

Tribhuvan University

The Politics of Heteroglossia in Woolf's *The Waves*

A Thesis Submitted to the Central Department of English, T.U.

In Partial Fulfillment of the Requirements for the

Degree of Master of Arts in English

By

Saraswati Gyawali

Symbol No.: 280053

T.U. Regd. No.: 6-2-475-3-2008

Central Department of English

Kritipur, Kathmandu

January 2018

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Letter of Recommendation

Saraswati Gyawali has accomplished her thesis entitled “The Politics of Heteroglossia in Woolf’s *The Waves*” under my inspection. She carried out her research from August 2017 to January 2018. I hereby recommend her thesis to be submitted for viva process.

Badri Prasad Acharya

Supervisor

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Letter of Approval

This thesis entitled “The Politics of Heteroglossia in Woolf’s *The Waves*”
submitted to the Central Department of English, Tribhuvan University, by Saraswati
Gyawali has been approved by the undersigned member of the Research Committee:

Members of the Research Committee

Internal Supervisor

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

I would like to express my profound gratitude to Badri Prasad Acharya of central department of English, for making constant supervision and guidance and regular inspiration, encouragement, and insightful suggestion throughout the studies. I am also indebted to Prof. Dr. Amma Raj Joshi, Head, Central Department of English for the valuable suggestions in conducting the research.

I would like to extend my sincere acknowledgement to the respected professors and lecturers of the department for their valuable inspiration. I would like to express my sincere thanks to my colleagues and all my well-wishers who directly and indirectly helped me to complete this works.

January 2018

Saraswati Gyawali

Abstract

This research analyzes how different voices in Virginia Woolf's *The Waves* sing variously on a single theme. The researcher examines how Woolf uses 'multiple voices' in order to expose the diversity of life and the great complexity of human experience during the early twentieth century. This study is concerned with an unexpected event and how that event leaves the most terrible marks on the person's self, identity, psyche, emotions and beliefs. Woolf's novel represents the multiple voices of characters and it represent the diversity of life. Woolf focuses on multiplicity on this novel. The researcher examines multiple voices of characters, determine nature, in this novel, and the waves the beach scenery in the novel and it represents the nature of individual characters and their lives. Applying M.M. Bakhtin's terms monologism, heteoglissia and dialogism together with Woolf's and Bakhtin's theory the use of heteroglossia as a method to interoperate the Wave by focusing in multiplicity of human voices which creates diversity within single society, the research also suggest that there is similarities between Woolf's and Bakhtin's views and this interconnection could be result of interdisciplinary interpretation of *The Waves*.

The Politics of Heteroglossia in Woolf's *The Waves*

This research analyzes how different voices in Virginia Woolf's *The Waves* (1931) sing variously on a single theme. The researcher examines how Woolf uses 'multiple-voices' in order to expose the diversity of life and the great complexity of human experience during the early twentieth century. This study is concerned with an unexpected event and how that event leaves the most terrible marks on the person's self, identity, psyche, emotions and beliefs. This novel also deals with the memory which is extremely negatively charged in the characters life. *The Waves* have presents readers with the memory of past events which affect characters lives in the present.

Virginia Woolf was one of the great literary figures of the twentieth century. Among her many literary accomplishments, Virginia Woolf is perhaps best known for the daring and inventive narration she used throughout her writing. Of all of her novels *The Waves*, which was published in 1931, implements some of the most innovative and bold narrative techniques that Woolf employes. Main issues of this novel are death, mourning, friendship, separation and memories. As a modernist writer, Woolf was interested in depicting reality as fragmented and one of the most direct and influential ways she did this was through her unique stream-of-consciousness narration. This style of narration involves entering in and out of the minds of various characters and depicting the complicated, often subconscious thoughts as they actually happen rather than in a logical order. This style of writing is central to much of Woolf's fiction, although it is particularly central to *The Waves*.

The events in *The Waves* are told through six different characters, three men and three women, who know and interact with each other throughout their lives. Six characters represent system of imposed conscious order Neville, Louis, Bernard, Susan, Jinny, Rhoda. Perhaps the most insightful character is Bernard, who is

particularly thoughtful and capable of introspection. In this Novel Bernard is an imaginative writer, character and narrator who gives the biography of the six characters' lives Neville is similarly meditative and tends to focus on beauty, a quality which ultimately leads him to become a successful poet. Louis combines the introspective traits of the other two males with an appreciation for the practical aspects of life. Jinny, partly as a result of her defining physical beauty, is much less interested in the philosophical musings of the other characters and is much more interested in social issues. Rhoda, in contrast, is fairly anti-social and tends to be more interested in her imagination rather than real life. She is mystical; her inner psyche is always fragile and she struggle to integrate finite and infinite sensory experience. Susan is prone to escape day-to-day events and tends to accomplish this through venturing into nature. Percival was another character who was introduced as a "hero", "god of decency", Percival never speaks by his own voice . Percival was leaving for a position in the colonial government in India. He was killed in India when he was thrown by his horse. All the characters undergo suffering after the death of Percival. All friends are touched emotionally and disturbed by the memory of the past.

The Waves is divided into nine different sections, each corresponding to a different phase in the lives of the characters. The first section occurs during the childhood of the characters and depicts their experiences at school. The second deals with adolescence and the time spent in boarding school, although the boys and girls have been sent to separate schools. In the third section, the characters enter into young adulthood and are beginning to understand themselves better. In the fourth section, the characters come back together for a dinner party for the first time in a while, although they soon part ways. Shortly after the dinner party, the fifth section describes the characters' learning of the death of a mutual friend, which leads them to consider the

fleeting nature of life. These thoughts are central to the sixth section as well, in which the characters are adults who have begun to settle into their own lives.

Woolf's novel represents the multiple voices of characters and it represent the diversity of life. Woolf focuses on multiplicity on this novel. Researcher examines multiple voice of characters and determine nature in this novel, and signifies for the respective characters during their childhood.

Heteroglossia is a "dialogical," agon structure of verbal communication whose essence lies in the fact that "within the arena of almost every utterance an intense interaction and struggle between one's own and another's word is being waged"(30). In *The Dialogical Imagination*, Bakhtin extends his analysis of dialogism through the concept of *heteroglossia*. This analysis emphasizes the combination of existing statements or speech-genres to construct a text. Each novel is constructed from a diversity of styles and voices, assembled into a structured artistic system which arranges difference in a particular way.

This is a challenge to the idea of linguistic creativity as an original and individual use of language. Even within a single perspective, there are always multiple voices and perspectives, because the language which is used has been borrowed from others. Bakhtin argues that this is not simply the creativity of the author. He is highly critical of such an emphasis on the author, which he sees as expressing a monological view of the novel.

Mikhail Bakhtin notes that "in the unity of a ontologically perceived and understood world there is no presumption of a plurality of equally-valid consciousnesses, each with its own world" (*Problems* 7). Furthermore, he designates "philosophical monologism" as an "attempt to squeeze the artist's demonstrated plurality of consciousness into the systematically monologic framework of a single

worldview" (9). It is precisely this type of monologism that Woolf's novel seems to take as one of its principal thematic and narratological concerns. This occurs most particularly in her final fifty-page section of the novel, where Bernard's voice quite literally "takes over" the narration in its own form of siege to displace the community of speaking voices that has constituted the text thus far. In fact, I want to prove that Woolf's novel might offer a coincidental but contemporaneous fictional rendition of Bakhtin's critique of monologism and his privileging of the heteroglossic mode of narrative discourse within the novel. Both Woolf and Bakhtin take a stand against the reductive nature of monologic discursive frames, partly because "In the presence of the monologic principle, ideology as a deduction, as a semantic summation of representation inevitably transforms the represented world into a voiceless object of that deduction" (*Problems* 83).

Likewise both resist the constriction such a representation entails, and come out celebrating discursive modes that allow evidence of other voices, threads, and ideologies. Still, neither one wants to enforce a law that would have them, in turn, monologically dictating the terms of the debate. I am interested particularly by what happens in Woolf's case, where she presents a fascinating dialogic encounter between monologism and heteroglossia to convince by example that heteroglossia enables a more pluralistic, realistic, and open conception of meaning, history, language, and event than does its monologic counterpart. In a certain sense, *The Waves* may be read as the heteroglossic novel extraordinaire. The words of the six characters who speak the text function as a performative testimony to the interwoven, dialogic, and heteroglossic nature of both language and identity, which are figured in Woolf's text as infinitely at play through the spoken word. Woolf's characters "speak" the text through quoted tissues comprised of a unique kind of thought-speech that delicately

hovers between poetry and prose as it weaves between language as a vehicle of communication and language as a kind of phatic discourse that requires little or no direct response from an interlocutor.

In the early sections of the book, with father and mother figures largely absent, the children become surrogate linguistic parents for each other, and their development in and through the words they share becomes the hallmark of both the extent and the limit of their intimacy. Within its experimental textual space Woolf shifts among speaking voices and points of view, but the characters never engage in what we conventionally understand as either dialogue or dialogism. They speak in their own voices, but almost entirely for themselves, often without clear attempts at actual communication. While the characters do not listen to each other in an orthodox sense, nor participate in a reciprocal exchange that follows standard rules of conversation, they share what Bakhtin calls a "family jargon" (*Dialogic 291*), predicated on their dialogically and intertextually composed subjectivities. They speak sometimes in pure poetry, and communicate almost always on the level of metaphor, while the adults of their childhood world do not share this community of meaning that can ignore rules of traditional conversational exchange. Consider the opening section:

I see a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe.'

I hear a sound,' said Rhoda, 'cheep, chirp; cheep, chirp; going up and down.'

I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of somehill.' I see a crimson tassel,' said Jinny, 'twisted with gold threads.' I hear something stamping,' said Louis. (40-54)

What Woolf seems to do is to construct a text that is enthralled with its heteroglossic experiment, yet curiously resistant to its own polyphony. We might say that *The Waves* places heteroglossic and monologic modes side by side throughout, and then, in Bernard's section, performatively enacts heteroglossia's failure. When Woolf suddenly dispenses with five of the voices of her play-poem-novel fifty pages from the text's end to contract the plural expression of her six characters into Bernard's single narration, she asks us to consider what it means to speak of and for others by reducing plural lives to a suddenly decipherable and tellable "order" (a word I quote directly from Bernard). Until Bernard's closing soliloquy, the story essentially evolves through a dramatic, heteroglossic counterpoint; multiple points of views are rhythmically at play, and no single voice holds preeminence. As if exemplifying Bakhtin's theory, *The Waves* "orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types [raznorecie]" (*Dialogic language*). Even the voice of the narrator is stripped of its authority and minimized to a near absence, since apart from the italicized interludes that describe the progress of the sun over the sea in the course of a single day observing an Aristotelian unity of time the only narration we experience occurs in what sound more like stage directions than narrative interpositions. To indicate when a character is speaking, the narrator (if we may even call her or him that) relentlessly reports and frames each storyteller's language with a rigid stylistic similarity by offering descriptive statements that are always in the past tense, and always invoke the proper name as their referent: "said Jinny," "said Louis," "said Gabrielle McIntire Bernard," "said Louis," etc. Through this device, Woolf highlights each figure's act of speaking to develop a novel whose narrative strategy proceeds by showing far more than it tells. In effect, Woolf reduces the diegetic function to yet

another drumbeat in a text whose rhythmic, poetic prose generates an unusual novelistic musicality.

The notion of identity that Woolf intended the characters in the novel to express comes through within their voices. This novel is like any other literary text that portrays a socio political situation, an organised whole of different units, elements and events brought together by an intense interplay of dialectical forces. Thus it works like the polyphonic setting as found in the works of Dostoevesky. In the words of Bakhtin: Further, the very orientation of the narration whether it is carried out by the author, a narrator, or one of the heroes must be completely different than in novels of the monological type. The position from which the story is told, the image is constructed, or the information is given must be oriented in a new way to this new world, the world of full fledged subjects, not objects. The narrational, representational, and informational word must work out some sort of new relationship to its object (The wave -5). Further in the same work Bakhtin describes the polyphonic novel as one which contains a plurality of independent unmerged voices and consciousness, with equal rights. Among the features of the polyphonic novel, one finds the depiction of how the characters see the world and themselves. Bernard's polyphonic view of his and others' fates may serve as a fine example within this principle of construction. In evoking a pattern within the narrative, continuity is seen beneath Woolf's performance with a non participating third person who prefaces the voices before each episode.

The difficulty with reading *The Waves* (1931), particularly for the contemporary reader stems from the absence of plot. Readers are conditioned to expect a plot where B follows A resulting in C; however, *The Waves* cannot be said to have a plot. *The Waves* consists more of moments, moments in the lives of six

characters who never really seem corporeal. The novel becomes even more difficult by the manner in which it is written. *The Waves* primarily consists of the internal thoughts of its characters, though characters does not properly describe these individuals as their speeches float through the text like voices in a fog. They are heard, but the reader has a hard time visualizing them; their speeches are poetic in nature and follow stream of consciousness. In August 1930, Woolf writes in a letter to Ethel Smythe, "I think then that my difficulty is that I am writing to a rhythm and not to a plot. Does this convey anything? And thus though the rhythmical is more natural to me than the narrative, it is completely opposed to the tradition of fiction and I am casting about all the time for some rope to throw to the reader (204). However, Woolf is successful in throwing a rope to her readers, and recent work in masculinity theory has opened up new possibilities for reading her text.

The Waves subverts traditional gendered writing both the construction of the narrative and the nature of the persons who inhabit its world. *The Waves* traces the life of six individuals, three male Louis, Neville, and Bernard and three female Jinny, Susan, and Rhoda as they mature from children to adults. These individuals act as narrators of the text primarily through a stream-of-consciousness narration of their interpretations of the world around them though the novel is interrupted with chapters called "The Interludes." In fact, *The Waves* is narrated in three parts: the interludes (a limited-omniscient narration), the soliloquies (first-person narration of the mind) which are the majority of the text, and Bernard's monologue (a one-sided dialogue with a silent audience). The interludes are narrated objectively and frame the novel, while the soliloquy sections exhibit characteristics of a polyphonic symphony that illustrates the subjectivity of first person narration. Bernard's monologue funnels the narratives of the six voices into an attempt to narrate their lives in Bernard's final

attempt at becoming author.

The novel begins with the children as they are discovering their identity through difference: their difference among them both as individuals and as opposite sexed beings and their difference from the world around them. Gender identity becomes more complicated when they enter school because gender becomes not just about difference between male and female anatomy, but about the characteristics within their own gender that further individualizes them. The school system was set up to divide the sexes; boys and girls did not attend the same school. Furthermore, the nature of education that boys and girls received was much different.

In sameway Boys were taught to be leaders of the nation, while girls were taught domestic skills. A higher priority was paid to boys' education, as they were the ones who went on to attend universities, which girls were barred from until well into the twentieth century. At school, both sexes are confronted with societal influences which attempt to dictate the proper expression of their respective genders. It is at school when the novel introduces a seventh individual, Percival. However, unlike the six speaking voices, Percival's inter thoughts or perceptions are not narrated. Percival, who exhibits the masculine qualities of the patriarchy, acts as a center to which the other characters compare their own gender expressions, particularly the males who are outside the homosocial network. Later in the novel, when Percival dies during his colonial work, the males are left without a center. As previously stated, Louis finds his center through the promotion of capitalism and Neville embraces his homosexuality and promotion of aesthetic sensibilities. Bernard abandons his traditional notion of writing and creates a narrative that holds the potential to destabilize gendered language; however, criticism of *The Waves* has not viewed Bernard as dominating the text.

Criticism of *The Waves*, possibly because of the abstract and experimental nature of the text, has not been as widely pervasive as some of Woolf's other works. I believe the scattered criticism on the novel is due to the fact that critics do not know what to do with the text and much of the analysis of *The Waves* relies more heavily on relating the texts to Woolf's other works or in conjunction with works by other authors. Jane Marcus, in *Virginia Woolf: "A Feminist Slant"* (1984), expresses her own difficulty in working with *The Waves*: As a feminist critic, I had avoided the subject of Woolf's mysticism, and of *The Waves*, feeling that acknowledging her as a visionary as a trap that would allow her to be dismissed as another female crank, irrational and eccentric (27). Some critics of *The Waves* have embraced this mysticism. Gillian Beer argues for the mono-character and asserts the voices in the novel are six persons of one woman (75). I believe such an assertion is not supported by the text and Beer primarily uses Woolf's journals and letters to support her claim. Woolf's non-fiction works do shed light on her personal philosophy, but do not directly support a reading of *The Waves*. In *Woolfenstein*, Rachel Blau DePlessis opens *The Waves* by comparing it to Gertrude Stein's *Forensics* and discusses the intersexuality between the two works. De Plessis argues the two texts are connected by the existence of a feminine 'practice of otherness . . . A practice stirring up difference and undermining closure(100). I would argue the text seeks to bridge the gap of difference; however, difference is a common theme of feminist critiques of *The Waves*. A common reading of *The Waves* seems to pit Bernard against Rhoda that paints Rhoda as a counterpoint to Bernard, whose final, dominant expression is considered to suppress hers (*Goldman 188*). I read Rhoda's suicide as a resistance to complicity and subordination and Bernard's dominating the text as a move toward Woolf's philosophy seen in *Three Guineas* when she gives her last guinea to the

men's pacifist union. While not identifying with these men, Woolf sees the powerful subversive potential of men outside the traditional male patriarchy. Both Bernard and Rhoda are subordinate to the masculine hegemony, and I argue a masculinity reading of *The Waves* will illuminate this position. Returning to *The Waves*, and dropping her mystic reading of the text, Jane Marcus takes up the issue of imperialism, a by-product of the patriarchy, in the text. In her essay *Brittania Rules the Waves* (1992), Marcus argues that *The Waves* is an anti-imperialist text that deals with race, class, colonialism, and the cultural politics of canonicity itself (232). Although Marcus does not explicitly state it, the themes Marcus mentions have one thing in common—they are all controlled by the masculine hegemony. While not specifically using masculinity theory, Marcus makes an argument of the tension between the masculine stereotype and countertype when she argues, *Imperialism in India and the exploitation of servants in England thus fused in Woolf's imagination with her own revolt as a feminist* (238). If taken in terms of masculine relationships, Marcus is arguing that Woolf's novel is uniting a variety of masculine countertypes in a revolution against the hegemonic masculine stereotype. The problem in the essay is that Marcus' main support for her theory relates to a loose correlation of Percival and Bernard to historical figures of imperialism and the interludes to a variation of Hindu prayers. Marcus argues, *Bernard is Desmond [MacCarthy, biographer of Stephen, who praises his misogynistic works] and Percival is J.K. Stephen [Woolf's cousin, a misogynistic poet], the patriarchal imperialist makers of British culture* (240). While it is undeniable that the text does deal with the ideas of colonialism and deals with a condemnation of imperialism, Marcus' analysis possibly reaches too far, as there is no evidence to support the interludes as Hindu prayers. In fact, the same year Marcus wrote this essay, Patrick McGee wrote an article countering Marcus and, in particular,

her theory of the Hindu prayers.

McGee argues that Marcus stretches her argument by claiming what Woolf probably would have read, which includes books on Hindu philosophy and prayer. McGee argues that Marcus reduces the text and its historical complexity with hypotheticals. Also, McGee argues against Marcus' relation of Bernard and Percival to historical imperialist figures: She [Marcus] blatantly projects the personal characteristics of these two historical figures onto the characters of Bernard and Percival in a way that completely overstates what Woolf actually puts into the novel (633). Unfortunately, McGee does not take this point much further, as he debates whether or not Bernard fulfills the necessary requirements of becoming a poet, thus correlating him to Desmond McCarthy. Further, McGee's article goes onto discuss the issue of literary form in the text without fully recapturing the theme of imperialism.

The issue of imperialism appears as a main topic of interest for Laura Doyle in her essay *Sublime Barbarians in the Narrative of Empire; or, Longinus at Sea in The Waves* (1996). Doyle's essay is a direct address to both Marcus' and McGee's essays and, in her essay, Doyle agrees with the presence of imperialism; however, Doyle disagrees with both critics as she sees Woolf using the notion of myth to create an anti-imperial text. Doyle hits on a key factor in the text which is Percival, and how Percival is at the center of the notions of empire. For Doyle, Percival represents the mythic figure who is worshipped at a pagan level. Since each of the voice characters have some relation to Percival, they, in turn, have some relation to the powers that support and promote imperialism. Marcus, McGee, and Doyle circle around the presence of male masculinity in the text; however, I contend the critique of gender construction and the potential for undermining masculine aesthetics that emerges at

the end of the novel is not only a condemnation of imperialism, but the power structure that creates and supports the empire: the imperialist masculine hegemony that existed in Britain in the Edwardian and Post World War I periods. While many critics have chosen to interpret *The Waves* based on its political or aesthetic qualities, the subversive aesthetic qualities of the text—multi-perspective narration, shifts from omniscient narration to first person—complements the political subversion of ideals of masculinity perpetuated by early twentieth-century British masculine hegemony. Teresa Winterhalter, in the essay “What Else Can I Do But Write?” *Discursive Disruption and the Ethics of Style in Virginia Woolf’s “Three Guineas”*(17), reads “Three Guineas “(19) for both aesthetic and political qualities and argues that the two are not separate entities living in the text, but symbiotic organisms feeding one another.

The aesthetic presentation of such a political text, much like *The Waves*, encourages us to deconstruct the opposition between aesthetics and politics that characterizes many early discussions of her works. Woolf’s text can be understood, instead, to purposefully enact a moral position to which she is deeply committed. Thus, in her breaks with expository convention, she can be seen to manipulate rhetorical technique to move her plea for a pacifist world beyond mere social platforming into a performative prose that emphasizes the ethics of decentralizing authorial power (237.) A reading of this sort, analyzing the aesthetic and political, is necessary to bring to the forefront Woolf’s experiment in form and her philosophy of gender politics, particularly in a discussion of *The Waves*. Furthermore, Winterhalter discusses the importance of narrative device in *Three Guineas*: Thus, in developing multiple speaking styles and identities, she resists delivering her views with unqualified narrative authority and demonstrates how expository tradition can, if left

unchallenged, tacitly participate in war's proliferation (237-238). Winterhalter argues that Woolf's aesthetic choices are an extension of her politics; aesthetics aid her in destabilizing traditional male modes. In particular, Woolf saw male forms of narration as contributing to the ideology that produces war; for Woolf, war is the Product of assuming the infallibility of one particular viewpoint, then narration Inevitably participates in this dynamic of power (239). This singular viewpoint is Most closely aligned with the male literary tradition of the eighteenth and nineteenth Centuries, and a tradition Woolf urged women to subvert. Winterhalter's Aesthetic/political reading of *Three Guineas* opens up a new way to read *The Waves* in which the aesthetic deepens the gender and political philosophy within the text.

The aesthetics of *The Waves* moves to subvert the traditional literary authority; it breaks form as it creates a new space for gendered speech or a space where neither gender has authority. The break in style and form of *The Waves* compliments the tension within the masculine hierarchy and mirrors Woolf's fears of the power of the British masculine, hegemony and masculine aggression throughout Europe. The break in style comes in the form of three narrative techniques: the inner Monologues of the six voices, the seemingly omniscient narrator of the interludes. The final section of the text suggests that the art of narration helps to breed a dominant narrative, one created and maintained by the masculine hegemony. In writing *The Waves*, Woolf sought an aesthetic which dismantles more male associated forms, specifically that of one narrator and one viewpoint. It should be noted that this could also be said to be the narrative structure of fascism. Fascism sought to create one narrative thread and condition its followers to conform to the one true story. Woolf structured *The Waves* purposely to cause disruption, disorder, and difference. The external descriptions the interludes create with images of the untamable waves are

juxtaposed with the internal monologues of the six characters who have competing points of view. Julie Berman, in *Of Oceans and Opposition: "The Waves, Oswald Mosley, and the New Party (2008),"* comments on oceanic images particularly images of undammed feminine waters which flow indiscriminately and transgress boundaries, ultimately threaten the fascist desire (106) and the desire for stability and order. This desire is not isolated to Fascism, but to the masculine power structure that creates and promotes activities such as Fascism and colonialism.

Thus, the imagery of the interludes, with its flowing waves ever crashing and receding against the shore, destabilizes the order of the masculine hegemony and masculine modes of writing. Woolf's narrative techniques allow the characters to develop their own divergent points of view and in doing so Woolf is careful to distance herself and not allow her voice to become the dictator of the narration. However, aesthetics is not working alone within the text. While disrupting masculine modes of narration in the text, *The Waves* also works within the narrative to attack male control. Critics have largely focused on the ways in which her female characters rage against the oppressive masculine hegemony; however, in *The Waves*, Woolf illustrates that not only were women subjugated to the hyper masculine, but also men who were not like the image of the masculine stereotype are also subjugated. In *The Waves*, not all men are to blame for the suppression of others, but the minority of men who hold the power of hegemonic masculinity are to blame. In order to end the subjugation of the countertype male and females, the gender binary, which is controlled by the masculine hegemony, must be destabilized, or eliminated, through the creation of new expressions of gender.

The name Mikhail Bakhtin is famous due to the concepts of dialogue and dialogism. Dialogue is primarily the basic model of language as discursive

communication. A sequence of utterances is a dialogue of speaking subjects or voices that respond to former utterances and anticipate the future ones. On the other hand the dialogue doesn't determine the utterance only externally, but reaches also inside.

There are three factors determining an utterance. First, there is the content with its objects and meaning (a theme being objective factor and an authorial concept a subjective factor).

The second factor – constitutive for an utterance – is the expressiveness, the emotional-axiological relation of the speaker towards the content that could never be neutral – while, of course, always being appropriated from other socially specific utterances. Bakhtin speaks mainly of the intonation and accent. On one hand, there is the expressiveness of an utterance as a function of an individual author that struggles with alien expressions on the same subject; therefore we could speak of a micro-dialogue within a single word (as an utterance). But on the other hand, we have to consider the typical expressions and intonations connected to particular types or groups of utterances (speech genres), which make them social, not individual. It is apparent that the utterance is dialogic, i.e. it is actually a dialogue of different voices confronting one another. It is not important whether an utterance is monologic or polyphonic – it is fundamentally dialogic. An utterance is a point of view, a *Weltanschauung*, that doesn't come out of nothing, but is always a response to other utterances by reusing them. The third factor determining an utterance concerns the relationship of the speaker with the other and his utterances, the existing and the anticipated ones. An utterance transgresses its borders into past linguistic (semiotic, ideologic) formulations as their understanding, but also into the future ones by speaking to them; it tries to anticipate them – in a particular form and considering a particular addressee (who is not just an empty form of the structuralist ideal reader).

An utterance always attempts to reject the objections already while still anticipating them. The dialogical “context” of an utterance (always an ideology, but not necessarily verbal discourse)[23] transgresses its boundaries (the interchange of speakers) both towards the inside and outside.

The waves begins that Each section begins with a detailed description of the course of this symbolic day. The first section deals with early morning, or childhood, when the six main characters are attending a day-school together. As each of the children awakens, he or she begins an internal monologue composed of thoughts, feelings, and impressions. The children interact in various ways throughout the day, and each begins to take shape as an individual in response to the stimulus provided by the world and by the presence of one another. Although their thoughts are somewhat incoherent and mostly fixated on immediate experience, their distinct personalities begin to emerge: Bernard’s loquacity and obsession with language; Neville’s desire for order and beauty; Louis’s insecurity and ambition; Jinny’s physicality; Susan’s intensity and attachment to nature; and Rhoda’s dreamlike abstraction from ordinary life .Thus each characters dreams and their voices carries multiple utterances .first utterance of character interact with himself or herself and second utterance interacts with other character in the novel and third interaction happened with context or situation ,in such way character’s voices reflects the concept of dialogism and futuristic desires and sentiments in he novel.

Likewise, Dialogism in contrast recognizes the multiplicity of perspectives and voices. It is also referred to as ‘double-voiced’ or ‘multi-voiced’. It is a ‘principle’ which can become the main referent of a particular aesthetic field. Each character has their own final word, but it relates to and interacts with those of other characters. Discourse does not logically unfold (as in analytical philosophy), but rather, interacts.

This makes dialogical works a lot more 'objective' and 'realistic' than their homological counterparts, since they don't subordinate reality to the ideology of the author. Similarly in *The wave* each characters have different voices but contrasts with other voices ,so character's voices carries double voices and discursive formation. A dialogical work constantly engages with and is informed by other works and voices, and seeks to alter or inform it. It draws on the history of past use and meanings associated with each word, phrase or genre. Everything is said in response to other statements and in anticipation of future statements. This style of language-use is, according to Bakhtin, typical of everyday language-use. Its use in novels accurately represents the reality of language-use.

The dialogical word is always in an intense relationship with another's word, being addressed to a listener and anticipating a response. Because it is designed to produce a response, it has a combative quality (e.g. parody or polemic). It resists closure or unambiguous expression, and fails to produce a 'whole'. It is a consciousness lived constantly on the borders of other consciousnesses. The character's voices represents the voice of woofs in the novel.

In "The Dialogical Imagination", Bakhtin extends his analysis of dialogism through the concept of heteroglossia. This analysis emphasises the combination of existing statements or speech-genres to construct a text. Each novel is constructed from a diversity of styles and voices, the present novel also assembled into a structured artistic system which arranges difference in a particular way. This is a challenge to the idea of linguistic creativity as an original and individual use of language. Even within a single perspective of individual character, there are always multiple voices and perspectives, because the language which is used has been borrowed from others. Bakhtin argues that this is not simply creativity by the author.

He is highly critical of such an emphasis on the author, which he sees as expressing a monological view of the novel. Rather, the author performs a particular syncretic expression of social heteroglossia. Dialogue in the novels does not describe the heroes and their relationships. On the contrary, in the external dialogue, which is a part of composition, we can distinguish two closely connected layers: the inner micro dialogue within the consciousness of hero is split into multiple voices and as such it is the substance for the external dialogue.

Political Implications of Collectivism in *The Waves* is another theme "I hear a sound," said Rhoda, "cheep, chirp; cheep, chirp; going up and down" (9). Thus Virginia Woolf introduces Rhoda in her opening to *The Waves*. But almost immediately, this sound is transformed: " 'The birds sang in chorus first,' said Rhoda. 'Now the scullery door is unbarred. Off they fly. Off they fly like a fling of seed. But one sings by the bedroom window alone' " (10-11). While the birds were originally a unified, collective sound, "going up and down" as one, now they fly away as many, spreading like seeds that will eventually grow individually to create separate new lives. Rhoda implies that they sang as one only because they had no other choice - the door was barred, and they were jailed together. However, the single bird remaining by the window deep in song is a noteworthy figure. Like Rhoda, and human consciousness itself, it might be lonely or free, proudly individual or vulnerable in its solitude.

Shifting collectivity is a pervasive theme in *The Waves*, and people and objects alike display weighty links and distinctions as they merge with and reemerge from each other throughout the book. Indeed, despite its lack of human characters, the opening paragraph itself exhibits these problems of connection:

The sun had not yet risen. The sea was indistinguishable from the sky,

except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually. As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again. (7)

Before dawn - the creation of both this day and *The Waves* - "the sea was indistinguishable from the sky." The horizon lies dark, with the literal edge of the world melded directly into the empty space beyond it. Woolf's six individuals, yet unexpressed, are totally unindividualized, lying in the pregnant white space of an unwritten novel's empty pages as well as in Woolf's dark night seashore. Yet, as always, Woolf does not wait long before she illustrates exceptions and contradictions, complicating her own description of undifferentiated night unity. Within the same sentence, Woolf explains that the sea and sky do differ, because "the sea was slightly creased as if a cloth had wrinkles in it," while the sky was not.

As ,Woolf will come to identify her six human individuals with waves crashing upon the shore, so are these "wrinkles" the beginnings of waves - the beginnings of Bernard, Susan, Rhoda, Neville, Jinny, and Louis. "Life emerge heaving its dark crest from the sea" (64). When light arrives, the distinction becomes clear: "gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky" (7). Woolf invents a black border - an actual outline dividing the blues of the sky and the ocean. Next the "wrinkles" thicken into "strokes," and they move "one after another, beneath the surface, following each other, pursuing each other, perpetually" (7). Thus the waves, like Woolf's characters, separate into individual

entities, and yet continue to move together, differentiating and following, merging and reemerging. "As they neared the shore each bar rose, heaped itself, broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again" (7). Each of Woolf's human individuals, along with *The Waves* itself, live their lives as these waves, emerging from the nether-world of imagination, breaking upon the shore, and then receding back into the murky depths of memory. Moreover, *The Waves* and its characters both live as multiple such waves as well, existing in a series of views and events that repeatedly materialize in idiosyncrasy, blend back into a greater unity of lived existence, and then surface again. Furthermore, the book and its human lives dawn like Woolf's seashore sunrise, living out their complicated existences and then finally sinking like the sun once more, so that again "sky and sea were indistinguishable" (236). The distinctions among all of these extended metaphors are blurred. *The Waves* resides in all these lands of differentiation and connection simultaneously, persistently articulating itself into exquisitely individual forms and then gladly diving back into the unity of undifferentiated connection.

The very nature of what constitutes individual forms becomes questionable. Woolf uses "individual" peculiarly in *The Waves*. Rhoda claims to "hate all details of the individual life" (105), and later she says, "I must go through the antics of the individual. I must start when you pluck at me with your children, your poems, your chilblains or whatever it is you do and suffer. But I am not deluded" (224). Bernard similarly identifies "the individual life" with the quotidian banality of the rush to enter a subway, while he considers his own larger, personal plans to get married as subsuming such an individual triviality (112). Now that his fianc  has accepted him, he wishes to "let fall my possessions, and merely stand here in the street, taking no part, watching the omnibuses, without desire, without envy," as though attempting to

become one with all that surrounds him (112). The Oxford English Dictionary defines "individual" as "single, as distinct from others of the same kind; particular, special." However, Rhoda and Bernard use the word to signify the mundane and trivial concerns of life rather than any personal originality. They imply, by contrast, the existence of a larger potential oneness of the world - a unity that can be joined only by letting go of irrelevantly individual thoughts as well as daily physical obligations in preference for a larger understanding.

Thus in *The Waves* Virginia Woolf brings out the potential for violence on every level from description to characterization to language itself. The personal friendships are repeatedly, deeply, and effectually political. This view of human interaction is sweeping and radical, and would draw profuse and biting criticism seven years later when Woolf published *Three Guineas*, in which she argued that this variety of small-scale, interpersonal brutality has a direct causal relationship with fascism and war on a societal and international level. In part, Rhoda's exclusion and Percival's leadership are honest treatments of personalities and social positions. However, their existences also involve firm criticisms of society's exclusionist tendencies, as well as its susceptibility to false fascist promises and leader-worship. The situation becomes further complicated when Bernard begins to seize a form of control that is potentially more effective - but also more ambiguous - than Percival's authoritarian leadership. The societal criticisms involved are often subtle, because in *The Waves* Virginia Woolf scrupulously avoids explaining in favor of describing, so that raw events and personalities replace traditional plot and characters. *The Waves* aims to create a more natural, experiential mode of writing, avoiding conventional detail and background in favor of a more genuine, immediate treatment of consciousness and human interaction. Here Woolf creates an entirely new literary

structure - neither novel, nor play, nor poem - that comments on the genuine personal beginnings of the turbulent political strife that beset her own pre-World War II era. As Louis says, " my roots are threaded, like fibres in a flower-pot, round and round about the world" (20). The roots of *The Waves* are political and deeply consequential, winding "round and round the world," precisely because the roots of our world's dilemmas lie in the consequences of the small scale, interpersonal interactions - the kinds that preoccupy Bernard, Susan, Rhoda, Neville, Jinny, and Louis.

In many ways, *The Waves* appears to be that dream: a utopian vision of a beautifully collective, yet impossible, existence. But then, *The Waves* has as much to say about lonely exclusion as successful collectivity, for apart from the dinner parties, the six voices also repeatedly fail to procure the community that they seek, and some are violently victimized by others. Moreover, much of *The Waves* embodies a portrait of Percival painted by the other six - precisely the paradoxically admirable photo of a fascist that Woolf indicates above: "the fact." Indeed, throughout the text of *The Waves*, Woolf repeatedly gravitates toward the "facts" of imperialist domination, fascist and authoritarian leadership, class prejudice, sexist exclusiveness, and violent human interaction, all of which she portrays in great detail.

Similarly, these trends demonstrate that *The Waves* is no exclusive, poetic retreat from the physical world. *The Waves* does entail pieces of the "dream," but it also consistently considers the "fact." *The Waves* constantly engages with the political controversies that consumed Europe in the 1920's and 30's. Its portrayal of imperialism as arrogant and fundamentally unstable is accurate and perceptive. Its focus on the simultaneously horrific and alluring nature of fascism is ominously prophetic of the terrors of Nazism that would come to pass in the years shortly thereafter. Woolf had her finger on the political pulse of human consciousness. *The*

Waves is an innovative lyrical investigation of human thought, and it is simultaneously an unwaveringly relevant political text. For Woolf, the two elements always went hand in hand.

The question of the dominance of external time permeates into Woolf's writings, and this is especially so when her fast changing society threatens to diminish the individual sense of time. The conception of time and multiple voices represent the heteroglossia. In "Woolf's Interpretation of Time", the preliminary focus is placed on Woolf's complaints about Edwardian Realism and its monopoly of the definition of reality. For Woolf, in order to represent modern life, striking a balance between historical time and personal time is an inescapable issue.

In Woolf's novels, chronological sequences are worked out with personal intervention, and personal time is presented with a historical surrounding. It would not be true to say that Woolf rejects external time, but she insists that clock time should not dominate individual time nor should it occupy a central narrative place. She wants her novels to note the importance of time, both the intensity of individual moments and the continuous movement of the passage of time. Her novels are dialogues between the external and the internal, a negotiation between others and the self. In *Mrs. Dalloway*, each strike of Big Ben is an intruding reminder of modern life yet it is also a sound of the reassurance of an orderly world, which she aims at presenting the picture with an eye on both external and internal reality. From a more feminist point of view, women perceive time differently from men. Women live their lives not in a neat and clean linear manner, but more in a fragmentary and circuitous way. If women are to have their own sense of time understood, which in another sense is to have their own history established, Woolf encourages them to write. Women's sense of time is a challenge to patriarchal narrative, and it is also a symbolic

overthrow of Edwardian Realism. Woolf employs the theoretical ideas of Henri Bergson to elaborate on her own “moments of being”, which is a recurring nostalgia for the past. The past intrudes into the present in the same way as Big Ben, which always has its presence in the picture. These salient moments may belong to the past; yet through writing, Woolf makes them part of the present.

It's using intertextuality in general and the concepts of monologist and in this way by Heteroglossia in particular, it is possible to reveal the dialogic in point of view between the characters in the waves, especially Bernard and Percival, as well as between the characters and the author. This dialogism extends the possible interpretations of the text. The dialogism in *The Waves* does not only emerge from the soliloquies of the six friends, which together with the interludes form the text, but also from the allusion to, for example, music and medieval heroism, and from the not explicitly expressed, invisible question which arises from the idealization of Percival.

One possible reading is that Percival is not only a beloved superhero who impersonates many important and highly respected values of society together with a romantic worldview, but at same time a representation of the obsolete ideas of a declining empire, from which modern individuals have to free themselves. Percival is the incarnation of the “obstinate emotional remains” (Woolf *Three Guineas* 313) which obscure the fact that the global society needs new, democratic ideals and actions instead of the old heroes. Thus interpreted, the anxiety and conscious questioning of one`s own role in the community would, together with the ability to accept contradictory points of view, be necessary for the development of one`s own identity as well as for the development of an open, dialogic society. The latter perspective is represented in the novel by the unheroic hero Bernard. The parting with a fixed aim or ideal and the accepting of the concept of an ongoing, struggling

dialogue is the only way to conquer Death.

According to the contacts which may have existed between the members of the Bloomsbury Group and the circle around Bakhtin, there is a possibility that Bakhtin's thoughts actually had some influence on Virginia Woolf. But, assuming that such contacts existed, it might be even more likely that both Bakhtin and Woolf worked in ideas which were part of a common discourse, developing them in an intersexual way through reading and discussions in the circles to which they belonged, circles which may have been influenced by each other in one or the other way. The concept of intertextuality implies that it is not possible or even interesting to figure out whose thoughts had an impact on whom, since the heteroglossian dialogue is an interweaving process, similar to the process expressed in *The Waves*.

Works Cited

- Abravanel, Genevieve. "Woolf in Blackface: Identification across *The Waves*." *Virginia Woolf Out of Bounds*. Ed. Jessica Berman and Jane Goldman. New York: Pace University Press, 2001.
- Bakhtin, M. M. *The Dialogic Imagination*. Ed. Michael Holquist. Cambridge: University Press.
- Bakhtin, M. M.: *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics*. Trans. R.W. Rotsel. Ann Arbor: Ardis, 1973.
- Beer, Gillian. *Virginia Woolf: The Common Ground*. Ann Arbor: University of Michigan Press, 1996.
- Berman, Judith. *Of Oceans and Opposition: The Waves, Oswald Mosley, and the New Party*. Virginia Woolf and Fascism: Resisting the Dictators' Seduction. Oxford Press.1940.
- Booker, M. Keith. "Tradition, Authority, and Subjectivity: Narrative Constitution of the Self in *The Waves*." *Literature Interpretation Theory* 3 (1991): 33-55.
- Butler, Judith. *Undoing Gender*. New York: Routledge, 2004.
- Doyle,laura *The Barbarian Nature: The Barbarians in the Narrative of Empire*. Opeck: Shera Press.1960.
- Goldman ,Prick. *The Heroic Journey: Exprssiveness*. Nudaman: University of Michigan Press,1960.
- McIntire, Gabrielle. *Heteroglossia, Monologism, and Fascism: Bernard Reads The Waves*. Ohio: Ohio State University, 2005.

Winterhalter, Ramoay. *Three Guineas: The Narrative Arts*. Odiapo: Miltoni
Press.1780.

Woolf, Virginia. *The Waves*. United Kingdom: Hograth Press, 1931.