

**The Fundamental Conceptual Distinctions
of the Central Characters in Virginia Woolf's
*Mrs. Dalloway: A Deconstruction Study***

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Abstract

Deconstruction, a postmodernist philosophy, is indeed a literature and philosophy analytical method that may be used to examine any piece of literature, presuming that no such entire text has a fixed meaning. Jacques Derrida (1930-2004), the French thinker, is credited with coining this technique since it is largely based on his work first from (the 1960s). Deconstruction is relevant to criticism since it equips both readers and critics with the ability to think critically. This delivers a lot: first, it allows you to enhance your critical thinking skills and identify more clearly the major ways in which ideologies shape the experiment, which you would not see since they are embedded in the language. Second, it gives the critic the power to extract different interpretations from the texts. It instills in the reader the idea that what the writer has written may be interpreted in a variety of ways, allowing the reader to use his imagination to come up with something new. As a result of providing all of these opportunities to the reader, this idea adds worth, values, and meaning to literature by transforming each reader into his as well as her own creator. Third, the most significant premise of this theory is that even the writer's subjectivity should be eliminated, with the work of literature being viewed as fully objective, allowing for creativity. As a result, the "close reading" is induced. It questions if the only way to discover hidden meanings inside a book is to analyze it line by line.

Keywords: Virginia Woolf, Deconstruction, *Mrs. Dalloway*, Jacques Derrida, Clarissa

1.1 Introduction

The criticism of literature serves multiple goals. It allows readers and researchers to appreciate and engage with literature more profoundly by providing new views and insights. Critics frequently investigate the historical and cultural contexts within which the works were created, helping readers comprehend the social and political factors that may have impacted what was written. Critical thinking additionally contributes to the ongoing discourse and debate regarding literature, as critics present opposing perspectives and arguments concerning the merits and relevance of certain texts. Literary criticism is the examination, interpretation, and analysis of literature. It entails analyzing the features of a literary work, such as its topics, characters, story, style, and symbolism, and making recommendations regarding its artistic and

intellectual value. It is indeed a method for attempting to comprehend literature. different theories can be used to analyze and interpret literature. The theories help readers understand the relationship between the writer and what he writes, whether he is a novelist, playwright, or poet. However, this section discusses the significance of deconstructionists in analyzing the piece of writing. In summary, literary criticism is a discipline that analyses and interprets literature intending to discover its meaning, explore its creative aspects, and provide insights into its cultural and intellectual relevance. It extends beyond the concepts and techniques revealed in the work of literature themselves (Klages, 2012).

Deconstruction as a notion dates back to the 1960s. It has become a literary sight, though, throughout the late 1970s. Jacques Derrida is the main proponent. Between what was said directly in the writings and what was hidden implicitly in the texts, he demonstrated logic and rhetoric in harmony (Fadhilah, 2011). This idea is predicated on the premise that a text's meaning is constant and consistent. It criticizes the premise that the writer, as well as the author, has his or her own interpretation as well as, as a result, asks for his or her death and complete quiet because no written word gives literal meaning.

A Deconstructionist believes that the reader creates meaning via his interaction with the original text. A Deconstructionist argues that the author writes under the influence of supernatural creatures who inspire him and that this is why the writer does not grasp his own artistic framework. According to deconstruction theory, each critic or even reader arrives at his or her unique meaning when connecting it to a written text. This also means that a text, within the context of its period, contains numerous meanings that can only be revealed or recognized by attentive reading. Deconstructionists focus on how the author as well as a writer has already twisted his style & diction to the extent where what he says may be substituted or modified at any time (Timibofa, 2015).

Literary criticism has existed since antiquity, intending to decipher the terminology of literary writings and comprehend their meanings. It is difficult for critics to grasp any exact meaning of a word when reading it. As a result, criticism has continued to fill itself with new and diverse ideas from other areas in order to deal with literary products and arrive at methodologies that assist to evaluate the text

methodically. *Mrs. Dalloway* by Virginia Woolf is a postmodernist novel with many hidden and varied messages and meanings. That one may analyze it methodically using the deconstruction method. Every time one reads it, it continues to propose new meanings and thoughts. As a result, this theory is best applicable to this work, which really is a novel full of rich ideas and beautiful meanings centered on differences. In addition, the meanings of written words can vary due to their unique relationships and associations with other words, as suggested by the deconstruction hypothesis. The reason we are able to distinguish between phonemes or words is because each one possesses its own distinctiveness, separate from any other. Furthermore, we understand that there is no inherent connection between the symbol and what it represents. This concept of unrestricted flexibility and uncertainty within any communication system is what Derrida refers to as writing.

To the deconstructionist, words play, linguistic signals, allusions, metaphors, inferences, allegories, and parallel opposite energies contained in a book make reading and interpreting twisted. Deconstruction philosophy is firm in its belief that there is no proper or singular meaning to the text's content. Furthermore, the outside world's influence has a distinct impact on the content authored by its writer. However, A Deconstructionist believes in four points: he is a reader of the work now and then, an interrogator, a decipherer, as well as a right critic at different times (Bressler, 2012).

Furthermore, G. Gutting emphasizes that Derrida's challenges necessitate ongoing attention. concerning him, since middle age, Derrida has given more time to reading and reflecting on the writings of others than nearly any other theorist, which is why he considers himself to be the most thoughtful reader of traditional philosophy compared to its professional (2001). According to Jacques Derrida's book *Of Grammatology*, all structures, especially in literary works, science, or societal studies, must be revisited or revised to provide evidence supporting interpretation (158-159). If indeed the reader does something like this, he may keep an eye on the text as he pleases, recording his thoughts and updating or revising his interpretation. Deconstruction, according to H.J. Silverman, pays too much attention to what is happening in the book, and what really is interesting in it. This inquiry is focused on its relationships with its settings, other texts, and sub-texts, rather than on its components, meaning, as well as system. Deconstruction emphasizes what the text does not include by displaying what

it contains (1989). Derrida is a firm believer in the idea that deconstruction has always been "something else". As a result, this should examine each document in light of its terms. The goal of deconstruction philosophy is to liberate the text so that it can produce its own language.

1.2 Prolegomena to Deconstruction Theory

Since there was a disagreement about the meaning of deconstruction, Derrida answered the literary critics in *Dialogue with Jacques Derrida: Deconstruction and Other*, Deconstruction as well as others by saying:

"I am not sure that deconstruction can function as a literary method as such. I am very wary of the idea of methods of reading. The laws of reading are determined by that particular text that is being read. This does not mean that we should simply abandon ourselves to the text, or represent or repeat it in a purely passive manner. It means that we must remain faithful, even if implies certain violence, to the injunctions of the text. These injunctions will differ from one text to the next so one cannot prescribe one general method or reading. In this sense deconstruction is not a method". (1984, p. 124)

Therefore in a sense, deconstruction is hardly an examination nor an analysis. It isn't a method, and it just can't be made into one. It isn't even a performance or even an act. It's not simply a policy or a system; it's something tied to a specific event. It's more about speculative concept ideas. Derrida summarises deconstruction through "Justice, law, and Philosophy: An Interview with Jacques Derrida", asserting that: "It is something which does something, which tries to do something, to intervene and to welcome what happens, to be attentive to the event. That is why deconstruction happens as soon as something happens" (1999).

That's why the beginning stages are not set in the 20th century. that even at a Western public school, this is hardly a contemporary program. There really is deconstruction in all situations, whether philosophical or cultural. It shifts as well as unlocks a structure, transforming customary actions into individualism, something other, something different, a random scenario.

Deconstruction can bring forth a variety of viewpoints. Deconstruction, according to Derrida, is not really a way of reading texts, a methodology, or a type of

criticism. Deconstruction, he believes, is more of a textual interpretation. The term "deconstruction" is derived from the French verb "deconstuire", which often means to dismantle and reverse the development or even improvement of. Regarding philosophy, nevertheless, Jacques Derrida, a French philosopher, invented the term deconstruction in response to the concept of "destructive" critical analysis throughout the 1960s. The German phrase "de-building" or "destruction" used by Martin Heidegger expresses this meaning. As a result, this term may be traced back to Martin Heidegger. Derrida preferred the word deconstruction instead of stratifying Heidegger's idiom to textual interpretations. The term "deconstruction" has since entered the political, literary, as well as philosophical lexicons (Neuenschwander, 2017).

Additionally, Derrida, a deconstruction pioneer, reveals the language's ambiguities. He is without a doubt the most well-known proponent of the deconstructionist movement. The premise that humans normally cross their thoughts or ideas in binary oppositions terms is the core of deconstruction. They could show something as true but not untrue, masculine but not feminine, or white but not black, for example. He explains his well-known notion that the term (signifier), as well as its meaning (signified), are connected in a random or even arbitrary way. When deconstructing a work, the tension between the signifier and the signified is sought to be revealed. "Deconstruction of a text does not proceed by random doubt or arbitrary subversion, but by careful teasing out of warring forces of signification within the text itself"; Barbara Johnson suggests this (1980).

According to Jonathan Culler "To deconstruct a discourse is to show how it undermines the philosophy it asserts or the hierarchical oppositions on which it relies" (2000). Because the meaning is unstable and contested, this process of presenting distinct contrasts in every text has promise. Between the text's assumptions as well as the reader's, there will always be a gap. Deconstruction is a 1970s approach to literature and language that has been sub-edited by Jacques Derrida from Heidegger's philosophical writings and reveals a manner of knowing that differentiates postmodern thought from French poststructuralism.

On the other hand, Deconstruction arose as a reaction to French Structuralism's focus, the intellectual system, as well as a repressive academic establishment that firmly manages a final and unique interpretation of the work of literature. Derrida's

philosophy, which is a severe investigation of language in religious and philosophical texts, is defined by this idea. This method is distinguished by its textual notion and language perspective, which may be found not just in books but also in speech, culture, and history, particularly in written language. There was "nothing outside the text," according to Jacques Derrida in his seminal work *Of Grammatology* (1976). Deconstruction, on the other hand, is a good or valuable method and tool for speaking fresh and modernistic things about the text, according to him. Because deconstruction is a close reading of the text, he argues that the text may be tackled through double reading. The purpose is not to replace or demolish traditional interpretations, but to offer self-contradictory passages in the text an opportunity to be shown. This method is taken from within a dominating and controlling interpretation, rather than from the outside.

Moreover, Deconstruction has influenced a wide range of disciplines, including philosophy, history, and literature, as well as law and cinema studies, anthropology, and political theory. Derrida, among the most complex and effective thinkers of the second half of the twentieth century, becomes a well-known French Philosopher after the publication of his three major critical works, which garner global respect and consideration while also attracting the readers' attention in a different way, for which he establishes himself as the father of modern or new thinking methods in the West: *Of Grammatology*, *Speech and Phenomenon* and *Other Essays on Husserl's Theory of Signs*, and *Writing and Difference*. He introduced the deconstruction idiom with the release of *Grammatology* in 1967. Gayatri Spivak has translated this greatest work, which is a big book with a strong philosophical structure. It is solely concerned with the advantage or distinction of speaking overwriting. Derrida engages in serious dialogue with language and philosophy in *Writing and Difference* (1978).

However, Derrida reveals the demand for language and the structure of meaning inside it. *Writing and Difference* is the result of his presentation at the John Hopkins University conference on "structure, sign, and play in the discourse of the human sciences". Even though he does not define this concept expressly in *Of Grammatology* or any of his other writings, he provides detailed instructions on how to deconstruct any book, allowing critics to define the terminology. According to M.Habib: Deconstruction

"is a way of reading, a mode of writing, and, above all, a way of challenging interpretations of texts based upon conventional notions of the stability of the human self, the external world, and language and meaning" (2005).

Deconstruction is one of the most enjoyable occurrences encountered or confronted in the world of philosophy. Its name refers to a post-structuralist phenomenon that deals primarily with context rather than text. Deconstruction is the most powerful critic movement of the twentieth century. For it, no literary piece has ever been able to convey exactly what it needs to say, which is why the critic's mission is to deconstruct and reconstruct it.

The deconstruction entire philosophy of Derrida appears to be a reaction to Levi-Strauss' structural anthropology. Thus according to Derrida, the notion of deconstruction arose from his resistance to Ferdinand de Saussure's structuralism. Derrida says that: "For his metaphysical inclination, he has based his views on those of Saussure, who argued that language signs (words), with their sounds and graphical representations, are arbitrary, and that the meaning of a sign depends on its difference with other signs" (Pati, 2001). When a reader notices a "signifier" operating contextually in a text, the reader is obligated to reveal the "signified".

Several critics argue that because Derrida is indeed a French philosopher, the term "deconstruction" has been derived mostly from the French verb "deconstuire"; while others argue that it is derived from Martin Heidegger's phrase "deströktion" in chapter VI of "Being and Time". That this is the most contentious idea from the 1960s onwards. Derrida's original and decisive technique; "is to disestablish the priority, in traditional views of language, of speech overwriting. By priority I mean the use of oral discourse as the conceptual model from which to derive the semantic and other features of written language in general" (Abrams, 2004).

Because languages are constructed of man, strong interference is required in their system. As human beings, they are powerless as well as insufficient to explain and clarify their meaning. Deconstruction strives to create a new idea of a text and to free the language, as well as the means of dealing with it, from the customary notions of the West. That this method rejects all previous critical approaches and does not offer a single solution. This improves the critic's capacity to outperform the writer or author,

but it also silences the text's fundamental desire. Of course, the author isn't the wish's originator or source. The author's role is only that of a medium for the philosophy's transmission. Deconstruction is the process of analyzing something to reveal its weaknesses. Basically, it does not always mean "demolition," but rather "breaking down", or "trying to analyze", as well as "testing" something (particularly, the words found in any fictional work as well as non-fiction) to reveal the real advantage of it, which will almost certainly never have been the same as what the writer or even author intends (Webster, 1995).

Also, every theory of literary criticism has its own set of operational expressions, terminology, as well as ideas that readers are exposed to. Further, the readers' grasp of the idea is aided by these languages and concepts. They define and distinguish a certain method, as well as expose readers to that theory. As a result, deconstruction as just a literary theory has specific words that aid the reader's comprehension. Besides those are the concepts: "Transcendental signified"; Deconstruction maintains that language is arbitrary, which is why, in any work of literature, a term, idea, or concept seems to have no superior or even independent meaning and may be modified. Derrida claims that words are rarely permanent as well as stable in time in this way. Since the words' relationship to the thing they desire to refer to isn't stated, they can be changed. Because the meaning that one sees in words is the manufacture of difference, it is constantly subject to deferral action. The relationships of a word or symbol to others are the prerequisite for meaning. So there will be no purpose without that bond. The link between signifier and signified is destabilized by Derrida. The term "signifier" refers to what someone reads or receives while the signified is susceptible to an entrenched or inherent instability in his mind (Bertens, 2001).

Additionally, Center: mainly every literary work has a fixed place; as a result, meaning might shift with time. Also, "Multiple layers": each work of literature can have multiple interpretations. "Fixed" signifies that any literary work text's interpretation is open-ended. Consider a film director working on a project with a lot of money for a long period to comprehend this notion, which is connected to Derrida's thoughts. However, before completing it, he/she passes away. Numerous producers have been needed to finish this task because it has been a fantastic endeavor and only the finest will be picked. According to Derrida, every one of those filmmakers will conclude the

film with a distinct conclusion based on his personal perspective. This finale, while seen as the finest by some, may be regarded as the worst by others. This can also occur while reading a work of literature. Further, the readers will be able to hold any number of concepts in their heads. That is why Derrida's theory forbids hiding the sentiments of others by claiming them to be untrue or true. In addition, he states in *Of Grammatology* here that; "each element is true, namely 'present,' which is related to something other" (1976).

1.3 Deconstruction Techniques

Allegory; has been a postmodern approach that refers to the style or method of producing and analyzing literature, emphasizing the difference between a visible or apparent meaning and a deliberate meaning which is frequently given priority. It means to express one thing while implying another. This is a tale in prose as well as verse with two meanings: one on the surface 'primary' while the other under the surface 'secondary' (Cuddon, 1991). As a result, it establishes a clear connection between the text, as well as its external setting, emphasizing the structural, as well as the linguistic significance of the tale. It is not just a writing work, but mostly a reading activity.

This is a rhetorical strategy used by the writer to criticize or express a complex as well as hidden original meaning via images & acts that produce political and spiritual connotations that the novelist is forced to confront. main characters, surroundings, and events express moral characteristics or even abstract concepts in this prose and occasionally lyric story. To put it another way, it's a metaphor wherein public places, major events, as well as people, are used to convey bigger ideas regarding real-world situations. Allegories have been utilized as a signpost to the activity of *différance*, according to Derrida. Therefore in this situation, allegories are allowed a lot of leeways since they can deal with the conditions that underpin the production of any hidden meanings (Wilson, 2007).

Thus another postmodern approach is **intertextuality**, which simply refers to the borrowing, interpretation, alteration, as well as rewriting of a written text which he already understood or started reading (a preceding text). This isn't looking for a hidden meaning behind or within the text's basic structure, nor is it looking for a continual meaning beyond the written text. This recognizes that the readers determine how a book

is interpreted, and also that the readers, as well as the actual text, interact to generate an unlimited flow of interpretations. This proposes a new approach to thinking, and also a new technique for reading and comprehending the material. As a result, the entire text is presented as a "growing, evolving, never-ending process" (Irwin, 2007). This tagline declares that no piece of art and literature can be created out of nothing (is original). As a result, the author employs this strategy to reconstruct a previous work and create a new one anyway. First, before simply writing his original text, each writer reads a text published just before his text. This shatters the idea of a text with a consistent meaning. Julia Kristeva, Mikhail Bakhtin, as well as Jacques Derrida, established the notion called intertextuality. However, this strategy may be interpreted through the word supplementarity within Derrida's works (without which the text cannot by itself). " Re-writing, imitation, adaptation, appropriation, and quotation", he claims, are all connected notions to intertextuality (Jurvan, 2008). As a result, re-writing may be seen as a postmodern strategy used by authors, as well as writers to recreate any old story differently. Instead of embracing the viewpoint of the initial, as well as the old text's author, somehow this writer/author shows his own perspective. As a result, numerous writings are reworked by a variety of authors. Intertextuality is defined as the transformation or translation of one or maybe more sign systems into another one. "Every text builds as a mosaic of questions, every text is absorption and transformation of another text," Julia Kristeva argues in *Desire in Language: A Semiotic Approach to Literature and Art* (1980). This means that every piece of writing, as well as reading, is indeed a rewrite.

Fragmentation is also a postmodern strategy that can be formal written (basic structure) or even thematically (content). Characters, narrative form, visuals, storyline, and language can all be scattered and fragmented across a work, whether it's a novel, drama, or poetry. Using this method, the author emphasizes self-awareness as well as self-reflexivity. Rather than presenting only one consequence of the work, one might; "break up the text into short fragments or sections, separating by space, titles, numbers, or symbols", and enable his writing to have an open ending, allowing the reader to determine which is really the best quality (Sim, 2001).

When an author fragments a character, the result is a disagreement about the figure's identity. The post-structuralist Jacques Derrida is well-known through his writing. He associates postmodernity and poststructuralism, which mostly includes

deconstruction as a subfield. He claims that because everything is fragmented, nothing has a fundamental as well as simple meaning or even a singular cause for an occurrence (Sim, 2001). This approach is used by writers to leave gaps as well as blank areas in their work by moving between the actual narration, recollections, and inner monologues. Because every literary work has a beginning, a middle (climax), and an end happy or sad, the narrative of this work might indeed begin in the middle, jump or transit back to the beginning, and then flash forward to the end to tell something that happened in the past, and also to inform the reader about the events that occurred in the main plot point. As a result, the writer/author will be unable to do so without employing this method.

While the aforementioned postmodern approaches engage with works of literature structurally & thematically, they are regarded as important strategies of deconstruction philosophy since this approach places too much emphasis on the thematic as well as formalist analysis of any work of literature.

1.4 The Novel's Analysis and Discussion

Deconstruction is indeed a method of analyzing the connection between texts and even meanings. Jacques Derrida (1930–2004), the french philosopher, coined the phrase, which he defined in many ways during his professional career. This may be seen as a critique of Platonism as well as the concept of genuine shapes and forms, or perhaps essences, taking precedence over all of the appearances in their most basic form. Deconstruction, on the other hand, emphasizes appearance and at least argues that essence may be actually found within appearance. Further the major difference, according to Derrida, is "undecidable", mostly in the sense that it cannot be identified in daily situations.

Virginia Woolf's writing has provided excellent ground for quite a variety of literary styles. Although Chen & Lai recognize that "reading Woolf in the context of postmodernism is not particularly innovative"; then they also acknowledge that discontinuities, metafictional comments, as well as inconsistencies, speak directly to Woolf's "postmodern aesthetics"; revealing her modernism "as one that encapsulates postmodernism" (Chen & Lai, 1965). However, Woolf's claim to become a Derridean deconstructive has been premised on the reality that often her literary works, which

mirror Derrida's notion of "nothing outside of the text," offer rich interpretive ground (Derrida, 2001). On the other hand, Mrs. Dalloway's deep intertextuality, the deconstructive aspect of the stream-of-consciousness style, as well as deconstructive disunity in situating Septimus as Clarissa's duplicate are revealed through the use of Derrida's double bind. This will be claimed also that novel invites the parallels here between Septimus as well as Peter Walsh, as well as Septimus and also Bradshaw, by using Derrida's analysis of logocentrism and indeed the concepts of hauntology as well as temporaneity. Through simply "opposing the inside and the outside"; such parallels would reveal the irreducibility of double to plain self-identity, and thus the text's deconstructive activity (Rivkin and Ryan, 2004).

Derrida deconstructs the text structure through his article "Living on Border Lines"; which was published in the (1979) collection Deconstruction, as well as Criticism, through stating that the text's edges, rather than "a finished corpus of writing," actually represent "A differential network, a fabric of traces referring endlessly to something other than itself" (1999). Almost, as a result, a narrative becomes entwined with those other narratives and the double bind it which Derrida makes reference to. However, this deconstructive point of view has two implications. On another side, it alludes to intertextuality; on the other, it alludes to the narrative's incessant change from time to time beyond and within itself.

Mrs. Dalloway illustrates the vast intertextual breadth greater than the word, sentence, or allusion to other writers, depending on Derrida's theory that "one text reads another" (1999). "We are just beginning to recognize how intertextual a writer Virginia Woolf was"; says Anne E. Fernald, adding that somehow this discovery may influence the dominant feminist interpretation of Woolf's writings (2012). However, this assumption is directly relevant to the objective of this study because it highlights the different possibilities which applying Derridean principles to *Mrs. Dalloway* might bring up. Thus according to Fernald, in addition to phrase as well as sentence allusions (including such Shakespeare's *Cymbeline*), further the novel bearing the protagonist's surname, like *Moll Flanders* as well as *Tom Jones*, clearly shows allusions towards the Bildungsroman style, whereas the 'Mrs' implies also that the original novel has been around a married middle-aged woman (2012).

Furthermore, applying Derrida's double bind upon Mrs. Dalloway supports the stream of human consciousness strategy's deconstructive implications. This work is indeed a tapestry of distinct narratives whose borders overlap, creating a "decentered seamlessness" that may be read as both disunities, as well as polyvocality. Further, the story is carried out by free indirect discourse and debate, which mostly, according to Oltean, achieves the "polyvocal" impression by "grammatical and semantic" means:

But how strange; "on entering the Park, the silence; the mist; the hum; the slow-swimming happy ducks; the pouched birds waddling; and who should be coming along with his back against the Government buildings, most appropriately, carrying a dispatch box stamped with the Royal Arms; who but Hugh Whitbread; her old friend Hugh – the admirable Hugh! ... They had just come up – unfortunately – to see the doctors. Other people came to see pictures; go to the opera; take their daughters out; and the Whitbreads came 'to see doctors'. Times without number Clarissa had visited Evelyn Whitbread in a nursing home. Was Evelyn ill again?" (Oltean, 1981).

However, Clarissa's tale is accompanied by her utterance of Hugh's statements, as well as her own views in the passage above. So this strategy assures "a duality in the character", as well as a "plurality of voices"; as described by Oltean as "equivocation of the enunciative and/or interpretative positionalities" (Oltean, 1981). Mostly as a consequence, whenever the "inside subjectivity" of such an individual's "stream of consciousness" has been disturbed by an 'outside' unfortunate event or even speech that is subsequently internalized, the literary text takes on a rhizomatic quality. Thus, instead of presenting the contrast of within as well as outside, further, the novel has become a canvas for internalized narrations about 'outside' modern reality. This story's deconstructive activity is shown by the fuzzy borderline among two essential parts of Western metaphysics "the real and its subjective representation".

This story's properly constructed structure is achieved by the employment of three additional components identified by Oltean within free indirect discourse: internal conversations, the usage of 3rd personal pronouns, as well as verbs of past tense (Oltean, 1981). Most of those are connected to Derrida's performative, which binds the reality to the present situation, to the action of talking; in the examples of Clarissa, Septimus, as well as Peter, to actions of seriously thinking. These performatives disrupt the concept of objective reality by establishing truth as an individual creation. Whenever they are repeatedly disturbed by the actual, which is also "wholly incidental,

even antipathetic, to the main psychological action", the text deconstructs instead of functions as "the clarifying connections typical of the fictive transition" (Quick, 1974).

Such an approach deconstructs the narrative's flow, showing "broken human communication, the strange cleavages of intimate lives, and the discordant, opaque quality of experience" (Quick, 1974).

Moreover, minor characters including Lady Burton & Lucrezia, as well as Septimus, Clarissa, and even Peter, relate their personal experiences internalizing the reality. This then leads directly to the "erasure of the referent or transcendental signified"; which has been represented in the action of seriously thinking as well as various forms of a "network of significations" (Derrida, 2001). This perspective is described by Benjamin as; "the organic view of reality". Nonetheless, she emphasizes its; "complicated structure, which reveals the action through bits and pieces" that even within similar characterization (Benjamin, 1965)

As a consequence, "the organic view" obtained via stream of consciousness seems to be of a performative character and therefore is liable to shatter reality into pieces and parts. Every one of those parts reflects the reality, which has been obliterated through other performing realities. Although Clarissa enables "this beauty, this scent, this color, and Miss Pym liking her, trusting her... to surmount that hatred, that monster (Miss Kilman)" as well as be carried up by this sensation, Septimus is terrified by the "gradual drawing together of everything to one center before his eyes" Thereby (Woolf, 1996).

Clarissa's inspiring spirit contrasts sharply with Septimus's center-bound quality. Although intertextual parallels to Bildungsromanen place Clarissa at the novel's core, it really is Septimus who has a proclivity for separating center as well as periphery, reality, and deception. This fact that her present is encroached upon by his provides a Derridean "invisible hinge, a double inner edge, that inherently rejects unity and continuity and strives to preserve the undecidedness" (p.142-143). Thus according to Quick, these analogies obliterate Septimus as well as Clarissa's deep spiritual unity by dividing rather than uniting their existence (129). Throughout this sense, Woolf's portrayal of Septimus as Clarissa's counterpart might be interpreted as disunity instead of the oneness implied mostly by the word "double".

Conclusion

Literary criticism has existed since antiquity, intending to decipher the terminology of literary writings and comprehend their meanings. It is difficult for critics to grasp any exact meaning of a word when reading it. As a result, criticism has continued to fill itself with new and diverse ideas from other areas in order to deal with literary products and arrive at methodologies that assist to evaluate the text methodically. *Mrs. Dalloway* by Virginia Woolf is a postmodernist novel with many hidden and varied messages and meanings. That one may analyze it methodically using the deconstruction method. Every time one reads it, it continues to propose new meanings and thoughts. As a result, this theory is best applicable to this work, which really is a novel full of rich ideas and beautiful meanings centered on differences. In addition, the meanings of written words can vary due to their unique relationships and associations with other words, as suggested by the deconstruction hypothesis. As a result, the analysis offered within the framework of this article demonstrates *Mrs. Dalloway's* deconstructive activities. Throughout *Mrs. Dalloway*, the idea of the "double" has been expressed through all the deconstructed oneness of Clarissa as well as Septimus, along with unifying tendencies among both dis-united doubles such as; "Bradshaw & Septimus, Peter and also Septimus", allowing Derrida's ideas of "double bind, hauntology, and temporaneity" to be applied. This article's comparisons are helpful in bringing to light the spiraling unfolding of Woolf's narrative into sub-texts both within and beyond the narrative, which serves to show the range of critical perspectives that Woolf's writing welcomes.

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المستخلص

الفروق المفاهيمية الأساسية للشخصيات الرئيسية في رواية السيدة دالواي لفيرجينيا وولف:
دراسة تفكيكية

التفكيك ، هو فلسفة ما بعد الحداثة ، في الواقع منهج تحليلي للأدب والفلسفة يمكن استخدامه لفحص أي قطعة أدبية ، بافتراض أنه لا يوجد نص كامل له معنى ثابت. يعود الفضل إلى جاك دريدا (1930-2004) ، المفكر الفرنسي ، في ابتكار هذه التقنية لأنها تعتمد إلى حد كبير على عمله الأول من (الستينيات). التفكيك وثيق الصلة بالنقد لأنه يزود كل من القراء والنقاد بالقدرة على التفكير النقدي. يقدم هذا الكثير: أولاً ، يسمح للناقد بتعزيز مهارات التفكير النقدي وتحديد الطرق الرئيسية التي تشكل بها الأيديولوجيات التجربة ، والتي لن تراها نظراً لأنها مضمنة في اللغة. ثانياً ، يمنح الناقد القدرة على استخلاص تفسيرات مختلفة من النصوص. إنه يغرس في القارئ فكرة أن ما كتبه الكاتب يمكن تفسيره بعدة طرق ، مما يسمح للقارئ باستخدام خياله للتوصل إلى شيء جديد. كنتيجة لتوفير كل هذه الفرص للقارئ ، تضيف هذه الفكرة قيمة وقيماً ومعنى للأدب من خلال تحويل كل قارئ إلى مبتكر بالإضافة إلى كاتبها. ثالثاً ، الافتراض الأكثر أهمية لهذه النظرية هو أنه حتى شخصية الكاتب يجب أن تُستبعد ، مع اعتبار الأعمال الأدبية موضوعية تماماً ، مما يسمح بالإبداع. نتيجة لذلك ، يتم إحداث "قراءة قريبة". يتساءل عما إذا كانت الطريقة الوحيدة لاكتشاف المعاني المخفية داخل الكتاب هي تحليله سطراً بسطر.