

The Ideological Manifestation of Negation in Woolf's *Mrs. Dalloway*:

A Critical Stylistic Analysis

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Abstract

Ideology is a mental framework which is communicated and reproduced by means of language including negation. As a typical grammatical phenomenon, negation can be represented in several ways: morphological affixation, pronouns, addition of the particle (not) and words signifying the sense of negation. The current paper detects the ideological implication of negating as a textual- conceptual tool in Woolf's novel *Mrs. Dalloway* that deals with woman's victimization. The researchers find out that Woolf dedicates the four categories of negation to refer to victims' deficiency in various entities like dignity, sentiments, money, attention, attraction, beauty and intimacy. Further, the linguistic tool of negating helps to uncover the two negative ideologies namely: non-existence and denigration that accompany victimization.

Key Words: *Victimization, Mrs. Dalloway, Negating, Ideology, Virginia Woolf*

التلميح الايدلوجي للنفي في رواية فيرجينيا ولف السيدة دالوي : تحليل اسلوبي نقدي

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ملخص

الايدلوجية هي الاطار العقلي التي يمكن ان تشكل وتناقش وتحمل من خلال اللغة و النفي لا يستثنى من هذا يمكن ان يتجسد النفي كظاهرة لغوية بعدة طرق وهي :الاضافات المرفولوجية ،الضمائر، اضافة الاداة (لا) واخيرا الكلمات التي تحمل معنى النفي. ان الدراسة الحالية تتعقب التلميحات الايدلوجية للنفي في الرواية البريطانية " السيدة دالوي " للكاتبات فيرجينيا ولف التي تتناول موضوع ضحية المرأة.

تجد الباحثتان بان النفي بانواعه الاربعة قد استخدم في الرواية ولكن بتوزيع مختلف لكي يشير الى النقص الذي تمتلكه الضحية في حياتها في الكيانات الاتية : العواطف ، المال ،الاهتمام ، الاحترام ، الانجذاب ،الصحة ،الجمال و العلاقة الحميمة .تعكس هذه الافكار السلبية بدورها الايدلوجيتين : اللالوجود واللاخضوع والتي ترتبط بشدة مع فكرة الرواية " ضحية المرأة".

الكلمات المفتاحية: الضحية ،السيدة دالوي،النفي،الايدلوجية

1- Introduction

The term 'critical stylistics' denotes an approach of language analysis associated with the British researcher Lesley Jeffries. Coffey (2013) states that critical stylistics delivers the absent relationships between stylistics which tackles the textual choices, and the ideology involved in CDA. In critical stylistic approach, Jeffries (2010)

presents a set of comprehensive toolkits that are devoted by the writer for uncovering the ideologies that lie behind his / her language. For Asensio (2016), the essential issue for any critical study, including critical stylistic, is ideology that is implanted in the discursive practices and it is the task of the analyst to determine those ways where ideology and language relate. Jeffries (2010,p. 5) mentions that the term 'ideology' represents "those ideas that are shared by a community or society [...] are a very important aspect of the world that we live in, and they are, of course, communicated, reproduced, constructed and negotiated through language." Negating is one of the textual practices that are usually adopted by writers as it may have an ideological and/or a narrative value. According to Jeffries (2010), a narrative may be reinforcing by linking the things that are missing from it, or trying to convince someone ideologically or even supposing a world that we wish to be real.

The current paper attempts to show how negating is dedicated to reveal the ideologies that appear with victimization in the British feminine novel *Mrs. Dalloway*. Thus, the study seeks to find answers to the following questions:

- 1-How is negating as a conceptual tool symbolized in *Mrs. Dalloway*?
- 2- What is the most common linguistic trigger that represents negating in the novel?
- 3- What is the ideological implication of negating in the selected data?

2- Negating

As a grammatical phenomenon, Jeffries (2010,pp.106-7) states, negating is realized by a set of triggers that are listed next:

A- *Syntactic triggers*: the negative particle 'not' is added either to an auxiliary verb or a dummy one (e.g. ,*Smith is not here ; Smith does not come*).

B-*Using pronouns*: pronouns like 'nothing, nobody, none, no one, etc.' are used (e.g., *No one has arrived yet*).

C-*Lexical triggers* : this category is realized through particular words that semantically have negative connotations. These words signify infinite classes like nouns (loss, lack),verbs (forget, ignore),adjectives (rare, absent) and adverbs (seldom, rarely).(e.g. , *She rarely drinks coffee at night*).

D-*Morphological triggers*: this group is achieved through a prefix to embrace negated adjectives like (impolite, dishonorable), verbs such as: (devalue, deactivate) and nouns like (incapacity , inactivity). (e.g. , *Her behavior is impolite*).

Generally speaking, negating makes the reader comprehend what types of alternatives there are by both negative and positive mental pictures. For instance, the sentence "*This is a rabbit*" introduces the picture of a rabbit. In uttering "*This is not a rabbit*", the reader may mentally imagine a crossed- out picture of a rabbit or even make it disappear. Braber (2015,p.393) adds that this hypothetical view of the world

has such sort of “persuasive power which would make the text’s hearer/ reader conceptualize it more effectively”. When text’s producer attempts to make the recipient fancy the positive version of the text, negation may have a vital ideological impact and the recipient may imagine a more optimistic form if the negated version has more details as in the example below:

(e.g., *The president was not an inefficient fool out of contact with the electorate*).

3- Methodology

3.1 Data Description

The text selected as a sample for the current study is the modernist feminine novel *Mrs. Dalloway* that is published in 1925. *Mrs. Dalloway* is written by the prominent British novelist Virginia Woolf who presents a portrayal of gender divergence and women as troubled and upset victims of the First World War. *Mrs. Dalloway* is nominated particularly for its being one of Woolf’s best eminent novels. Whitworth(2000,p.48) states that it has been mentioned in 2005 as one of the best 100 English novels in “Time’s list” since the coming out of “Time” in 1923. Thus, the novel has its own significant value and particular contribution in British fictions.

3.2. The Nature of the Present Study

The current study follows a mixed method of qualitative and quantitative approaches in the analysis. Fuentes (2008,P.1592) states that these approaches give “richer detail than either method can generate alone”. The qualitative approach is used in this paper by adopting a critical stylistic approach which examines various linguistic triggers that show social problems. Accordingly, this approach helps in uncovering the novelist’s view and the ideologies towards such problems that lie behind her language. The quantitative approach is done through the use of content analysis. In Neuendorf’s view (2002,p. 5-7), content analysis detects the numbers and frequencies of specific words and patterns in order to gain further interpretations. She (2002,p. 52) suggests three primary purposes for content analysis. They are descriptive, hypothesis testing, and fascinating inference. Furthermore, she emphasizes the need to involve content analysis with other methods to get an integrated approach that helps to reach to the producer’s intent.

4- Data Analysis

For achieving a coherent procedure of analysis, the researchers organize the analysis as the following list shows:

- 1-Detecting carefully the concept of women’s victimization throughout the whole novel.
- 2- Choosing the extracts that highly manipulate the concept of woman’s victimization.
- 3- Revealing the ideational meaning by identifying and then explaining the relation between negating and the textual meaning.

4- For more clarification, a table is involved beneath each one of those analyzed extracts. The table displays each sentence and the syntactic triggers that denote negating.

The researchers have identified all the extracts that are speculations of female characters in *Mr. Dalloway* including Clarissa who is the heroine in the novel, Lucrezia, and Miss Kilman. In these extracts, victimization is detected from a critical stylistic perspective utilizing the tool of negating mentioned in Jeffries (2010) model. Samples of these extracts are offered next:

Extract (1)

Clarissa speaks to herself while she is walking on Bond Street:

“(1) this body, with all its capacities, seemed nothing—nothing at all. (2) She had the oddest sense of being herself invisible, unseen, unknown; (3) there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them; (4) up Bond Street, this being Mrs. Dalloway; (5) not even Clarissa anymore; this being Mrs. Richard Dalloway” (P.9).

This extract describes how Clarissa who represents definitely women in British society is ignored, disregarded and finally turned to an unseen thing as a result of this extensive indulgence in the world of technology. In this sense, Clarissa as well as other women in British society are victims of this technological progress as it leads to the harm of their humanity. The repetition of the pronoun ‘nothing’ in (1) presents an image of a woman who has no existence, respect and role. This in turn adds more emphasis to women’s marginalization and downgrading. In sentence (2), Woolf utilizes the morphological negation which is represented in the words “unseen, unknown, invisible”, to reveal the lack of emotions and spirit in women as a result of this modern life in Britain. This, of course, indicates how Woolf criticizes the world of technology where humans turn to be machines without soul.

The pronoun negation “no” in sentence (3) occurs twice to state that even marriage and having children are absent in such a fresh world. In sentence (4), Clarissa asserts her real presence in Bond Street as a married woman, Mrs. Dalloway. She is no more that lifeless “body” whose name is “Clarissa”. Once more, the syntactic negation “not” in sentence (5) offers the fading of this old identification of Clarissa and the revival of a new creature called Mrs. Dalloway. Through her marriage from Mr. Richard Dalloway, Clarissa loses entirely her own identification and becomes recognized as a thing that relates to her husband. Hence, Woolf confirms this concept of slavery and disrespect in the British society. That is, woman in Woolf’s society is no more regarded as a human. Rather, she is an object that is created for the sake of the man’s momentary ecstasy and delight.

Table 1

Negating and its Syntactic Triggers in the First Extract

The Sentence	The Syntactic Trigger
(1) “this body, with all its capacities, seemed nothing—nothing at all”	Pronoun negation, the word (nothing)

(2) "She had the oddest sense of being herself invisible ,unseen, unknown."	Morphological negation ,(invisible, unseen, unknown)
(3) "there being no more marrying, no more having of children now, but only this astonishing and rather solemn progress with the rest of them."	Pronoun negation, the word (no)
(4) "not even Clarissa anymore; this being Mrs. Richard Dalloway"	Syntactic negation, the word (not)

Extract Two

Virginia Woolf describes Lucrezia's state while she is sitting with her husband, Septimus, in Regent's park:

"(1)She put on her new hat and he never noticed;(2) and he was happy without her. (3) Nothing could make her happy without him! Nothing!(4) He was selfish. (5)So men are.(6) It was she who suffered—but she had nobody to tell."(p.19)

Lucrezia is presented here as a victim who has exposed to this act of psychological trauma as a result of her husband's mental illness following the First World War. Lucrezia is an attractive young Italian woman who has left Milan for marrying her lover Septimus in London. She is a playful and lively woman who spends a joyful time in hat making with her sisters. However, after her marriage from Septimus, she grows lonely and sad as her husband's mental sickness increases. In sentence (1) Lucrezia expresses her distress as Septimus no more gives attention or regard to her beauty and attractiveness. With the lexical negation that is represented in the word "never", Woolf reflects the hopelessness in Septimus' recovery and the restoration of love between Septimus and his wife, Lucrezia. Again, the lexical and pronoun negation that appear in sentences (2) and (3) "without, nothing" show how Septimus, unlike Lucrezia, enjoys his privacy and isolation. Through this negation, Woolf confirms this fact of woman's weakness and faithfulness at the same time. That is, though Lucrezia experiences this psychological pain for being disregarded by her intimate lover, he is still the motive for her cheerfulness and existence in life. Without him, she certainly has no presence. Repetition of the word 'nothing' further emphasizes women's truthfulness and sincerity in love.

In (6), the pronoun negation "nobody" introduces two classes of life that Lucrezia has experienced. First, her sparkling life with her sisters with whom she communicates freely and finds safety and companionship. Second, her miserable life with Septimus that has no sense of protection and friendship. In such life Lucrezia constantly feels lonely and she finds her restoration in her memories of Milan and her sisters.

Table 2

Negating and its Syntactic Triggers in the Second Extract

The Sentence	The Syntactic Trigger
(1) "She put on her new hat and he never noticed and he was happy without her."	Lexical negation, the word (never) Lexical negation, the word (without)
(2) "Nothing could make her happy without him! Nothing"	Pronoun negation, the word (nothing) Lexical negation, the word (without)
(3) " It was she who suffered—but she had nobody to tell."	Pronoun negation, the word (nobody)

Extract Three

Woolf conveys Miss Kilman's speech with herself as she walks down the Victoria Street:

" (1) the world which had scorned her, sneered at her, cast her off; (2) beginning with this indignity—the infliction of her unlovable body which people could not bear to see. (3) No clothes suited her. (4) And for a woman, of course, that meant never meeting the opposite sex.(5) Never would she come first with anyone" (p.106).

Woolf, in this extract, presents Kilman's speech about herself starting with fighting with that oppressed world and ending with firm confidence in the eternal absence of men in her life. In (2) and (3), Kilman states the stages of that carelessness. These are: humiliation, ignorance and finally the un acceptance by others which is due to her ugliness. The morphological negation that is signified in "un loveable" denotes the lack of attractiveness in Kilman's body. Further, the syntactic negation "not" confirms how Kilman is aware of her deficiency and the absence of any attention from others.

The successive repetition of the word "never" in (4) and (5) reveals the nonexistence of males in Kilman's life and this is a natural consequence of her being unattractive and clumsy. Kilman firmly believes in her failure to gain a status in her society since she has nothing to be admired and appreciated. Woolf here implicitly refers to the First World War which is as disagreeable as Kilman. Its significant impact that is embodied in the loss of men and the lack of security is similar to the effect of Kilman's ugliness. Both share the same end which is the loss of males and living in distress.

Table 3

Negating and its Syntactic Triggers in the Third Extract

The Sentence	The Syntactic Trigger
(2) “beginning with this indignity—the infliction of her unlovable body which people could not bear to see”	Morphological negation, the words (indignity) and (unlovable) Syntactic Negation, the word (not)
(3) “No clothes suited her.”	Pronoun negation, the word (no)
(4) “And for a woman, of course, that meant never meeting the opposite sex”	Lexical negation, the word (never)
(5) “Never would she come first with anyone”	Lexical negation, the word (never)

The circulation of the four categories of negation throughout the whole extracts that shape woman’s victimization is exposed in the table below:

Table 4

Circulation of Negating in Mrs. Dalloway

No.	Type of Negating	Frequency	Percentage
1	Syntactic	8	36.36 %
2	Lexical	7	31.82 %
3	Pronoun	4	18.18 %
4	Morphological	3	13.64 %
Total		22	100 %

Table (4) shows that Woolf has devoted the four categories of negation to express woman’s victimization but with a different rate. That is, the syntactic group is the most frequent one with the frequency (8,36.36%) where as morphological one is the least in its existence (3,13.64%). Lexical negating is the second in its scattering (7, 31.82%) and pronoun category is the third one (4,18.18%).

5- Discussion of Results

Negating is devoted by the novelist to reveal several themes and ideologies that go along with woman’s victimization as shown in Table 5:

Table 5

Summary of the Themes and Ideologies Through Negating

The Character	Themes	Ideologies
Clarissa	Lack of real communion	Non-Existence
	Loss of dignity	
Laucrezia	Hopelessness	Non-Existence Denigration
	Expiration of Patience	
	Emotionlessness	
	Dreadful and unsecure world	
Kilman	Lack of attractiveness and beauty	Non-Existence
	Depriving	
	Lack of males in her life	

Clarissa, Laucrezia and Kilman, who are introduced in *Mrs. Dalloway* as victims, share the same struggle with that sense of solitude that is basically caused by the horrible event of First World War. Further, they all have attempts to put an end to that fight and gain real communion, unity, peace and delight.

Starting with the heroine of *Mrs. Dalloway* (Clarissa), she experiences those senses of fear from death which is closely connected with the event of war. In presenting such character, Woolf wants to show the crucial psychological impact of war on even the women who are not directly involved in battle areas. Further, Clarissa experiences deep sorrow and loneliness for the emotional drought and lack of dignity that are performed by her husband. Her integration with superficialities of life is an attempt to gain unity and actual communion. However, she finds her enjoyment and actual intimacy only in those relations with her previous lover, Peter, and her close friend, Sally. Similar to Clarissa, Laucrezia deeply suffers from a rather extreme state of ignorance, emotionlessness and carelessness which are achieved by her lover and husband, Septimus. Being a veteran in the army and witnessing the death of other soldiers including his friend, Septimus is affected mentally. This definitely justifies his unresponsiveness and negligence to Laucrezia. Again, the war is the basic reason behind Laucrezia's depression and loneliness. Laucrezia, like Clarissa, has many efforts to bring back her husband to reality as in the case of taking him to parks and reminding him of their positive relation before the war. However, she fails and he prefers to commit suicide believing that he may find a real communion and peace in death.

The third woman character in *Mrs. Dalloway* is the poor Kilman who suffers a lot for being dismissed from her job during the war for her Germanic origin. The other part of her suffering is related to the lack of males in her life because of her ugliness and unattractiveness. Thus, Kilman's pain is partly caused by the war as it is the case with Clarissa and Laucrazia. Still, Kilman does not stop trying to gain her living through teaching at home in spite of the constant bullied acts she exposes to. The similarity in the source of struggle that the three women experience explains why themes like depriving, loss, absence,...etc. are revealed through negating, as presented in Table (5). Such correspondence in those themes reveals the extent of likeness in the victims' psychological misery, especially among those who are exposed to brutality by intimate persons as in the case of Clarissa and Laucrazia.

As far as ideologies are concerned, Woolf devotes negating to link victimization with negative ideologies such as "non-existence" and "denigration". This proves her denial to woman's abuse and then victimization in her society whether this act is performed by man as in the case of Clarissa and Laucrazia or society as it is taken place with Kilman.

Commonly, negating in *Mrs. Dalloway* refers to the shortage in various entities like respect, emotions, money, care, attention and intimacy. Woolf adopts the four categories of negation but with different distribution to reveal such insufficiency. Syntactic negating is present more than others in the novel constituting 8(36.36%) from the total amount of negating 22 (13.50%). In addition to this matter of variation in the novelist's style, this overuse is due to Woolf's tendency to expose intensely and explicitly the extent of the victim's deficiency whether it is something touchable as in money, for example, or abstract like care and emotions. Other kinds namely: lexical, pronoun and morphological appear with a lesser amount as the readers need more efforts to interpret or comprehend these categories of negation.

Conclusion

Based on the results which are obtained through the qualitative as well as the quantitative analysis of the selected data, the study concludes the following :

- 1- Negation which is realized through several syntactic triggers makes the text producer create a relationship between two contradictory worlds: one is positive and fictional, and the other is negative and real.
- 2-The association of two opposite worlds guides the reader of the text to improve prospects of what an existent world should (not) be.
- 3- In her novel *Mrs. Dalloway*, Virginia Woolf devotes negation to show various themes that go hand in hand with woman's victimization. These themes refer to the shortage in victim's life.

- 4- Two negative ideologies accompany woman's victimization in *Mrs. Dalloway* : the ideology of non-existence and denigration.
- 5- The recognized phases of language and context help to bring in to the surface those hidden negative ideologies that appear with woman's victimization.

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