



**UNIVERSIDADE ESTADUAL DA PARAÍBA
CAMPUS I - CAMPINA GRANDE
FACULDADE DE LINGUÍSTICA, LETRAS E ARTES - FALLA
CURSO DE LICENCIATURA EM LETRAS INGLÊS**

MARIA VITÓRIA GONÇALVES MACIEL

**THE MYRIAD IMPRESSIONS: ANALYZING VIRGINIA WOOLF'S TUNNELLING
PROCESS IN *MRS DALLOWAY***

**CAMPINA GRANDE
2024**

MARIA VITÓRIA GONÇALVES MACIEL

**THE MYRIAD IMPRESSIONS: ANALYZING VIRGINIA WOOLF'S TUNNELLING
PROCESS IN MRS. DALLOWAY**

Trabalho de Conclusão de Curso (Artigo) apresentado à Coordenação do Curso de Letras Inglês da Universidade Estadual da Paraíba, como requisito parcial à obtenção do título de graduada.

Área de concentração: Estudos literários.

Orientadora: Profa. Ma. Isabela Christina do Nascimento Sousa.

**CAMPINA GRANDE
2024**

É expressamente proibido a comercialização deste documento, tanto na forma impressa como eletrônica. Sua reprodução total ou parcial é permitida exclusivamente para fins acadêmicos e científicos, desde que na reprodução figure a identificação do autor, título, instituição e ano do trabalho.

M152m Maciel, Maria Vitoria Goncalves.

The myriad impressions [manuscrito] : analysing virginia woolfs tunnelling process in *mrs. Dalloway* / Maria Vitoria Goncalves Maciel. - 2024.

27 p.

Digitado.

Trabalho de Conclusão de Curso (Graduação em Letras Inglês) - Universidade Estadual da Paraíba, Faculdade de Linguística, Letras e Artes, 2024.

"Orientação : Profa. Ma. Isabela Chistina do Nascimento Silva, Coordenação do Curso de Letras Inglês - CEDUC. "

1. Modernismo. 2. Virginia Woolf. 3. Mrs Dalloway.

I. Título

21. ed. CDD 869

MARIA VITÓRIA GONÇALVES MACIEL

THE MYRIAD IMPRESSIONS: ANALYZING VIRGINIA WOOLF'S TUNNELLING
PROCESS IN MRS. DALLOWAY


Trabalho de Conclusão de Curso (Artigo)
apresentado à Coordenação do Curso de
Letras Inglês da Universidade Estadual
da Paraíba, como requisito parcial à
obtenção do título de graduada.

Área de concentração: Estudos
literários.

Aprovada em: 09/08/2024.

BANCA EXAMINADORA


Prof. M^a. Isabela Christina do Nascimento Sousa (Orientadora)
Universidade Estadual da Paraíba (UEPB)


Prof. Me. Giovane Alves de Souza
Universidade Federal Rural do Semi-Árido (UFERSA)


Prof. Dr. Valécio Irineu Barros
Universidade Estadual da Paraíba (UEPB)

To my mom, my guide and example of faith and straightness. She taught me what kindness is without saying a word.

Though my soul may set in darkness, it
will rise in perfect light; I have loved the
stars too fondly to be fearful of the night.

(Sarah Williams)

SUMMARY

1	INTRODUCTION	08
2	THE ORIGIN OF THE STREAM OF CONSCIOUSNESS IN FICTION	09
3	VIRGINIA WOOLF AND HER WRITING CHOICES	11
4	THE IMPACT OF THE BRITISH SOCIAL SYSTEM IN MRS. DALLOWAY	14
5	METHODOLOGY	14
6	THE NARRATIVE CONSTRUCTION OF <i>MRS. DALLOWAY</i>	14
6.1	The tunnelling process in <i>Mrs. Dalloway</i>	17
6.2	“Peter must always be”: Tunnelling through the underground feelings of Clarissa Dalloway	18
6.3	“For there she was”: Peter Walsh’s restlessness	22
7	FINAL CONSIDERATIONS	24
	REFERENCES	25

THE MYRIAD IMPRESSIONS: ANALYZING VIRGINIA WOOLF'S TUNNELLING PROCESS IN *MRS. DALLOWAY*

AS INÚMERAS IMPRESSÕES: ANALISANDO O *TUNNELLING PROCESS* DE VIRGINIA WOOLF EM *MRS. DALLOWAY*

Maria Vitória Gonçalves Maciel¹

ABSTRACT

Modernism was a period of remarkable social transformations. As a consequence, the way writers started introducing their characters in fiction underwent changes. Writers such as Virginia Woolf started presenting the inner self of the individuals in their works, as an attempt to depict life's intricacies through new literary techniques such as the stream of consciousness. In this manner, this work aimed at analyzing Virginia Woolf's tunnelling process technique in the novel *Mrs. Dalloway* ([1925] (1992)), considering how Woolf's writing style constructed the narrative of the novel and the characters of Clarissa Dalloway and Peter Walsh, investigating in which ways Woolf used those characters to highlight how modern British society affected them. Considering that, this work is of qualitative and bibliographical nature and considered the central ideas of Hungerford (1957), Zwerdling (1977), Parsons (2007), among others. Thus, it was possible to analyze that the characters of Clarissa Dalloway and Peter Walsh were molded by external and internal aspects. The inner selves of the characters were presented through an impersonal narrator and through Woolf's technique tunnelling process, which provided the past by installments and explained Clarissa and Peter's moment of revelation by the end of the novel.

Keywords: Modernism; Virginia Woolf; *Mrs. Dalloway*; tunnelling process.

RESUMO

O Modernismo foi um período de notáveis transformações sociais. Como consequência, a maneira como os escritores começaram a apresentar seus personagens na ficção passou por mudanças. Escritores como Virginia Woolf começaram a apresentar o eu interior dos indivíduos em suas obras, na tentativa de retratar as complexidades da vida por meio de novas técnicas literárias, como o fluxo de consciência. Dessa forma, este trabalho analisou o *tunnelling process* de Virginia Woolf no romance *Mrs. Dalloway* ([1925] (1992)) considerando como o estilo de escrita de Woolf construiu a narrativa do romance e os personagens Clarissa Dalloway e Peter Walsh, investigando de que maneiras Woolf se utilizou desses personagens para destacar como a sociedade Britânica moderna os afetou. Tendo isso em consideração, este trabalho é de caráter qualitativo e bibliográfico, e considerou as ideias centrais de Hungerford (1957), Zwerdling (1977), Parsons (2007), entre outros. Portanto, foi possível analisar que os personagens Clarissa

¹ Undergraduate student in Modern Languages (English) at Universidade Estadual da Paraíba (UEPB).
@mariavitoria25.maciell@gmail.com.

Dalloway e Peter Walsh foram moldados por aspectos externos e internos. O eu interior dos personagens foi apresentado através de um narrador impessoal e por meio da técnica *tunnelling process* de Woolf, que forneceu o passado em parcelas e explicou o momento de revelação de Clarissa e Peter ao final do romance.

Palavras-Chave: Modernismo; Virginia Woolf; Mrs. Dalloway; tunnelling process.

1 INTRODUCTION

Modernity was a period in which changes were occurring in society, aspects such as the advance of technology and science, aesthetic movements, industrial development and urbanization were transforming the world. The traditional conventions and certainties of the Victorian period were evaporating and being replaced for a sense of instability. Therefore, writers and artists were expanding their works as an attempt to represent those new aspects of reality.

According to Shiach (2007) Modernism is a term that was coined in an attempt to define what was seen as the rupture that separated the new transformations in society from the traditions of the past, thus, there was a need to embrace the modern. In this way, some of the trends in art became tools used to shape this new world that has lost its confidence and solidity. In literature, the representation is characterized by abstraction, aesthetic impersonality and self-reflexivity rather than a straightforward depiction of the object (Parsons, 2007, p. 11). Hence, the Victorian novel structure that usually follows a timeline order, is replaced by a new variety of writing that consists of the fragmentation of time and the individual, demonstrating how writers were perceiving the modern world and turning away from realistic² approaches. Besides, the individual's mind is an important element in this period. Authors such as Virginia Woolf were influenced by the studies of psychoanalysis regarding consciousness. As a result, the complexity of the psychological life of the individual was explored in their work through experiences in narrative techniques that could connect the reader to the mind of the characters on a deeper level than the conventional Victorian novel.

Hence, Virginia Woolf explored the interior of their characters in her works, such as in *Mrs. Dalloway*. The novel, first released in 1925, is the fourth novel written by the writer. The story unfolds over one day and it presents Clarissa Dalloway, a middle-aged society woman who is married to a conservative politician, Richard Dalloway. She chose him instead of her former suitor Peter Walsh who is returning from India after five years. The story consists in Clarissa setting a party: "Mrs. Dalloway said she would buy the flowers herself." (Woolf, 1992, p. 35) in parallel with an ex-soldier Setpimus Smith, who suffers from mental illness as a consequence of the war. *Mrs. Dalloway* (as the title indicates) presents a character that is dependable on a form of context: Clarissa is part of circumstances that led her to be a woman that throws parties to upper-class people. The narrative presents

² "Theoretical accounts typically identify three main stages in the form of this representation through the novel's development as a major genre: a 'realist' model established in the eighteenth century, in which narrative is held to be capable of providing a direct imitation or equivalent of life, challenged by a 'modernist' psychological and linguistic self-consciousness about that imitation in the early twentieth, and a 'postmodernist' demystification of any straightforward correspondence between art and life from the 1960s." (Parsons, 2007, p. 22).

different characters, and its structure is based on their perspectives and perceptions that intertwine or overlap during the novel.

Therefore, during the reading of the novel, it was possible to perceive that the characters are shaped by external circumstances and also by their subjectivities. This led to reflection on how these internalities and externalities such as social context affected them and made these characters follow different paths in life. As mentioned before, those characters are shown in a fragmentary way; they act as society demands but within them, there are intricacies that remain in their inner self.

Taking into consideration that Clarissa was a woman in a society ruled by patriarchal values, she and Peter were expected to follow certain behaviors. For instance, a man having a good job, not demonstrating feelings and a woman marrying a rich man and throwing a party seems convenient. Then, the characters may have been influenced by the rigid social expectations as well as the remnants of conservative society. The reader gets to know these characters better through their thoughts and memories that weave in and out in different levels of consciousness throughout the novel. By providing the past by installments, Virginia Woolf built interconnected relationships, and, by the end of the novel, those installments connected and it is in this connection that Clarissa Dalloway and Peter had their moment of revelation.

In this manner, the main objective of this work is to analyze Woolf's **tunnelling process** in the novel *Mrs. Dalloway* (1992), considering how Woolf's writing style constructed the narrative of the novel and the characters of Clarissa Dalloway and Peter Walsh, and in what ways the modern British system affected them. Considering that, this work is based on qualitative and bibliographical research and considered the works of Hungerford, (1957), Zwerdling (1977), Parsons (2007) among others; in order to gather theoretical content to analyze, interpret and discuss the main theme.

When considering the power of society over the individuals, it is possible to analyze the impact it brings regarding the way people perceive others and themselves. In that way, through her writing, Woolf explores the layers that exist in her characters in *Mrs. Dalloway* and the struggles that come with them. Through the analysis of Clarissa Dalloway and Peter Walsh, it is worth pointing out the effects that the modern British society in the novel causes on these characters and how Woolf elaborates it through her writing style.

2 THE ORIGIN OF THE STREAM OF CONSCIOUSNESS IN FICTION

The first decades of the twentieth-century were marked by major changes in the Western world. The political crises, the wars, the demographic changes, were some of the many aspects that would later reflect in the artistic vanguards. The English novel had achieved a new status during the Victorian Era, and in the first half of the century, it was challenged to describe the fresh forms of experiences of the new times. According to Shiach (2007, p. 2) the modernists authors had the need of being modern, which means that there was this general awareness of the present.

Those changes made a division between the past and the urgency of the present: "Modernity is the epoch most conscious of history precisely because it is so conscious of itself as present soon to become past" (Spiropoulou, 2010, p. 18).

Thus, looking at the present as something transitory, that does not remain solid, modernity created a sense of anxiety and nostalgia being necessary to distinguish what once were and how things are now, marking a break from the past and reaffirming the occurrences of the present. Therefore, to depict life in literature in its pure essence became a need during this period.

In 1890, the psychologist William James, in his book *The Principles of Psychology*, coined the term stream of consciousness which is used in Psychology to explain mental processes such as how the stream of thoughts works. However, in literary terms, it has become a narrative strategy used by writers to present psychological aspects of their characters. According to Parsons (2007, p. 57), to understand how narratives focus are condensed to the term stream of consciousness, it is necessary to comprehend the psychological and philosophical aspects in the beginning of the twentieth century. Thus, the essence of this term came from ideas of fields of knowledge concerned with the mind. When talking about the thoughts, James (1890) explains that it “*goes on*”, that is, the thoughts are a process that flows continuously. Each mind is personal and possesses its own thoughts: “my thought belongs with my other thoughts, and your thought with your other thoughts.” (James, 1890, p. 226). On this account, he points out that each thought is part of a personal consciousness, thus, one’s thoughts cannot interact with others besides themselves.

In that sense, for understanding how stream of consciousness works in literary terms, it is worth mentioning James’s studies regarding the thought’s changes. He explains that each state of mind once gone cannot return or be the same, basically every thought is unique. The individual will feel things differently depending on the circumstances in which they are included in, for instance: “[...] as we are sleepy or awake, hungry or full, fresh; or tired; differently at night and in the morning, differently in summer and in winter, and above all things differently in childhood, manhood, and old age.” (James, 1890, p. 232).

Thus, something that once made one feel excited can become less interesting in a different context or time. It can be assured that the thoughts are constant, thus: “We have outgrown the possibility of that state of mind, we know not how from one year to another we see things in new light.” (James, 1890, p. 233). Moreover, Humphrey (1976, p. 4) mentions that consciousness may be compared with an iceberg, its hidden part constitutes the psyche of the characters, that is, what we present externally, it is just a small part of what we are. Thus, as an individual is not only defined by what they show but also through their internalities, the consciousness becomes another entire world that constitutes someone.

Parsons (2007) explains that the stream of consciousness in literary terms is defined as Interior Monologue technique, but as authors use different styles to capture life and its complexity, it would be more proper to consider that narrative strategy as “the active subjective life” (p. 56) or simply as a metaphor, as it seeks to capture the inner elements of the character’s mind in a more natural, continuous and non-linear way. In this sense, stream of consciousness is not a unique narrative strategy, but a set of different styles used by writers in order to depict the human mind. Its structure differs from the traditional way of writing: which usually follows conventional writing style and does not depict the inconsistency of the human mind precisely.

3 VIRGINIA WOOLF AND HER WRITING CHOICES

When it comes to literary Modernism, the British pioneers to use techniques regarding the portrayal of the inner self were Dorothy Richardson, James Joyce, and Virginia Woolf. The modernist writers felt this need to explore and reveal the inner life of their characters.

Woolf herself was an uneasy writer; she was able to experiment with several writing styles eager to depict life and its complexities. In *Mrs. Dalloway* ([1925] 1992), she experimented her tunnelling process, the term came from Woolf herself in her diary written in 1923, when she was discussing her new discovery in writing. This technique consists in providing the past of the individuals by installments. According to Woolf, the idea is to explore and build the caves, that is, the past of the characters through their thoughts and memories. At first, it would be like a puzzle whose pieces are put together along the novel: "The idea is that the caves shall connect and each comes to daylight at the present moment." (Woolf, 1923, p. 70). In this way, in the end of the novel, the caves connect, making the reader understand the "puzzle", which led the characters to their ending: "What is most important is not the moments of communication between two subjectivities but the establishment of real correlations between experiences and events." (Banfield, 2007, p. 60).

Virginia Woolf in her essay *Mr. Bennett and Mrs. Brown* (1924) criticizes the Edwardian authors for using classical realistic³ tools in order to create their characters, for her, they were not able to create convincing characters: "Now it seems to me that to go to these men and ask them to teach you how to write a novel—how to create characters that are real—is precisely like going to a bootmaker and asking him to teach you how to make a watch" (Woolf, 1924, p. 12). Thus, Woolf was concerned with a new form of writing that she thought was able to capture the fullness of human experience, for this purpose, she argued that it was necessary to leave behind the convention and not to get ruled by it, that is, a writer should not be a slave of plot, comedy, and love interest, but free to decide what and how to write: "The traditional plot-led structure of 'the novel' was a source of frustration for her as she believed that it did not reflect what it felt like to be alive." (Jensen, 2007, p. 112). Woolf was urging for tools that could present the intangible: "Look within and life, it seems, is very far from being 'like this'. Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel." (Woolf, 1925, p. 135).

For her, life was elusive and complex. Wallace (2007) points that Woolf was concerned with women creating their own tools in their writings, because what women used to have at their disposal was the inheritance of masculine devices: "Woolf's attack on the realist novel in the name of the 'spirit' of life is thus an encoded reflection on the thoroughly ideological nature of the realist tradition." (p. 20). Woolf pointed out transformations that society had undergone: "All human

³ "Neither Joyce, Richardson nor Woolf was anti-realist [...]. However, they didn't believe that a concentration on the external aspects of life conveyed the fullness of human experience, or that the presentation of a character's thoughts and emotions by an all-seeing omniscient narrator (both typical of the formal strategies of the nineteenth-century novel) could offer a representation of modern life that was at all 'realistic'." (Parsons, 2007, p. 53).

relations have shifted – those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature.” (Woolf, 1924, p. 5). Due to these changes, Woolf sought new forms to capture and to bring awareness about the complexities of human life, this way, making the characters what she felt was indeed real.

Woolf considered that the answers about life would be found not only in the external world, but also in the mind, which was a place unrestricted and yet unexplored. Those inner aspects as well as the non-linear flow of life that were important to Woolf were found in the narrative form stream of consciousness used by Joyce in *Ulysses* (Goldman, 2006, p. 105). However, Joyce's characterization was focused on individualizing aspects. According to Parsons (2007, p. 80) Woolf's writing style encompasses multiple selves: the individual is not only shaped by their own experiences but also through external aspects, for instance, social interactions and people's perceptions about us, in other words, the self is permeable.

As discussed by Parsons (2007, p. 78) Woolf repelled the egocentric perspective in narratives, that is, the single subjective perception. Although Woolf herself did not define her writing style, she esteemed new forms of writing that would capture the external perceptions besides internal consciousness of the individual. As such, Fernihough (2007, p. 68) explains that in *Modern Fiction*⁴, Woolf compares life as a 'luminous halo' and as a 'semi-transparent envelope', in that way, Woolf combined scientific and spiritual elements, emphasizing that life is not simple and not arranged:

James, when writing of consciousness as a stream, had used this same term, 'halo'. He emphasized that consciousness was not divisible into clear-cut sections, or, as he phrased it, into 'pailsful, spoonsful, quartpotsful, barrelsful, and other moulded forms of water' (Fernihough, 2007, p. 68).

Wallace (2007) asserts that Woolf considered the established form of writing old-fashioned to depict life and its aspects, that is, Woolf found realistic forms obsolete: “The notion of a fictional realism based on narrative omniscience or distance must be replaced by a more complex model, emphasizing the liminality of the boundaries between inner and outer” (p. 19). Thus, the flow of perceptions in Woolf's narrative style is expansive and non-limited, resonating James's definition regarding the stream of thoughts. Hence, the main idea was that a writer should present external aspects besides the inner world of that individual. For that purpose, Woolf experienced with the elements of time, space and the inner world of her characters: “Where materialist⁵ fiction was all clods and craftsmanship, the new kind of novel would shed restraints of plot, mode, and chapter in an effort to record the 'restless scintillations' of everyday mental life, the 'myriad impressions' received by the mind in an 'incessant shower of innumerable atoms” (Saint-Amour, 2016, p. 80). Despite that, by presenting different consciousnesses rather than a single

⁴'Modern Fiction' was first published in the Times Literary Supplement in April 1919 as 'Modern Novels'. This was revised for Woolf's first collection of essays, the first *The Common Reader* (1925). It is Woolf's most well-known and most frequently quoted essay. (Goldman, 2006, p. 114).

⁵ “She [Woolf] used the word 'materialist' disparagingly of writers like Bennett and Wells, but by this she really meant 'naturalistic', in the sense of an art too myopically devoted to external appearances” (Eagleton, 2005, p. 224).

perspective, Woolf demonstrates the inconsistency and complexities that mold the individual.

4 THE IMPACT OF THE SOCIAL SYSTEM IN MRS. DALLOWAY

Virginia Woolf throughout her life was engaged in a political scene in which she witnessed the changes from the Victorian Era to a modern society. According to Goldman (2006, p. 26) much of Woolf's writing is concerned with portraying modern life. Therefore, her essays besides her novels demonstrate how she was self-conscious about British society. However, despite her notorious works, Woolf was severely criticized by critics being categorized as class snob, apolitical, elitist and mad woman. Mills (2016, p. 229) discusses that these stereotypical categories reinforce the stratifications that Woolf attempted to erase.

Woolf herself considered her position in society as doomed, because such isolation would lead to "adverse effects on her work" (Zergling, 1977, p. 72). Also, in her non-fiction works, she sought to criticize the disparities of class: "*A Room of One's Own* (1929) considers the historical, political, social and literary contexts in which women's lives and women's writing are situated. *Three Guineas* (1938) examines these matters in the context of war, and mounts a feminist, pacifist argument against fascism" (Goldman, 2006, p. 26). In addition, Mills (2016, p. 220) points out that as a publisher and co-founder of the Hogarth Press, Woolf and her husband Leonard Woolf, sought to democratize the opportunities to talented working-class writers who did not have literary networks in London.

According to Zwerdling (1977, p. 75) the sense of not being part or feeling an outsider in relation to those in power, can be seen in Woolf's novel *Mrs. Dalloway* (1925), in which characters such as Septimus Smith, Miss Kilman, Sally Seton and Peter Walsh are affected by the governing class. Virginia Woolf made the past something crucial for understanding her characters throughout the narrative. In the novel, in postwar London, Woolf built a critique of the social system that repressed the individual's emotions, such as Septimus mental illness which was not taken seriously like it had to be, Clarissa's insecurities, which remained in her mind and Peter Walsh's emotions, which made him feel ashamed. As Spiropoulou (2010, p. 117) explains, the novel presents a different point of view on modern society and it is marked by a non-chronological narrative of the past highlighted in the inner of characters.

As outlined by Banfield (2007) Woolf was as much concerned with the consciousness of the individual as with society: "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." (p. 69). In such a way, this became an important element in her novel *Mrs. Dalloway* (1925), as Zwerdling continues to discuss, Woolf provided the tools to make social criticism; however, she did it indirectly, that is, avoiding propaganda. It is the reader who must put together the observations and connections in order to understand what she meant.

Although *Mrs. Dalloway* (1925) suggests a critique to Clarissa's world, Woolf used her multifaceted characters to make the readers understand their motivations. In this way, as pointed out by Zwerdling: "To know everything may not be to pardon everything, but it makes it impossible to judge simply and divide the world into heroes and villains." (1977, p. 70). Thus, the novel cannot be considered strictly an

indictment to the British governing class, because Woolf's writing style created a sense of sympathy in relation to her characters.

Woolf made references to the British political scenario that underwent changes, for instance, the end of the Conservative-Liberal coalition in the 1920's and the rise of the Labour Party. The party itself served as a sign of the decadence of the British Empire, as an example, Zwerdling (1977, p. 71) mentions how the upper-class at the party seemed "ordinary people". Another point in the novel is concerned with the fact that the governing class are unable to cope properly with situations that require attention: "Solidity, rigidity, stasis, the inability to communicate feelings - these are central concepts in *Mrs. Dalloway*." (Zwerdling, 1977, p. 71). Characters like Septimus Smith and Peter Walsh are seen as outsiders, as they did not repress their feelings: "Peter thinks, and it is true that he is in some sense an emotional exhibitionist. But in a world that penalizes despair and idealizes Lady Bexborough's ramrod bearing, the passions have no legitimate channel and will flow unpredictable." (Zwerdling, 1977, p. 78).

The upper-class ignored aspects that prevented them from following the natural course of their lives, for instance: to ignore the consequences of the war and intense feelings. British society is bound to the old traditions, in this way, to adapt themselves into the transformations in society has become something unacceptable: "Such unruffled self-control has everything to do with the ability to retain power and to stay sane." (Zwerdling, 1977, p. 72).

Hence, when Clarissa identifies herself with Septimus Smith at the party, she is an example of opposition, as the upper-class were considering his suicide as "a thing", she related his death to her life and understood his decision. Thus, the characters are inevitably in a system which to demonstrate intense feelings led them to an environment where they were not truly seen, on the contrary: they served as a reminder of the demands of the present that the governing class insist on avoiding.

5 METHODOLOGY

According to Gerhardt and Silveira (2009) this work is based on qualitative research, as its approach is not concerned in representing the discussion with numbers, but it seeks to comprehend and explain aspects from reality that cannot be quantified. Also, it is characterized as bibliographical as it gathers crucial information and theoretical analyses and information regarding the topics. (Fonseca, 2002). Thus, this article analyzes how Virginia Woolf's tunnelling process constructs the characters of Clarissa Dalloway and Peter Walsh in the novel *Mrs. Dalloway* ([1925] 1992), considering the narrator's elaboration throughout the novel. Also, it investigates how the British Modern Society affects those characters and leads them to their fate. For this purpose, information about the writer's writing style, studies on the novel itself, social context, and Woolf's discussions about human complexities are evaluated, in order to understand how Woolf intended to construct the characters and their intricacies.

When it comes to the structure of the article, it starts elucidating aspects of Modernism according to the definitions of Spiropoulou (2010), Shiach (2007) and Parsons (2007), also it presents the objectives of this work. Hence, a contextualization regarding the origin of the stream of consciousness and its usage

in fiction in the Modernism period are addressed through the ideas of William James in *The Principles of Psychology* (1890), Humphrey (1976), and Parsons (2007).

The third topic is concerned with how Woolf aimed for new writing tools in order to depict real characters. Therefore, it considers Woolf's discussions regarding the topic from her essay *Mr. Bennett and Mrs Brown* (1924), her diary (1923) about the tunnelling process and remarks about Woolf's writing choices according to Goldman (2006), Parsons (2007), Jensen (2007), Banfield (2007), Wallace (2007), Fernihough (2007), Mills (2026) and Saint-Amour (2016).

Furthermore, the fourth topic deals with how Woolf's historical context influenced the novel *Mrs. Dalloway*. In that way, it considers the discussions of Mills (2016), Spiropoulou (2010), Goldman (2006) and Zwerdling (1977) about how the modern British society in the novel is characterized by the repression of emotions.

The topic entitled 'The narrative construction of Mrs. Dalloway', examines the branches of Woolf's writing style in the novel: the interior monologue and free indirect speech. Those concepts are explained by Saint-Amour (2016), Lodge (2011), Kern (2011) and Drabble (2000). Furthermore, excerpts from the novel are used to exemplify those terms.

The topics 'The tunnelling process in *Mrs. Dalloway*', 'Peter must always be: the underground feelings of Clarissa Dalloway' and 'For there she was: Peter Walsh's restlessness' are concerned with how Woolf's tunnelling process highlighted the construction of Clarissa Dalloway and Peter Walsh in the novel *Mrs. Dalloway* (1992) besides how the Modern British society system contributed to the repression of the feelings of these characters. For this purpose, discussions from previous authors are used to provide a deeper support likewise excerpts from the novel.

6 THE NARRATIVE CONSTRUCTION OF *MRS. DALLOWAY*

Although the title suggests *Mrs. Dalloway* is the core of the novel, it showcases different individuals that are linked directly or indirectly through perceptions and thoughts. Parsons (2007, p. 76) elucidates that these interconnected relations occurred because the individuals shared the same environment or experienced the same events. For instance, when Septimus Smith committed suicide an ambulance came after him; meanwhile, Peter Walsh witnessed the ambulance on the street: "One of the triumphs of civilisation, Peter Walsh thought. It is one of the triumphs of civilisation, as the light high bell of the ambulance sounded." (Woolf, 1992, p. 144). Moreover, as Sir William Bradshaw is one of the professionals that were taking care of Septimus, at the party, he is the one who announces the occurrence of the suicide. This demonstrates that although Peter never met Septimus as well as the guests of the party, those occurrences are linked somehow.

According to Lodge (2011, p. 56) the interior monologue and the free indirect style are two techniques that provide access to the character's mind. By this means, those techniques represent the conscious as it gives us imaginative access to the inner self, which consists in attempting to represent those interior aspects of the human mind in fiction. Drabble, (2000, p. 382) defines free indirect speech as a way of narrating the characters thoughts and utterances combining the third-person narrator and the first-person direct speech, thus, providing flexibility to different viewpoints. In this way, the free indirect speech: "[...] fuses the voice of the narrator

with that of a character.” (Kern, 2011, p. 97). Kern points out the importance of free indirect discourse in the novel: “The most powerful action in *Mrs. Dalloway* occurs in the minds of characters captured by free indirect discourse that reveals their perspective on the circumstances of their time” (p. 99). Thus, when the reader has access to the inner life of a character, a sense of sympathy emerges.

Moreover, through the flow of thoughts, it is possible to have access to the consciousness of the characters. The novel starts with Clarissa Dalloway contemplating the beginning of the day, when suddenly she remembered of her former suitor, Peter Walsh:

[...] standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished—how strange it was!—a few sayings like this about cabbages (Woolf, 1992, p. 35).

Lodge (2007, p. 43) affirms that the narrator is introspective once it gives to the reader intimacy with the character, in some moments, it is not intrusive as it excludes authorial tags such as: “she said” and “she thought”. However, when the narrator uses these tags, it remains in a detached perspective: “*Mrs Dalloway said she would buy the flowers herself*, is the first sentence of the novel: the statement of an authorial narrator, but an impersonal and inscrutable one” (p. 43-44, author’s highlight). As Lodge explains, in this sentence, the narrator does not give the reader information about who Mrs. Dalloway is, or why she is buying flowers, but, as the novel goes on, the reader starts gathering pieces of details about the characters through their thoughts and memories. Parsons (2007, p. 29) discusses that with the third-person and past tense used to meander through the characters consciousness, it created a sense of dual voice, as it presents at once: the inner of the character and impersonal narrator point of view.

Moreover, Saint-Amour (2016) considered that the opening sentence already presents a sense of intersubjectivity between the narrator and the character. Thus, the discourse of the narrator and the character forms “their intimacy and their interdependence” (p. 82), and provides a hint of how the novel will unfold. This explains the effect that it causes on the reader, because it creates access to an imaginary mind and its inconsistency.

Lodge (2007) explains that: “The actual and the metaphorical, time present and times past, interweave and interact in the long, meandering sentences, each thought or memory triggering the next” (p. 44). In this way, in *Mrs. Dalloway*, the flux of perceptions and thoughts as the day goes by, makes the reader immersed in a continuous stream that follows the consciousness of the character in perspective.

Furthermore, the narration during the novel, demonstrated that Woolf was worried about how to depict the myriad impressions that the mind can have, those impressions come and go continuously, as a result of the characters past and present interferences that triggers memories and feelings, such as Peter Walsh’s pocket-knife that irritated Clarissa and reminded her of the intricacies in their relationship. The interaction between narrator and character, elucidate the different

perceptions and thoughts that Peter and Clarissa have about each other, which are triggered by the circumstances, such as, their actual attitudes and past experiences.

6.1 The tunnelling process in *Mrs. Dalloway*

The past in *Mrs. Dalloway* (1992) can influence the interactions between the characters as they may have different points of view based on what they have perceived through their own individual experiences. At Mrs. Dalloway's house, Clarissa brought back the past; she talked about moments she shared with Peter, and while she felt nostalgic and emotional, Peter felt embarrassed and devastated, as can be seen in the following excerpt: "‘Do you remember,’ she said, ‘how the blinds used to flap at Bourton?’ ‘They did,’ he said; and he remembered breakfasting alone, very awkwardly, with her father; who had died; and he had not written to Clarissa." (Woolf, 1992, p. 63). After that, Peter mentioned Clarissa's father as someone he wished had gotten well, Clarissa tried to make him feel better: "‘But he never liked any one who - our friends,’ said Clarissa; and could have bitten her tongue for thus reminding Peter that he had wanted to marry her." (Woolf, 1992, p. 63). However, he could not deal well with this matter. The next line completed the thought of Clarissa regarding the marriage through Peter's thoughts: "‘Of course I did, thought Peter; it almost broke my heart too, he thought; and was overcome with his own grief, which rose like a moon looked at from a terrace, ghastly beautiful with light from the sunken day.'" (Woolf, 1992, p. 63). This was possible due to the intersubjectivity between the characters and narrator, emphasizing that Woolf created characters that are part of the same reality and are shaped by their own experiences and moments that they shared.

Additionally, throughout the narrative, it is evident that some flow of thoughts diverge from the actual actions, but also, characters change their mind constantly as can be perceived in the conversation between Peter Walsh and Clarissa at her house: "‘Now I remember how impossible it was ever to make up my mind — and why did I make up my mind — not to marry him, she wondered, that awful summer?’" (Woolf, 1992, p. 63). However, when Peter told Clarissa that he was in love with a young woman from India, this made Clarissa remember how silly Peter had been his whole life: "‘For Heaven's sake, leave your knife alone! she cried to herself in irrepressible irritation; it was his silly unconventionality, his weakness; his lack of the ghost of a notion what any one else was feeling that annoyed her, had always annoyed her; and now at his age, how silly!’" (Woolf, 1992, p. 66). As Parsons (p. 76) discusses, this can be explained by the fact that Woolf attempted to present the permeability that exists within an individual. Hence, this unformulated consciousness can present another side of the character, for instance: when Clarissa Dalloway brought up her friend Sally Seton through her thoughts and memories. The reader gets to know her most in Clarissa's mind. Sally in her youth demonstrated to have a free-spirit, and she and Clarissa planned to reform the world, this type of attitude demonstrates their rebel phase. However, the years changed them, in her apparition at the party, Clarissa makes her observations about Sally's melodramatic love being the center and creating scenes, and how it was bound: "Clarissa used to think, to end in some awful tragedy; her death; her martyrdom; instead of which she had married, quite unexpectedly, a bald man with a large buttonhole who owned, it was said, cotton mills at Manchester. And she had five boys!" (Woolf, 1992, p. 167). When she was kissed by Sally, it was something

unique, it was the first time and the last that she felt that way; among her choices, Sally could not be one, as a conservative society would not accept a relationship between two women, consequently both sought to marry acceptable men.

This is the reason she remembered Peter Walsh as someone that ruined the moment: “‘Star-gazing?’ said Peter. It was like running one’s face against a granite wall in the darkness! It was shocking; it was horrible” (Woolf, 1992. p. 52). Thus, through her inner self, it was possible to understand her relationship with Peter Walsh and Sally Seton. Woolf provided those details about Clarissa’s life through her memories and thoughts, making the reader comprehend the inner layers that consist of the individual. Without such information, it would be difficult to understand the characters’ motivations, such as how they felt about each other, and their feelings in the novel’s present time concerning their relationship.

6.2 “Peter must always be”: Tunnelling through the underground feelings of Clarissa Dalloway

Mrs Dalloway (1992) makes reference to the first war and its aftermath. Also, Woolf’s criticism of her own social class is evident through her characters such as Clarissa Dalloway representing an upper-class woman that lives in a specific ideological context: “‘She would marry a Prime Minister and stand at the top of a staircase; the perfect hostess he called her (she had cried over it in her bedroom), she had the makings of the perfect hostess, he said.’” (Woolf, 1992, p. 38).

By the intertwining thoughts and memories of Clarissa Dalloway and Peter Walsh, the reader has access to the intricacies in their relationship. The reader gets to know them by installments throughout the narrative. In the past, she had a relationship with Peter Walsh, however, she chose Richard Dalloway to marry, a politician. As a result, Clarissa received a title and she would be what a Prime Minister’s wife must be, highlighting the idea that what people think about you interferes also in your perception about yourself: “Woolf implies, and we are constituted as much by the reflections of others as by our experience of ourselves.” (Parsons, 2007, p. 78).

In addition, Parsons (2007) points out the multiple selves that exist in Clarissa, who lived a fine line between “her private self-image and her public face” (p. 78). It seems that thinking about her past is a way of escaping from social expectations:

For they might be parted for hundreds of years, she and Peter; she never wrote a letter and his were dry sticks; but suddenly it would come over her, If he were with me now what would he say?—some days, some sights bringing him back to her calmly, without the old bitterness [...]. (Woolf, 1992, p. 38).

Then, the intertwined relation between the narrator and Clarissa’s thoughts showed how the character is filled with the remnants of her past. Although she and Peter had a turbulent relationship, she brought back the positive side of him in some moments.

The past is recurrent to Clarissa in the novel. She had her rebel phase when younger, however, the character went through a process in which convention made her repress part of herself. As a consequence of being part of the British

upper-class, being a wife and a mother, there was no much purpose for her, besides organizing parties:

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 (Woolf, 1992, p. 8).

On these grounds, Clarissa Dalloway did not have the space to be herself, her actions must correspond with her role of being a wife, this led her to a stage of lack, she became this figure made to please others and forget about herself. Yet, Clarissa did not find comfort in her own parties, she felt an outsider among her guests. Nevertheless, she greeted them and did not demonstrate how she really felt: “it was possible to say things you couldn't say anyhow else, things that needed an effort; possible to go much deeper. But not for her; not yet anyhow.” (Woolf, 1992, p. 159).

As such, in the past, Clarissa ended up choosing Richard Dalloway, a politician, rather than Peter. Parsons (2017, p. 75) explains that by choosing Richard, Clarissa achieved high status, however, in becoming a Mrs, part of herself remained inside her. By choosing Peter she would have a broader license to be herself, but being with him would suppress Clarissa's life. Clarissa would not feel comfortable around him, because Peter was someone who never accepted Clarissa totally, in that way, pointing out her attitudes, making her feel inferior: “What an extraordinary habit that was, Clarissa thought; always playing with a knife. Always making one feel, too, frivolous; empty-minded; a mere silly chatterbox; as he used.” (Woolf, 1992, p. 63-64).

Peter Walsh sent to Clarissa many letters from India, where he was living, but she never had the patience to read them. From Clarissa's thoughts, the reader knows that he was returning after five years. Peter fell in love with a married woman named Daisy from India and he came back to settle Daisy's divorce up with the lawyers. When he arrived he decided to visit Clarissa. Therefore, the reader gets to know better how they felt about each other through their conversation at Mrs. Dalloway 's house.

Regarding Peter Walsh, Clarissa's primary thoughts about him were concerned with how turbulent their relationship was. To think of him made her feel angry, as Peter's opinions and actions caused negative effects on her. First, Clarissa thought that breaking up with Peter was the most reasonable thing to do: “she had to break with him or they would have been destroyed, both of them ruined [...]” (Woolf, 1992, p. 38). Moreover, through her thoughts, she also demonstrated the moments of frustration she had with Peter:

Yet, after all, how much she owed to him later. Always when she thought of him she thought of their quarrels for some reason—because she wanted his good opinion so much, perhaps. [...] What would he think, she wondered, when he came back? That she had grown older? Would he say that, or would she see him thinking when he came back, that she had grown older? It was true. Since her illness she had turned almost white (Woolf, 1992, p. 54).

When Peter knocked on her door, Clarissa was preparing her dress for the party, seeing him was a surprise. She made her first impression of him; he was looking good, all in all, he looked the same. Everything that she thought about him concerning his looks and his pocket-knife Clarissa did not express. She simply greeted him and seemed pleased. Nevertheless, his pocket-knife bothered her: "He had his knife out. That's so like him, she thought." (Woolf, 1992, p. 62). When Peter noticed what she was doing, she mentioned the party. Clarissa knew that he would judge her for that: "And what's all this? he said, tilting his pen-knife towards her green dress. He's very well dressed, thought Clarissa; yet he always criticises me." (Woolf, 1992 p. 62). Nevertheless, those thoughts did not determine her opinions about him. The way she thought about Peter was inconsistent as later she changed her mind about him as a reflection of what they lived through in the past and present interactions. Suddenly, all those negative impressions went away, when Clarissa invited him to the party: "Now of course, thought Clarissa, he's enchanting! perfectly enchanting!" (Woolf, 1992, p. 63). A sense of nostalgia persevered. Peter was enchanted by her: "But it was delicious to hear her say that—my dear Peter! Indeed, it was all so delicious—the silver, the chairs; all so delicious!" (Woolf, 1992, p. 63). The judgmental thoughts about her party, Richard, her dress, were replaced as soon he heard "My dear Peter". But, afterwards, Clarissa's feelings about Peter changed again, when he told her about Daisy:

[...] All his life long Peter had been fooled like that; first getting sent down from Oxford; next marrying the girl on the boat going out to India; now the wife of a Major in the Indian Army—thank Heaven she had refused to marry him! Still, he was in love; her old friend, her dear Peter, he was in love (Woolf, 1992, p. 66).

Yet, another circumstance made Clarissa thoughts concerning him change one more time: when he started to cry, Clarissa felt empathy. She went after Peter to comfort him:

[..] left her holding his hand, patting his knee and, feeling as she sat back extraordinarily at her ease with him and light-hearted, all in a clap it came over her, If I had married him, this gaiety would have been mine all day!" (Woolf, 1992, p. 67).

Peter was not aware about how she really felt and yet he had this need of telling everything to Clarissa; he was dependable on her judgment. When Peter stood up, she had a desire that he will never know: Clarissa wished to go away with him, to escape from her life. However, that moment passed away and Clarissa realized that it was ending. She could not escape. When she related herself with Septimus suicide, Clarissa got glad for him, because she saw in death a way of getting that freedom: "She had escaped. But that young man had killed himself." (Woolf, 1992, p. 169). From that moment on, Clarissa perceived things from other angles, she went to the window, contemplated the sky, observed the old lady in the house next to hers. That moment belonged to Clarissa herself and not to Mrs. Dalloway.

Zwerdling (p. 80) asserts that indeed Clarissa became the perfect hostess as a result of being part of a system in which the repression of feelings is established. Nevertheless, Clarissa's personality was not entirely erased, it is undergrounded, as

the author explains: "This accounts for her obsession with the past, for her continued attraction to Peter and vulnerability to his criticism, decades after the issue was supposedly settled." (p. 80). On these grounds, her public status did not change, but it did not define Clarissa fully.

From this perspective, that kiss between her and Sally presented another side of Clarissa Dalloway. Indeed, there was a part of herself, that attended to social expectations, such as being the perfect host and a respectful married woman, but what is within her, it is explicit through her memories and thoughts, that is why it can only be understood there, such as her insecurities: "Every time she gave a party she had this feeling of being something not herself, and that every one was unreal in one way; much more real in another" (Woolf, 1992, p. 58). The feeling of being invisible and the sense of being an alien in her own parties, besides bringing back her memories such as how hard it was to decide between Peter and Richard demonstrates Clarissa's subjectivities.

Woolf used her tunnelling process to present Clarissa's past and underground feelings. Those thoughts and memories were provided mostly by an impersonal narrator that weaved in and out in her consciousness. The inner side was kept within her, demonstrating that what she did externally such as her role in society did not constitute her as a whole, but that she also was shaped by her subjectivities.

Finally, Peter asked her if she was happy, but Clarissa did not have the time to answer as her daughter Elizabeth entered the room. Therefore, the answer may not be her marriage itself but what came from it. At her party, she shared her past with Sally and Peter, "A part of this Sally must always be; Peter must always be. But she must leave them." (Woolf, 1992, p. 167). This means that her past constituted part of what she was, and Sally and Peter were part of it. In that way, they were meaningful to her and part of them will always remain, but their past cannot imprison Clarissa. As Jensen, (2007, p. 118) points out that the characters who do not let their past consume them, are those who will survive in the end. Considering that, all the "caves" connected and led Clarissa Dalloway to her final revelation. This moment happened when she related herself with Septimus' suicide. While he chose death, Clarissa chose to live. After this moment of awareness, she came back to the party, understanding that she was part of that context, but also someone beyond her social context who could grasp and reflect about the intricacies of life.

Zwerdling (1977) points out, that Clarissa's inner feelings did not have a place in her public sphere, but she had moments of self-reflection, that is, in her solitude that she felt the most, as an example, it is when she is alone in a little room and thinks about Septimus and the party itself seems meaningless. However, the image that Peter has regarding her, it is what she presents in public: a woman that throws parties who is married to a politician. As stated by Humphrey (1976, p. 12) the final introspection (which is the moment that a character is most aware of themselves) happens when the caves, like Woolf named them, connected, making the reader comprehend what led the character to its fate in that present moment of the novel. These installments, which are pieces of the character's past, contributed to the development and reveal in the present moment an awareness about the individual, which is, the vision or revelation.

6.3 “For there she was”: Peter Walsh’s restlessness

Firstly, the reader gets to know Peter Walsh through Clarissa’s thoughts. When he was about to knock at her door, it was possible to note his anxiety. When he was younger, he also had his rebel phase, became a socialist and despised people like Richard Dalloway and never overcame the fact that Clarissa chose Mr. Dalloway rather than him: “Yet a part of his youth has survived intact his passion for Clarissa; the emotional anesthesia of his set has not managed to kill off the deepest attachment he has ever felt.” (Zwerdling, 1977, p. 77). His emotional side was his doom, he fell in love with a woman in India, yet Clarissa still was a constant part of him.

He puts himself in a position in which he was not a total failure. Peter criticizes the upper-class, but he was part of it, even though he is affected by its system: “Peter notes that the “governing-class spirit” had grown on Clarissa, “as it tends to do”; but the same could be said about Sally or Peter himself.” (Zwerdling, 1977, p. 78). He attempted to remain in a heroic posture, at the same time, he presented his fragility externally and internally when it comes to Clarissa:

“And how are you?” said Peter Walsh, positively trembling; taking both her hands; kissing both her hands. She’s grown older, he thought, sitting down. I shan’t tell her anything about it, he thought, for she’s grown older. She’s looking at me, he thought, a sudden embarrassment coming over him, though he had kissed her hands (Woolf, 1992, p. 62).

Peter’s first impression about her is concerned about her looks, his action was to kiss her hands, but internally Peter was judging her. When Clarissa talked about her past, that is, the moments, they shared, Peter felt tortured, his pocket-knife seemed a scape as he couldn’t protest against Clarissa’s comments:

[...] he was a failure! I detest the smugness of the whole affair, he thought; Richard’s doing, not Clarissa’s; save that she married him.[...] And this has been going on all the time! he thought; week after week; Clarissa’s life; while I—he thought; and at once everything seemed to radiate from him; journeys; rides; quarrels; adventures; bridge parties; love affairs; work; work, work! and he took out his knife quite openly—his old horn-handled knife which Clarissa could swear he had had these thirty years—and clenched his fist upon it (Woolf, 1992, p. 64).

Although Clarissa hated his knife, she never said a word about it. The same can be said about Peter, who did not reveal his thoughts about Richard and Clarissa’s life. When Peter decided to tell Clarissa about his relationship, he could not contain his feelings. In a system that values stiffness, Peter felt stupid about himself: “‘In love,’ he repeated, now speaking rather dryly to Clarissa Dalloway; ‘in love with a girl in India.’ He had deposited his garland. Clarissa could make what she would of it.” (Woolf, 1992, p. 65). Somehow, this announcement bothered Clarissa, she asked him, who was she and through an impersonal narrator, it can be perceived how she felt about it:

[...] this indomitable egotism charged her cheeks with colour; made her look very young; very pink; very bright-eyed as she sat with her dress upon her knee, and her needle held to the end of green silk, trembling a little. He was in love! Not with her. With some younger woman, of course (Woolf, 1992, p. 65).

Afterwards, she judged him and remembered how the old Peter never changed: “She flattered him; she fooled him, thought Clarissa; shaping the woman, the wife of the Major in the Indian Army, with three strokes of a knife. What a waste! What a folly! All his life long Peter had been fooled like that [...]” (Woolf, 1992, p. 66). This feeling is transformed into a sense of fragility, when Peter starts to cry. He could not contain himself, it is obvious how he smothered due to Clarissa’s presence. Nevertheless, when Peter left her house and heard the Big Ben, he thought about Clarissa with bitterness: “[...] he, Peter Walsh; who was now really for the first time in his life, in love. Clarissa had grown hard, he thought; and a trifle sentimental into the bargain, he suspected, looking at the great motor-cars [...]” (Woolf, 1992, p. 68). Later on, he felt ashamed for crying in front of Clarissa, but he was still consumed with the fact that she rejected him: “Clarissa refused me, he thought. He stood there thinking, Clarissa refused me.” (Woolf, 1992, p. 35).

Peter has in mind a picture of a cold Clarissa, incapable of considering his feelings, because he never knew how she really felt concerning him:

That was the devilish part of her—this coldness, this woodenness, something very profound in her, which he had felt again this morning talking to her; an impenetrability. Yet Heaven knows he loved her. She had some queer power of fiddling on one's nerves, turning one's nerves to fiddle-strings [...]. (Woolf, 1992, p. 77).

This negative conception about Clarissa persisted when she talked about the lake and Bourton, he had a sense of repression: “For why go back like this to the past, he thought. Why make him think of it again? Why make him suffer, when she had tortured him so infernally? Why?” (Woolf, 1992, p. 64).

Peter Walsh became a hostage in his own skin, Clarissa mentioned that he was a good man, however, he had this capacity of falling in love with the same type of women: “It was Peter who had helped her; Peter who had lent her books. But look at the women he loved - vulgar, trivial, commonplace. Think of Peter in love - he came to see her after all these years, and what did he talk about? Himself.” (Woolf, 1992, p. 126). He sought in Clarissa and in other women what he never had: status and a family. In this way, it can be understood that his selfishness is a consequence of the environment he lives in for not being totally part of it. He aimed for success that Richard had and what he lived with Clarissa. The system made him feel like a failure. This incessant obsession for Clarissa clarified that different from her, he never overcame his past. Moreover, when Peter saw Clarissa with her guests, it translated the image she transmitted: “What is it that fills me with extraordinary excitement? It is Clarissa, he said. For there she was.” (Woolf, p. 139). All the experiences they shared in the past besides their thoughts and feelings have been interconnected and led him to their final revelation. As stated by Hungerford (2019, p. 166) Peter Walsh had his moment of revelation when he saw Clarissa and felt an excitement: “By *being*, rather than by acting, Clarissa Dalloway gives Peter his moment of vision.” (p. 166). Therefore, the duality that he had concerning her is clarified at Clarissa’s party. Zwerdling (1977, p. 81) comments

that these intense feelings will never be transformed into actions, as the characters were inserted in a context in which demonstrating emotions does not correspond to the British strict system. By the end of the novel, Peter said that to know Clarissa, one must seek for people that surrender her. In this sense, Woolf demonstrated how people's impressions or opinions, that is, those fragments, constitute part of an individual. In this view, Peter Walsh is doomed to be a man who is hunted by his past and his actual situation. He is stuck in this circle of falling in love with women, yet Clarissa Dalloway is the past that he cannot let behind, as a result of his failure, when she chose Richard Dalloway rather than him. Richard and Clarissa represented what he never reached.

In this manner, Peter's revelation was possible because the caves made interconnections and were tunnelling throughout the narrative highlighting how the past and external events can shape an individual leading them to their final vision. In this light, Woolf used her writing style to critique a social system that prevented the individuals from demonstrating their feelings. Also, through the characters of Clarissa and Peter, Woolf presented the intricacies of the individuals and how they can be molded by their subjectivities and externalities such as people's opinion about ourselves.

7 FINAL CONSIDERATIONS

This article aimed at analyzing the usage of Woolf's technique tunnelling process in the novel *Mrs. Dalloway* (1992) in order to investigate the construction of the characters of Clarissa Dalloway and Peter Walsh. It analyzed the elaboration of the novel's narrator and its intersubjectivity with the characters mentioned, which provided access to the inner self of the characters. Besides, it examined how Woolf's writing style developed a critique to Modern British society through Clarissa and Peter construction throughout the novel.

Yet, it was possible to analyze that the intricacies of Clarissa and Peter such as their insecurities, choices and intense feelings occurred due to the social system that they were inserted in. Clarissa was expected to have a good marriage with a man, therefore, choosing Richard instead of Peter seemed more suitable. On the other hand, Peter as a man was expected to be successful in all aspects of his life, and not demonstrate his emotional side as the British society context was strict enough to condemn intense emotions and aspects that prevent the upper-class from living their lives naturally. Therefore, the reader only has access to the inner struggles of Clarissa and Peter through their thoughts, memories and perceptions. Those inner elements cannot be put into practice, nevertheless, they demonstrated another side of the characters.

Woolf, by using the tunnelling process, explored and provided the past of the characters, presenting different impressions that one can have. In this way, it is known that the characters are constituted of several feelings that remained in their mind, as a result of what they experienced but also as a consequence of the context they were inserted in. Finally, this work discussed how the characters of Clarissa Dalloway and Peter Walsh were molded through their own experiences and people's perceptions, demonstrating the multiple selves that constitute an individual.

REFERENCES

- BANFIELD, A. Remembrance and tense past. In: Shiach, M. (Ed). **Cambridge companions to literature: The Cambridge companion to the modernist novel**. 1 ed. New York: Cambridge University Press, 2007. p. 48-62.
- DRABBLE, M. **The Oxford Companion to English Literature**. New York: Oxford University Press Inc., 2000.
- EAGLETON, T. **The English Novel: An introduction**. 1. ed. Oxford: Blackwell Publishing, 2005.
- FERNIHOUGH, A. Modernists on the art of fiction. In: Shiach, M. (Ed). **Cambridge companions to literature: The Cambridge companion to the modernist novel**. 1 ed. New York: Cambridge University Press, 2007. p. 65-79.
- FONSECA, J. J. S. **Apostila de metodologia da pesquisa científica**. Fortaleza: UEC, 2002.
- GERHARDT, T. E.; SILVEIRA, D. T. **Métodos de Pesquisa**. Rio Grande do Sul: UFRGS, 2009.
- GOLDMAN, J. **Cambridge introduction to Virginia Woolf**. Cambridge University Press, 2006.
- HUNGERFORD, E. A. My tunnelling process: The method of Mrs Dalloway. In: **Modern Fiction Studies**. Baltimore: The Johns Hopkins University press, 1957. v. 3, n. 2, p. 164–167.
- HUMPHREY, R. **Fluxo de Consciência**. São Paulo: McGraw - Hill Do Brasil, LTDA, 1976.
- JAMES, W. **Principles of psychology**. 1. ed. New York: Henry Holt and Company, 1863.
- JENSEN, M. Tradition and revelation: moments of being in Virginia Woolf's major novels. In: Shiach, M. (Ed). **Cambridge companions to literature: The Cambridge companion to the modernist novel**. 1 ed. New York: Cambridge University Press, 2007. p. 112-124.
- KERN, S. **The modernist novel: A critical introduction**. 1. ed. The United States of America, New York: Cambridge University Press, 2011.
- LODGE, D. **The Art of Fiction**. London: Vintage, 2011.
- MCNICHOL, S. (Ed). **Collected Novels of Virginia Woolf**. 1 ed. England: The Macmillan press Ltd, 1992.
- MILLS, J. Virginia Woolf and the Politics of Class. In: BERMAN, J. (Ed). **A companion to Virginia Woolf**. Hoboken: John Wiley & Sons Inc., 2016. p. 219-230.

PARSONS, D. L. **Theorists of the modernist novel:** James Joyce, Dorothy Richardson, Virginia Woolf. 1 ed. Abingdon: Routledge, 2007.

SAINT-AMOUR, P. K. Mrs. Dalloway of clocks and Clouds. In: BERMAN, J. (Ed). **A companion to Virginia Woolf.** Hoboken: John Wiley & Sons Inc., 2016. p. 79-92.

SHIACH, M. (Ed.). **Cambridge companions to literature:** The Cambridge companion to the modernist novel. 1 ed. New York: Cambridge University Press, 2007.

SPIROPOULOU, A. **Virginia Woolf, Modernity and History:** Constellations with Walter Benjamin. 1 ed. England: Palgrave Macmillan, 2010.

WALLACE, J. Modernists on the art of fiction. In: SHIACH, M. (Ed.). **Cambridge companions to literature:** The Cambridge companion to the modernist novel. 1 ed. New York: Cambridge University Press, 2007. p. 15-30.

WOOLF, V. **A writer's diary.** New York: Harcourt Inc., 1982.

WOOLF, V. **Mr. Bennett and Mrs. Browns:** London: The Hogarth press, 1924.

WOOLF, V. **The Common Reader.** New York: Harcourt, Brace and Company, 1925.

ZWERDLING, A. *Mrs. Dalloway* and the social system. In: **Publications of the Modern Language Association of America,** Cambridge: Cambridge University Press, 1977. v. 92, n. 1, p. 69–82.

ACKNOWLEDGEMENTS

First of all, I want to thank God, I know He has been with me in each moment of my life. Therefore, I want to express my eternal gratitude to my mother, Guia and my father Valderi. I guess words are not enough to thank you for all the support throughout the years. I love you both so much. Without your support, none of my achievements would have been possible.

Also, I want to thank my sister Raquel and my brother Camargo, you guys have been so supportive throughout my life, I appreciate it a lot. Thank you for everything. I love you both.

In my life, I met special people who believed in me and were supportive. Their friendship, kind words and kind attitudes made the difference in so many ways, for that, I express my gratitude to Ágatha, Daniel, Emerson and Otoniel.

When I moved to Campina Grande, I did not know that I would meet so many important and significant people, their support and friendship will not be forgotten. Therefore, I want to thank Simone Lima, Débora, Joyce Moura, Ingrid, Sabbrinna, Isabela Tavares and Victor. I appreciate and keep with me all the moments we shared.

Moreover, I want to express my gratitude to Danieli Dantas who is an angel and a loyal friend, Nirvana who has the most kind soul, Joyce Farias who is the best friend one can have and Sammuel, whose patience and loyalty makes him so adorable. I will carry you guys with me for the rest of my life. With you, I learned so many good things. You made this journey easier, your friendship is so significant and special. I love you, guys!

In the last two years, I met three special people that became part of my life: Felipe, I learned so much from you, you are so kind and intelligent. I will always remember our mornings going to UEPB. Thank you for everything, my friend! Claryce, you are the coolest person I know! You are so determined and smart. Making lesson plans without you, it is not the same. Thank you for your friendship! Gabriel Gonçalves, you're so funny and nice. Everytime, I use a hand cream, I remember you. I love you all!

Also, I want to thank Jackline, who is a kind and helpful person. I know that me and my cat Vena Maria can count on you. Mayara, thanks for all the laughs, our craziness gets along so well.

Furthermore, I want to thank my love, Gusthavo, he is the person who believes in me more than myself, I never heard anything negative coming from him. He is the best partner and my best friend. All poetic words used by Virginia Woolf would be not capable of expressing how important you are to me. Thanks for all the support and patience. I love you so much. With you and Lyanne I learned to see the good in life.

During my academic journey, I had incredible professors who contributed greatly to my learning, therefore, I thank all my professors. Moreover, there are some professors who opened my eyes and made me love literature even more. My gratitude goes to my friend and professor Giovane Alves, our small literature club made the difference. Thanks for everything. Bernado Antunes, who taught me how literature can be expansive and beautiful. Anacã Agra, who is a great writer and professor. The creative writing course was very important to me. Thanks for all the learning. Isabela Christina who is my professor and adviser, a special thank you

goes to you. You are an incredible teacher. Thanks for being so comprehensive, patient and helpful. I learned so much from you.

Lastly, I want to thank my cat Vena Maria who was with me during my whole writing process.