Woolf's own rule for the novel: Mrs. Dalloway lives one day in June of 1923 in London.⁵

While Woolf's adaptation to the unity of action is complex, Woolf easily fulfills Aristotle's rules for place and time. The novel takes place in a single physical space (London) and does not take place over more than twenty four hours. Woolf gives Clarissa Dalloway a day of her life in London in 1923.⁶ Lunches, tea, and a dinner party are imposed “onto a chaotic world in which pity and terror abound, and classical grief, but it is a world with no catharsis, no relief” (viii). Clarissa dives right into her day at ten “what a lark! What a plunge!” (3) Howard's reference to the classical grief, and eventual cathartic ending, is also noted by Alison Booth in her book *Greatness Engendered: George Eliot & Virginia Woolf* where she writes that Clarissa's, rather ordinary day, on the surface, “is full of poetry and pathos, tragedy and comedy” (Booth 140). Tea and dinner parties try to to calm, quiet, and unify the chaos. But there is no

5 In the section about outlines and episodization Aristotle argues that *The Odyssey's* story “is not very long” (28).

He summarizes Odysseus' journey simply: “A man has been away from home for many years; he is kept under close observation by Poseidon, and is alone” (28).

6 Karen L. Levenback notes in *Virginia Woolf & The Great War* that this is one week before the fourth anniversary of the signing of the Treaty Of Versailles (46).

catharsis in the between war world until Clarissa's rebirth at the end of the novel “for there she was” (194). The restriction to a single day celebrates Aristotle's unity of time, but is also a “denial of the importance of the temporal dimension in human life” (Watt 23).

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Much like her forefathers in the evolution of the novel like Defoe's *Robinson Crusoe*, Woolf has many debts and influences. Beyond a firm grounding in classical Greek theory, *Mrs. Dalloway* also has a strong intertextual foundation in tragedy and epic poetry. While her essay for *The Common Reader* focuses on Sophocles and Euripides, *Mrs. Dalloway's* intertextual influences are more based in the epic poetry of Homer. Scholarly examinations of the novel like Molly Hoff's 1999 article *The Pseudo Homeric World Of Mrs. Dalloway* argue that Woolf “paraphrases, parodies, and burlesques” a number of Greek texts. The primary text, as Hoff's title notes, that is intertextually used by Woolf is Homer's epic poem *The Odyssey*, but also his *Iliad* (Hoff 188).

One of the most compelling things *Mrs. Dalloway* shares with *The Odyssey* is interaction with time. Originally *Mrs. Dalloway* was going to be titled *The Hours*.⁷ The novel can be broken down into three sections: the beginning, when Clarissa goes out to buy flowers at ten, and the ending, her “rebirth” after a long, nearly fatal, illness. This is followed secondly by the central part of the novel, including flashbacks and the preparation for the dinner party in the evening. Finally, the third section of the novel is, as Benjamin puts it, the thirty, “dead years” in between (216). As Hoff notes, this working title also suggests Homer's *Odyssey*.⁸ The Latin word for hour is “hora,” which comes from the Greek and can also mean very finite concepts

like “spring” or a complete day. Hoff argues Homer's poem is “a revelation in hexameters of the moral, physical, social, and cosmic dimensions of timelessness” (188). Odysseus' journey home to Ithaca takes ten years. Clarissa's “rebirth” takes a bit over ten hours. Both narratives begin in the present, *in medias res*, in the middle of the story, but use flashbacks to engage with the past.⁹ In *The Rise Of The Novel*, Ian Watt commends this approach, writing that the novel is “distinguished from most previous forms by its use of past experience as the cause of present action” (Watt 22). Both protagonists are disguised before their returns and rebirths: Odysseus upon his return to Ithaca and Clarissa in her patriarchal role as Mrs. Richard Dalloway. Like Odysseus, both Peter and Clarissa use flashbacks to tell their stories. Both novel and epic poem begin in the present (“start from where you will”) and then track back via flashback to tell the stories of their past adventures (78).

Hoff argues that it is not Clarissa, however, who is the Odysseian character, but Peter Walsh. There is significant intertextual evidence to show for this argument. In the opening lines of *The Odyssey*, sixteen through twenty to be precise, Athena notes that Odysseus is currently tangled up with Calypso¹⁰:

But one man alone...

7 Borrowed in recent years by Michael Cunningham for his novel of the same name which uses Woolf as a character and the events of the novel as an intertextual reference.

8 Hoff also compares other characters to Hector and Helen of Troy.

9 According to Suzette A. Henke's essay *Mrs. Dalloway: The Communion Of Saints*, Aeschylus' character from *Agamemnon*, Choephoroi, is referenced in Woolf's notes for Mrs. Dalloway. This is especially interesting considering *Agamemnon* unfolds in a very similar non-linear fashion to *Mrs. Dalloway* and *The Odyssey*. *Agamemnon* is also referenced in *Mr. Bennett & Mrs. Brown*.

10 For this paper I will be citing from the Fagles translation.

His heart set on his wife and his return – Calypso

The bewitching nymph, the lustrous goddess, held him back

Deep in her arching caverns, craving him for a husband. (78)

When Peter returns from India, Lady Burton announces that he is having difficulties with a woman at the time.¹¹ Back in India, Daisy, Peter's Penelope, is being courted by two different men while he is away.

Nevertheless, Clarissa Dalloway also has her own connections to the epics. Booth argues that Woolf believed women have access to a “secret form of heroism” related to epic life. Clarissa is, Booth continues, a “living poem” who “influences moments of deeper communion because (she) is not a great man but many women to many people. (She) may even extend (her) spirit to the suffering common man, as Woolf speculates in linking Mrs. Dalloway and Septimus Smith” (163).¹² Henke argues that Clarissa “embodies the feminine capacity to create, preserve, and sanctify life” (128). Hoff also compares Clarissa to Helen of Troy, noting that Sally Seton at one point commands Peter to take Clarissa away (196).

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¹¹ Hoff refers to Lady Burton as an “androgynous Athena” (193).

¹² Septimus also has some connection to the epics. The broken soldier simulates Achilles in the *Iliad* when he has no taste for food. In book nine, Achilles also denies himself sustenance to mourn his friends who have died in battle. In her book *Virginia Woolf & The Androgynous Vision*, Nancy Topping Bazin also argues that Clarissa and Septimus are linked by Aristotle's unities of time, place, and action by outside influences like the motor car, airplane, and striking of Big Ben. According to Bazin, Woolf is modifying a technique she got from Joseph Conrad of “representing in different characters the selves of which a total self might be composed” (27). Woolf discusses this in *Mr. Conrad: A Conversation*.

Arnold Bennett's pastoral novel *Anna Of The Five Towns*, while written a little over twenty years before *Mrs. Dalloway*, in 1902, has some things in common structurally with Woolf's novel.¹³ The novel takes place in a single space, like London, and involves a patriarchal social system that constrains women to traditional gender roles. The difference, well, one of many, is that while Clarissa, Sally, and others ponder their roles and fates in Woolf's novel, there is a decided lack of that in *Anna Of The Five Towns*. That is the tragedy of the realist nature of Bennett's novel. Anna cannot fall in love. She is not only trapped by the patriarchal social system Clarissa and Sally once set out to defy, but because of her patriarchal obligations she has a pattern of thinking which does not allow her to seek any sort of alternatives to her current situation. For Anna, beauty was all around her, the “melancholy of her existence” she believes to be “sweet and beautiful” (160).

The following analysis will be very textually based. Whereas *Mrs. Dalloway* is extremely intertextual and requires analysis from a variety of angles and sources, *Anna Of The Five Towns* is firmly rooted in what is written on the pages in front of the reader. There is little, if any, intertextual sourcing or citation. What is cited, however, is spatial geography. If a reader was not convinced by the text, a little bit of research would show that this was also a primary concern for Arnold Bennett, who wrote in *The Author's Craft* that it was absolutely required for any sort of good writing: “Now, the main factor in life on this planet is the planet itself. Any

13 Unlike the negative assault on Woolf's novel upon its publication, Bennett's novel received mostly praise from the critics. *Arnold Bennett: The Critical Heritage* notes thirteen glowing reviews of the novel. American critics also enjoyed the novel, including the reviewer for the *New York Times* who wrote that it was “the best novel of the sort since *Esther Waters*” (Arnold Bennett 21). Reviews of the stage adaptation of the novel, *Cupid & Commonsense*, were similarly positive (123).

logical survey of existence must begin with geographical and climatic phenomena. This is surely obvious” (20).

While it is up for debate whether it is that *obvious*, this is a decidedly different approach to the one Woolf takes in *Mrs. Dalloway*. Nevertheless, both authors are somewhat working towards the same kind of goal and are not quite as different as their legendary feud had made them seem. Both Woolf and Bennett are concerned with oppression. Woolf was concerned with the social system in England and aimed to criticize it in *Mrs. Dalloway*. Alex Zwerdling writes in *Mrs. Dalloway & The Social System*:

Woolf is deeply engaged by the question of how the individual is shaped (or deformed) by his social environment, by how historical forces impinge on his life and shift its course, by how class, wealth, and sex help to determine his fate.
(Zwerdling 69)

Zwerdling continues by arguing that Woolf also had a strong desire to explore how people like Clarissa, Sally, and Peter, independent and free, end up conforming to the establishment and patriarchal gender roles. Benjamin argues that Woolf “was able to find a way of expressing her view of reality and of presenting the complexities of the life of a human being in this reality” (214). Bennett is also concerned with the shaping of the individual, but his concern seems to be, obviously, in their geographical situation. Brian J. Hudson writes in *The Geographical Imagination Of Arnold Bennett* that the reason for “Bennett's interest in geography was his belief human life was, to a considerable degree, determined by environment” (375).

Anna cannot think outside her patriarchal obligations because she does not exist in a place where she can stand without them. In a discussion with Beatrice at the beginning of the

novel, when asked about her father's ownership of some building plots, the narrator remarks that it was “torture for her to refer to her father's possessions” (21). She even has issues with ownership of money a little later in the novel, that “the effective possession of five pounds seemed far too audacious a dream” (50). Unlike Sally and Clarissa, who scheme as young adults to defy the patriarchy and not marry or have children and continue to live independent lives, Anna cannot even consider such naughty, rebellious, thoughts because her life in one of the Five Towns is one filled with not only social, but geographical oppression.

David Trotter writes in *The English Novel*, it is not a new concept or “very startling” that Bennett comes to the conclusion that “suburbia exists in the eye of the beholder” (Trotter 132). Nonetheless, Anna seems to have a particularly interesting existence juxtaposed against her geographic surroundings. She is molded by the oppression of her living situation, which literally hangs over her like an unseen oppressor:

As it were under compulsion she ran outside, and down the garden path to the low wall which looked over the grey fields of the valley up to Hillport. Exactly opposite, a mile and a half away, on the ridge, was Hillport church, dark and clear against the orange sky. To the right, and nearer, lay the central masses of the town, tier on tier of richly-colored ovens and chimneys. (18)

Not only do social obligations hang over Anna, but the local geography lords over her, always watching and haunting her every movement. Clarissa Dalloway, when she decides to “buy the flowers herself” certainly does not have a similar situation in London (3). The clocks of London do lord over the scenery, keeping order, and moving things along, but they are not as oppressive as the scenery of the Five Towns.

The omniscient third person narration which Bennett incorporates into *Anna Of The Five Towns* also works against Anna. There is little, if any, room for Anna's voice in the narrative. One of Woolf's attacks on Bennett, who she considered "the (male) embodiment of conservative middlebrow taste" was that he did not allow his characters to have any sort of internal life (132). She wrote in her essay about Bennett, *Mr. Bennett & Mrs. Brown*, that novelists should not "cease to be interested in character when they have learnt enough about it for practical purposes" (746). Anna is constrained by the Five Town's geography as well as *The Five Town's* narrator. The narrator is allowed to roam around in *Anna Of The Five Towns*, but Anna cannot.

Woolf continues to attack Bennett by chastising him for writing a novel filled with empty female characters. She concludes that Bennett is trying to "hypnotize" his readers into thinking that his characters are more vibrant than they appear. But Woolf is not falling for this, noting that Bennett's trick is trying to make readers think that because "he has made a house, there must be a person living there" (753). Many passages in the novel refer to Anna as being thoughtless or completely silent. Does Anna have any kind of internal world or the ability to move freely? As long as Bennett is the one pulling the strings, probably not. Much like Anna's father, Bennett dominates and controls not only the facts of the novel, but Anna herself.

Just why, however, is Bennett doing this? Could he, perhaps, be trying to illuminate the terrible conditions which women like Anna, with little choice but to acquiesce, have to face in contemporary society? But that falls right into the trap Woolf sets in *Mr. Bennett & Mrs. Brown*, where she accuses Bennett of only concerning himself with the social place of the character. Bennett would "miss her atmosphere, her essence." One could hardly argue, Trotter agrees, that the assessment Woolf gives Bennett's techniques is inaccurate. Trotter continues by wondering

why Woolf did not consider why he chose “to represent character through circumstance” (133). Bennett's technique does the job; the careful reader will ponder Anna's situation and wonder how different it would be if she was someone of Clarissa or Sally's privilege and place.

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Finally, after examining both novels, the question comes back full circle. How does textual allusion come to mean or create history in the novel? Is it a successful venture? Watt notes that the first novels, Richardson, Fielding, Defoe, slowed the narrative down “to something very near that of actual experience” (25). While Benjamin and others have tried to accurately map Clarissa Dalloway's day down to the hour, and minute, Benjamin also argues that the ambiguity of the beginning and ending of *Mrs. Dalloway* “represents her view of time as a continuity of past, present, and future” that is all one gigantic, woven, intertextual map (217). The weaving of past, present, and future makes Woolf's intertextual incorporation of Greek tragedy and epic poetry rather successful. By using the “familiar unities” Woolf fulfills the rules laid out by Aristotle but also brings the novel into contemporary times, which satisfies “both the Aristotelian canon and the organic view of reality” which she wanted to use to criticize the social structures of England. The past is brought forward in *Mrs. Dalloway* and allows the story to unfold bit by bit, not chronologically but by how important each memory and flashback is to what is happening on that June day in London.

This is how history is created in the novel. The past, whether it is the childhood of Clarissa Dalloway or Sally Seton, or the epics of Homer, is used as a source for events taking place in the present. But Woolf's emphasis on both epic poem and Aristotelian tragedy, “so

embedded as to be almost invisible” brings these intertextual citations to the foreground of the novel (54). Uniting them together creates the novel the reader has before them: a novel that is fully rooted in both the traditions of Aristotle and Homer, but also in the real life experiences of women in early twentieth century England. Without that firm rooting in the life and daily experience of Clarissa Dalloway, the novel would be, perhaps, no different than *Ulysses*.

What is different in *Mrs. Dalloway*, which leads to the further evolution of the novel within literary history, is that ability to be read differently. In *Epic & Novel*, Bakhtin wrote that the novel is “organically receptive to new forms of mute perception” (Bakhtin 48). The newness of the novel allows new ways of writing, like Woolf’s incorporation of contemporary women into classical tragedy, to grow and flourish. Because the novel is a new genre, and as of 1941 when Bakhtin is writing, still in development, only a few hundred years old really, it is not all that surprising that no novel like Woolf’s had come beforehand. A few hundreds years of life is not a lot of time, given that epics have had thousands of years of a head start. Even in 2008, studying the novel is to study a genre which is “not only alive, but still young” (50). Society is also, still, trying to emerge from the “culturally deaf semipatriarchal society” that Bakhtin mentions in *Epic & Novel* nearly one hundred years later.¹⁴ The rise of fields like Cultural Studies and the resurgence of interest in nineteenth century women writers like Elizabeth Ashbridge and Elizabeth Stoddard is a good sign in the present that this will continue in the future.

Bakhtin argues that the intertextual integration of genres is something that is fully realized in the novel. *Mrs. Dalloway* is able to mix the aforementioned genres and styles in a brilliant way which could not have been done with previous forms. Most important of all is that recording of the women's lives. Sometimes I wonder if contemporary critics are too hard on

¹⁴ I am a bit curious what Bakhtin means by *semipatriarchal* here.

Bennett and *Anna Of The Five Towns*. He is taking a different approach, the approach his generation took, to writing about social issues that also interested Woolf. I do not believe it is a knock on Bennett to say that something better, something more fully realized and wonderful, came along after him. *Mrs. Dalloway* exposes how conventional the form and language of *Anna Of The Five Towns* seems in relation. Again, Woolf comes of age a generation later and has an updated arsenal under her sleeve. The novel continues to flourish today because “it best of all reflects the tendencies of a new world still in the making” (53).

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In the chapter *Realism & The Novel Form* in *The Rise Of The Novel*, Watt, while discussing time, remarks that “space is a necessary correlative of time” (26). The way in which geography is used in *Anna Of The Five Towns* is a useful scholarly compliment to the use of time in *Mrs. Dalloway*. History's manifestation via geography and social facts is just as enlightening as intertextual allusion. Neither is right or wrong, better or worse. They engage the reader in completely different ways. The early realist traditions of the novel are conveyed strongly by Bennett. As Watt notes, via Johnson, Shakespeare “had no regard to distinction of time or place” (26). The Vienna in which *Measure For Measure*, the Athens of *Midsummer Night's Dream*, take place in are just arbitrary places in which to drop the play. Bennett goes even further than Defoe, whose “occasional vivid details” allowed readers to attach his novels to their surroundings much more than previous forms of literature (26). His “vivid details” of the Five Towns fully immerses the reader in the setting of the novel. Consider, for instance, this description of Trafalgar Road:

...is the long thoroughfare which, under many aliases, runs through the Five Towns from end to end, uniting them as a river might unite them. Ephraim Tellwright could remember the time when this part of it was a country lane, flanked by meadows and market gardens. Now it was a street of houses up to and beyond Bleakridge, where the Tellwrights lived... (12)

Bennett's novel clearly takes place in Staffordshire in the Five Towns. It has a history, a snapshot of the present, and a weaving together of past and present to create a vivid picture of current day reality. The passage cited earlier in this paper about the Five Towns surrounding and overwhelming Anna's view of her reality is reminiscent of the prison-like descriptions of the interior of the home in which Pamela Andrews resides in *Pamela* as well. Notice, also, the use of flashbacks, of both the past and present, to unite the moment and bring it together in the present. While not quite as spectacular as *Mrs. Dalloway's* use of non-chronological flashback, is this not a similar device? Both *Mrs. Dalloway* and *Anna Of The Five Towns* have an organic view of reality that is grounded in their focus, whether intertextual or geographic.

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Despite my praise for Bennett, I do prefer the approach Woolf takes to record the history of contemporary women. Anna Tellwright is a shell of a character. She is missing a lot of the characterization and background which Watt believes is required for the novel (17). Most of what we know about Anna can be summed up in the title: she is Anna, and she is from the Five Towns. The reader is allowed minimal access into the inner workings of Anna's mind or actions. The narrator's voice does not allow for anything resembling a voice for Anna. Our perspective

as readers comes from a patriarchal narrator who tells us what we need to know about her, what she is thinking, and how she reacts. Anna's thoughts are not available or possibly even in existence.

Near the end of *Mr. Bennett and Mrs. Brown*, Woolf offers a call to arms for us to rescue Mrs. Brown from the clutches of people like Arnold Bennett. She writes “Mrs. Brown must be rescued, expressed, and set in her high relations to the world before the train stopped and she disappeared for ever” (755). In *Epic & Novel*, Bakhtin writes about the epic hero. I am reminded of Anna when I read this. Much like Anna, the epic hero is a means to an end. Bakhtin writes that the epic hero “sees and knows in himself only the things that others see and know in him” (62). The only thoughts and reactions we know as readers that Anna has are the ones which the narrator allows us to view. Bakhtin continues:

There is nothing to seek for in him, nothing to guess at, he can neither be exposed nor provoked; he is all of a piece, he has no shell, there is no nucleus within.

Furthermore, the epic hero lacks any ideological initiative. The epic world knows only a single and unified world view... (62)

This should sound pretty familiar to readers of *Anna Of The Five Towns*. Anna has no nucleus, she is but a pawn for the narrator to use in a story. While Bennett's novel does say some interesting things about social structures and how patriarchy continues to drag women down and force them into conforming roles, there is still a sense of incompleteness to the text.

Perhaps Clarissa Dalloway is the one who has to rescue Anna and Mrs. Brown. Unlike the tragic hero, “who, by his very nature, must perish” Clarissa is reborn and lives on to see another day (63). For thirty years she lived the life of a shell, Mrs. Richard Dalloway, without a

nucleus. It is at that dinner party one June night in London where she ceases to be Mrs. Richard Dalloway and becomes Clarissa again. "For there she was" (194). She is no longer a means to an end, the perfect hostess, "at the top of the stairs," which Peter warned her she would eventually become, hiding in her room (7). Clarissa defies being another shell, another character whose only worth told through narration. Her story is told through a multifaceted life filled with dreary conformity and near death illness, but also with radical thoughts, literature, and lesbian kisses. Intertextual history and flashback creates a character who is alive and vividly attached to their world.

Still, while certainly an advancement for the novel, there are still problems with *Mrs. Dalloway*. Much as the patriarchal narrator is the one who tells the reader what Anna is seeing, thinking, and doing at any given time, it is a male figure who is the one to describe Clarissa's rebirth. Peter is standing with Sally when he begins a monologue describing what he sees before him. It fills him with "extraordinary excitement" and "ecstasy" and "terror" (194). What does this; Clarissa does. Why does Woolf have a male figure be the final judge of Clarissa's rebirth? How can the reader be completely sure then that she is "back" all the way? Perhaps Woolf is noting that while the intertextual recording of women's history is a significant step towards liberation, there are still patriarchal concerns pulling at the strings.

Clarissa escapes the epic hero's death because the novel will live to see another day. It will grow and continue to evolve on its journey. We can speculate about its ends, but an important step was the use of intertextuality by Woolf to record a day in the life of a middle aged woman in London. Until the 1970's, most of the popular fiction which recorded the lives of women was not a part of academics. Theorists like Susan K. Harris and Jane Tompkins have

blazed a path where nowadays writers like Stoddard can be appreciated for the work they were doing in the nineteenth century, before writers like Woolf came along. The novel will continue on its journey and continue to forge new branches all the time.

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