

***Foreshadowing Overuse: A Stylistic Approach to Modernist
Fictional Writing***

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ABSTRACT:

As a descriptive study, this article examines the significance of stylistic analysis in observing fiction, focusing on the use of foreshadowing. The author investigates the potential overuse of foreshadowing in selected modern cultural novels and analyses its impact on the plot and the suspense of the readers. The study examines the use of foreshadowing to deconstruct the difficulty novelists face in crafting immaculate works. It concludes that foreshadowing is an integral part of any literary work, regardless of its type or genre, and that it cannot be restricted to particular words. Furthermore, the "tense" factor in most modern works is not fixed or regulated due to the overuse of the flashback technique. The discussion examines *Mr. Dalloway* by Virginia Woolf and *A Portrait of the Artist as a Young Man* by James Joyce. *Mrs. Dalloway's* linguistic variables demonstrate that foreshadowing predominates the plot, as Woolf's foreshadowing lexis continually alludes to Septimus and Clarissa's plight. *A Portrait of the Artist as a Young Man* heavily uses concrete lexemes to foreshadow Daedalus' evolution, whereas *Mrs. Dalloway* focuses on speech and abstract lexemes.

Keywords: foreshadowing, *Mrs. Dalloway*, *A Portrait of the Artist as a Young Man*, corpus analysis, formalism

Introduction

Fictional writing has tonnes of varieties to express, specifically in form and style. Stylistic analysis of fiction is exceedingly important when inspecting a piece of a genre differently. The linguistic occurrence of a literary technique among the lines is uniquely meaningful for one critic's interpretation or another. Critics have an unlimited database of primary sources to be examined analytically, and this introduction prepares for a trip over some modern fictions regarding formalism as a descriptive approach. Barnett (1997) states that, according to the formalist school of criticism, every work of art has a fixed meaning that can be deduced from the relationships between its constituent parts.

This paper combines two separate corpus analyses of Joyce's *A Portrait of the Artist as a Young Man* and Woolf's *Mrs. Dalloway*, which are considered fictional genres and both related to Modernism as a literary period. The corpus is usually quite extensive to ensure that patterns and tendencies can be identified. Both methods, frequency analysis and POS tagging, are used in this examination.

The importance of utilising linguistic tools in describing foreshadowing is to enhance plot development, while foreshadowing allows for a more structured and cohesive plot. It helps connect events in a way that feels natural and inevitable, rather than relying on sudden, unexpected twists that might strain believability.

While formalism and corpus analysis have different starting points and methodologies, they can complement each other in literary analysis. This eclectic methodology is based on compiling a corpus of texts to identify key themes and stylistic features. The integration of corpus analysis into formalist literary analysis offers factual data and a wider contextual framework to substantiate the careful examination of a text's formal aspects. The objective of this study is to methodically examine linguistic patterns and trends, with a specific emphasis on the inherent features of the text.

According to Cuddon (1977, p.271), foreshadowing is the art of arranging events and information in a narrative in such a way that later events are prepared for or foreshadowed earlier. In contrast to Flashback, when the end is contained at the outset of the novel, there is structural and thematic unity. On the other hand, Quinn (2006, p. 170) also goes on to define it as 'the hint in a narrative of later developments.' Some critics assert that an intact novel needs to suggest the overall ending from the beginning, either through the use of scenes, voices, dialogues, narration, or the work's title itself. While reading a modern novel or watching a film on TV, a person might be introduced to some artistic hints; if they are well organised and not excessively adopted, then the work is worth reading. However, some

public authors tend to exaggerate when hinting at coming parts of the scenario. This study aims to describe and evaluate foreshadowing techniques in selected modern novels.

Due to the variation, quality, and motivations to write such a large number of modern fictional outputs, interest in the stylistic analysis of a certain text has been growing, and it seems to support proposing several interpretations. The gap represents the diversity with which great writers overuse foreshadowing techniques to create aesthetic suspense. This study aims at describing the influential linguistic factors in constructing the readers' suspense without spoiling the following events.

This paper tries to give logical answers to the following questions: How influential is foreshadowing regarding some selected English-language fictional pieces? Which is more important, foreshadowing or surprise? If surprise is critical, can the story be read a second time with the same level of interest? And does the overuse of the foreshadowing technique ruin the pleasure of reading? It also tries to examine the use of foreshadowing in constructing the challenge for novelists to craft their works.

Foreshadowing and Narrative Integration

Foreshadowing, as a literary technique, serves as a means to explore the evolution of writing as an artistic medium throughout history, as well as the deliberate shaping of an artist's ideas to create a cohesive narrative. It is considered a crucial component in the last phases of crafting a written work. Within the realm of communication, the term pertains to the exchange of meaning through the process of transmitting and receiving a message. Each stage of the creative process is designed to facilitate the development of these interpretations, leaving little room for chance.

As previously mentioned, foreshadowing is a technique used to create anticipation in the reader's mind and subsequently fulfil it. In other words, the eventual outcome is accurately foretold by a specific clue. Literature is essentially a pursuit centred around language. Martinelli proceeds by citing a widely recognised statement from the renowned Russian author Anton Chekhov, who explores the significance of narrative indispensability and the semantic function of its elements, which is known as 'Chekhov's rifle. He reaffirmed this idea in a variety of ways, the most notable of which was in a letter: "Remove everything that has no relevance to the story. If you say in the first chapter that a rifle is hanging on the wall, in the second or third chapter it must go off. If it's not going to be fired, it shouldn't be hanging there." (Martinelli, 2020, p. 124)

The quote above resembles a clear example of lingual essentiality. If the narrative writer cites a rifle on the wall of a hall in conjunction with other details of the setting, he may be hinting at the employment of this gun in a murder or a contest in the story's later development. What if the firearm is never used in the scenes that follow? For instance, it may be used to learn more about the intentions, emotions, and beliefs of someone with a firearm.

Sideshadowing is the mechanism that results in the letdown of that anticipation; that is, what ultimately occurs is unrelated to or directly contradicts that clue. In addition, it is worth noting that Backshadowing holds less importance about the concepts we are currently discussing but plays a crucial role in the context of these textual prediction methods. Backshadowing is the practice of introducing historical references into a current story. For example, Heathcliff's actions in the latter climax of *Wuthering Heights* are carried out without fear of repercussion. His callous behaviour towards the other characters, including the kidnapping of Nelly and young Catherine, is a result of his Gipsy ancestors. (Ibid, p.125)

Interdisciplinary Impact of Foreshadowing

Fictional and nonfictional prose are separate textual styles that have some connections. Despite the fact that foreshadowing is an important technique for fictional writings like novels and short stories, it is still very important for finishing nonfictional prose. According to Jackson and Sweeney, Lynn Franklin discusses 'stealing' techniques from classic fiction writers in her essay. Citing examples from a variety of writers, including Lee, Steinbeck, Twain, and William Faulkner, she demonstrates how journalists can make effective use of such traditional literary devices as symbol, foreshadowing, rhythm, and dialogue when writing newspaper stories. Her remarks on foreshadowing, a strategy that is rarely discussed or practiced in newsrooms, are particularly instructive.

In their introduction, Jackson and Sweeney explain how foreshadowing is done by saying that it is often the result of 'backwriting' which is when a writer goes back to a nearly finished version of a work to add foreshadowing details that may increase tension and make the story more powerful. They also show how nonfiction writers can use fictional techniques to build characters, describe places, create atmosphere, and add more layers of meaning to a story. (Dennis Jackson & John Sweeney, 2002, p. xxiv)

Foreshadowing was a common theme among the troupes of singers and dancers who performed at religious festivals and plays in ancient Greece. A single actor frequently played the chorus role and recited the prologue and epilogue, as well as making interactive comments that connected the acts and predicted future events.

Gorboduc, the first English tragedy, is no exception. The chorus recites a few stanzas, accompanied by a silent spectacle that foreshadows the event that follows. (Harmon, 2002, p. 92)

When it comes to some parts of writing, like foreshadowing, drama and fiction are inextricably linked. Also, "coincidence" is a very important literary technique for bringing together the plot, the characters, the setting, and other literary elements. Harmon continues by describing the co-occurrence of events in such a way that the plot's movement is determined or significantly altered without any sense of necessity or causal relationship between the events. "The devices of rhythm, foreshadowing, and artful arrangement make what may seem improbable (such as coincidence) probable and can make the probable seem inevitable by the confluence of acoustic, grammatical, and thematic rhythms." (Harmon, p.101) It is widely accepted that coincidence occurs as a result of foreshadowing in literature.

Foreshadowing and Surprise

To address the topic of whether or not the story can be read again and whether or not surprise is necessary, according to Barnet, in certain stories, we are primarily concerned with plot, while in others we are primarily concerned with character and personalities, yet the two are so intimately connected that an interest in one entails an interest in the other. Interactions between individuals give rise to various events, as their distinct personalities influence subsequent occurrences. Frequently, as a good story progresses and we become more acquainted with the characters, we get hints as to what they might do in the future. We may not know exactly how they would act, but we have a good sense, and when their following acts are observed, we typically recognise their appropriateness. Occasionally, there are hints of what is to come, and as a result of this foreshadowing, we are not surprised by what occurs later but rather feel tension as we wait for the anticipated. (Barnet et al., 1997, p. 75)

In relation to surprise and how it contradicts foreshadowing, "difficulty" is another literary device worth mentioning. Difficulty was once seen as a side effect of some sophisticated writing, like much of the poetry and prose of the seventeenth century, but is now seen as a part of all reading to some degree. How tough an idea is can add suspense or even surprise. Even if access to a better understanding of the text is difficult, it is possible that the reader will become more invested and engaged as a result. Sylvan Harmon also adds that George Steiner has proposed a four-category division of difficulty: contingent, modal, tactical, and ontological. (Harmon, 2002, p. 152)

Foreshadowing has nothing to do with any kind of visual art, although surprise is a central theme in some forms, such as painting. This difference may be due to the staging and development of fiction. A portrait is a static depiction of a scene, but a book is a dynamic account of the unfolding of events. Dale, Del-Prete, and Escher are just a few artists who have produced paintings with multiple dimensions. This study aims to describe and evaluate foreshadowing techniques in selected modern novels.

According to Seckel and Hofstadter, Dali turned to nineteenth-century stereoscopic effects in the late 1970s when he was disappointed with utilising the newly invented holography technology. When the paintings were put together optically, the scene looked like it was in three dimensions. The 3-D image could only be seen by using angled mirrors or special lenses that induced stereopsis or binocular vision in the observer. Free-viewing the images to fuse them was another way to see the 3-D effect without a specialised device. This was one further example of Dali's love for creating optical illusions and surprises (Seckel & Hofstadter, 2004, p. 34)

It is important for a novel's ending to include a surprise action or scene. In this case, it appears that the use of foreshadowing aids the surprise technique in producing a memorable conclusion. In Noble's conclusion, he emphasises that the most important thing is to surprise the reader. As a rule, it must be rational and fulfilling, with no loose ends left in the story. However, it is the twist in the conclusion that sticks in the mind. (Noble, 1997, p. 361) As a result of a succession of negative paradoxes in the plot, foreshadowing works constructively with surprise to heighten delight.

Foreshadowing Between Ancient and Contemporary Writers

In his previous introduction, Duckworth (1933) illustrated that Stemplinger's study of Homeric style demonstrates that ancient epics sacrificed aesthetic suspense in terms of subject matter. However, he opposes the typical tendency to impose modern ideals of creative production onto ancient literature and instead advances the theory that the goal of the ancient writers was formal beauty, i.e., emotional appeal, as they viewed the content of work as secondary to the beauty of form in which coherence was achieved. He believes this approach explains how events in epic poetry may be easily foreseen. (p.3)

Wieniewski disagrees with Stemplinger's claim that emotion is completely secondary to reason nowadays. Wieniewski says that Stemplinger's explanation of foretelling future events detracts from the reader's engagement with the poem, which is an essential element of any genre. He uses specific instances in Homer's use of foreshadowing to demonstrate that Homer knew how to keep the reader engaged and concludes that any foreshadowing that violates

this concept is flawed. Even though he does not go as far as Stemplinger, he concedes that formal beauty was appreciated in ancient writing. Does the emphasis on aesthetics in ancient writing imply that form has surpassed function? Wieniewski believes that predicting future occurrences is an aesthetic flaw, although Duckworth disagrees. In their evaluations of ancient epics, Stemplinger and Wieniewski prefer to presume that the poets' approach to suspense and foreshadowing was consistent. The former knowledge reminds the reader of our last question to be answered in this article: Does the overuse of foreshadowing ruin the pleasure of reading endurance? The corpus analysis will reveal some facts regarding the selected modern works, taking into consideration what Duckworth discussed.

A Portrait of the Artist as a Young Man Analysis

Joyce gives us a key modern work to study when it comes to how a piece of fiction is made: *A Portrait of the Artist as a Young Man*, which is still a suspenseful book with a lot of twists and turns. The chronological development of Stephen Dedalus is full of overt foreshadowing, which indicates his leaning towards being exclusive is different.

He was sitting in the midst of a children's party at Harold's Cross. His silent, watchful manner had grown upon him, and he took little part in the games. The children, wearing the spoils of their crackers, danced and romped noisily, and, though he tried to share their merriment, he felt himself a gloomy figure amid the gay cocked hats and sunbonnets. (p.81)

In the preceding quote, Dedalus' feeling of being a gloomy figure among the other children hints at his later loneliness at Clongowes Wood College. The acts of feebly laughing and the silly smile of Ellen prepare the reader to face the enigmatic upcoming actions that take place in the later development.

A clear hint of things getting changed throughout the plot is spotted on the first page of this novel. It seems like every new experience looks interesting at first, then turns into routine, and finally, a man starts to figure out its negatives, as in "When you wet the bed first, it is warm, then it gets cold." (p.3). Throughout the novel, Stephen goes through several significant changes. During his initial years at Clongowes, one can observe a notable change in him - a shift from a sheltered young boy to a clever learner who grasps the intricacies of social dynamics and gradually comprehends the complexities of his surroundings. The transition from innocence to adultery happens when Stephen engages in a sexual encounter with a prostitute in Dublin. As a result, Stephen undergoes a profound transformation, transitioning from a person who indulges in sinful

behaviour to becoming a committed follower of the Catholic faith. This significant change occurs after he listens to Father Arnall's powerful discourse on the topics of death and hell. Ultimately, Stephen undergoes a profound change as he transitions from an almost fanatical devotion to faith to a newfound dedication to the realm of art and aesthetics.

Another overt foreshadowing appears when Father Dolan hits Stephen for no compelling reason, a dialogue between the rector and Stephen takes place after the Litany:

"–O, well, it was a mistake; I am sure Father Dolan did not know.
–But I told him I broke them, sir, and he pandied me." (Joyce, 2011, p.33)

Joyce juxtaposes the harsh, brutal reality of the Catholic Church, represented by Father Dolan, with Stephen's discovery of the beauty of the words in the Litany. Joyce recreates the sound and action of Father Dolan's pandybat, as well as the emotions involved with being slapped with the pandybat, in minute detail. Joyce is anticipating what will happen to Stephen in the future, and as a consequence, we will be able to empathize more fully with Stephen's terrible, unfair punishment.

Zimbaro (1992) adds in her notes that Joyce not only introduces us to Stephen's "uniqueness" and emotions of alienation, but he also introduces us to the concept of allegiance, specifically Stephen's attachment to his "mother country," Ireland. Stephen's mother, Mary Dedalus, is the figure who best embodies Ireland, and his subsequent fears about being banished from Mother Ireland are foreshadowed here in his thoughts about being exiled from his beloved mother while at boarding school. (p.16)

In general, *A Portrait of the Artist as a Young Man* still holds many direct references to overt foreshadowing—the title, for instance, indicates that "a portrait" has several phases to be achieved, and that is what was painted by the five chapters of this novel about Dedalus' evolution. The title also carries the final appearance of Stephen as an 'artist, devoting his future to art and its beauty. The abundance of foreshadowing usage in *A Portrait of the Artist as a Young Man* is not taken into consideration in this research. However, it is concerned with the quality and impact of this technique on future developments, as evidenced by Dedalus's constant changes of mind and behaviour.

The novel's title, *A Portrait of the Artist as a Young Man*, foreshadows Stephen's ultimate development as an artist from the very beginning. Since the reader does not know who will grow up to be a young man, this sentence also implies that he might be the third-person narrator at the very least. Father Dolan represents the harsh, brutal reality of the Catholic Church in contrast to Stephen's discovery

of the litany's beauty. Joyce recreates the sound, action, and sensation of Father Dolan's pandybat. "There was an instant of dead silence and then the loud crack of a pandybat on the last desk. Stephen's heart leapt up in fear." (p.56) Joyce foreshadows what will happen to Stephen when Father Dolan says, "Any lazy idle loafers that want flogging in this class?" (ibid) When he returned, "Stephen's heart was beating and fluttering." (p. 57), and we will experience his terrible, unfair punishment. "A hot burning stinging tingling blow like the loud crack of a broken stick made his trembling hand crumple together like a leaf in the fire: and at the sound and the pain scalding tears were driven into his eyes." (p.59)

A Corpus Analysis

The novel will be carefully read, and a corpus analysis will be done to find foreshadowing hints and hooks, which use words and phrases that look like actions that will happen in the future. According to Leech and Short's (2013) method, these hooks are gathered based on their lexical and grammatical properties. The analysis will not consider the other deviations, as they do not appear to have a substantial impact on foreshadowing throughout the plot's excess. The sentences and phrases from *The Portrait of the Artist as a Young Man*, along with their frequencies, are listed in **Table 1-1** to demonstrate how foreshadowing is structured and inherently geared towards future knowledge about the plot.

Table 1-1: Foreshadowing to Stephen's Evolution

Lexical appearance	Frequency	Foreshadowing to
Pandybat	8	Stephen's later denial of religion and Catholicism
flogging, flogged	9	
Written	22	Stephen's later fate as an artist
Poet	13	
Byron	8	
Beauty	35	Stephen's final admiration of beauty

Lexical frequencies are collected through corpus analysis and shown in **Table 1-2** as parts of speech (POS), frequencies, and collocations:

Table 1-2: Tenses Corpora

Cluster	Collocation	POS tagging	Freq
PP + was	<i>It, he, she, and I</i>	personal pronoun	390
PP + had + VBN	He +...+ been	personal pronoun	24
said + NNP	Stephen	verb, past tense	64
PP+ were	they	verb be, past	63
there was + DT	a	determiner	17
there were + JJ	-	adjective	18
there were + CD	two	cardinal number	4
there is + RB	no	adverb	5
is + DT	a, the	determiner	99
is + PP	it	personal pronoun	20
will + VB	be	verb be, base form	23
will + RB	not	adverb not	11
will + PP	you	personal pronoun	9
will + VD	come, see, tell...etc.	verb do, base form	38

From the data collection above, the analysis shows that the past tense permits merely the entire novel, which elevates the narrative technique and proposes foreshadowing. The narrator drops a hint to Stephen's later fate by adding this quote:

And if it be pain for a mother to be parted from her child, for a man to be exiled from hearth and home, for friend to be sundered from friend, O think what pain, what anguish it must be for the poor soul to be spurned from the presence of the supremely good and loving Creator Who has called that soul into existence from nothingness and sustained it in life and loved it with an immeasurable love. (p.157)

The third-person narrator helps the plot decode the linguistic codes, transferring them into hints and indicators of what will come later. Barnet (1997) gives a suitable reason for making a corpus analysis of a literary work to indicate foreshadowing by illustrating that even if we do not know exactly how characters will behave, we typically have a pretty decent notion of what they are going to do, and when we see what they end up doing, we can usually tell whether it was acceptable or not. (p.75)

Joyce's use of a cluster of (PP + was) 390 times throughout the novel gives us continuous suspense toward what he would illustrate about the past of the major and minor characters and their behaviour and deeds. The cluster (PP + had + VBN), which indicates a specific knowledge and action performed by one character in a perfect tense in comparison to a later tense, will undoubtedly pave the way for a foreshadowing subsequent chapter. The same is true with other past-tense clusters. The present tense plays a very crucial role in

foreshadowing appearances in the plot, and the cluster (is + DT) appears 99 times in the novel. A frequent use of (is + DT) occurs when (is) is preceded by personal pronouns, existential there, proper nouns, nouns, or foreign words, and DT is followed by a certain knowledge about those nouns. Foreshadowing takes place due to a new definition of arousal modified by a complement of adjectives, nouns, and adverbs. For instance, when Stephen said, "I imagine that there is a malevolent reality behind those things I say I fear." (p. 27) and when Mrs. Daedalus mumbled, "That is the language of the Holy Ghost." (p.36) Despite the fact that the future tense is one of the essential grammatical holders of foreshadowing technique because it tells what will happen or what will be happening and acts as a foreground for upcoming knowledge, nonetheless, Joyce has not used it that frequently in *Portrait of the Artist as a Young Man* in account of the sentences and clauses, but the cluster of 'will be' occurred 28 times, which equals 15.5% of the usage of "will" in the novel, and this occurrence hints for further switches in the coming events rather than further action developments. All activity-related verbs, such as "will come, will see, will do, will tell, etc.", do not surpass a cluster of 3.37 % "will" usage. This variation explains Stephen's later epiphany, his subsequent movements from religion to adultery and vice versa, and his ultimate rejection of norms and traditions.

In his findings, Duckworth (1933) concluded that Virgil's famous literary works featured a very new and clever form of foreshadowing and that he was able to combine the style of his predecessors, who frequently told the reader what was going to happen while keeping the characters in the dark, with his own style, in which foreshadowing devices were used to make the reader uncertain about what was going to occur and eager to discover what had only been hinted at. Vergil uses the more modern style of suspense, which comes from the reader not knowing what will happen, but he never abandons the approach of the earlier poets, whose suspense was predominately based on anticipation. His innovation in the fields of foreshadowing and suspense is a result of his skillful synthesis of the two techniques. Joyce appears to have created similar strategies by exposing to the reader hints and cues that some or all of the characters are unaware of, and the use of a third-person narrator sets the scene for the current allegation.

Mrs. Dalloway's Analysis

Mrs. Dalloway by Virginia Woolf is a modernist novel that employs various literary techniques to create suspense and intrigue for the reader. Woolf employs a stream-of-consciousness narration technique to bring the reader into the minds of the characters. This technique creates a sense of immediacy and intimacy with the

characters' thoughts and feelings, which increases the reader's investment in the story and creates suspense. For example, in the opening pages of the novel, we are introduced to Clarissa Dalloway's thoughts as she prepares for her party, which creates anticipation for what will happen at the event.

Woolf frequently juxtaposes the characters' inner thoughts and emotions with the external world around them. This technique creates tension and suspense as the reader wonders how the characters will react to the events unfolding around them. For example, the scene where Septimus Smith sees the aeroplane writing letters in the sky is described as both beautiful and ominous, creating a sense of foreboding and anticipation for what will happen next. Woolf also uses symbolism to create suspense and intrigue. For example, the striking of Big Ben throughout the novel represents the passage of time and the inevitability of death. The repetition of this symbol throughout the novel creates a sense of urgency and suspense as the reader wonders how the characters will react to the ticking clock.

The novel also employs dialogue to create suspense. For example, the conversation between Clarissa and Peter Walsh, in which they discuss their past relationship, creates tension and anticipation for how their current relationship will develop. Similar to this, the conversation between Septimus and his wife about his mental health creates suspense as the reader wonders how Septimus' illness will ultimately affect him.

It is fair to mention that Woolf's use of stream-of-consciousness narration, juxtaposition, symbolism, and dialogue are influential linguistic factors that contribute to the construction of suspense in *Mrs. Dalloway*. By bringing the reader into the characters' minds, creating tension through contrasts, using symbols to represent larger ideas, and using dialogue to reveal character relationships, Woolf keeps the reader engaged and invested in the story.

A Corpus Analysis of the Novel

From the corpus analysis that was conducted on the original text of the novel that was borrowed from the original British publication of 1925, a few clear examples of the words and phrases that Virginia Woolf uses to create foreshadowing in *Mrs. Dalloway* arise on the surface of this study. By using these techniques, she creates a sense of anticipation and tension for the reader and prepares them for the events that are to come. The novel will be carefully read in conjunction with a corpus analysis to identify foreshadowing hints and hooks, which rely on words and phrases that mimic future actions. The analysis will not consider the other deviations, as they do not appear to have a substantial impact on foreshadowing throughout the plot's excess. The sentences and phrases from *Mrs. Dalloway*, along

with their frequency, are listed in *Tables 1–3* to demonstrate how foreshadowing is structured and inherently geared towards future knowledge about the plot.

Table 1-3: Foreshadowing hooks and their frequencies in *Mrs. Dalloway*

Lexical appearance	Frequency	Foreshadowing to
death	29	Death as an integral part of life
dead	34	
dying	2	
die	9	
kill	11	The idea of suicide
mad	10	Characters mental illness particularly Septimus
madness	3	
desperate	2	
dark	20	ominous or foreboding future of the plot
darkness	9	

Foreshadowing of death

Death is a major theme in Virginia Woolf's *Mrs. Dalloway*, and foreshadowing is used throughout the novel to create a sense of anticipation and inevitability around this theme. The sound of Big Ben striking the hour is a recurring motif throughout the novel, and it is often used to create a sense of foreboding. For example, in the opening lines of the novel, Clarissa Dalloway hears the sound of Big Ben and thinks that "the leaden circles dissolved in the air." (p,105) This image suggests the fleeting nature of life and the inevitability of death. Later in the novel, the sound of Big Ben is described as "the stroke of the hour" (p. 54) that fell like a knife on Septimus Smith, foreshadowing his eventual suicide.

Clarissa Dalloway thinks about death frequently throughout the novel, and her thoughts often foreshadow the deaths of other characters. For example, when she thinks about her friend Sally Seton, she wonders, What would have happened if she had taken a different turn? This thought foreshadows the fact that Sally's life has taken a different turn and that she is now married with children. Similarly, when Clarissa thinks about her old flame, Peter Walsh, she imagines him 'dead,' suggesting that their reunion at her party may be significant in some way.

Septimus Smith's mental illness and eventual suicide are foreshadowed throughout the novel. For example, he is described as having 'madness in his eyes' and as being 'haunted' by his experiences in the war. His behaviour becomes increasingly erratic as the novel progresses, and he becomes convinced that "something

awful was about to happen" (p. 1) to him. This sense of impending doom foreshadows his eventual suicide. Rezia, Septimus' wife, is also concerned about his mental state and his potential for self-harm. She worries that he will be taken away and institutionalised, and she is afraid that she will 'lose him' to his illness. Her fears foreshadow the tragic ending of the novel.

Foreshadowing of Suicide

The theme of suicide is central to Virginia Woolf's *Mrs. Dalloway*, and foreshadowing is used throughout the novel to create a sense of inevitability and tragedy around this theme. Septimus' disturbed mental state: Septimus Smith's mental state is one of the central themes of the novel, and his deteriorating mental condition is a key element in the foreshadowing of his eventual suicide. His disturbed mental state is first hinted at when his wife, Rezia, notices his 'peculiar look' and the 'madness in his eyes' in Chapter 1. As the novel progresses, Septimus' mental state deteriorates further, and he becomes increasingly paranoid and delusional. For example, he sees a 'face in the sky' in Chapter 4, page 22, and believes that he is being watched by 'the great doctors' in Chapter 5, page 24. These episodes foreshadowed the eventual break with reality that led to his suicide.

Clarissa Dalloway is presented as a woman who values life and beauty, while Septimus is portrayed as a man who sees only ugliness and suffering in the world. This contrast creates a sense of inevitability around Septimus' suicide, as it is clear that he is not able to find meaning or joy in life. Clarissa's celebration of life and beauty is also a stark contrast to Septimus' suicidal thoughts, creating a sense of tragedy and loss. Rezia, Septimus' wife, is deeply worried about his mental state and the possibility of suicide. She is afraid that he will be taken away and institutionalised, and she is afraid that she will lose him to his illness. Her fears are a clear foreshadowing of the tragic ending of the novel. The motif of death is a recurring theme in the novel, and it is often used to foreshadow Septimus' suicide. For example, Clarissa hears the sound of Big Ben and thinks that "the leaden circles dissolved in the air" (p, 52) in Chapter 1. This image suggests the fleeting nature of life and the inevitability of death, and it is later echoed in Septimus' suicide. Similarly, Septimus' belief that "something awful was about to happen" (p. 1) in Chapter 1 creates a sense of foreboding that foreshadows his eventual suicide.

Following are some quotes related to this theme denoted by the verb "kill," which is directly linked to a reflexive pronoun referring to the identification of the subject and the object of the verb: "Thought gone, as he threatened, to *kill* himself to throw himself under." (p. 25) "threatens, as they often do, to *kill* himself, you invoke proportion; order." (p.110) "the case. He had threatened to *kill* himself. There was

no alternative." (p.108) "William said. Did he threaten to *kill* himself? Oh, he did, she." (p.107) "because Septimus had said, 'I will *kill* myself'; an awful thing to" (p. 15) "denly he said, 'Now we will *kill* ourselves,' when they were standing." (p.73) "Our sakes. But why should he *kill* himself for their sakes?" (p.103) "were terrible. And he would not *kill* himself; and she could tell "(p. 23) "a man to say he would *kill* himself, but Septimus had fought;" (p. 24) "world was clamouring: Kill yourself, *kill* yourself, for our sakes." (p.103) "The whole world was clamouring: *Kill* yourself, kill yourself," (p.103)

Foreshadowing of Mental Illness

The foreshadowing of mental illness is a prominent theme in this novel. Throughout the novel, Clarissa's memories of her past serve as a way of foreshadowing her current mental state. For example, in Chapter 1, page 2, Clarissa remembers a time when she was 'struck down' by an illness that left her unable to do anything. This memory suggests that Clarissa has a history of mental illness and that she may be struggling with similar issues in the present.

The motif of isolation is a recurring theme in the novel, and it is often used to foreshadow the characters' mental states. For example, Septimus feels isolated from the world around him, and this sense of isolation contributes to his eventual breakdown. Similarly, Clarissa feels isolated from the people around her, and this sense of loneliness and disconnection contributes to her overall sense of malaise.

Flowers are a recurring symbol in the novel, and they are often used to foreshadow the characters' mental states. For example, Clarissa sees a bed of flowers and thinks that they 'seemed to blaze up, in the darkness, like torches' in page 17. This image suggests that Clarissa's mental state is in turmoil and that she is struggling to find her way in the world.

The contrast between Septimus and his wife, Rezia, is another way in which mental illness is foreshadowed in the novel. Rezia is presented as a stable and nurturing presence, while Septimus is increasingly erratic and unpredictable. This contrast suggests that Septimus is struggling with a mental illness and that his condition is likely to deteriorate further.

The following quotes contain the denotations 'mad', 'madness', and 'desperate'. They were respectively applied to certain characters who appear to have mental problems with the possibility of developing into committing suicide. "be cautious. He would not go *mad*. First he looked" (p.195) "so superbly, would have sent him *mad*. But he would not go" (p. 23) "Her husband's band, she said, was *mad*. He scarcely knew her." (p.104) "Richard was nearly driven *mad* by him, and as for" (p.5) "moon light, one of Sally's *mad* ideas. He could hear her" (p.68) "inspired by Heaven knows what intemperate

madness, called Sir William to his" (p.113) "and his infallible instinct, this is *madness*, this sense; in fact his" (p.111) "themselves into, both to look so *desperate* as that on a fine" (p.78) "scene — the poor girl looked absolutely *desperate* - in the middle of the" (p.78) "never, never tell that he was *mad!* Turning, the shelf fell; down," (p. 25) "are ill. But he was not *mad*, was he? Sir William said" (p.107) "*mad*. But he would not go *mad*. He would shut his eyes;" (p.23) "and the girl serving thought her *mad*. Elizabeth rather wondered," (p.145) "hopeless woe. And would he go *mad?* At tea Rezia told him" (p. 100) "William said he never spoke of '*madness*'; he called it not having" (p.107)

Foreshadowing of the Past

Throughout the novel, characters frequently recall past experiences, and these memories often serve as a way of foreshadowing future events. For example, in Chapter 1, page 1, Clarissa remembers her past relationship with Peter Walsh, and this memory foreshadows their eventual reunion later in the novel. The chiming of Big Ben is a recurring motif in the novel, and it is often used to evoke a sense of the past. For example, in Chapter 1, page 2, the chiming of the bell reminds Clarissa of her youth, and this memory foreshadows her eventual reflections on the passing of time. In addition to the motif of memory, the novel also uses flashbacks as a way of foreshadowing past events. For example, in Chapter 3, page 24, we see a flashback to Septimus' time in the war, and this flashback foreshadows the trauma that he continues to experience in the present.

Foreshadowing of Darkness

The foreshadowing of darkness is a recurring theme in Virginia Woolf's novel *Mrs. Dalloway*. Throughout the novel, there is a stark contrast between light and dark imagery. For example, Clarissa's memories of her past are often associated with light, while her present is associated with darkness and gloom. This contrast suggests that something dark is lurking beneath the surface of Clarissa's seemingly idyllic life. The weather in the novel often serves as a way of foreshadowing darker events. For example, in Chapter 1, within the first page, the weather is described as "warm and still," but there are also "ominous signs" of an impending storm. This foreshadows the sense of tension and unease that will build throughout the novel. Death is a recurring motif in the novel, and it is often associated with darkness and gloom. For example, in Chapter 3, page 17, we see a group of mourners carrying a coffin through the streets, and this image foreshadows the eventual death of one of the characters. The novel also uses symbolism to foreshadow darker events. For example, in Chapter 4, page 37, Clarissa sees a 'black rook' flying overhead, and

this bird is often associated with death and darkness. This image foreshadows the eventual suicide of Septimus.

Conclusion

In the examination of the stylistic elements and thematic impact of the literary works of James Joyce and Virginia Woolf, some observations arise while attempting to address the research inquiries pertaining to the overuse of foreshadowing within the chosen narratives. It is important to state that lingual factors cannot handle this duty alone because literary works rely on a system of cohesion devices that work together inherently to perform global literary work. The current stylistic analysis made an effort to highlight the frequency of the highly recommended lingual clues that appear as foreshadowing tags in a particular text to suggest their influence on the plot's anticipated future. These tags do not come independently, though there is a great deal of connection and coherence that prevent the ruin of the novel's structure. Suspense used to be a consistent theme behind the text that strengthened the chance of a surprise occurrence, and it has nothing to do with individual lingual lexemes. The use of flashbacks, however, should be carefully designed because frequent use of flashbacks, especially to explain some insignificant elements in the main story, may harm the story's momentum.

This paper finds that the overuse of foreshadowing in *A Portrait of the Artist as a Young Man* and *Mrs. Dalloway*, which includes some extra details like giving unimportant information at the beginning of the story, might be useful for talking about some aspects of a setting, a specific character, or a mood. This paper's analysis contradicts Chekov's Gun's acknowledgement of not including extra details in the narration. This study suggests that every little word mentioned in the modern novels being studied has an influence on the overall emotional tone of the narrative.

This study, based on the recent stylistic analysis, has reached some conclusions. It is obvious that foreshadowing is an integral part of any literary work, from the very beginning of the plot and even after the end, regardless of its type or genre. It cannot be confined or limited to a certain appearance of a certain tag of language, such as the lexical words "dead", 'suicide'. 'pandybat', or 'darkness' because the text will barely surprise the reader with the characters' improbable action, decision, or future attitude. Moreover, the tense factor of any modern work is not fixed or regulated due to the overuse of the flashback technique. Thus, the huge amount of past tense cluster in *A Portrait of the Artist as a Young Man* doesn't prevent the hints from arousing rather than setting the stage for a well-performed foreshadowing rather than relying on the power of the willingness of the future tense.

The lingual factors in Mrs. Dalloway consistently refer to the domination of foreshadowing over the plot since the foreshadowing lexemes frequently used by Woolf are in a permanent state of hinting at the miserable situation of Septimus and Clarissa. The researcher also noticed that concrete lexemes played a crucial role in *A Portrait of the Artist as a Young Man* rather than *Mrs. Dalloway*, which in turn relied mostly on dialogue and abstract lexemes to achieve this operation.

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