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RESEARCH ARTICLE

"To Live Even One Day": A Comparative Narratological Study of the Representation of Characters' Discourses in Virginia Woolf's *Mrs Dalloway* and Marleen Gorris's Cinematic Adaptation

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Modernist literature decidedly experiments with such modes of discourse representation as free indirect discourse (FID) to highlight the subjective nature of reality and reflect the estrangement of the modern subject. Accordingly, an analysis of discourse representation has proved to be integral in exploring Modernist narratives. The discourse representation in movies, however, has received little attention from film narratologists. After an overview of discourse representation in literature and film, the present paper examines Virginia Woolf's modernist masterpiece *Mrs Dalloway* (1925) and its cinematic adaptation of the same title by Marleen Gorris (1997) and its interconnectedness to present characters' subjectivities. The basic claim of this study is that the (free) indirect discourses of the novel are turned into free direct discourse in the movie using the technique of internal sound or flashback. Although there are instances of internal focalisation in this movie, they are so disjointed or short that the dominant discourse remains that of the narrator. Therefore, the findings of the present essay demonstrate that Gorris' film is not creative enough to bring about effects equal to or beyond those produced by Woolf's or reproduce the underlying forces of "difference" at play in Woolf's text.

Keywords: Narrative; Discourse Representation; Focalisation; Free Indirect Discourse; Cinematic Adaptation; Subjectivity; *Mrs Dalloway* (Novel), *Mrs Dalloway* (Movie).

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1. Introduction

1.1. Modernist Fiction: Staging Dissonance

The interwar era (1918-39) coincides with the flourishing of Modernism in literature and arts, characterised by unstoppable waves of change that challenged the essence of Western civilization. In its unswerving dedication to register the upheavals of that period, Modernist literature set out to explore the nuances of modernity. As Jürgen Habermas (1981) puts it,

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"Modernity revolts against the normalizing functions of tradition" (5). Thus, while acknowledging the desire to maintain committed allegiance to the conventions that granted certainty, Modernist writers set upon themselves the task of "making it new" (Pound, 1935) and through embracing the undeniable impulse to dive into the troubled ocean of changes that marked the era and promised ambivalence—a quality that was dramatized in their narratives and lyrical texts in the form of a merger of objective and subjective discourses, most manifest in the narrative technique dubbed "free indirect discourse" (FID).

Modernist literature is decidedly self-conscious and experiments with diverse modes of self-expression. In doing so, it implements narrative styles that correspond to subjective human experience and the inherent feeling of loss in an ever-changing world. Accordingly, grasping the concept of modernity, which "is often characterised in terms of consciousness of the discontinuity of time: a break with tradition, a feeling of novelty, of vertigo in the face of the passing moment" (Foucault, 1984: 39), Modernist texts intend to mirror the multiplicity of reality and the indeterminacy of perception, and feature individuals who are lost and confused. In Manfred Jahn's words (2007), they tried to present the world "as it appeared to characters' subject to beliefs, moods, and emotions" (95), what narratologists later called "internal focalisation," realised through deploying devices as FID. Even though the narrative and discursive patterns have been studied in narrative fiction, the representation of characters' discourses in narrative fictional films has received little attention from film narratologists, perhaps because theorists and critics have considered it a too medium-specific literary category to deal with.

A genuine reflection of the fractured image of modern reality and the subjective nature of individual experience, Virginia Woolf's *Mrs Dalloway* (1925) is, indeed, an apt subject matter for the study of the interconnectedness of form and content in Modernist subjective narratives and yields itself well to the study of how the choice of narrative styles can accentuate the representation of characters' consciousness. As Annalee Edmondson (2012) suggests, Woolf is the "most 'inward' of all modern British writers" (17). This intentional inwardness works in alliance with the ambiguity that starts from the very beginning of the novel through the use of internal focalisation and FID.

Despite the difficulty of rendering interiority in the filmic mode, Modernist fiction lends itself well to cinematic adaptation precisely because of its cinematic mode of narration and internal focalisation. In the fictional works of writers such as Woolf and James Joyce, one can notice the prose equivalent of many of the filmic devices, e.g., close-up, eyeline match, point of view (POV) structure, subjective shot, and perception shot. One of the critics who highlight the strong affinities between art cinema and Modernist fiction is Seymour Chatman (1980). Commenting on the issue of point of view in film, he writes:

> The camera can make very fluid changes in point of view because of its ability to move abruptly or smoothly in any direction [= variable internal focalisation]. ... An analogous sliding change of point of view sometimes occurs in modernist verbal narratives; in *Mrs Dalloway*, a perception may shift from

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> one character to another or to the narrator's report even within the bounds of a single sentence. (160-161)

What Chatman points to is the way FID and other modes of discourse representation, such as indirect discourse and discourse report, are linked together in Modernist fictional texts as well as in art films, in a way that often it is difficult to distinguish between the modes in a given passage/sequence and identify the dominant voice.

In this paper, Woolf's novel and its cinematic adaptation by Marleen Gorris (1997) will be examined, focusing on the implications of the use of FID and internal focalisation in exploring interiority and characters' consciousness. The rationale behind this study is to see if the same degree of subjectivity obtains in Gorris' adaptation and, if not, how this informs the thematic structures of the two texts as the representation of subjectivity might differ in the novel and the movie, due to the distinct relationship between form and content, in the two media.

1.2. Discursive Style in Modernist Fictional Narratives

In narratology, the term "discourse representation" (DR) can be utilized to refer to the processes and patterns implemented in fictional texts to represent characters' speeches, thoughts, and perceptions. Studying DR in narratives provides a thorough understanding of not only the discursive patterns and narrative techniques of a text, but also the nexus of what a narrative intends to express and how it expresses it. In general, there are four major modes for DR in narrative fiction: direct discourse (DD), indirect discourse (ID), free direct discourse (FDD), and free indirect discourse (FID) (Simpson & Montgomery, 2002: 151). In DD, which is the direct quotation of a character's speech or (verbalised) thought, the deictic elements of the quoted material are interdependent, and the character's voice is dominant although there might be a certain degree of filtering on the narrator's part. In ID, there is a shift of perspective from the character to the narrator, and deictic words are changed into more distant counterparts (Simpson & Montgomery, 2002: 150). In summarizing, interpreting, and straightening the language of the character, ID paraphrases rather than produces. As it is more filtering than DD, it detaches the reader from the character. As Michael Toolan (2001) suggests, in ID the narrator is dominant (130). The third mode of DR is FDD, which equals DD minus the reporting clause and / or the quotation marks. In FDS (free direct speech), the quotation marks are usually preserved, but in FDT (free direct thought) they are not. In FDD, the narrator's perspective is minimised, the character's discourse is (seemingly) unfiltered by the narrator, and the character appears to be in supreme dominance.

The most complex and problematic mode of DR is FID, which is also called "dual voice" in its simultaneous presentation of the way a character might perceive their surroundings and the narrator's attitude toward the character at issue (Pascal, 1977). As FID ambiguously merges the character's and the narrator's voices, distinguishing between the two voices becomes rather challenging. Critics such as Ann Banfield and Manfred Jahn (2021b) contend that FID, in its intrinsic opacity, can serve as an effective vehicle for representing characters' stream of

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consciousness, a prominent concern in Modernist subjective texts. The recourse to FID also affects the process of characterization and focalisation. It often functions as an ironic device or distant-making technique. As Helen Aristar Dry (2002) explains, the major effects of FID are the creation of a certain amount of empathy in the reader with the character-focaliser, and the production of ambiguity, or what McHale (2004) calls "bivocality" or "polyvocality" (212). FID has proved to be instrumental in capturing the subjective nature of human consciousness and lived experience as FID is inherently connected to "the depiction of characters in the act of story-telling" (Schwartz, 2005: 130-131). Using FID as a dominant mode of discourse representation can reflect and accentuate the ambivalence in the character's subjectivity and can allow the reader to appreciate this (intentional) double-voicedness as intrinsically tied to the uncertainty and alienation felt by the character.

The use of FID as the dominant mode of discourse representation in Modernist narratives marks the movement from the certainty of traditional narratives and their "boundedness" (Brooks, 1992: 12) to the infiniteness and transgression of boundaries in the more experimental forms of narratives. The linguistic and narrative-discursive consciousness of Modernist writers render their texts proper cases for the study of the different modes of DR, the shift between these modes, and their interconnectedness to the thematic concerns of their respective narratives.

1.3. Discourse Representation in Film: Discursive Devices and Functions

Apart from FID, almost none of the other DR modes have been discussed by film theorists (see Ghaffary & Nojoumian, 2013a). In fact, since DR, especially FID, primarily deals with presentation of characters' discourses, and serves to represent their subjective experiences, it is considered to be most effectual in prose narrative fictional texts and not in narrative films. As Linda Hutcheon (2013) aptly states, "language, especially literary fiction, with its visualizing, conceptualizing, and intellectualised apprehension, 'does' interiority best; the performing arts, with their direct visual and aural perception, and participatory ones, with their physical immersion, are more suited to representing exteriority" (56). Torben Grodal (2005) believes that the filmic narrative, unlike the literary narrative, does not have any difficulty (re)presenting a character's DS (direct speech), because it is able to show people really talking (601). As Mohammad Ghaffary and Amir Ali Nojoumian (2013a) suggest, the same DR logic can be found in films; that is, also in the cinema, ID is the character's discourse wholly filtered by the narrator's discourse; DD is less filtered than ID but more than FDD (in other words, contrary to FDD, DD is exactly the character's own discourse but introduced as such by the narrator); and FID occurs when the two discourses so merge together that they become unidentifiable, resulting in a state of polyphony.

In effect, as a synthetic art, or as Robert Stam (2000) puts it, "a synaesthetic, multi-track medium" (1), film has an intriguing repertoire of techniques in order to capture and present not only exteriority but also interiority despite the difficulty of presenting the inner states of mind,

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and as such "*requires* multiple frameworks of understanding" (Stam 1). As Hutcheon (2013) suggests, "the standard Hollywood conventions for representing subjectivity" include, among others, "shot/reverse shot, [and] eye-line match" while in the experimental, avant-garde cinema techniques include "experimentations with sound and even trying out screens of total darkness" as well as "voiceover and montage" which does not let "the aural and the visual cohere perfectly" (57). It is, in fact, due to this synthetic nature that film is capable of maintaining narrative sophistication and is considered to be "a privileged mode" of expressing interiority "with its odd camera angles, unusual lighting, slow motion, and sequences repeated or presented in reverse" (Morrissette, 1985: 13). It is indeed the typical characteristic of Modernist texts, in all media, that the two narrative levels, the narrator's and the focal character's, do interpenetrate, yet it becomes more complicated in the cinematic narrative due to its "essentially polyphonic character" (Gaudreault & Jost, 2004: 53). As Richard Gabri (2015) suggests, FID has the potential to "transform" the seemingly objective perspective of the camera (narrator) through incorporating the subjectivity of the character, which is in turn altered by the objectivity of camera, and divulge "multiple consciousnesses coexisting, affectively, within a single cinematic frame" (66-67). It is the crucial discursive device in the filmic texts dubbed "cinema of poetry" by Pier Paolo Pasolini (1988) and defined as filmic sequences in which the narrator's and the character's souls become one (see also Fabri, 1994; Ghaffary & Nojoumian, 2013a)—the counterpart of psychological realism in Modernist fiction.

2. Results and Discussion

2.1. "This Thing She Called Life": Virginia Woolf's Mrs Dalloway

Virginia Woolf (1882-1941), one of the most prominent authors associated with High Modernism, penned works that depict little explicit action, function efficiently despite rare instances of extended dialogue, rely on character's inner perceptions, and foreground introspective speculations. A uniquely stylised representation of interiority is Woolf's signature style throughout her works and is perhaps most dominant and operative in *Mrs Dalloway*. Featuring Clarissa Miller Dalloway, a married, middle-aged English woman as the protagonist, the novel is in essence a lengthy description of one day in the life of Mrs Dalloway (a day in mid-June 1923 in London) as she engages herself with preparations for a party that she is hosting the coming evening. Smoothly shifting between past and present, the narrative fashions a subjective perspective about Mrs Dalloway's life situated in the interwar era as she monitors the preparatory actions for the ceremony. Her mind often wanders off to the past, remembering her life and her fundamental decisions, specific people in her life—including her husband Richard, her former suitor Peter Walsh, and her former lover Sally Seton—and moves forward in time to the present where she is intensely affected by the suicide of Septimus Warren Smith, a war veteran. These experiences raise in her an awareness of her alienation and the possible lives she has missed by having chosen her current one.

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The (upper-)middle-class Clarissa Dalloway is not a learned woman: "She knew nothing; no language, no history; she scarcely read a book now, except memoirs in bed" (Woolf, 2003: 7). She prefers the city, as the symbol of modernity, to rural areas: "'I love walking in London,' said Mrs Dalloway. 'Really, it's better than walking in the country'" (5). She is a characteristic example of what Walter Benjamin (2006), names "flâneur" (40), that is, distracted, mummified, passive, city-wandering, reflective characters commonly observed in Modernist fiction or art cinema. At the time of narration (text / discourse time), she is fifty-three, turned pale due to her heart disease. Overall, she does not seem satisfied with her life; that is the reason why she regrets her past and wishes "she could have had her life over again!" (Woolf, 2003: 8). She even wishes she had been another person: she "could have looked even differently" (8). The question of life and human existence so preoccupies her mind that she repeatedly wonders "what did it mean to her, this thing she called life?" (89). According to Peter Walsh, her former lover, "she was worldly; cared too much for rank and society and getting on in the world" (57). The impression that the reader gains of her is, indeed, that of a condescending, snobbish woman merely interested in extravagant ceremonies. Clarissa herself is well aware of the pretense of her parties and their guests, and this adds to her repulsion at her life: "Every time she gave a party, she had this feeling of being something not herself, and that everyone was unreal in one way" (124). Peter, who has just returned from India after many years, cannot stand all this pretense when he is at Clarissa's party: "Lord, lord, the snobbery of the English! thought Peter Walsh, standing in the corner" (125).

Peter blames Richard — her Conservative husband and the man she preferred to Peter — for having shaped her character: "it was her manner that annoyed him; timid; hard; arrogant; prudish. 'The death of soul'" (Woolf, 2003: 44), and "in all this there was a great deal of Dalloway, of course; a great deal of the public-spirited, British Empire, tariff-reform, governing-class spirit, which had grown on her" (57). Richard himself is fairly conscious about the nature of their life: "the worthlessness of this life did strike Richard pretty forcibly" (83). Nevertheless, Clarissa lacks the courage to liberate herself from this life, as does Septimus, the shell-shocked, schizoid War "hero" and Clarissa's double, who takes his own life by flinging himself down into the street through the window of his apartment:

> She had once thrown a shilling into the Serpentine, never anything more. But he had flung it [= this repulsive life] away, while [t]hey went on living (she would have to go back [to the party]; the rooms were still crowded; people kept on coming). ... . A thing there was that mattered; a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. Death was defiance. Death was an attempt to communicate, people feeling the impossibility of reaching the center which, mystically, evaded them; closeness drew apart; rapture faded; one was alone. There was an embrace in death.
>
> But this young man who had killed himself — had he plunged holding his treasure? "If it were now to die, 'twere now to be most happy," she had said to herself once, coming down, in white. (Woolf, 2003: 133-134)

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Indeed, all these characters regret their youth and believe that they have not lived their lives to the fullest. This existential self-awareness is the reason behind their reflectiveness and is the hallmark of Modernist subjective narratives, which tend to foreground alienation, uncertainty, and fluidity of identity that are "dominant, residual and emergent" (Balfour, 2016: 1) in the experience of the modern subject. Woolf's mastery in wielding language to fully capture the inner dynamics of the characters' minds work best in her use of FID. In her text, Woolf "foregrounds the strangeness" (Edmondson, 2012: 20) of the experience of externalizing the interior and intends to "represent the world from the point of view of incertitude" (DiBattista, 2009: 84). In the lyricism of her narrative, language does not merely function to communicate a message; rather, it consciously interweaves the medium and the message. It entails the slightest nuances of tone and emotion, the intricate modifications and diverse layers through conscious shifts in different modes of DR. Thus, it is not just in the largest frames of information but also at the level of sentences that interiority is effusively delineated. Yet, Woolf neither assumes the position of full knowledge regarding this interiority nor allows her readers complete access to it (Edmondson, 2012: 20). A vivid instance of shifts in DR and, consequently, in narrative perspective is noted in the very beginning as the story opens with the central character-focaliser's discourse, i.e., Clarissa Dalloway's discourse, which is first indirect and then, as the narrative progresses, turns into free indirect:

> Mrs Dalloway said she would buy the flowers herself.
>
> For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.
>
> What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?" — was that it? — "I prefer men to cauliflowers" — was that it? He must have said it at breakfast one morning when she had gone out on to the terrace — Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished — how strange it was! — a few sayings like this about cabbages. (Woolf, 2003: 3)

Ghaffary and Nojoumian (2013b), in a Persian essay, have analysed the *modus operandi* of DR in this passage with special reference to FID but without reference to its role in the general ambiance of the novel or the significance of this discursive style in developing the ultimate theme of Woolf's narrative. In brief, they illustrate that the first sentence of this passage is in the form of ID ("Mrs Dalloway said [that] …"), the second sentence is the narrator's description of a specific state in the narrative, but the third sentence is cast in the form of FID as the tenses of the verbs have changed into past future and past continuous and no subordinating or reporting

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clause is included in this sentence. Then, as Ghaffary and Nojoumian (2013b) demonstrate, the fourth sentence interrupts the sequence of FIDs by switching to ID. The fifth and sixth sentence shift back to FID, the most obvious textual marker of which being the exclamation mark. Arguably, sentences 5 and 6 can indicate the excitement of the character-focaliser, Mrs Dalloway, at remembering and reimagining the juvenile enjoyment of being with Peter Walsh and other favourable companies at Bourton. It could also suggest the narrator's impression of her feelings at this moment in the narrative discourse. In this way, FID preserves the subjective DD constructions, question forms, exclamation marks, and the quoted speaker's emphasis in itself while simultaneously separating the discourse from the speaker in question. The next sentence (6) functions as an adverbial complement. Afterward, sentences 7, 8, and 9 continue Clarissa's stream of thought as reported by the narrator. In the seventh sentence, the pleasant early mornings of Bourton in the 1890s are remembered with a wistful nostalgia by the now old Clarissa who all day long cannot emancipate herself from this longing for her youth and the kind of life she had when she was eighteen. Toward the end of this long sentence, Peter's speech addressed to the young Clarissa is embedded within her FIT. This is an instance of the complex style of narration-focalisation in which three voices are heard distinctively — a prime example of polyphony in narrative fiction.

As the analysis of this passage indicates, in Woolf's text, FIDs are mostly followed or preceded by ITs with "parenthetical" tagging clauses, to use Jahn's (2021b) terminology (N8.3.); thus, the FIDs (FITs) in this novel are mainly "tagged" FID sentences, as opposed to "untagged" FID. Nonetheless, in order to avoid repetition, the tagging clauses of these FIDs are mostly implied rather than explicitly stated. The recourse to FID in these situations leads to the creation of polyvocality in the narrative, to the extent that the reader wonders whether the sentences are part of the narrator's or the character-focaliser's discourse. As Balfour (2106) suggests, this is in essence "a mode of writing that keeps the reader precariously on her or his toes" (2). If we deem this passage Mrs Dalloway's stream of consciousness, then here we are hearing *her* voice, which is to a certain degree filtered by the narrator. The dominant voice in this passage is Clarissa's, for she is the focaliser or experiencer of the narrative events and moods that are retold by the narrator as perceived and processed by her. Nevertheless, it should be noted that it is the narrator who ultimately imparts to us Clarissa's thoughts and perceptions; that is, her inner processes are controlled, however poorly, and modified, however slightly, by the narrator before they become perceived by us. Therefore, although one might attribute the sentiments and emotions to Mrs Dalloway, one cannot claim that the voice heard in this passage belongs exclusively to her. As a result, the simultaneous existence of the dual voices in this excerpt effects a sense of uncertainty. FID, in this respect, tends to "to privilege speech as a creative force" (Heinemann, 2012: 6). The constant shift in DR modes simultaneously provides a better understanding of the character-focaliser's confusion and inserts the narrator's voice as it filters the focal character's bewilderment. However, as the story events have not progressed enough, the switching DR modes do not elicit feelings of empathy and engagement from the

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reader, thus the reader cannot evaluate her actions and feelings as well as the total narrative atmosphere.

The influence of FID on the reader's empathy with the character-focalisers can be examined in other passages after the reader has gained sufficient knowledge of the characters and their concerns. In fact, the narrator's shifts between the different modes of DR, in particular from DD to ID / FID, while "conveying internal, subjective reality" (Jones, 1997: 69), often create a distance between the character at issue (e.g., Clarissa Dalloway or Peter Walsh) and the narratee / reader, such that the narratee / reader can judge the characters more easily, as in the following passage:

> He [= Peter Walsh] was in love! Not with her. With some younger woman, of course….
>
> "A married woman, unfortunately," he said; "the wife of a Major in the Indian Army." ...
>
> "She has," he continued, very reasonably, "two small children; a boy and a girl; and I have come over to see my lawyers about the divorce."
>
> There they are! he thought. Do what you like with them, Clarissa! There they are! And second by second it seemed to him that the wife of the Major in the Indian Army (his Daisy) and her two small children became more and more lovely as Clarissa looked at them; as if he had set light to a grey pellet on a plate and there had risen up a lovely tree in the brisk sea-salted air of their intimacy (for in some ways no one understood him, felt with him, as Clarissa did)—their exquisite intimacy. (Woolf, 2003: 33-34)

Here, the narrator lets us into the mind of Peter Walsh, as if we, along with the narrator, were inside him when he was thinking about Clarissa and her reaction. This is empathy or identification with fictional characters *par excellence*. The reader regards Peter's concerns as their own and, thus, imagines themselves in Peter's shoes.

Elsewhere in the novel, the reader becomes aware of what transpires in the mind of Richard Dalloway as he makes his way to his wife in order to tell her he loves her:

> But it did make his blood boil to see little creatures of five or six crossing Piccadilly alone. The police ought to have stopped the traffic at once. He had no illusions about the London police. Indeed, he was collecting evidence of their malpractices; and those costermongers, not allowed to stand their barrows in the streets; and prostitutes, good Lord, the fault wasn't in them, nor in young men either, but in our detestable social system and so forth; all of which he considered, could be seen considering, grey, dogged, dapper, clean, as he walked across the Park to tell his wife that he loved her. (Woolf, 2003: 85)

Through the shifts back and forth between FIT and ID, the internal and the external merge together, not only allowing the readers to witness the wanderings of Richard's thoughts on what goes on the streets, but also the spontaneity of the intimate expression of his feelings for his wife. The scene appears casual, yet the DR style arms the reader with knowledge about the character's emotion and develop the intended empathy that such a DR mode establishes.

There are other instances of the use of FID that highlight Woolf's effort to represent life as "a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Woolf, 1925: 212). For instance:

> It was an awful evening! He grew more and more gloomy, not about that only; about everything. And he couldn't see her; couldn't explain to her; couldn't have it out. There were always people about—she'd go on as if nothing had happened. That was the devilish part of her—this coldness, this

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> woodenness, something very profound in her, which he had felt again this morning talking to her; and impenetrability. Heaven knows he loved her. (Woolf, 2003: 45)

This part is wholly in the form of FID, adding to the duality and uncertainty that dominate the narrative. The reader happens to empathise with Peter, the focaliser here, as he struggles to come to terms with his contradictory feelings that partly arise from Clarissa's unfathomable character. The interior is made external as he is simultaneously frustrated with the seeming indifference and "coldness" of Clarissa and feels incapable of disowning his love for her as elucidated in the FID of the last sentence.

Comparing Modernist writings with the conventional narratives of the previous centuries, Woolf (1984) in one of her critical essays maintains that notable Modernist fictionists attempt to come closer to life, and to preserve more sincerely and exactly what interests and moves them, even if to do so they must discard most of the conventions which are commonly observed by the novelist. Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small. (161)

As the above analyses indicate, in *Mrs Dalloway*, as in her other fictional works, Woolf has practiced what she preaches in the above passage.

2.2. "So Very Dangerous to Live for One Day": Marleen Gorris's Mrs. Dalloway

The function of filmic adaptation of a literary masterpiece is, Deborah Cartmell (2012) contends, "to re-create art in order to vicariously achieve the elusive status of 'artistic' itself" (2). As Hutcheon (2013) remarks, there might be various reasons why adaptations are done, yet fidelity to the adapted work is not a major one. She further suggests that "adaptation is repetition, but repetition without replication" (7). It should be noted, therefore, that a critical study of an adaptation need not be focused upon fidelity issues; instead, it must engage with the adaptation as an autonomous aesthetic work that is interconnected with and informed by an already existing work. In fact, in such studies, it is in investigating the dynamic interaction between the literary text and the filmic text that one can evaluate the intelligibility, coherence, and artistic merit of the adapted work. Whether an adaptation verges on borrowing or transformation (Andrew, 1980: 10), repetition without replication (Hutcheon, 2006: xviii), commentary or transposition (Wagner, 1975: 222) or reinterpretation and literal translation (Klein & Parker, 1981: 9-10), its success lies in capturing and reproducing the major themes and ambiance of the adapted work. In High Modernist texts, like Woolf's *Mrs Dalloway*, DR modes and narrative perspectives as well as thematic concerns function together purposefully in order to capture not only the characters' thoughts, feelings, and perceptions but also, on a larger scale, the Modernist subject's alienation, fragmentation, and feeling of loss. Hence, a major criterion in evaluating the artistic merit of an adaptation of such works would be the creativity and effectiveness with which this nexus of form and content is rendered. Woolf's *Mrs*

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Dalloway was adapted to the screen in 1997 by Marleen Gorris, the Dutch filmmaker, famous for her openly feministic opinions, which constitute one of the crucial aspects of almost all her works. In this cinematic adaptation, Gorris has apparently attempted to remain "faithful" to Woolf's narrative structure as there are no dramatic changes in the story's setting, events, or characters. Considering the DR modes utilised in the movie and comparing them with those of the novel, the analysis conducted in this section suggests that, despite Gorris's intended allegiance to Woolf's text, the movie does not yield the same interconnectedness and fluidity observed in Woolf's psychological-realist narrative.

One of the major visual differences between the novel and this movie adaptation which impacts upon the latter's thematic structure lies in the casting of the title role in the movie. At the time of narration in Woolf's text, Clarissa Dalloway is fifty-three, but the actress chosen to play her role looks older. Indeed, Vanessa Redgrave was almost sixty when she performed the role of Mrs Dalloway. Thus, choosing an older woman to play the role of the middle-aged Clarissa exerts a considerable influence on her characterization and on the emotional intensity of the character's wishes, regrets, and perceptions. What is more, in the novel, Septimus is not characterised as a handsome young man whereas in the movie he is. This brings about what film critics term the "star effect," though Rupert Graves who played this role was not a film star in the true sense of the word. With this actor performing the role, Septimus is no more the common man one can identify with in the novel.

As Toby Miller (2004) rightfully maintains, "each time a director selects a location or angle, or asks for a script to be rewritten, she or he is operating from various implied understandings of space, time, vision, and meaning" (3). This accounts for some minor changes in the order of the story events in this cinematic adaptation of Woolf's novel, since, as Hutcheon (2013) suggests, "a novel, in order to be dramatized, has to be distilled, reduced in size, and thus, inevitably, complexity" (35). For instance, Elizabeth's going out with Miss Kilman in the movie precedes Peter's calling on Clarissa (00:22':00"). There are other examples related to the primary concern of the present essay, i.e., DR. For example, Clarissa's critical ideas on religion and conversion, expressed in the form of FID at two different points in Woolf's text (8-9, 92), are intermixed in a single sequence in the movie in the form of her DD (00:22':17").

The movie highlights the same-sex love between young Clarissa and Sally Seton, to the extent that the former regards Peter as an intruder. In Gorris's version, whenever Clarissa is enjoying being alone with Sally, Peter shows up and interrupts her enjoyment. The most prominent example is the scene where Sally passionately kisses Clarissa (00:20':48"-00:21':29"). Apart from this love relationship, young Peter's love for Clarissa is also stressed in the movie, whereby Peter explicitly expresses his love to the young Clarissa, who is about to marry Richard Dalloway, and is rejected by her:

> [Supposedly in the old Clarissa's flashback / FDT.]
> PETER: It all seems useless, going on being in love, going on quarreling, going on making out.

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CLARISSA: But Peter, you want so much from me! You leave me nothing to myself. You want every little bit of me!
PETER: Well, I do! I want us to be everything to each other.
CLARISSA: But that's all so suffocating! (00:23':03"-00:23':21")
* * *
[The old Peter's flashback / FDT.]
PETER: Just tell me the truth. Tell me the truth.
[CLARISSA hesitates.]
PETER: Tell me the truth!
CLARISSA: He makes me feel safe.
PETER: Safe? Is that what you want?
CLARISSA: You want so much of me, Peter. I just can't do it.
. . .
CLARISSA: You demand so much from me!
PETER: Because I love you, for God's sake!
CLARISSA: Richard will leave me room, room to breathe. (01:06':34"-01:08':00")

No such dialogues exist in the novel, and Peter's feeling for Clarissa is conveyed in the narrative text by implication. On the other hand, the mutual hatred between Clarissa and Miss Kilman (Elizabeth's lower-class history teacher and a pious Christian), which constructs one of the significant themes of the novel, is not reproduced in the movie. In fact, Miss Kilman's complex inner processes rendered in the novel through ID-FID as well as her DD in dialogue with Elizabeth, which are very decisive in how we interpret Clarissa's character, are reduced in the movie adaptation to a simple reaction shot that shows Miss Kilman reflecting for a moment (00:56':401"). Another important scene the director fails to recreate is the one where Richard, after leaving Lady Bruton's house at noon, buys some flowers for Clarissa on the way home and decides to express his feeling for her by directly telling how much he loves her. In the movie, Richard does buy flowers for Clarissa and returns home to see her, but there is no reference on the part of the cinematic narrator or, to borrow Jahn's terminology (2021a, F.4.), the "filmic composition device" (FCD) to the fact that in so doing he intends to express his love. There is no mention of his inner processes at this moment, and the viewer does not become aware of what is happening inside Richard (for example, his hesitations). One other difference that affects our understanding of the characters and their worlds is how the story ends in the two versions. At the end of the novel, Clarissa does not talk to Peter. It is said that when the party is almost over and Peter and Sally are leaving the Dalloways' house, Peter's heart jumps because he sees Clarissa standing before the door:

"Richard has improved. You are right," said Sally. "I shall go and talk to him. I shall say good-night.
What does the brain matter," said Lady Rosseter, getting up, "compared with the heart?"
"I will come," said Peter, but he sat on for a moment. What is this terror? what is this ecstasy? he thought to himself. What is it that fills me with extraordinary excitement?
It is Clarissa, he said.
For there she was. (Woolf, 2003: 141)

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In the movie, Clarissa goes to see Peter and talk to him, who is alone in the library (Telling him: “Here I am at last!” [01:29':11"]), while Sally is romantically dancing with Richard (interestingly, in the novel there is no dancing at the party, and this causes Clarissa’s regret: “‘What a pity!’ she said. ‘I had hoped to have dancing’” [Woolf, 2003: 129]). Then, we jump to another sequence that shows all central characters dancing, each with a partner, and with Clarissa it is Peter who is dancing. Thus, all tensions and conflicts seem to be happily resolved. Overall, the novel’s attitude toward humanity, life, and society is pessimistic whereas that of the movie, especially with such an ending, is quite the contrary. In the novel, Septimus’s discourse, the darkest of all, seemingly predominates over the others’, but in the adaptation, it is Clarissa’s discourse that remains dominant.

More importantly, many of the ID-FIDs of the novel are turned into FDDs in the movie, using the technique of internal sound or subjective voice. “Subjective voice” is one of the most obvious devices used to convey FDD in films. It is a kind of voice-over used in internal focalisation from within, standing for the character’s inner voice and providing the spectator with what happens in their mind at a specific moment (Dick, 2005: 45). Celestino Deleyto (1996) calls it (diegetic) “internal sound” (231). In this technique, we hear the character’s voice, but their lips do not move; therefore, by convention, we assume that the voice conveys the “unuttered thoughts” of that character (Chatman, 1980: 158). This device is used in the opening of the movie, which differs from that of the novel due to the prologue added by Gorris. The prologue displays Septimus’s traumatic experience at WWI that later results in his mental disorder (schizophrenia). After this brief scene of Septimus fighting with enemies at the front line and watching his intimate friend die, the filmic narrative shifts to where the novel begins, that is, a sequence in which we see the old Clarissa Dalloway at home, reflecting on her life and getting prepared for her party (“June 13, 1923”). As we saw above, the novel begins with Clarissa’s ID (“Mrs Dalloway said she would buy the flowers herself”), then the narration smoothly shifts to her FIT. In the movie, first comes her FDT (in the form of internal sound or subjective voice), when she is standing before the full-length mirror of her room, looking at her dress and, at once, reflecting on the meaning of life:

> Those ruffians, the Gods, shan’t have it all their own way—those Gods, who never lose a chance of hurting, thwarting and spoiling human lives, are seriously put out if, all the same, you behave like a lady. Of course, now I think there are no Gods, and there is no one to blame. *It’s so very dangerous to live for one day*. (00:02':25"-00:03':01"; emphasis added in the transcription)
>
> Then, she comes down the stairs and goes to the dining room where Lucy is setting the table for the party. At this point, comes her DS addressed to Lucy:
>
> CLARISSA: I buy the flowers myself, Lucy.
>
> LUCY: Yes, ma’am. And Mrs Walker said not to forget that Rumplemayers’ men will be here at eleven.
>
> CLARISSA: I won’t forget. Oh, what a day, Lucy! What a day for my party!
>
> [Then, CLARISSA gets out of the house. She opens the door and enjoys the touch of the chilly morning breeze in the street.]
>
> CLARISSA’S INTERNAL SOUND: What a lark! What a plunge!

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> [As the second sentence is uttered, through the device of "sound bridge" the image track shifts with a flashback to the 1890s and the old CLARISSA gives her place to the young one, standing in a similar position before the entrance of the house.]
> THE YOUNG CLARISSA: What a plunge!
> [Then, she runs toward the garden. ...] (00:3':03"-00:3':50")

The sentences uttered by Clarissa's internal sound (her FDTs) are taken from the other sections of the novel. The original passage in the novel from which certain of Clarissa's sentences are taken is as follows:

> Those ruffians, the Gods, shan't have it all their own way—her notion being that the Gods, who never lost a chance of hurting, thwarting and spoiling human lives, were seriously put out if, all the same, you behaved like a lady. That phase came directly after Sylvia's death—that horrible affair. To see your own sister killed by a falling tree (all Justin Parry's fault—all his carelessness) before your very eyes, a girl too on the verge of life, the most gifted of them, Clarissa always said, was enough to turn one bitter. Later she wasn't so positive, perhaps; she thought there were no Gods; no one was to blame; and so she evolved this atheist's religion of doing good for the sake of goodness. (Woolf, 2003: 59)

The last sentence belongs to another part of the novel, one that precedes the one cited above:

> She would not say of any one in the world now that they were this or were that. She felt very young; at the same time unspeakably aged. She sliced like a knife through everything; at the same time was outside, looking on. She had a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that *it was very, very dangerous to live even one day*. (Woolf, 2003: 6 [emphasis added])

With the changes made to the narrative technique and the mode of representing the central character' discourse, the audience's understanding of the story will also change. In the last sentence in the FDTs of the movie, Clarissa questions the possibility of living for only one day, i.e., what would happen if the whole of human's life were reduced to just one day? ("to live for one day"). However, in the novel, she wonders if it is possible to live at all, even for only one day ("to live even one day"). As Hutcheon (2013) holds, "psychological development (and thus receiver empathy) is part of the narrative and dramatic arc when characters are the focus of adaptations" (11). As a result, every single change that is made to DR modes, encompassing the use of FDT-DS instead of FIT-IS in the movie adaptation, affects not only the dramatization of the literary text but also the emotional response elicited from the audience. Sometimes, the ID-FIDs of the novel are simply omitted in the movie; e.g., in the sequence where Peter calls on Clarissa (00:23':40"-00:28':30"). Such omissions are often necessary because of the limited duration of movies. Adapters usually have to select only certain aspects and elements of the adapted text that they deem essential, since they cannot reproduce all the details of the adapted text in a limited span of time. In some cases, flashbacks or analepses are adopted in the movie for recreating the novel's FITs (stream of consciousness); e.g., Peter's reflection on the lunch scene whereby the young Clarissa talked to Richard Dalloway for the first time (00:30':25"-00:33':25:"). Flashback, in some other cases, equals an IT of the character-focaliser's; e.g., when Richard remembers Clarissa, Peter, and himself in their youth (00:48':09"). After this

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flashback ends and we return to the text time, there is a subjective shot of Richard thinking. This indicates that what we have just seen was his stream of thought, reported in the narrative text by the FCD.

The dominant mode in Woolf’s subjective narrative is its depiction of interiority in order to enhance the reader’s understanding of the modern subject’s condition. In the filmic adaption, no close-ups, reaction shots, perception shots, or other possible devices for subjectivization such as subjective music, sound effects, or lighting are employed to convey the character-focalisers’ consciousness or emotional states. In general, subjectivity (internal focalisation) can be achieved in film through such devices as POV shot, eye-line match, dialogue, voice-over narration, camera movement, a character’s straight look at the camera, and different audio-visual ways of representing the character’s dreams, fantasies, and memories (Deleyto, 1996: 224-225). Nevertheless, the spectator does not observe any of these devices in Gorris’s movie. Consequently, most often, instead of internal focalisation (from within), we encounter external focalisation (either from without or from within) in the filmic text. This dramatically affects the viewer’s interpretation of the whole narrative and its themes.

One of the rare instances where the adapter successfully manages to reproduce the effects of the novel on the reader is the scene where Septimus and his wife Rezia visit Sir William Bradshaw in his office. In the novel, Sir William does not approve of Dr Holmes, a physician who has fruitlessly tried to treat Septimus, and in his mind refers to him by the sarcastic phrase “those general practitioners” (Woolf, 2003: 71). However, in the movie, the situation is reversed: at the end of his examination of Septimus, Sir William dismisses them, saying that he will arrange everything with Dr Holmes to transfer Septimus to the country house. In this way, seemingly, the adapter considers Sir William in the same league with Dr Holmes, underlining their opposition to Septimus and his idea of humanity, yet this might appear to be merely a minor change. What is at stake for us from the viewpoint of the narrative techniques is the speech Septimus gives in this sequence on Dr Holmes in front of Sir William (00:43':30"). Although this scene does not exist in the novel, it is influential in representing Septimus’s inner feelings, in a way akin to his characterization in the novel. Here, internal focalisation is realised through using the character’s DD (DS). Its effect is parallel with that of Septimus’s FIDs in the novel in that, like the novelistic FIDs, this DD arises sympathy in the spectator with Septimus as a central character-focaliser in the narrative.

Another example is the representation of Septimus’s emotional state before committing suicide (01:02':30"), which efficiently depicts his inner tensions. What helps this depiction is the deployment of effective DS and POV structure as well as subjective music, i.e., an emotionally loaded music that subjectifies the sequence (focalising Septimus) and draws the spectator’s attention to Septimus’s critical situation. The POV structures that represent his perceptions at this moment show him 1) looking at the window of his room and immediately deciding to throw himself down and 2) looking through the window down into the street (including a smile at the man at the window of the opposite building). The subjective shot of

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Rezia's reaction to Septimus's suicide, again accompanied by subjective music, albeit being too short, is also an effective device for internally focalising her character (01:04':00").

There is a direct relationship between focalisation and the representation of characters' discourses in narrative texts (Ghaffary & Nojoumian, 2013a). Whenever the DR mode signifies external focalisation, as in ID, the reader faces the meta-narrative, where the narrator's voice is dominant and filters the characters' discourses. However, as soon as the DR mode employed indicates internal focalisation, as in DD, FDD, or FID, the reader enters a hypo-narrative or "sub-narrative" in André Gaudreault and François Jost's (2004) words (53), that is, a sort of infra-narrative in which the voice and discourse of the character in point is dominant over the narrator's. It is worth noting that FID is an exception. Generally implying internal focalisation, it is an inherently ambiguous mode that suggests duality, entailing both the narrator's and the character's presence, to the extent that the discourse is ascribable neither to the narrator nor to the focal character. Through implementing FID, in essence, "speech reinforces this ambiguity through the formal opposition it gives rise to—between picture and sound, image and voice—contributing to a polyphonic, multivalent cinema" (Heinemann, 2012: 2). Although there are instances of internal focalisation in this movie, they are so disjointed or short that none of the character-focalisers experiences full mental development or personal transformation to the end of the film and, thus, the dominant discourse remains to be the FCD's.

3. Conclusion

In the present study, it was discussed that High Modernist fictional narratives, like Woolf's *Mrs Dalloway,* are marked by psychological realism or subjective narration, which are both affected by the condition of modernity in the inter- and postwar era. They are designed to mirror the subjective nature of experience and the fluidity of perception—a characteristic shared by art films. Both media, accordingly, operate to not only portray the subjective experience of the modern individual but also situate the subject within a cultural context that is, to a great extent, responsible for the individual's particular experience of life. The adaptation of a Modernist masterpiece, such as Woolf's *Mrs Dalloway*, has to stage "the dissonances of modern life" and "dramatize through form the social reality of alienation" (Stam, 2000: 67). Acknowledging the instrumentality of DR in the study of narrative texts and how such critical approach has been fairly disregarded in film studies, the present study argued that the same DR logic can be found in both prese fiction and narrative film; hence, the tetrapartite model of DR does apply to filmic fictional narratives, as well. The narrative-discursive consciousness of such a prominent High Modernist writer as Virginia Woolf renders her texts apt cases for a study of DR and how they are at the service of underscoring the thematic concerns of the narrative. The findings of this comparative study indicated that Gorris's cinematic adaptation of Woolf's novel is deficient in providing the aesthetic pleasure of an informed, coherent recreation as the ID-FIDs of Woolf's text are turned into FDDs in Gorris's filmic adaptation, mostly using the technique of internal sound or flashback. It was also argued that although there are instances of internal focalisation

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in the movie, they are so disjointed or short that the dominant discourse remains that of the narrator. Accordingly, Gorris's movie does not succeed in bringing about effects equal to or beyond those constructed by the adapted Modernist text.

In order to reproduce the thematic structure of Modernist narratives effectively, filmic adaptations need to incorporate interiority as well as the subjective processes and perceptions through the implementation of proper filmic devices such as experimenting with dialogue, music and the sound track, light effects, voiceover, carefully designed camera shots, and finally editing tools, among other possibilities, which can render such integral features of the adapted text, highlighting the intended indeterminacy, ambiguity, lack of closure, and characterological (self)consciousness, thereby linking the exterior to the interior. Otherwise, the best they can aspire to in adapting the interiorized narratives of High Modernism would be a representation of the physicality of the narrative in lieu of a smooth conjuring of the subtle nuances of the modern subject. In future studies, the same problem can be traced in the cinematic adaptations of other Modernist or Postmodernist prose fictional narratives to see if the potentials of the filmic medium have been properly deployed to recreate the thematic structure of the adapted narratives.

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«حتی یک روز زیستن»: بررسی تطبیقیِ بازنماییِ گفتمان شخصیت‌ها در رمان *خانم دلووی* اثر ویرجینیا وولف و اقتباس سینماییِ مارلین گاریس از منظر روایت‌شناسی

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چکیده

ادبیات مدرنیستی آشکارا شیوه‌های گوناگون بازنمایی گفتمان شخصیت‌های داستانی، از جمله گفتمان غیرمستقیم آزاد، را می‌آزماید تا بر ماهیت ذهنی واقعیت تأکید و بیگانگی سوژهٔ مدرن را منعکس کند. به همین سبب، تحلیل بازنمایی گفتمان شخصیت‌ها بخشی مهم از واکاوی روایت‌های داستانیِ مدرنیستی بوده است. با این حال، تا کنون ناقدان به بازنمایی گفتمان شخصیت‌ها در آثار سینمایی چندان که باید توجه نکرده‌اند. جستار حاضر، پس از مرور مفهوم بازنمایی گفتمان شخصیت‌ها در ادبیات و سینما، به بررسی نحوهٔ بازنمایی گفتمان شخصیت‌ها و ارتباط آن با نمایش ذهنیت شخصیت‌ها در رمان مدرنیستیِ *خانم دلووی* اثر مشهور ویرجینیا وولف (۱۹۲۵) و اقتباس سینمایی آن اثر مارلین گاریس (۱۹۹۷) می‌پردازد. بحث اصلی مقالهٔ حاضر این است که گفتمان‌های غیرمستقیم آزادِ به‌کاررفته در رمان در اقتباس سینمایی با استفاده از شگرد صدای درونی یا پس‌نگری به گفتمان مستقیم آزاد تبدیل شده‌اند. با آن‌که در فیلم گاریس مواردی از کانونی‌سازیِ درونی مشاهده می‌شوند، این موارد آن‌قدر گسسته یا کوتاه‌اند که در نهایت گفتمانِ روایت‌گر گفتمانِ غالب باقی می‌ماند. به این ترتیب، یافته‌های این پژوهش نشان می‌دهند که فیلم گاریس به اندازهٔ کافی خلاقانه نبوده است که بتواند بر مخاطب تأثیرهایی برابر با یا فراتر از تأثیرهای رمان وولف بگذارد و نیروهای «تفاوتِ» موجود در بطن متن وولف را بازآفرینی کند.

کلیدواژگان: روایت، بازنمایی گفتمان شخصیت، کانونی‌سازی، گفتمان غیرمستقیم آزاد، اقتباس سینمایی، ذهنیت، *خانم دلووی* (رمان وولف)، *خانم دلووی* (فیلم گاریس

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