

T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES



**SELF-PSYCHOANALYSIS IN VIRGINIA WOOLF:
SUPPRESSION OF SEDUCTION**

THESIS

Fulya ŞİRKET

Department of English Language and Literature
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Supervised by: Assist. Prof. Dr. Gillian M. E. Alban

Haziran, 2018

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DECLARATION

Hereby, I declare that this Master's thesis is my own work and I have documented all sources and material used.

This work has not been submitted for any other degree or professional qualification except as specified.

Fulya ŐIRKET



FOREWORD

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Fulya Şirket

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VIRGINIA WOOLF'UN ÖZ PSİKANALİZİ: İĞFALİN BASKILANMASI

ÖZET

Modern psikiyatrinin babası olarak, Sigmund Freud, insan ruhuna tüm çatışma ve zorlukların kaynağı olarak yaklaşır, ve insan ruhunun belirleyicileri ile yüzleşmek için bir çözüm arar. Bilinçaltına uzanan bir merdiven olarak düşündüğü bağlantı ve kelimeler yoluyla insan ruhunu çözümlmek için bir araç olarak psikanalizi önerir. Freud'un teorileri, kendi iç çatışmaları ve toplumun kültürel çatışmaları ile mücadele etmek zorunda olan, modern edebiyatın öncü isimlerinden Virginia Woolf'u etkiler. Woolf, psikanalizi, hayatının belirleyicisi olan, ruhun derinliklerini keşfedebilmek için kullanır. Bu tez, Virginia Woolf'un uğradığı cinsel tacizler sonucunda acı çektiğini, Freud'un yaklaşım ve teorilerinden etkilendiğini, iyileşmek için öz psikanalize başvurduğunu kanıtlamayı hedefler. Bu tez aynı zamanda Virginia Woolf'un hayatını, edebi kişiliğini ve *Mrs. Dalloway*, *To the Lighthouse* ve *Moments of Being* olmak üzere üç eserini psikanalitik bakış açısıyla tahlil eder. Bu tezde yapılan tahliller, Freud'un psikanaliz, savunma mekanizmaları, yaratıcı yazarlar ve onları harekete geçiren güçler konusundaki yaklaşımlarını ele alan ifade ve açıklamalarla desteklenmiştir. Bu tez, aynı zamanda, Virginia Woolf'un, kökeninde psikolojik ve entelektüel mirasının, çocukluk anılarının, savunma mekanizmalarının, cinsel eğiliminin ve hayatındaki cennet-cehennem nöbetlerinin yarattığı zorluklarının yansıtmaktadır. Virginia Woolf'un hayatını zorlaştıran bu sıkıntıların yansımaları, ayrıca, 1939 yılında eşiyle birlikte kendisini ziyarete gidene kadar çalışmalarını okumadığını iddia ettiği Freud'un teorilerini farkında olmadan haklı çıkardığı eserleri yoluyla incelenmektedir.

Anahtar kelimeler: *Virginia Woolf*, *Sigmund Freud*, öz psikanaliz, yaratıcı yazarlar, cinsel eğilim, baskılama, intihar, Eros, Thanatos.

SELF-PSYCHOANALYSIS IN VIRGINIA WOOLF: SUPPRESSION OF SEDUCTION

ABSTRACT

Sigmund Freud, as the father of modern psychiatry, approaches the psyche as the source of all conflicts and challenges in life and he chases after a solution to confront the determiners of the psyche. He proposes psychoanalysis as a device to analyze the psyche through words and associations which are considered a ladder reaching the unconscious. Freud's theories influenced Virginia Woolf, one of the pioneers of modern literature, who had to struggle with her internal conflicts and the cultural conflicts of society. Woolf uses psychoanalysis as a means of exploring the depths of the psyche, as the determiner of her life. This thesis aims to prove that Virginia Woolf suffered from the consequences of sexual harassment, she was influenced by Freud's approaches and theories, and she applied self-psychoanalysis in order to realize her self-healing. This thesis also provides an analysis of Virginia Woolf's life, her literary identity and three of her works, *Mrs. Dalloway*, *To the Lighthouse* and *Moments of Being* in terms of psychoanalysis. The analyses performed in this thesis are supported by the statements and the explanations about Freud's approaches in psychoanalysis, defense mechanisms, creative writers and their motives. It also reflects Virginia Woolf's challenges sourced by her psychological and intellectual heritage, her childhood memories, her defense mechanisms, her sexual tendency and the shifts of heaven and hell in her life. The reflections of the difficulties which Virginia Woolf suffered are also examined through her works, by which she unconsciously justifies Freud's theories, which she claims not to have read until she and her husband visited him in 1939.

Keywords: *Virginia Woolf, Sigmund Freud, self-psychoanalysis, creative writers, sexual tendency, suppression, suicide, Eros, Thanatos,*

1. INTRODUCTION

Nemesis attracted Narcissus to a mirrored pool, where he would see his own reflection and fall in love with it. While slaking his thirst, Narcissus saw his beautiful reflection and bent to kiss it. The closer he came, the further it ran away. While staring at his own beauty he got thirstier. He touched the water and the beauty got lost. His thirst and obsession grew simultaneously. He suppressed his thirst in order not to damage his reflection. He could not leave it, neither could he have it. While longing for himself, without being enlightened about this curse, he died by the pool because of his thirst. Now, neither he nor his reflection exist. Only his echo is heard while lingering around the flowers he sowed.

The psyche is an incognita, a field with thousands of seeds under it, planted by several people, in several seasons, with several reasons. Like the ones Narcissus planted, which claimed his life, all human beings are the harvests of different seeds and different sacrifices. Suppressed under the earth, as tiny reservoirs, the story each seed hosts may determine the rest of one's life. Most seeds are planted in spring, which is associated with childhood or youth in human life, and the seeds can be considered the memories of early ages, which were supposed, by Sigmund Freud, to affect the rest of one's life.

Freud, as the founder of modern psychiatry, observed many patients and recalled his own memories in order to come up with explanations about the complex structure of the psyche, its motives and instigators. Despite receiving many objections about his theories during the times he lived, today, he is regarded as a revolutionary, who was daring enough to approach people as the products of their childhood memories. He concluded that "Various sources force us to assume that the so-called earliest childhood recollections are not true memory traces but later elaborations of the same, elaborations which might have been subjected to the influences of many later psychic forces. Thus, the "childhood reminiscences" of individuals altogether advance to the signification of "concealing memories," and thereby form a noteworthy analogy to

the childhood reminiscences as laid down in the legends and myths of nations” (Naughton, 1992).

He theorized that contrary to the common opinion about childhood reminiscences, they are true traces which are hidden in a child’s unconscious. He claimed that if a child finds herself in an unwanted situation, she represses that experience with all the thoughts and feelings belong to the incident, and she is thought to have forgotten it. In this case, Freud asks: “Where does a thought go, when it is forgotten?” (Jha, 2017)

He argued that when such memories are repressed, they may cause “neurosis” during adulthood which are mostly traced to experiences of sexual harrasment, violence or pressure during childhood. He claimed that such traumatic experiences, if they are suppressed, would chase after the victim all through her life, cause psychological disorders, sexual orientation out of the common, and some people with such traumas might end up committing suicide. He expressed that “Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways.” (Sreenivasan, 2017)

His aim in working on psychoanalysis was to unearth such experiences, which could make someone destructive in her own life and in the lives of the people around her. He believed that recalling the moments of the past could illuminate the moments of the present. From his point of view, the moments of the past were the ‘moments of being’ and they could only become apparent through words. For Freud, ‘Words have a magical power. They can bring either the greatest happiness or deepest despair; they can transfer knowledge from teacher to student; words enable the orator to sway his audience and dictate its decisions. Words are capable of arousing the strongest emotions and prompting all men's actions.’ (Langhof, 2014)

As a possible way of healing someone who has difficulties in adapting to the flow of life in which people are approved to be “normal” concerning the standards of their self-created invisible authority, Freud believed in the power of words. Words were his device to help such people who were regarded as insane, sick, disabled or psychopathic by the society.

From Freud’s point of view, people were suffering because of unknown or invisible reasons, and the reflection of these reasons were revealing themselves in the form of disorders and defense mechanisms, which could hinder them from the peaceful life

they wanted to lead. For Freud, words belong to the psyche. They are the key to the dungeons of life, the mirror reflecting the shadows of the past and the disbudding from the seeds hidden under the earth. Words separately are the products of the intellect, but the ways they are put together are the outpouring of the psyche. Thus, without the challenges, the ups and downs and the extremes of the psyche, there would be no creative literature.

As the master of words, Virginia Woolf's life story, her state of mind, her mood swings and her literary identity capably correspond to Freud's theories on the psyche and creative writing. As a victim of sexual harassment whose life ended up with suicide, Virginia Woolf, concerning her struggles rooted in her conflicts about her family, love, life, death, society and sexuality, offer a strong example of Freud's theories. She had to struggle with mood swings throughout her life and looked for a solution to heal herself. The harder she tried to have a stable life, the more she had to solve. She used her pen as a device to heal herself. She converted her "moments of being" and "non-being" into words. When she realized that she could benefit from her states of mind, she started to use writing as a device to express and understand herself. She wrote several books and volumes of diaries. Her writings, which are considered creative and pedantic, were the harvest of her psychological, biological and intellectual heritage.

Also, as a part of the intellectual world, Virginia Woolf, who was always interested and well-informed about the innovations and the developments in the society, had been following the studies and the progress in psychoanalysis from her early ages. Freud's odd and vulgar approaches about childhood found a meaning in her own past. Yet, in order not to lose her beautiful reflection on the surface of the water, she stated that she had never read Freud until their first and only meeting in London, in 1939.

In this thesis, I argue that Virginia Woolf was a follower and a confirmation of Freud's theories on defense mechanisms, creative writers and life instinct versus death instinct. As a contemporary of Freud, she also justifies his approaches to the civilized society through the plots and the characters of her books. Both Freud and Woolf bloom in their field through using the psyche and its language.

In the first chapter of this thesis, which offers an inquiry into Freud, I present the theoretical background of my arguments, which consists of Freud's scientific identity, the culmination of his studies with psychoanalysis, defense mechanisms-mainly suppression of seduction, creative writers and their motives through sublimation-, the reasons why his theories were objected to and he was protested against by other psychiatrists and the reasons leading to neurosis. Besides the relation between creative works and the psyche will be discussed in terms of catharsis, imagination, phantasy, substitution, sublimation and aesthetics. Creative writers will be presented as the fulfillers of phantasies and creative writing will be presented as a psychological process rather than a literary one.

Through this background, in the second chapter of this thesis, I will direct the reader to some specific points which could be considered the forerunners of the themes that will be dealt with in the following chapter, which involves the necessary information to support my thesis about Virginia Woolf. I will contend with Virginia Woolf's life concerning her family and education under the title of "Psychological and Intellectual Heritage", which, from my point of view, comprised a basis for her conflicts and internal feuds. I will present her life "between heaven and hell", her significance in modern literature and the emancipation of women, her family life and her relationship with her parents, particularly.

In the second part of Chapter II, under the title of "Sexual Tendency – Suppression of Seduction", I will address the sexual harassments Virginia Woolf was exposed to as a child and as a young girl, her suppression of these incidents and their reasons, the challenge these incidents posed concerning her sexual tendency and her understanding of intimacy, her never-ending search for a motherly figure, and the lack of affection from her parents as her possible saviours.

In the following part of Chapter II, "Virginia's Women Over Her Men" projects the power of women in her life- particularly her mother, her half-sister Stella, Violet Dickinson, Ottoline Morell, Katherine Mansfield, Dora Carrington, Vita Sackville-West and Emily Smith. Besides, I will give insight into her relationship with men, her marriage, her attraction to women and her greed for affection, which I argue, had the power to heal and save Virginia if it had been fulfilled.

In the last part of Chapter II, I will focus on the motives of life instinct and death instinct- Eros and Thanatos-, which provoke the psyche into self-satisfaction and divide life into irregular shifts, which could also be called heaven and hell. I will analyze Woolf's traumas, breakdowns, suicide attempts and her death as a result of her suicide at the age of fifty-nine, showing her despair about being able to cope with her distress, which was proved through her letters to her husband, Leonard and her sister, Vanessa.

As the last topic in Chapter III, in "Self-psychoanalysis", I will discuss Virginia Woolf's awareness about psychoanalytical approaches and her interest in the possible effectiveness of such approaches on her state of mind. In this part, Freud will be handled as a person, who also had psychological difficulties and had to dig his own soul. His defense mechanisms and his suggestion of "free-association" in psychoanalysis will be discussed through Virginia Woolf's writings in stream of consciousness. Also, in this part, Freud's connection with Hogarth Press, the establishment founded by Leonard and Virginia Woolf, will be mentioned. Through Virginia Woolf's connection to psychoanalysis, the question whether Virginia Woolf read Freud's works or not will be discussed. Woolf's pursuit of Freud, her possible salvation dependent on him and her motives and desperation which made death seem better than life will be presented. Also in this part, among the women figures in Virginia Woolf's life, Vita Sackville-West and their love for each other will be discussed as a possible way of Virginia Woolf's survival.

The fourth chapter of this thesis involves the insights from Freud in Woolf's works *Mrs Dalloway*, *To the Lighthouse* and *Moments of Being*, all of which highlight Woolf's style, literary techniques, themes, problematics and projects her life and state of mind through the characters she created. In this chapter, the theories and approaches of Freud are exemplified and supported through the analyses of the discourses, the themes and the characters in these books, in which she sublimates her conflicts and converts them into literature. Taking her literary technique "stream of consciousness" and her projection of her life through her works, Virginia Woolf will be laid on Freud's couch.

In the conclusion of my thesis, I will justify my arguments about the validity of Freud's theories on childhood memories, defense mechanisms, psychological problems and sexual tendencies resulting from suppression of seduction, death

instinct versus life instinct and creative writers through Virginia Woolf's life story, her childhood memories, her literary identity, her writings and her attraction to women. Besides, her denial of Freud's theories will be examined through her narcissistic behaviours and the evidences of self-psychoanalysis.



2. FREUD AND PSYCHOANALYSIS

2.1 Defense Mechanisms: Suppression Of Seduction

Although Freud may be regarded as a sexist and arrogant figure by today's scientific and literary world, when the spark he produced is taken into consideration, he may be considered a revolutionary, who worked with the granularity and patience of an archeologist. It is open to discussion whether his findings and theories are realistic or true; but we can not deny the fact that he is standing right in front of us like a naturally selected figure if one searches for a deeper meaning through a work of art or literature.

For centuries, psychologists and psychiatrists have been searching for an appropriate way to treat disordered people rather than searching for the basis of their unpleasant behaviours, until Freud developed a distinctive approach considering the hidden and suppressed reasons of human behaviour. Before Freud, most shades of thought were fragmentary and comparable due to their focus on the visible and many psychiatrists tried to change disordered or unbalanced behaviours into so-called normal. The studies carried out were mostly experimental, medical or traditional such as exposing disordered people to different life conditions - which possibly meant replacing their home, their surroundings, even their food with something different - and giving them medical attention in order to make them calmer and harmonious, or taking their disorders as their heritage and applying the easiest solution by putting them into a clinic and providing them with health care, which meant easing doctors' and family members' conscience and running through a remarkable budget at the same time.

Although Freud's area of expertise was not psychology or psychiatry at the beginning of his professional life, he was quite enthusiastic about what was going in the human mind as a medical doctor, whose field of specialization was neurology. Because of the limited opportunities such as his financial situation, lack of good scientific sources or persuasive and dedicated scientists, and also his private life, he was not able to focus on his studies the way he wanted. It took him some years to

overcome some of these obstacles and to mature in his field, which required a reasonable experimental or partly proved case analyses and the situations to convince his own self on the possible reasons and solutions for severe breakdowns and psychological problems. He worked on the common and independent processes of his mental attitude and body, which drove him into obscurity. Many patients were suffering from pains, insomnia, dizziness and regular headaches without having any physical problems. He proposed that what they witnessed in people could only be the tip of an iceberg and he concentrated on the hidden as well as the damages and the changes the psyche may create when it is crumpled. For him, no physical remedy would work without discovering the depths of the soul.

During his studies, he had the chance to observe some experimental methods like electrotherapy and hypnosis, the former of which he criticized for being ineffective without the suggestion of doctors. Electrotherapy was a surface and vain attempt, which was expected to change the unwanted behaviours into normal. Without being convinced and hopeful about the treatment, it meant nothing but a severe headache for the patient from time to time. He believed in the instrumentality of hypnosis, which might be the key to the psyche, and witnessed that during this process, a successful doctor was able to create symptoms and wipe them out when he wanted. Though he made use of this process for some years, he observed that this method did not work with everyone and the patients under hypnotic suggestion might return to what they had already said before the hypnosis.

In the years when he was searching for answers and ways to understand the human mind, there were few people who were carrying out their studies in the way he appreciated. He benefited from Charcot's studies on hysteria, and Wernicke's and Lichem's studies on aphasia. He worked with Breuer and Jung during the development of his psychoanalysis studies. Generally, he was dedicated to what he was doing, but from time to time he used to quarrel with his lot and find himself in a world of desperation.

However, his passion did not let him fall out of step with his curiosity. He wanted to walk through the backyard and dive into the backwater of a two dimensional picture while he was witnessing the breakdowns of especially the female patients suffering from sicknesses without a physical cause. These people were already in chains and even paralyzed or confined to bed because of lack of energy or hope in ambiguity.

They were abandoned to their fate due to surface diagnoses and solutions. Consequently, in his private studies, Freud wanted to go beyond the flesh wounds of such people and he started to focus on the hidden processes of the human mind on which people had almost no control until they were brought to light and handled. For Freud, these processes could be so overwhelming that they were able to determine one's whole life like a chain impossible to get rid of. He was so passionate about finding that inner drive, which had the power to become one's fate.

He argued that our mind has a tripartite structure and named them as "Id, ego" and super-ego", which could be respectively defined as the instincts, the reality and the morality of a person. They were the theoretical parts of the psychic apparatus determining our behaviours, articulating together despite their conflicts and dancing to take a grip on one's self. He tried to find a meaningful reason behind human behaviour in terms of this psychic apparatus focusing on the unconscious, slips of the tongue, dreams, infantile sexuality, obsessive behaviours and traumas.

He suggested that people may acquire defense mechanisms through the ego, which operate unconsciously in order to cope with their conflicts and to compensate them for traumas. Pressurized by the superego and pushed by the id, the ego tries to compose a harmony.

Freud once said, "Life is not easy!" The ego -- the "I" -- sits at the center of some pretty powerful forces: reality; society, as represented by the superego; biology, as represented by the Id." (Freud 1933, 78). And he claimed that If the ego is obliged to admit its weakness, it breaks out in anxiety regarding the outside world, moral anxiety regarding the superego, and neurotic anxiety regarding the strength of the passions in the id. And In order to prevent putting the psyche into such a difficult situation, the ego builds its own walls, which are called "defense mechanisms".

The first and possibly the most important defence mechanism that Freud proposed is Repression, which he described as an unconscious mechanism employed by the ego to prevent bothersome or burdensome feelings and thoughts from becoming conscious. Through his studies and observations he forged a result and claimed that "there was some force that prevented them from becoming conscious and compelled them to remain unconscious...pushed the pathogenetic experiences in question out of

consciousness. I gave the name of *repression* to this hypothetical process” and called it “the corner stone of psychoanalysis” (Freud, 1910).

The complexity of the human brain has been an issue of concern for hundreds of years. There are many inaccessible corners of the subconscious mind where repression likes to place some unpleasant thoughts and feelings, when the ego decides that our mind is not strong enough to fight with an unpleasant situation. Then we relatively abate this nuisance in order to face it at another time, or hope it will fade away. A deep level of repression may lead to episodic amnesia, as a result of which one can not even see the ashes of the unpleasant feeling or thought, which does not mean that they may not reappear as anxiety, anomalous or inappropriate behaviours. A repressed feeling or thought may re-surface in a physical form like tics, slip of the tongue or pen, a nervous cough, sweating or vivid dreams. In other words, repressed events may appear in the form of unwanted manners or situations.

Another way, proposed by Freud, of forgetting unwanted thoughts or feelings, is suppression. Contrary to repression (motivated forgetting), suppression is a deliberate defense mechanism, which comes to action when one chooses to avoid thinking about something. Freud approached to suppression as a deliberate mechanism which is employed in order to eliminate undesirable psychological content from consciousness. In other words, the person suppresses troublesome or maladaptive thoughts, like seduction, in order to prevent their unpleasant implications and discomfort, which means these thoughts are muted rather than wiped out. So there are always more possibilities like exerting effort in order to manage unwanted thoughts or waiting for them to lose their effect. One can conclude that neither repression as the unconscious denial of impulses, nor suppression as the conscious act of suppressing impulses could be the ultimate solution of unwanted situations.

Freud’s theories have been analyzed, reviewed, agreed, developed or objected to continuously in the last century. Although most psychologists and psychiatrists agreed with him considering his theories concerning defense mechanisms as the psychological mechanisms that unconsciously reduces anxiety caused by an unwanted situation or a disturbing stimuli and his Seduction Theory - according to which neuroses are attributed to repressed memories of sexual seduction in childhood-, which even Freud supposedly abandoned, his approaches were forcing the

taboos or bringing the corruption to the light. Thus, many people ignored or discredited him. Moreover, they burned his books in order to damn him. He expressed his belief in civilization by saying: "What progress are we making? In the Middle Ages they would have burned me. Now they are content with burning my books." (Freud, 1938).

There is no doubt that somehow, in the following years, his Seduction Theory lost its attraction and importance. One may take it as Freud's recession as he did not have enough evidence to support his theory. On the other hand, according to Jeffrey M. Masson, who was given access to the sources of information concerning the beginnings of psychoanalysis, such as Freud's letters to Fliess- an ear-nose-throat physician with whom Freud exchanged opinions while formulating his theories- Freud had never given up his interest in the Seduction Theory:

"In the letters written after September of 1897 (when Freud was supposed to have given up his "seduction" theory), all the case histories dealing with the sexual seduction of children had been excised. Moreover, every mention of Emma Eckstein, an early patient of Freud's and Fliess's, who seemed connected in some way with the seduction theory, had been deleted. I was particularly struck by a section of a letter written in December of 1897 that brought to light two facts previously unknown: Emma Eckstein was herself seeing patients in analysis (presumably under Freud's supervision); and Freud was inclined to give credence, once again, to the seduction theory." (Masson, "The Assault on Truth", 1984).

At the beginning of the twentieth century, especially during the First World War, Freud became distressed by the pressure and the criticism he was exposed to. He had no motivation to cope with the existing situations. He lost his inner drive considering the lack of all financial and emotional support. Again he was crawling but could not walk: "I am as isolated as you could wish me to be: the word has been given out to abandon me, and a void is forming around me." (Masson, "The Assault on Truth", 1984). Despite the ebbs and flows of his theory, I, as the one broaching a question and launching an idea in this study, believe in his Seduction Theory and base my arguments on it. In this case, what needs to be understood first is what he takes as the core of this theory.

In his studies, Freud suggests that when an infant or a child is exposed to sexual abuse or has a sexual experience - including the innocent ones like stimulation of the genital organs during hygiene - , they may show hysterical symptoms due to this event/experience and it may appear as the origin of –“*caput Nili*”(the source of the Nile) for all the psychopathologies of adulthood. The most severe one of these experiences would be forced sexual activities on women, especially practiced by a family member (fathers, step-fathers, brothers, etc.). Another source of a psychopathology would be the intimacy between an adult and a child under the name of love, which may result in a long-term contact including corporal touch and emotional bonds. That kind of intercourse may occur between two children, mostly in dormitories or between brother or sister, which may presume seduction of one of these children before. According to Freud, the possible damages of these sources highly depend on the age of the child, who takes part in such an intercourse.

As Rosendale Gray mentions in her work *Freud and the Literary Imagination* on the *Aetiology of Hysteria* : “The "trigger" that initiates the latent hysterical symptoms for Freud is usually the sexual encounters one has after puberty. These "permissible" sexual acts recall or re-invoke the "inadmissible" acts, the hysteric's moral "shame," associated with childhood sexual abuse and activate the latent hysteria. The hysterical symptoms, in other words, usually don't occur until long after the initial traumatic experience itself.” (Freud, 1896).

Although in his later studies the definition of “seduction” started to have a broader meaning, what he focused on considering the situation was a forced sexual act, practised on a child (mostly a girl), covering all possible acts of violence and cruelty, that the victim is neither physically nor mentally capable of coping with. These kind of vicious acts could have severe results especially when the child is old enough to remember and to question the act that was committed. Raised by the morals of the society, the victim may try to understand if she did something to encourage the offender, evoked some desires, or if she is punished as a result of her own innocent hunger for excitement. Such a difficult experience may process like an instigator, which may reveal itself in several aspects of her life, including her family relations, sexuality and socialization. The victim finds herself in a world of fear, anxiety and guilt, which may even lead to an attempt of suicide as well as self-emotional- abuse. She may not cope with the imbalance between her physical and mental strengths and

the physical and suppressive power of adults, The child starts to feel helpless and ineffective in a world where adults are the ultimate authority – appearing as the most successful hypocrites when the codes of moral are considered. Freud described this scene in these words:

“All the strange conditions under which the incongruous pair continue their love relations—on the one hand the adult, who cannot escape his share in the mutual dependence necessarily entailed by a sexual relationship, and who is at the same time armed with complete authority and the right to punish, and can exchange the one role for the other to the uninhibited satisfaction of his whims, and on the other hand the child, who in her helplessness is at the mercy of this arbitrary use of power, who is prematurely aroused to every kind of sensibility and exposed to every sort of disappointment, and whose exercise of the sexual performances assigned to her is often interrupted by his imperfect control of his natural needs.” (Eisen, “Suppressed Inventions and Other Discoveries”, 186).

What he suggested up till 1897 was focused on real acts of seduction and, he was protested against by other clinicians, and public opinion became concerned. Noone wanted to face with the reality that sexual abuse during childhood was that common, even rampant in those years. Otherwise the frequency of this attempt or attack could trouble them considering their comfort and peace in their decent lives. While people were already opposing his existing theory, he came out with the idea that even imagined affairs or events, say products of fantasy, may cause lasting pathological effects as well as harrassment -“missbrauch”, in Freud’s words. Though the former source of psychopathology looked absolute,he supposed that the economy of the psyche could evaluate real and fantasy in the same way. He explained the basis of his approach in the *Introductory Lectures on Psycho-Analysis* in these words: "When he [the patient in treatment] brings up the material which leads from behind his symptoms to the wishful situations modeled on his infantile experiences, we are in doubt to begin with whether we are dealing with reality or phantasies. [. . .] It will be a long time before he can take in our proposal that we should equate phantasy and reality. [. . .] Yet this is clearly the only correct attitude to adopt toward these mental productions.” (Freud, 1915-1916).

Whether the source of psychopathology was real or not, Freud conducted several case analyses of the people suffering from a kind of neurotic disorder. He tried to

draw the curtain back and see what lay behind the scenes. He found out that such people were suffering physically or from a disorder dominating their lives with feelings of depression, obsessions, indecision, anxiety, phobias and compulsive acts. Besides, most of them had incoherence in their social and private life, which meant interpersonal maladjustment. More over such people may have had more severe mental disorders like schizophrenia, manic- depression and multiple personality disorder, being imprisoned by delusions and hallucinations. All these disorders could be treated by counselling, stress-reduction programs, creative therapies, medications and psychotherapy to various degrees of success.

Clinicians have been working on such cases for several years in order to find sensible reasons and effective solutions. What Freud did could be considered a daring suggestion of a multifaceted approach, which shed valuable insight into such studies. He dug into the psyche blatantly but at the same time gently to find out “the source of the Nile”. Even if he was not totally successful in finding it, he planted suspicion. For years, several clinicians have continued digging the earth to prove or disprove his theories. Anyway the earth is dug. Isn't this the way psychiatry is supposed to work?

2.2 Creative Writers and Their Motives

As for the outcomes of “catharsis” defined by Aristotle as ‘the emotions that the audience discharge when attend a tragedy’, Freud tried to analyse the relation between literary works and human psychology, focusing on the unconscious mind, which was described as a reservoir of feelings, thoughts and memories one is not aware of. He examined his case on its merits through his studies on dreams and daydreaming and tried to find out the conditions that make a writer considered creative. He proposed that such people were able to reveal their unconscious, which is possibly occupied with unpleasant experiences like suffering from a loss, sexual harrassment or an act of violence, which may isolate them with all the conflicts and pain they inherited from their past. Still, they were able to overcome the pessimism of their past and managed to evolve into a constructor building towers to climb up in order to zoom her past out. Or they build a dam to let the pleasant waters of the past onto their unpleasant present or unclear future. Through their imagination, they are building a bridge between past, present and future. Phantasy and time could be two

off-spring adopted by creative writers. Through their phantasies, they could replace flashforwards with flashbacks or vice versa. In accordance with this time and fantasy relationship, Freud states that:

“Mental work is linked to some current impression, some provoking occasion in the present which has been able to arouse one of the subject’s major wishes. From here it harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and now it creates a situation relating to the future which represents the fulfillment of the wish. What it thus creates is a day-dream or phantasy, which carries about it traces of its origin from the occasion which provoked it and from the memory. Thus, past, present and future are strung together, as it were, on the thread of the wish that runs through them.” (Freud, 1908).

According to Freud, creative writers may be likened to children, who create their own world and who could be indifferent to the reality of their actual situation while playing a game. They expend large amounts of emotions in the new world they create and take this world seriously. Children are able to distinguish reality from the world they created, and at the same time, they derive their imaginative objects from the things of the real world. Therefore, the outcome of this process of concentration is called “play” rather than “phantasy”. Conversely, for creative writers, these two worlds are thought to be sharply separated from each other. We may conclude from this how Freud compared creative writers to children:

“Should we not look for the first traces of imaginative activity as early as in childhood? The child’s best-loved and most intense occupation is with his play or games. Might we not say that every child at play behaves like a creative writer, in that he creates a world of his own, or, rather, rearranges the things of his world in a new way which pleases him? It would be wrong to think he does not take that world seriously; on the contrary, he takes his play very seriously and he expends large amounts of emotion on it [...] -The creative writer does the same as the child at play. He creates a world of phantasy which he takes very seriously — that is, which he invests with large amounts of emotion — while separating it sharply from reality.”.

According to Freud, having unlimited desires restricted by the norms and moral pressure of the society, human beings try to find a break in order to express and fulfill their desires, which are suggested as sex or reveal themselves as slips of the

tongue and literature. Therefore, as one of the bridges connected to the hidden corners of the soul, reading a text may surround us with its psychic pleasure leading to an outbreak of tensions, called “the psyche of the author”.

According to Freud, creative writing is a sort of relief, a way to soothe our desires or a form of daydreaming. The creative writer is a dreamer fulfilling his desires or longing for the joyful memories of the past through her art as she is not able to achieve satisfaction under existing conditions. She vents on her dissatisfaction in the real world by creating a fantasy world, like a child does while playing a game, using her emotions and imagination.

Freud suggested two groups of wishes and desires: The ones motivated by ambition in order to uplift the ego and the ones flow from erotic wish. According to Freud, the desires and wishes in both groups are united and they are controlled by a mediator, the Ego, which helps writers to reveal their desires in an acceptable form instead of a random exhibition.

While creating her work, the writer makes use of these wishes and thoughts and undergoes some phases through which she achieves her creativity. As the first phase, condensation is defined as the author’s tendency to combine the wanted desires into one symbol or desire, say her manifest, so that the symbol can stand for several different thoughts, feelings, wishes, ideas. The unwanted thoughts that the writer hides behind her manifest imagery, which is also called “disguised content”, is mentioned as latent content. Another phase of the creativity process is suggested as substitution which is described as the unconscious replacement or exchange of a real situation or mental object with another, which is determined by the ego when it decides to suppress something unadaptable. In other words, the repressed hides itself by displacement. Finally, all those phases mentioned in the previous lines are embodied in the symbolic/ image stage manifest, where the writer manifests his symbols representing his real objects or facts. As the products of a censorship, although these symbols, in a way, resemble the real ones, they give more aesthetic pleasure compared to a direct narrative.

Freud suggested that all these phases are the tools to transform a content into a more vivid and aesthetic form in order to generate pleasure during the reading process. Meanwhile the writer vents her unfulfilled desires and enjoys the embodiment of her

hidden world through his work. She may be provoked by a recent occasion- mostly an unpleasant event or (fragile) enthusiasm of love- or unsatisfied desires. Whatever her inner drive may be, the readers derive a special kind of pleasure through her display of feelings and thoughts. As Freud mentioned : “ the source of our pleasure is the formal control that the writer exercises over his day-dreams. Freud calls this aesthetic response a "bribe", which enables us to overcome our repulsion and which frees us from our own anxieties.” (Freud, 1908).

Through his work, the writer tends to lessen the distance between her ego and other people. Flying with the wind of the writer, the reader discovers her own desires and what she is capable of doing. Such works are mostly motivative, encouraging, congenial and familiar for the reader. This approach may partially explain why creative works arouse interest and attract a lot of attention in the reader. In a way, they take the reader to the playground, where she once played as the creator of the world, enjoyed her time and continued to pursue the truth.

Considering the times when Freud lived, males and females both needed to suppress their desires in order to supply the public demand, fulfill their roles as a well-behaved young girl or a dignified young man. So the sexual desires and the ambitions of youth had to be shaped into acceptable and appreciated forms - if possible - in order to be an observant of so-called common - opinion and go with the flow. At an early age these people were chained by the restrictions of what was called normal and acceptable. But the nature of humankind, consciously or unconsciously, always seeks for an access to enable its soul to rejoice. Freud suggests that once a pleasure is experienced, it is almost impossible to quit the experience. Even if the reality replaces the fantasy world of childhood, those golden times may show up in the form of creative work, which sets both the writer and the reader free. The writer facilitates a medium for the reader, where unpermissible acts of playing, which he would be ashamed to speak of, are compensated for.

Freud likens the writer to a “dreamer in broad daylight” (Freud, “Creative Writers and Day-Dreaming”, 1907). Such writers reach their readers through their genuine work by creating some central character with whom the readers may sympathize or to whom they may oppose. Throughout the story, the reader would take her side in a quest for justice (in her own sense), seeking for ways and solutions and trying to reach the resolution of the story and would possibly win a victory in the end. As the

hidden heroic figure of the story, the reader would achieve a miraculous rescue which he longs for in reality. Even if the creative work is sort of an adaptation of a familiar work, like fairy tales or myths, it may reflect the independence of the writer not through the story but by recalling the phantasies and dreams of all nations and of youthful humanity.

According to Freud, neither the presentation of the characters and the story of an imaginative writing, nor the narrative of such books are random choices, considering the effect they are expected to create. Creative writing, itself, could be a deliberate act to complete a mission in readers' mental lives and to assure the emotional effects that the writer intended to create through their creations.

In accordance with this approach, Freud says: " We are perfectly aware that very many imaginative writings are far removed from the model of the naive day-dream; and yet I cannot suppress the suspicion that even the most extreme deviations from that model could be linked with it through an uninterrupted series of transitional cases. It has struck me that in many of what are known as "psychological" novels only one person - once again the hero - is described from within. The author sits inside his mind, as it were, and looks at the other characters from outside ." (Freud, 1907).

As an essential characteristic of an imaginative writing, aesthetic softens and controls the transition of the feelings and thoughts between the writer and their readers. This is considered a bribe-like technique, used in order to give pleasure, during the transmission of altered or disguised egoistic dreams. However, Freud argues that the aesthetic pleasure the writer tries to give may not be as enjoyable as the liberation of tensions that the reader experiences through an imaginative work. He mentions that that work may fascinate the reader as long as it works like a magic which enables the reader to enjoy their day-dreams without any feelings of reproach or shame.

The question of how a creative work of art comes into being can not be concluded in a simple way. Being a psychological process rather than a literary one, creative writing may appear like a river flowing slowly and giving the expected pleasure to the reader, or if the writer seeks for more situations to fulfill their unsatisfied desires and starts to lose her touch with reality, she may dream loudly and in public. Such a picture would portray madness rather than her impulse to satisfy their desires.

Although Freud did not prefer to call such creations “mad”, but he accepted that they could be problematic, as their inner drive was too difficult to be satisfied when the power of phantasies was getting too strong. He expressed his opinion in the words below: “If phantasies become over-luxuriant and over-powerful, the conditions are laid for an onset of neurosis or psychosis. Phantasies, moreover, are the immediate mental precursors of the distressing symptoms complained of by our patients. Here a broad by-path branches off into pathology (Freud, 1907).

Creative writers having the power to reconstruct the castles of childhood, may be taken by the reader as the saviours of the present justifying and fulfilling people’s desires in an alternative way. She is the fulfiller of people’s fantasies. Once, as a child, being able to build her castles, the reader starts to believe in a superior figure who is able to remove the obstacles between the periods of time and between reality and fantasies. In this way, the writer becomes the god-like figure of our daily life. Our creator - say the child or the writer-, gets used to the authority and the power to create and they may start to serve their own ends too much in order to satisfy the ego with what they created. This constant satisfaction may show up as pretense, considering that the child and the writer could be portrayed as the one suffering from a mental disease, as Freud also suggested.

This study aims to examine some of Virginia Woolf’s works as creative writings and analyse the periods of her mental disorders in accordance with Freud’s approaches to creative writing in order to find out her motives for writing her unique works.

3. VIRGINIA WOOLF

3.1 Her Psychological and Intellectual Heritage

“Without contraries is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence. From these contraries spring what the religious call Good and Evil. Good is the passive that obeys reason; Evil is the active springing from Energy. Good is heaven. Evil is hell (Blake , “The Marriage of Heaven and Hell”, 1.24-1.26).

Adeline Virginia Woolf (1882-1941), as one of the most significant writers of 20th century, achieved her reputation through the story of her sensational life and her suicide as well as her unconventional works. She inspired women to realise the ways to break the chains of the patriarchal world and the teachings of the Victorian Era as one of the pioneers fighting for the equality of women with men and the emancipation of women in a men’s world. She contributed to the modernist works of the era by criticizing literary products as well as writing them. She is considered one of the founders of modernist writing alongside James Joyce and William Faulkner with all her personal contributions to literature and her precious studies as a member of the Bloomsbury Group, which was an informal association of writers, intellectuals, artists and philosophers.

Despite having been educated at home, she was always a part of the literary, philosophical and intellectual world, which was clearly reflected through her spectacular works. Having spent all her life surrounded by many intellectuals, she was nurtured with several issues which she would be able to use in her literary career and in the business she and her husband used to run. As the owners of the Hogarth Press, they published their own books and many modernist and translated writings.

Virginia Woolf was also an inspiring figure for many women due to her wisdom, her liberal thoughts and innovative works, in which she portrayed “woman” from several perspectives. She reflected the unbreakable connection of the past and the present, besides the passage from the psyche to the body or vice versa. She described what

was difficult to describe and told what had remained untold. Besides the contribution she made to the literary world and the appreciation she received, almost throughout her life, she had to fight with the difficulties her mood swings caused, and she could not avert the damage of her depressions and the disorder that haunted her. She was trapped in a triangle between her personality, her breakdowns and the process of writing.

As writing was an inseparable part of her daily life, the richest and the most detailed resources about her mental journey are the diaries and the letters she continuously wrote. In her diaries, the reader can enjoy her wit as well as getting the blues because of her melancholy. Still, through her words, it is understood that she herself was trying to comprehend and justify her mental state which has been considered “madness” due to her mental delusions like hearing voices or seeing nonexistent people. Yet being self-critical, she took her mood swings as a part of life and managed to profit from her extremes of feeling by rendering them into excellent works which enable people to explore the hidden corners of the psyche on a rollercoaster, from where one can both enjoy the view and fall into the deep holes of terror.

According to the sources about her, her earliest depression was soon after her mother died when Virginia was only thirteen years old, and that incident was considered the deepest catastrophe of her life. Until then she compensated for her mental distress, which is said to be based on the sexual harassment by her step-brothers and the mental heritage from her family. After her mother’s death, Virginia felt unprotected and tried to cope with the burdensome days that followed one after another. As she was too young to analyse her life, to search her soul and to put up a fight with the unknown source of her distress, she projected her suffering through heart palpitations, self-accusation, withdrawal from human contact and depression. From her early ages on, her life could be described as ‘the marriage of heaven and hell’.

Virginia Woolf could be described as a lucky child in terms of the cultural and financial circumstances she was born into and raised in. She could be considered a normal child apart from the times when she became highly strung and difficult when her demands were not met. Besides having the comfort and the ease of an upper-middle class family surrounded by intellectuals, she had a biopsychological heritage

both from her maternal and paternal side, which, over the years, has been proved to be a great risk for such a person for developing mental diseases.

Her grandfather James, on her father's side, who was suffering from self – mortification and depression, was institutionalized because of running naked in the street, which ended up in an asylum, where he died. Her mother, Julia Stephen, who normalized Virginia's mood swings and her temperamental instability by her own ups and downs, was also a gloomy and melancholic type who continued to suffer from her first husband's death. Though Julia had a caring role, she was never close to any of her family members. Her teachings easily suppressed Virginia's and her sisters' identities, as for Julia, the most important expression of a woman's nature was to serve. It was who told her daughters : 'be sympathetic; be tender; flatter; deceive; use all arts and wiles of our sex. Never let anyone guess that you have a mind of your own.' (Woolf, "Professions For Women", 18). In this way, Virginia needed to develop a character as a part of a social machine.

Her sister Vanessa also suffered from short periods of mood swing, which can be defined as cyclothemia¹, and Laura who had a mental disability leading to psychosis. Not only her sisters but also her brothers suffered from hypomania and cyclothymic episodes. Julia was on duty only when someone needed care, but regarding giving love and being affectionate to her children and trying to help them find their own way, she did not exert enough effort.

Virginia's father, Leslie Stephen, was a highly strung and delicate figure showing cyclothymic symptoms, especially when he felt stressed and under pressure because of his work. By their family doctor, George Savage, his disorder was diagnosed as neurasthenia but he did not receive any treatment. As a self-centered and demanding man, Leslie Stephen was not able to manage family life, which caused a harsh climate in the house. He felt frustrated and helpless and became a very difficult person when any of the woman figures, whose service he was used to getting, died or decided to get married. He used to have emotion shifts and his passion for ruling people resulted in explosion and depression. After Julia's death, when Virginia's half-sister Stella, as the oldest woman in the house replaced their mother, and after Stella's marriage and death, when Vanessa and Virginia became responsible for the household, Leslie became the alternately good and bad father figure because of his tyrannical, demonstrative and imperious behaviour.

Virginia Woolf's coming of age story took place in such a volatile atmosphere. Surrounded by her half-brothers and sisters, she did not get a lot of attention from her mother. Though Julia was a relatively nice mother, Virginia could not get enough affection, arguably because she had been visualised as a boy and called Chad by Julia during her pregnancy. Thus, Virginia disappointed her mother as soon as she was born. Julia seemed to be a fair and loving mother regarding her interest in her children's health, education and care; but this was another way of serving rather than giving love to her kids. Virginia always longed for her mother and expected her to become closer. But instead of Julia, Adrian received the attention of "her" mother. Julia was nice to Virginia but parried her neediness with a few nice words and never gave her what she longed for.

On the other hand, her father was relatively closer to her. Besides being a difficult character, Leslie was more interested in the earthbound intellectual cleverness of his children. As he was responsible for Virginia's education and Virginia was interested in the intellectual environment her father arranged and contributed to, they showed concern for each other. Because of her imagination and her literary abilities, Virginia became the favourite child of her father. She enjoyed being appreciated by him and tried to get more of this even by pretending to have read the books that she was not able to understand. Leslie was a conventional man who had his own standards of education and morals. He had egocentric demands from the women figures in his life like being supported and being tolerated by them all the time; but when the education and the interest Virginia got mainly from her father are considered, he was a man of the social flux, who provided an intellectual atmosphere in their house, 22 Hyde Park Gate. This atmosphere, where philosophy, science, politics and innovations were discussed enabled Virginia to learn about the topics of the patriarchal world and to enjoy the opportunities of being privileged as a woman, although she usually appeared there to serve the guests. She spent a lot of time in his father's study having the privilege to read any book she would like to. Besides sharing the same interests with her father, the intellectual world was a convincing excuse not to be a part of the gratuitous service her mother suggested. Yet, it did not change the reality that she had to meet her father's neverending demands, especially after her mother's death. Up till Leslie Stephens died, she and Vanessa had continued to substitute for their mother, and this situation set her back. Thus, she never in her

life, became “the angel in the house” (Coventry Patmore 1854) during her marriage. On the contrary, she managed to bloom in the patriarchal world.

3.2 Sexual Tendency

Freud claimed that memory could be traumatic as it was often the cause of his patients' despair; and on the other hand good memories had a therapeutic power. These memories were collected during childhood; some were totally forgotten and some were coated by every new day. The link between the past and the present became more obvious and convincing when many other researchers started to contribute to Freud's studies. He discussed that because of the hidden effects of experiences, the way one would go had already been mapped out. This way could be interrupted by some coincidences which might work as a salve or which might redouble the difficulties. He argued that the secret of life lay behind the earliest experiences, which would be going around in disguise all through one's life, and the unwanted experiences could be triggered by a physical illness or a distressing event and appeared as a cyclothymic depression, which is ‘a mood disorder characterized by numerous alternating short cycles of hypomanic and depressive periods with symptoms like those of manic and depressive episodes’.

As a child, Virginia could be considered lucky when the ease and the education she was provided are taken into consideration. However, considering her childhood experiences, she had severe times whose effects were long-term and tough, like her breakdowns after every stressful event. Starting from the sexual abuse by her half-brothers, several experiences and factors led to depression and her eventual suicide.

At the age of six her half-brother Gerald stood her upon a table, touched her private parts and enjoyed the unawareness of a child by committing incest. In the book *Moments of Being*, which is a collection of autobiographical essays, Virginia Woolf puts the incident into words: “I can remember the feel of his hand going under my clothes; going firmly and steadily lower and lower. I remember how I hoped that he would stop; how I stiffened and wriggled as his hand approached my private parts. But it did not stop.” (*Moments of Being* 82).

Not only was she used by Gerald, but also she had a more severe experience with George, who had the patriarchal power and became the head of the family during the

period when her father was sick and was not really aware of anything apart from his own occupations. By then, Virginia and her older sister Vanessa were intellectual young ladies who were already ahead of their times, which was disturbing for Gerald and George, who represented the tradition of Victorian mentality. Especially George persistently wanted to introduce his half-sisters in some parties and gatherings in order to arrange a medium to find suitors for them, where the girls felt estranged rather than being a part of that society. George was commercializing his sisters by creating a joyous atmosphere and idle conversations, where they no more represented their 'house of deaths'- four of the family members died between 1895-1906. However, the girls loved and respected George as a brother as an apparently concerned and protective figure as well as being affectionate and sensitive.

Virginia was at the age of twenty-one when George decided to enjoy her docility towards him by lying on her in the dark and asking her to be quiet. Virginia had just undressed and stretched out on her bed to fall asleep when George invaded her room: "creaking stealthily, the door opened; treading gingerly, someone entered". " 'Who?' I cried. 'Don't be frightened,' George whispered. 'And don't turn on the light, oh beloved.' Beloved – and he flung himself on my bed, and took me in his arms." (Rosenfeld, "Outsiders Together: Virginia and Leonard Woolf", 25) George explained the incident to Virginia's doctor as a solace to help her overcome the difficult times in her life. On the contrary, Virginia wrote about the incident clearly without any hesitation: " There would be a tap at the door; the light would be turned out and George would fling himself on my bed, cuddling and kissing and otherwise embracing me" (*Moments of Being*, 44).

It could be gathered from the word 'would' that the incident happened regularly. She felt unprotected as she did not have her mother or Stella, her sister, anymore and her father was almost dead. She did not reveal these incidents and how she suffered until the age of twenty-nine, when she had a hypomania. And by then it was too late to dress her wounds. Until then she had already suffered in the form of depressions and cyclothymia without saying a word about the burden she had been carrying.

In this thesis, I will argue that what she experienced as a child damaged her understanding of intimacy and sexuality throughout her life, starting from her longing for her mother and continuing with her neverending search for a mother

figure, her intimacy with men only as company and her attachment to several women.

As a child, raised within Victorian beliefs and discipline, Virginia could feel that she was the object of perverseness and was aware of the fact that she was abused by Gerald. During the nineteenth century, children were believed to be pure creatures, who could be exposed to any abuse. Naturally, this belief belonged to civilized people, who were also aware of the number of sexual crimes in which infants were abused mostly by a family member, increasing day by day. The number of these incidents were already more than what was revealed, as in such situations parents were mostly accused of being irresponsible and indifferent to their children's behaviours. Parents were mostly acquiescent and tight-lipped in order not to destroy the family ties and to protect the child, who would be considered willful or a hidden persuader by the uncivilized part of the society. For this part of the society, parents were the only authority to discipline their children and to educate them in the moral way. Children would be mastered by their parents, who would strongly dislodge all the possible factors which might stimulate feelings and "whip him well till he cries"(Miller, "For Your Own Good", pp.14,15) as Kruger suggested. When a child was not able to control her exuberance for something, despite the discipline of the parents, she would be regarded as mentally sick or abnormal, while a "normal" children would obey their parents.

Even her mentally disabled half-sister, Laura, was punished by her parents when she did not meet her parents' expectations. She was isolated from the rest of the family and was not allowed to cry or whine because of the punishments she received. Her refusals or reactions were taken as a rebellion to their parents as well as those of the other children in the family.

As a young witness of their parents' educating Laura, Virginia was also under pressure considering the fact that she herself was being educated at home by her mother and father. Her parents were easily angered and especially her father Leslie was making a lot of emotional demands on her.

As a child, she was skeptical about the teachings and prejudices of the society. Yet she was not courageous enough to talk about such incidents of sexual abuse to anyone as she could be considered accountable and wilful. She tried to hint at the

accident through the stories she wrote in the family newspaper, but she could not succeed. She was not sure about the reaction that her parents could show. Being scared of the fact that she might be punished and isolated when she could not meet her parents expectations, she had to cope with this burden, try to erase it from her memory, and replace the fall of her life story with an uplift in life. That uplift would be her intellect and her works in the following years.

Virginia was silent about such incidents, but even as a child she was highly strung. She was looking for a shelter where she would not be worn away by the waves in her life, where she could feel safe until she bloomed and gained the power to prove herself. She had two shelters, neither of which she could really rely on. Julia Stephens was totally devoted to domestic responsibilities rather than the current emotional state of her children. She also signified that Leslie Stephens was a special man, whose business was to contribute to the intellect of the country as he ‘was licenced’, and their problems should not prevent him from doing his own duty. Leslie Stephens was already occupied with his own concerns and himself, or he was sick from stress or the fear of failure. Apart from any intellectual moments, when Virginia felt satisfied with her own intellect, they had no time or nothing to share. However, she could not live without the comfort and safety which they were providing her. In this way, she started to build her own shelter, making use of what resources she had.

The environment she was raised in had a privileged side, which enabled her to reach the treasures of literature, sociology, politics, philosophy and law. She appreciated the kinesis of the intellectual world, where she could broaden her horizons and feel skillful and ingenious. From her early ages on she kept diaries, wrote reviews on other works and created a new world surrounded by words. Her biggest shelter would be this medium where she would be able to express herself, be appreciated, feel herself as the only master of her life. On the other hand, this fell short of compensating for the severe times when she was not able to control or change things. Besides, as she got older, she did not let her father read the things she wrote as she was scared of losing the authority in her own kingdom by his criticism. She tried to fulfill her life by creating a world of words, so that life would lose its power to hurt her.

3.3 Virginia's Women Over Her Men

Writing was her alternative shelter as she was never able to secure the position she wanted to have in her life. Her emotional security leaned on her mother Julia. She regarded her mother's arms as the safest place and her words as the promise of a happy life, though several years later she would find herself at odds with Julia's teachings and would manage to get rid of her obsession of her mother at the age of forty-four, when she finished writing *To The Lighthouse* and wrote "I no longer hear her voice; I don't see her." (*Moments of Being*, 80-81).

When she was a little girl she spent hours awake in bed waiting for her mother to realize her longing for some private moments and trying to make such opportunities, so that she would be able to have her only for herself. However, this never occurred more than a few minutes as they were always interrupted by someone else. She could only have her full attention when she was sick or noticeably sick. Apart from being a caretaker, Julia did not have the affection to fulfill Virginia's desire of a motherly figure. Julia was a cunning and practical woman. Thus, everyone was used to her presence and help in case of any concrete situation like household jobs, financial things, deaths, sanitary issues, but no sooner did Virginia expect affection from her than Julia was far away.

Virginia was greedy for affection and until the age of thirteen she expected this from her mother. Sometimes she demanded what she wanted in the form of aggression or stress reactions. Her mother's touch would heal her, cover her wounds and revive her. Her mother was a stronger figure compared to her father, as she was not helpless in any situation, and was never dependent like her father. She was the authority behind the scenes, who even kept Leslie away from almost all the other responsibilities or the decisions to be taken at home. Virginia could see her mother's virtues and abilities, and receiving the affection of such a figure would be the best praise in her life, which she was never able to achieve.

When her mother died on 5th May 1985, she was thirteen. Beside suffering so much from this loss, she lost her orientation. She felt alone, shelterless and even aimless. Until then Julia had been the aim that Virginia had wanted to reach, and Leslie and his intellectual world was a placebo to feel intelligent, successful and important in life for Virginia.

Leslie was already overwhelmed with his occupations, the loss of both his spouses and with his self-concern. He needed care and had always been the one generating the tension at home. He had four work-related breakdowns himself, which prevented him from having enough interest in the things going on around him. Besides his depressive and self-pitying mood, Virginia always appreciated the intellectual life, the desire for deep and logical thinking and the mental capacity he introduced to her. On the other hand, they all seemed like the restrictions of reason that resulted from suffering and frustration, arising from his human need, as well. Her father was coating his emotional weaknesses while wandering around in his solemn intellectual life. Not long after her mother's death, Virginia started to be aware of the fact that in a patriarchal world, men were the decision makers in the society although they were not inspiring creatures, producing anything of value. Besides, considering the period, men were not expected to be their daughters' role-models and females were already born and raised with this awareness, and women used to take total responsibility for their daughters' development.

Although Leslie was not as conventional as the other men of his times, his emotional capacity was dedicated entirely to himself. Thus, Virginia started to lose her admiration for her father as he became like another child in the family, who needed protection, pity, care and support. Virginia did not have a father anymore, either. Leslie and her half-brothers Gerald and George were following her like shadows from the past. Had her mother been alive, she would have felt stronger and protected.

After her mother's death, Stella, her half-sister, became the following motherly figure considering her efforts in fulfilling the duties of a mother. Besides being patient, affectionate and kind towards all the family members, Stella was close to Virginia, especially during the times she had difficulties to cope with her mood swings, fears and anxiety. Stella, who was like a second mother to Virginia and the most important supporter of Leslie, decided to marry as a result of love. This worsened the mood in the house, which had already been gloomy and isolated for a long time. Virginia would partly lose Stella with her marriage and would totally lose her when Stella died because of a disputed serious illness when Virginia was only at the age of fifteen. Virginia felt extremely forlorn and declared her father was responsible for her death. She was confused about herself, as Stella used to be her source of light when she was lost trying to understand herself. Yet Virginia and

Vanessa were the next and last women at home to take all the responsibilities of the household. Their father Leslie was taking advantage of his privilege with his indifferent and egoistic behaviours, while Vanessa and Virginia were trying to meet the expectations of all the family members. Virginia was relatively a child who still needed a mother. She tried to remain loyal to her mother's teachings and did not forget the last words she said to Virginia: " Hold yourself straight, my little goat!" (Bond, "Who Killed Virginia Woolf ?", 38) Virginia was lost in the conflicts which the feeling of loyalty caused and she could hardly find her way out of this imprisonment.

Busy with all the duties at home and the intellectual occupations of Stephens' life, Virginia spent several years with the rest of the family without having a long-term plan. Those were the years during which Virginia was mostly ripened in many respects. She was not in search of a partner to spend her future years with. On the other hand, she was accompanied with an older friend, Violet Dickinson, who was known for her interest in mentally sick woman criminals as well as for her generosity and her sympathy. During the years when Leslie Stephen was sick and not able to manage the family problems, she became a mentor to the girls in the Stephen family. Dickinson's relationship with Virginia was closer than with the other family members. Although Violet Dickinson was thought to be a relatively dangerous woman and an improper influence by the other siblings of Virginia, because of Leslie's indifference and neglect, Dickinson and Virginia spent a lot of time together and went on holiday several times. Vanessa Curtis, who wrote *Virginia Woolf's Women* (2002), described Dickinson as a woman full of joy and optimism, of which Virginia was in need as a young girl.

The relationship between Violet Dickinson and Virginia became more than mentoring and mothering, especially after Virginia's father died of cancer in 1904. Vanessa Curtis argued that "regardless of the question marks that still hang over the exact nature of their early relationship, there can be no denying that Violet was the first true emotional and physical love of Virginia's early adult life.". Dickinson, who was also a strong believer in Virginia's literary capacity, nurtured her by satisfying all sorts of her hungers, including admiration, affection and undivided interest. As the author of *Virginia Woolf* (1996), Hermione Lee argues that Dickinson was Virginia's inspiration and a guiding spirit for her. She mentioned that "She used

Violet as her sounding-board for her evolving ideas about how to live, how to talk and how to write." (Simkin, 2014).

In their arguments, both Vanessa Curtis and Hermione Lee agree that this relationship which was considered to be motherly and congenial, enabled the blooming of Virginia's desires as a tender lover. In her correspondence with Dickinson, Virginia was inviting and demanding as a young girl who was tasting the lust of eroticism, which made her ask Dickinson not to let anyone read her letters. On the other hand, she had childish phantasies in which she used to seem as if she was playing a game. Violet Dickinson, in her memories of Virginia, mentioned that Virginia found sexual intercourse with men painful. Yet, she was still a childish figure who was not ready for a lesbian intercourse, either. As their correspondence and friendship lasted until Virginia's death, Dickinson was a case where Virginia kept her experiences, feelings and thoughts safe.

Meanwhile, a few months after her father's death, Virginia had her second breakdown, which was becoming a familiar part of her life, including many questions, deficiencies and pessimism. Her biological heritage leading to psychological problems could only be compensated for by a reliable and endless source of love, support and loyalty, which she had been longing for since her early ages. Julia, as her mother, was connoted with all these expectations before she died. Then she was replaced with Stella with the same connotations and expectations. This time, it would be Dickinson who supported her young friend and met her emotional needs. The core of everything was Virginia's longing for a harbour or a safe playground, where she would declare her independence. Her freedom existed in her dedication to a loyal soul with whom she would be able to share the extremes of her thoughts and feelings which had been imprisoned in her mind and soul for such a long time. When she was able to share them, she was able to get rid of the feeling of being weird, wicked or alienated. If she would happen to find that secure relationship, she would feel cured and more stable considering the belief that she would not be isolated because of other siblings, household jobs or love affairs.

Virginia enjoyed the company of men in public, as she used to attract attention through her intellect and her remarkable conversations rather than her beauty or coquetry. The feeling of being admired and the new experiences of excitement made her attracted to men superficially and in a conventional way. As a young woman who

was expected to marry with one of her suitors, Virginia was mostly interested in men's intellect and logical design. On the other hand, deep in her soul she was fascinated by the aura of women, who had been inspiring her for a long time.

Virginia was scared of having sexual intercourse with men. Although she thought that Strachey Lytton, who is known to have been attracted to men, and she fitted each other, she did not have a real opinion about marriage, which she was both eager for and hesitant about. She would like the idea of being a couple with him instead of feeling isolated and unpopular in the society. Her approach to marriage was more like being close flatmates sharing a lot in life and supporting each other. Neither Virginia nor the society was ready to accept that a woman could be much more fascinated, satisfied and open in a same sex relationship. As a result, Virginia tried to make herself ready to have a man in her life. She used to like the attraction and the company of men, which was mostly accompanied by intellectual conversations and praise. Despite her attraction to women, Virginia was a woman who needed to be fancied and flattered by men. She used to captivate men mostly with her intellect and as a young woman who wanted to enjoy the attention of men, she was flirting with them when the occasion presented itself. Going beyond kissing and caressing had never been a part of her role in a LAT (living apart together) relationship until she married Leonard Woolf. Leonard had to wait for her to get physically or psychologically ready to have a sexual intercourse for several days, which would be the foreshadowing of the style of their intimacy during the following years of their marriage.

Before she had Leonard Woolf in her life, she was aware of the expectations of men during intercourse, which were more than kissing and foreplay, through the conversations she had with Dickinson and later with her sister Vanessa, who married Clive Bell after their brother Thoby died. As Vanessa and Virginia always wanted to support each other, they used to spend a lot of time talking about their experiences and difficulties in life. Virginia learnt that Vanessa was having pain and some other problems during her sexual intercourse with her husband and she found herself inefficient to satisfy a man in the way he wanted. Especially because of her depressions during and after her pregnancy, Vanessa became cheerless and difficult, which changed the climate in the house by showing Virginia as a more lively and attractive figure for Clive. Although Virginia and Vanessa were so close to each

other as sisters, Virginia responded to Clive and tried to kiss him once, but Clive responded with a cleverly constructed way of flirting. They were not in love with each other, which made both Clive and Virginia go on in their own way in the following years despite spending a lot of time together. Her attraction to Clive remained as another limited experience motivated by her desire to be chosen as someone's woman and ended because of not being able to give more than Vanessa could as well as because of the moral issues involved.

Peter Dally, the author of *The Marriage of Heaven and Hell: Manic Depression and the Life of Virginia Woolf*, mentions in the "Gender and Sexuality" chapter of this book that 'no man attracted her physically, apart perhaps from Clive. She liked male company and preferred the male mind. Men lacked the gentleness and sensitivity of women, in Virginia's opinion.. Virginia liked only socializing and flirting with men, which was the result of her limited sexual attraction, as they would never be able to meet her expectations in intimacy. As a young woman who had desired the warmth of a woman, Virginia would never feel besotted by the love of a man for the rest of her life.

In 1908, when Virginia had already gained her self-confidence through her exciting experiences with Violet Dickinson and Clive Bell, and the appreciation she got as a talented literary figure, her sympathy to Violet Dickonson started to diminish as she wanted to discover more about herself and the other people and to have new experiences. At the end of 1908, Virginia started to become friends with Ottoline Morrell, who was known as a bisexual besides being a society hostess in intellectual and artistic circles. Ottoline was an eccentric figure for Virginia and the people around them. Virginia's attraction to her was due to her personality, but something physical about Ottoline disturbed her. Virginia did not want to have more of Ottoline in her life as Ottoline was not a suitable figure according to Virginia's intellectual circle. She was a poor imitation of a man when her behaviours are concerned. Consequently, Virginia preferred to be distant and described her as "head of a medusa, but simple and innocent" (Bell, "Virginia Woolf : A biography",³⁷) in her letters to her friends and her sister Vanessa. In her book *The Medusa Gaze in Contemporary Women's Fiction*, Gillian M. E. Alban argues that ' the sight of the Medusa head is so petrifying, psychoanalysts since Freud have regarded her as the

genitals of the terrible mother; he saw this head as representing the woman's lack of penis, even as the penis is represented through her sneaky hair.' (3).

Her feelings for Ottoline swung between attraction and repulsion. On the other hand, especially in her conversations with Violet Dickinson, Virginia mentioned that Ottoline was fond of Virginia herself. Virginia's attempt to share this relationship with Dickinson – and from only one perspective- was egoistic and arrogant. On the other hand, Ottoline's feelings for Virginia could be clearly understood from her words which were mentioned by Vanessa Curtis, the author of *Virginia Woolf's Women* : "This strange, lovely, furtive creature never seemed to me to be made of common flesh and blood. She comes and goes, she folds her cloak around her and vanishes, having shot into her victim's heart a quiverful of teasing arrows." (Brooks, 2012).

Despite the fact that Virginia and Ottoline's friendship started with a mixture of different feeling with ups and downs, they became like spare wheels in each other's life as Virginia was indecisive about having her closer in her life, whereas Ottoline was scared of being rejected by Virginia as a friend or even more.

They did not really exist in each other's life for a long time apart from the artistic or intellectual gatherings and writing to each other from time to time. When they started to see each other, Virginia had already lost her interest in Ottoline as a friend and as a woman, which was not the end of their contact. Several years later, the more they learnt about each other, the more sympathy they would have for each other and they would be able to share their private experiences through their correspondence in the following years.

After growing apart from Violet Dickinson and her sister Vanessa's marriage, Virginia was feeling restless and moving between hypomania and depression. Because of the lack of a motherly figure petting her head and giving her other calming pleasures, Virginia continued to feel lonely in life and started to figure out her future. She needed company who would understand, endure and love her. As she always believed that Lytton Strachey was the best suitor for her, she accepted Lytton's proposal, which somehow resulted with Leonard Woolf's proposal to Virginia as a consequence of Lytton's encouragement. Leonard had been in love with

Vanessa Woolf before and he had no feelings for Virginia until he learnt about her affair with Clive.

Leonard Woolf, being an admirer of the female quality of mind, used to enjoy communication with women and value their intellect and experiences. Although they were described as “mind to mind, soul to soul” (Leonard Woolf to Virginia Woolf, 29 Apr.1912, Spotts, p. 172), their relationship was a mixture of many different roles, but not that of passionate lovers. Although Virginia Woolf wrote to her husband in her suicide letter that: “You have given me the greatest possible happiness. You have been in every way all that anyone could be. I don't think two people could have been happier till this terrible disease came.” (Woolf, 28 Mar. 1941), her words were spoken in order not to disappoint him about herself as a wife who did not value the things her husband gave her. They had never been the happiest couple because of Virginia's problems, physical or spiritual. As a contemporary, innovative, intellectual couple they used to concern themselves with the same worldly things and their common interests and occupations were like a medium showing them as an ideal couple.

In fact, their relationship was relatively a marriage of convenience, as they were both lonely souls who were trying to escape from their memories of the past, concerning their families, their rebellious souls and the teachings of the society. Leonard had previously gone to Ceylon to change his life, and Virginia was lost while trying to understand and find her way to be happy, healthy and undisturbed. Their marriage would be an unvoiced agreement full of love- Leonard would be her eternal shelter – offering and understanding- and most of the time he met these expectations.

When Leonard proposed to her in January 1912, he was patient enough to wait for the answer until the end of May of the same year, when Virginia was convinced by Vanessa about the stability that a marriage would give her. In the meantime, Leonard became sure about his love for Virginia and told her that he could wait until she had finished her novel *The Voyage Out*.

When Virginia accepted Leonard's proposal, she was not entirely in love with Leonard. However, she liked the idea of marrying him, with an inner drive to be perfect in her work rather than concentrating on a marriage full of common expectations and duties. Virginia would be able to find the freedom to fulfill her

intellectual aims in the atmosphere of a marriage which could provide her stability and tranquility.

She did not fulfill the role of a sexual partner in their relationship, as she could not manage to have a sexual intercourse even two weeks after their marriage, which made Leonard nervous and disappointed, resulting in Leonard's forceful intercourse attempt. This frustrating event started a new period in which Leonard would put all his sexual drive into his work. He wrote *The Wise Virgins*, in which he symbolized Virginia, Vanessa and himself through the characters of the novel, which could be considered a semiautobiographical drama, and Virginia would concentrate on her own occupations. Leonard wanted to ask for help from Vanessa, but he was too shy and even disappointed about himself to ask.

His hopes about childbearing continued for a while until the family doctor Dr. Savage and Maurice Craig, who treated Vanessa during her post-natal blues, warned Leonard about the possible results of having a child for Virginia. From the doctors' perspective, Virginia, who was able to manage her own stability with the support of the others, would feel stressed, depressed and unstable if she had such a big responsibility which would interfere with her life. Leonard was convinced about this possibility, while Virginia felt extremely angry and disappointed about herself, and this would continue all through her life.

In the following three years after their marriage, during which they expected to establish a normal life, Leonard became tougher towards Virginia and he wanted to get divorced, while Virginia became mentally worse and more like a child who needed the support and care of Leonard. She was being treated by some anti-depressive and sleeping pills then. As she started to suffer from the absence of Leonard's attention, she tried to kill herself- maybe an attempt to attract attention- by taking too many Veronal pills, which she was taking besides bromides and chloral. As her husband and as a more stable man who could manage his feelings when necessary, Leonard tried to provide her with all the possible care and treatment available, which made Virginia appreciate her male mother figure more and more each day. Leonard would become her doctor, her mentor, her critic and her flatmate for the rest of her life. Thus, she felt protected by her husband and her sister, but she was not able to protect herself from her own self.

Their relationship started to feature a fellowship in which Leonard was loyal to her despite the fact that his expectations from marriage were not fulfilled. Virginia, on the other hand, was satisfied with what she was getting from Leonard, but she was feeling guilty and insufficient in their marriage. Moreover, she had read *The Wise Virgins*- which Leonard started to write on their honeymoon as a possible reaction because of his conflicts in marriage. However, she must have not eased her sense of insufficiency as a wife through her husband's words and must have been deeply disturbed by this book. In his book, Camilla Lawrence (Virginia) was likened to 'a hill covered with virgin snow' while questioning marriage and virginity from a remarkable perspective suggesting the meaning and connotations of losing chastity both for men and woman. Through Camilla's words, Leonard makes the meaning of marriage for Virginia clear: "There's so much in marriage from which I recoil [Camilla tells Harry]. It seems to shut women up and out. I won't be tied by the pettinesses and the conventionalities of life. There must be some way out. One must live one's own life" (Shiloh, "Virginia Versus the 'Virgins'", 2003).

Leonard, portraying Camilla as a gifted single woman- a virgin from the perspective of the early 1900s- was trying to define Virginia's intention in marriage and the possible hedges and damages that marriage could bring about in a dependent and gifted woman's life, which symbolically started from sexual union and went on through other demands and expectations damaging her privacy and freedom. Yet, Leonard could not find the answers to his questions through his own soulsearching. Women were a mystery for him. Still, he would bear his own side of the responsibilities of their marriage from his own side.

Virginia, thankful and respectful to Leonard, on the other hand, was trying to live her own life as far as possible, when her mood swings were taken into consideration. According to Peter Dally, Virginia alternated between being half-in love and wanting to be with Leonard. Although by many authors, she was described as a frigid woman, considering her phantasies and behaviours to women, she should be described as a woman who had vaginismus, which is common among the women who have been sexually seduced as a child and among the contemporary women, whose life style is not as conventional as earlier women. In the case of Virginia, she was a contemporary woman who had been seduced as a child, which meant fulfilling both of the mentioned conditions.

Because of the pressure of feeling insufficient, unconsciously, Virginia was disturbed by her mother's teachings and her approach towards her father, reminding her that she was not capable of fulfilling the wifely role in her marriage. Virginia and her siblings had been taught by their mother to accept their father as a special man, who deserved to be served and respected. Leonard was a more special and gentle man than her father, but if she had suffered from the fact that she did not deserve Leonard, she would have lost all her strength and felt totally lonely in life, as the burden of regret would not be a solution to change the things she was able to give her husband.

When the spectre of her mother started to materialize as a shadow from the past in the form of a voice, her mental health started to be threatened by a stronger disturbance, which was diagnosed as mania. But according to Dr. Savage, the diagnosis was neurasthenia, as an emotional disturbance, which could have been a reason not to let this marriage occur, as such people were expected to create problems and melancholy in family life rather than generating happiness and joy. However, apart from the duration of proof-reading when she felt depressed like her father, she was able to convert her mental state into creative power, which was mostly inspired by the women in her life including her sister Vanessa, her mother Julia, and her own friends, with whom she kept her mind and heart occupied from time to time. Leonard was never the inspiration of her works apart from resembling Peter Walsh in *Mrs Dalloway* and Louis in *The Waves*.

Considering the things Leonard provided her and Leonard's understanding of being a husband, he facilitated the atmosphere in which Virginia could spend her time writing and relaxing in the way she wanted. As he was focused on his work in order to compensate for the gaps in their marriage, he was not disturbed when Virginia focused on her own occupations, either. For Virginia, a woman needed 'a room of her own' and enough income to focus on her own occupation, which meant writing for Virginia. Although she had both, she needed the inspiration, the motivation and the desire which would drive her into the jungle of words, where she would be free and creative like a child in a playground. Considering the times when Virginia created her major works or the focus of her works, one can conclude that women were the locomotive of her psyche. Considering the fact that Leonard was meeting her needs, including care, a shelter and a safe medium, she needed other women

whom she would follow as a role model or by whose touch she would wind down. She was like a bee collecting nectar to make honey in order to nurture herself and others.

In the year 1917, Virginia was still writing some experimental narratives and had not created her major work. The turning point, which would affect her career as a writer and touch her soul with a mixture of different feelings, would be caused by another woman of Virginia and through the years their life journey overlapped, and she would discover a lot about life, other women, soul-searching and herself.

In Virginia's circle, it was common to meet fresh faces who were considered the intellectual figures of the time, like artists, authors, critics or politicians. It was at one of those gatherings when Virginia met Katherine Mansfield, who would inspire her in many ways as Katherine was already a mature writer. Virginia's most noticeable feeling for her was jealousy. She wanted to have Katherine's talent, Katherine's words and the praises Katherine was getting due to her noteworthy and creative works. Virginia used to call her a civet cat or a street walker despite her genuine admiration for Katherine. Virginia's words in *A Room of One's Own* could be attributed to her relationship with Katherine Mansfield: "Chloe liked Olivia perhaps for the first time in literature. Cleopatra did not like Octavia... Cleopatra's only feeling about Octavia is one of jealousy... But how interesting it would be if the relationship between the two women had been more complicated... So much has been left out, unattempted... But how interesting it would have been if the relationship between the two women had been more complicated." (*A Room of One's Own* 56).

As Virginia's literary inspiration, Katherine let Virginia explore her inner drives, her motives and her experiences, as if she knew that she would die at the age of thirty-five. Being two women having similar experiences and health problems in life, Katherine and Virginia had a lot to give each other. On the other hand, as rivals and modern writers, they were both committed to their work, which was nurtured by their relationship as two close friends, or their 'uneasy sisterhood'. Virginia found more of what she needed in her rather than in her male contemporaries. They not only benefitted from each other's literary identity, but also from their mysterious connection with each other, which could be considered a lesbian approach and be likened to Virginia's relationship with Vita Sackville West, from which both sides

benefitted personally and literarily. Yet Katherine died in 1923, during a period when Virginia was very creative and productive.

The years from 1920 to 1925 were very important times, during which she improved her literary career in spite of having severe times because of her mood swings, which could be described as cyclothymia. She had enough inspiration and a creative state of mind in order to make use of her memories, feeling and experiences.

Between these years, Dora Carrington would feature in Virginia's life, at first as the lover of Lytton Strachey, who appeared to be a homosexual as time went by. Dora Carrington was a talented artist, a charming woman and a popular figure of love stories, leading to a lot of gossip. She was raised by all the conventional and religious teachings and overpressure. She was taught to repress her innermost feelings, which caused her to be unaware of her sexuality. She could be described as bisexual as she had several partners from both sexes. However, Carrington reasoned her unconventional way of desires and actions gradually, and could accept her own approach towards having sexual intercourse with men. According to Vanessa Curtis 'she was looking for a platonic soul mate, but what she found was a man who was highly sexed and constantly irritated and frustrated by Carrington's lack of passion.' (Simkin, 2015).

One of the authors who wrote about Dora Carrington, Gretchen Gerzina, argued that she was hopelessly in the middle of all the opposites when she became an adult. She could call herself frigid, but, at the same time, she was full of sexual desire. She was traditional besides being a free-spirit, and reclusive while she seemed to be uninhabited among other people. About Carrington's mixed personality, Gerniza adds : "She was very much the product of a late-Victorian upbringing, and it is doubtful that she knew very much about sex at all. She felt none of the sexual urges that Gertler did, even confessing that she had never been drawn to a man's body in the way he was drawn to a woman's." (Simkin, 2015).

Similar to Virginia, Carrington liked the company of men and woman in different ways. She was attracted to both; to men in the traditional way, to women with pleasure. Katherine Mansfield played an important role in Carrington's life, as well. Katherine could make her enjoy her life better, and the conversations they were inspiring and delightful from Carrington's perspective. It was the beginning of 1920s

before Carrington could call herself a bisexual. However, her feelings for other women before, especially for Katherine - before she is mentioned in Carrington's letters with delectation several times - could be called the signs and the results of her sexual drive towards women.

Rather than Virginia Woolf's letter or diaries, in Carrington's letters, it is possible to find more about the sexual roles of Katherine Mansfield. Carrington made these roles clearer in one of her letters:

"Katherine and I wore trousers. It was wonderful being alone in the garden. [...] How I hate being a girl. I must tell you, for I have felt it so much lately. More than usual. And that night I forgot for almost half an hour in the garden, and felt other pleasures strange, & so exciting, a feeling of all the world being below me to choose from. Not tied - with female encumbrances, & hanging flesh." (Simkin, 2014).

Carrington's existence in Virginia Woolf's life is based on a soul-searching rather than being in the same circle of friends and intellectuals. Although, Carrington was younger than she, considering their experiences regarding relationships, Carrington was by far a more practised figure, and regarding their popularity in their intellectual circle, Carrington was the focus of men and women with her charm and style.

What brought Virginia and Carrington together was their empathy and sympathy for each other due to their conflicts, fears, conflicts and their past as the source of the present. They were never the closest friends but a reflection of each other, a shadow, a flashback or a flashforward in each other's life, a role-model, a simulacrum or a foreshadowing in life. Even their longing for death, but trying to be alive in order not to disappoint the people supporting them, would end in the same way. Although after Carrington's suicide, Virginia said that "Glad to be alive and sorry for the dead: can't think why Carrington killed herself and put an end to all this" (Simkin, 2010), ten years later, she would take the same tragic course. By the time of Carrington's death in 1932 Virginia's interest in her was not affected since it had already faded away several years before.

After Katherine's death in 1923, Virginia was frustrated and the terror inside of her drove her into cyclothymia. She had already stopped seeing doctors on account of her disorder and only accepted the support of the family doctor and Lytton Strachey's niece Dr. Elly Kendel when it was necessary. On the other hand,

somehow she was able to convert these difficult times into creativity as a mature woman who had started to analyse herself better, found ways ways to reveal and to complete herself, and was ready to accept herself the way she was.

Virginia was a bisexual, who was floating towards the feminine world, for which she had had a hunger since her childhood. When, she felt even ready for a sexual relationship which would co-exist with love. If she had not had Leonard in her life, she would or could have been more spirited and courageous to have a woman in her life. Leonard, on the other hand, was trying to ease her position by explaining his wife's amicability and inclination to women as a common affinity among women. As a clever and judicious man, he could realize the emotions of his wife, but a woman was always better than having a male rival.

When Virginia started to become closer to Vita Sackville-West and started a relationship in 1925, she also started to suffer from a severe depression which continued almost six months. In these six months, not only did she have psychological problems, but also insomnia, headaches and other health problems, as well. Throughout these difficult times, Vita became the source of life for Virginia. When she did not see or hear from Vita, she felt unwanted and unloved.

Vita, on the other hand, was a free spirit and a political woman trying to control and manage her relationship with her husband who was gay, as well as her wealthy and noble family, her occupations, her other relations and other admirers. She loved Virginia, but for Vita, it was scary to stream all her love, time and attention into one direction, as she mentioned in one of her letters to Virginia:

"I am reduced to a thing that wants Virginia," said Vita. "You have broken down my defences. And I really don't resent it... Please forgive me for writing such a miserable letter." (Vita Sackville-West to Virginia Woolf, 21 Jan.1926).

Vita also explains her feelings for Virginia as adoration and love-devotion, which diminished over the four years they had a love affair. The meaning of this relationship was different for each side. For Virginia, it was worth sacrificing a lot of things if she would achieve Vita's love, admiration and loyalty. She even started to risk her relationship with Leonard, as she was so captivated by Vita's inviting words and by her own desires. Virginia started to change her appearance, her furniture, her house and her life for Vita's love. She needed and wanted Vita's whole attention and

love, about which she always had doubts. Considering Vita's words, Virginia wanted that relationship despite her marriage, and enjoyed the joy, excitement and intimacy they were giving to each other. However, their expectations from this affair and their characters were not the same.

Vita, also the inspiration of one of Virginia Woolf's masterpieces, *Orlando*, was not as dependent on their relationship as Virginia was. On the other hand, Virginia, who was aware of the fact that Vita would not be totally hers, criticized and satirized her wisely in *Orlando*, which is considered one of the best novels on love. It took Virginia a short time to finish writing this book as she was surrounded by the aura of a woman who could evoke many extreme feelings which were ready to spout from her mind.

Although Virginia knew that Vita was maintaining her relationship with another woman –or other women- she was expecting to be convinced by Vita about her genuine feelings. She wanted to take their own time together and to feel each other more through their intimacy. However, for Virginia, Vita's love was not reliable, and when they went on holiday together, Virginia wrote to Leonard every day in order to show that she could not do without him any longer. It is open to argument whether Virginia would have said such words to Leonard if she had felt reassured in her relationship with Vita.

Virginia started to feel depressed because of the feeling of being neglected by Vita and she started to question her more and more every day. Vita, on the other hand, was evasive, as she felt too much interrupted by Virginia's incredulity and obsession. Besides, she lost her sexual desire for Virginia and started to have other affairs blatantly. Virginia was not able to manage her life without Vita's love, attention, motivation and intimacy. Through another suicide attempt, causing her to stay in hospital for six weeks, she tried to warn Vita about the possible results of her approach to her. As a result of Vita's withdrawal, she started to reconsider her marriage and convinced herself about being happy in her marriage.

Vita and Virginia remained friends, and they had times when they became closer to each other, especially shortly after *The Waves* (1931) was published. Through the love Virginia felt for Vita, she could see her peak of passion, desire and peace. All these feeling were left partly-satisfied by Vita, which made Virginia become more

obsessive about her. Unconsciously, Vita's passion for her gave Virginia the biggest hope of being accepted the way she is, which would calm her down and make her creative but stable. Virginia needed that stability and she knew where she could find it: in the arms of a woman, but a loyal one. Thus, Vita gave her the biggest despair, as well. After Virginia's death, she said that if she had been there, she could have saved her.

While trying to manage the catastrophe of her life after Vita, Virginia attempted to have a calmer life, concentrating on her own work and preferring to feel secure under the shelter Leonard gave her. Although she had lost the idea that she would feel complete with a woman totally devoted to her, she was open to the company of another woman with whom she would feel safe again. She was looking for another motherly figure in order to be satisfied again; but this time she was not ready to sacrifice the life she had with Leonard. In her opinion, they were a happy couple who were meeting the needs of being fellows.

One year after separating from Vita, Virginia started to become closer with Ethel Smyth, who was a composer and a member of the women's suffrage movement. Although Ethel was twenty-four years older than Virginia, they ignored this age difference as they had a lot in common to share and to enjoy. Christopher Wiley mentioned their correspondence in his work *When a Woman Speaks the Truth About Her Body*: *Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian Auto/biography*. He says: "They shared a special interest in biography: Woolf as theorist and practitioner, and Smyth as incorrigible memoirist. Both thrived on intense, long-lasting relationships with women; and the feminist and lesbian tendencies of each are central to an understanding of their life and work. What was more surprising, however, was that they did not meet until comparatively late in their lives – a fact they both subsequently came to regret." (Wiley, 2004).

Having different occupations but sharing the aim of surviving and existing in a patriarchal world as women, Virginia and Ethel contributed to each other's life and works substantially. Although their biographies were overlapping in many cases, considering their characters, they were polarized, since Virginia was an introspective and fragile woman who enjoyed listening to Ethel, although from time to time her monologues seemed endless to Virginia. On the other hand Ethel was an extrovert, who was extremely talkative and candid during the times they conversed. At such

times, Virginia could open up to Ethel about the secrets or the problems of her life considering her mental status, sex and other private things, mostly upon Ethel's request. Her interest in learning about Ethel as much as she could made her neglect her own will and desire to talk. Besides, she was afraid to give away too many details about herself in order to protect herself from another disillusion and to avoid appearing in one of the autobiographical volumes, through which Ethel used to publicize herself. Virginia was already a public figure and wanted to be in the limelight only through her own works, rather than her private life. On the contrary, Ethel could talk about herself and would want to be talked about, which was interpreted as egoism by both of them. They were two poles with similar experiences, making them enjoy their relationship more. Virginia expressed her point of view about the situation in the following words: 'How we differ! Our minds are too entirely and integrally different: which is why we get on' (Wiley, 2004).

Their ten years together, which were full of conversations, experiences, letters and struggles for existence as women in the intellectual world, were the years Virginia improved her awareness in respect of literature, politics, feminism, women and her own self. In her view, Ethel represented a pioneer regarding her age, her charisma, her self-confidence, and the ground she had already covered in love. They were like two defendants representing women in the fields of literature, music, human rights, politics, education, gender and moral issues. Thus, they were eligible for each other's civil, community and private life, despite some objects at issue, like marriage and the co-existence of sex with love. Virginia was not in love with Ethel in the literal sense she was in love with Vita, yet Ethel, despite being a lesbian, who believed in the existence of love only when accompanied with sex, was in love with Virginia. Virginia's feelings and approach could be explained clearly through Suzanne Raitt's arguments about the age difference in a relationship and the 'maternal metaphor'. She argues that the maternal metaphor is 'crucial to the kinds of narrative identifications that the women develop, and the ways in which they use those identifications to challenge and confirm each other's femininity' (Wiley, 2004).

Through her relationship with Ethel, Virginia realized that her opinions and feelings could be a part of a worldview and there were people who could empathize with her. However, as a lesbian, Ethel did not use to express herself as a lesbian in her works, which made Woolf disappointed with Ethel, as Ethel was a warm advocate of

homosexuality versus the conventional ways of sexual intercourse. For Virginia, her thoughts, her feelings and the way she exhibited them needed to be a whole in order to be “herself”. She did not want to act hypocritically, apart from the times she was prudent in order not to make Leonard sad and humiliated.

Ethel was the last remarkable woman in Virginia’s life before she died in 1941 at the age of fifty-nine. Virginia Woolf left this world with the burden of not being able to give Leonard the satisfaction and the loyalty that she expected from her women.

3.4 Eros vs. Thanatos

Human beings are born with a complex structure into a limpid world, which has its own laws, systems and ways to manage all the living and non-living things apart from human-beings. Many people would suppose this structure to be ‘intellect’, which is, according to recent studies, suggested as multiple. The idea of multiple intelligence has been functioning as an innovation in the studies of psychology and educational sciences, which makes many people regain their self-esteem about having a career or existing in the world of IQ privilege or EQ consolation. However, this complex structure is actually the psyche rather than the intellect. Psyche, which is defined as ‘dynamic thought forms and metaphorical-emotional resonance’, is the real creator and destroyer in the human brain. It works consciously and unconsciously due to some basic drives, which could also be called instincts.

According to Freud, all instincts could be clustered under two titles: Life instincts or Death instincts. In his book *Beyond the Pleasure Principal*, published in 1920, Freud suggested that our actions are motivated and manipulated by these two instincts. Eros, he suggested as the life instinct, is referred to sensuous and reproductive needs as well as basic survival needs. These vital instincts not only maintain one’s life physically, but also they give the energy and the will to make life meaningful. Libido, which is mostly associated with sex, is scientifically defined as the energy which is created by life instincts. Besides, sex, as one of the life instincts, has always been the most attractive issue both for researchers and the followers of psychiatry, which has been suggested as the main source of human behaviour. The orientation of life instincts is towards physical and spiritual development, which is motivated by libido, and cathexis, which could be defined as the ‘libidinal energy invested in some idea or person or object’. Freud suggested cathexis as ‘a psychic analogue of an

electrical charge'. Life instincts are the ones which make human-beings feel alive and satisfied through being affectionate, considerate, productive, helpful, cooperative and loving as well as eating, drinking and breathing. Like the concepts of heaven and hell, human psyche has its own opposites: one accelerates when the other one decelerates.

“Thanatos”, on the other hand, defined as the ‘instinct of death’, works against Eros, while urging us to repress, kill and destroy. Thanatos is suggested as the unconscious wish of a person to die, besides taking actions towards others. Freud describes the situation in these words: “the goal of all life is death” (Cherry, 2017). However, contrary to the common understanding, Thanatos does not aim to destroy. It tries to get rid of all the desires, the stress and the ambiguity that Eros causes, as it focuses on serenity and calm. In order to reach its own Nirvana, Thanatos finds an ultimate way, which is to destroy. The longing for such serenity is the result of a traumatic experience, which damages someone’s life consciously or unconsciously. The experiencer of an unwanted event may not manage her life due to the reflections of that, which causes an unconscious desire to die. The life instinct motivates the psyche to survive, develop and procreate, while the death instinct restages the trauma in disguise several times. Thus, with the tendency to survive, the person counterblasts the obstacles which prevent her tranquility. If the source of the obstacles is internal, the person tries to set her mind at ease by some harmful or dangerous actions like smoking, drinking alcohol, driving fast, doing illegal things or committing suicide. Slowly or quickly the person kills herself. If the source is external, the person may direct this energy to other people or things, which is expressed through violence or aggression. Even if the source is external, if the person feels herself as the manipulator or the instigator of the unwanted event, her trauma leads to self-destruction again, besides aggression towards other people.

In Woolf’s case, there were both external and internal sources. She started to have her traumatic experiences when she was a child through witnessing the neglect and the punishment of her half-sister Laura by her parents and through her half-brothers’ sexual harassment. Also, living in the house of deaths - she lost her mother, half-sister, father and brother in eleven years- made her traumas more severe. All these sources were not easy to deal with, especially for a child.

Over the years, because of not being able to cope with the stress, pressure, sorrow and the despair caused by several external factors, Virginia became overwhelmed. With ruins in her life, she herself became the source of her own burdens. She knew what she needed or what she wanted. All through her life, with every chance of finding a harbour, she began to hope. Her hope took her to the ocean, where she felt free, fresh, brave and strong again. She was following Eros with all her heart. On the other hand, after every refreshment, her instinct for life was interrupted by disloyalty, frustration and dissatisfaction. Thus, she lost her tranquility again and again. In order to survive and hold on to life, she always needed a new cathexis where her objects of concentration provided her with a private world where she fulfilled herself and felt alive, productive and useful. Yet, the more she needed life and could not fulfill it, the more restless she felt. Moreover, whenever Eros took a break, Thanatos started to work harder, and while she was chasing life, she came very close to death.

According to Freud, the drive of self-fulfillment and eternal existence would drag a person to death. Even if this process is delayed, it is almost impossible to destroy it, because people are not able to possess themselves. They are the products of the society, which is always in progress. Consciously or unconsciously, they would try to destroy the civilisation which is developing uninterruptedly, creating a chaos and making them restless. And the dissatisfaction in childhood would make that person insatiate towards some objects, people or ideas. In order to avoid the ambiguity and chaos of life, one would desire death, which is inorganic and stable.

Virginia Woolf, who chose to find tranquility as a medium which she longed for, attempted to die several times. The first one of these attempts was in 1904, after her second mental breakdown following her father's death. When her mother was alive she symbolized affection and shelter, while her father was the source of a medium where her mother enjoyed her own existence and felt confident. When Virginia started to lose them one by one, she lost her stability, her tranquility, her direction and her cathexis. She had almost nothing to invest her life energy in. She was institutionalized for a while, which was supposed to give her a kind of peace as she was protected from all ups and downs that could affect her stability and cause mood swings. She had a temporary stability supported by medical treatment, health care and her other occupations which kept her mind busy. On the other hand, as she was deprived of her daily occupations, especially of writing, as a part of her treatment,

she developed a kind of mistrust in doctors and their ways of treatment. When she returned home, she had already lost her towers of strength and was trying to build new towers in life.

Her second suicide attempt was in 1913. Her marriage with Leonard Woolf and the sinking of the Titanic, the gigantic ocean liner which was carrying 2240 passengers and sank in the North Atlantic Ocean in 1912, both caused her to feel depressed and lost in a world without expectations about life. She was feeling inferior as a woman and as a wife as she did not find herself beautiful and attractive. Although she believed that a woman could attract men with her manners and intellect, as a woman who lacked self-confidence, she was unconsciously suffering from not fulfilling Leonard's sexual expectations. She felt inadequate as a lover, and the possible magic of marriage lost its meaning, making their relationship a treaty of companionship. She remained dignified but felt incomplete and totally disappointed in herself. Thus, her libido became weakened and she started to feel like a silhouette of a woman rather than a real one. Moreover, while she was trying to cope with her own problems, the sinking of the Titanic and the death of 1.517 people struck a blow at her slight life instinct. She interpreted life as the server of death and accepted the final scene as the unconscious aim, ending all the whirls and worries of life and making the soul reach its genuine uninterrupted form. This interpretation made her frustrated about all the struggles to make life more meaningful and worthy, and she faced the coldness of death which promised nothing but tranquility.

Her third suicide attempt was during her love affair with Vita Sackville-West, when she wanted to intimidate Vita about the possible results of disloyalty, neglect and separation. Their relationship was becoming chaotic and problematic because of their different expectations from each other. Virginia wanted Vita only for herself. She criticized her for being indifferent, disloyal and unstable. Vita, on the other hand, did not want to be restricted by Virginia's expectations, and she thought her dedication to Virginia would put her in chains. The more Virginia became obsessed about Vita's negligence, the more distant Vita became. Virginia's dream of being Vita's only attraction touched rock bottom. She could have been Virginia's harbour if their relationship had meant the same for both sides. Virginia was about to lose her presumed peace and satisfaction. However, she was not really close to death. On the contrary, the aim of her attempt was to reach tranquility in another way, which could

only be provided by Vita as the object of emotional investment. She wanted Vita back by threatening her with committing suicide, which did not make their relationship as close as before.

Through the rest of her life, in the case of any stressful event whether personal, interpersonal or social, she became closer to death, because she used to internalize everything as a loss of her tranquility: Death of a person, end of a relationship, lack of self-confidence, fear of being unsuccessful or being criticized. These situations could easily affect her rhythm and interrupt her psychological and behavioral harmony. She was trying to draw a circle and find a medium where she would be able to resist all outside influences. Her safest place would be the arms of a woman whom she could rely on and share all her thoughts and feelings with. That would set her free and make her stable. However, as her need of an insulated world had never been satisfied, she could not discharge her mind. Instead she became bleak and vulnerable. Through her own words, Virginia Woolf made her state of mind clear: 'My own brain is to me the most unaccountable of machinery—always buzzing, humming, soaring roaring diving, and then buried in mud. And why? What's this passion for?' (Woolf, 28 Dec. 1932).

Woolf's perception of her own death was not her destined fate, and her own death or survival should have been a choice, an emergency exit in case she was not able to find peace in the world of mortality. Sooner or later she would experience death; but she should be the one to determine the time and the details of it. That was the reason why she did not want to commit suicide upon the suggestion of her brother Adrian during the Second World War, although their survival was becoming an unbearable burden, as millions of people were being killed savagely. Then she still had hope and reasons to struggle for life (The New York Times, 29 July 1984).

At the age of fifty-nine, when she was a well-known feminist, writer, novelist and critic, she had lost her hope of an isolated world, a world of her own, where she was not lost in words and was able to live instead of just writing. Until then, she had written millions of words expressing thousands of feelings, thoughts, experiences in her extraordinary books, innovative and creative essays and in her brilliant diaries. She was the master of words, the destiny of her characters and the sultan of her imaginary world. Yet in her real life, she was not that strong, determined or brave. She was a demanding anticipator. As she was aware of what she was able to give,

which could mean an oasis for a person with the same expectations, she was clear about what she wanted to get, as well. When she was young, she was cautious of verbalising her desires. The maturer she got, the clearer her discourse became. She could analyse herself better and through her experiences she leaned towards the idea that her ideal relationship would not materialize as she had expected. She was getting older and more exhausted each day. Her mood swings were a part of her life, but her faith in finding her harbour was getting weaker. Her mind was like a machine going without ceasing and her peace started to be broken with every little change in her life. Her life was under the control of civilization, which was progressing uninterruptedly. She was trying to reach her core, which was orphaned several times. Isolating herself from the world was becoming difficult. Thus, her tranquility was totally interrupted, her soul was surrounded by barbed-wire and she had nowhere to calm down and no one to rely on. Even if she could save the whole world, she would not find tranquility unless she had found her harbour.

Many people think that Virginia Woolf committed suicide because she was not able to cope with her mood swings. I argue that, contrary to popular belief, Virginia was getting better at understanding herself, and her career in writing gave her a sort of stability, which prevented her from severe breakdowns. She even got used to herself and accepted herself the way she was. But when she walked into the cold waters of the Ouse River - which she had rehearsed some days before- she was desperate about finding a temple to rest in peace. She went after tranquility, which she could not find in the world of mortality. Eros gave her the energy to survive several times and Thanatos utilized the opportunities when Eros was having a rest. Though Virginia loved Eros better than Thanatos, she died in his hands. Though her Eros was her love for Vita, she found peace in Leonard's love, which was also her Thanatos.

After Virginia's suicide, Vita said that she could have saved her if she had been there. I argue that Vita was right, as Virginia had invested her expectations, her love and her passion in Vita's existence in her life, as Vita was the representative of the woman figure she desired to be. Virginia was too shy to be the Virginia who used to write passionate letters to Vita. Vita, on the other hand, could not have that bold and passionate woman in her letters through which Virginia revealed her phantasies and desires. Vita could not meet Virginia's expectations, either, as she did not want to be restricted by Virginia. She had been nominated Virginia's temple before. If she had

been there, she could have saved Virginia, as Virginia had the tendency to live, to experience, to enjoy life. If she had known that she would have a harbour, she would retain all these reasons to survive. If Vita had been by her side and given her word to be loyal to her, she would call Eros back.

On March 28 in 1941, she started her journey towards the tranquility she had been looking for and committed suicide. Her hat and cane were found on the bank of the Ouse River, where she was thought to have drowned. She left two suicide letters: one for Leonard, one for her sister Vanessa.



4. PSYCHOANALYTICAL INFLUENCES IN VIRGINIA WOOLF'S WORKS: MRS. DALLOWAY, TO THE LIGHTHOUSE, MOMENTS OF BEING

Although Virginia Woolf was not the first or the only writer who gave impulse to modern literature, her books and her other writings breathed new life to the souls of her readers. She was daring enough to unfold the incoherent journey of the psyche and its arbitrary velocity in its tides. She made the psyche the master of time and presented it to the reader as the determiner of fate.

Especially in her books written or completed after 1924, it is possible to see that she was mirroring herself through the characters that she created. Her success through her books was achieved not only because of the tone or the style of her writings, but also she offers her readers a kind of empathetic thinking and raises their awareness about similar distresses people suffer from but can not voice.

Considering her presentation of her distresses and problematics in her writings, she bears the traces of Freud with several insights, which appear particularly as Eros, Thanatos, civilisation, repression, projection and sublimation. Especially in the books *Mrs. Dalloway*, *To the Lighthouse* and *Moments of Being*, the reader can easily notice the influence of Freud, when the characters, the motives and the purpose of writing are concerned.

In this chapter of my study, I will support my argument about how Virginia Woolf was influenced by Freud's psychoanalytic theory and how she justifies his approaches to the psyche through her writings. Her writings were the products of not only her genius but also of her engagement with Freud's approaches and theories about the psyche, as she needed a way to relieve her distress and ease her difficulties. She was aware of the fact that her biological heritage was not the only reason that paralyzed her. Her past was stealing from her future, and if there had been a way to shed light on the darkness in the psyche which was leading her to chaos, she would be eager to find it. Moreover, if Freud had been right, who could have analyzed her psyche better than herself? All she needed was to be honest with herself and let all the associations pop out of their comfortable nests. She had all the

instruments to analyze herself as her patient: a room of her own, a pen and a piece of paper.

Virginia's writing journey started in real terms after Leslie Stephen's death in 1904. She was twenty-two years old when her father died. Leslie Stephen's death - besides feeling sad because of the loss of another family member- gave Virginia a kind of relief, which meant feeling free in her chamber of literature. As a potential critic, Leslie Stephens would have been harsh on her and his criticism could have been discouraging for her possible literary career. Thus, although she liked writing and needed to know whether she was capable of writing literature, she did not share her writings with her father. Like Leslie Stephen's own process of writing, Virginia's was a laborious task since she used to reread and rewrite her sentences several times. Her self-doubt in writing, which lasted throughout her life, limited her expectations from her occupation, although she knew that it was the only weapon she had to exist in the Victorian patriarchy and to embody her state of mind.

After her father's death, and after another severe depression, she started to be more engaged with writing than before. However, the doctors tried to keep her away from the writing process as they thought she should not focus on anything intensively, so that she could keep her state of mind stable. For the doctors the recipe for her recovery was to protect her from herself, which meant isolating her. Yet for her, writing was a therapy in order to lessen her burden and a way to transform her mood swings into pieces of writing, which would still be analyzed a hundred years later.

It is difficult to separate her writings considering their value as literature, as she was more than a literary person. One can even question the meaning of literature after reading her works considering the vividness and the details of her 'moments of being'. These moments, although they could be compared to epiphanies, were pieces of time and glimpses, every second of which could be described like days or weeks by her. While writing, she controlled the time, expatiating on the details that were perceived by all her senses. In her vivid descriptions, she would touch a rose, smell it, feel its velvety petals, describe the colours in the surroundings accompanying the rose and would recall a memory in one second. From Freud's perspective, these moments of being and their associations are the basis of psychoanalysis. For him, the motives that result in difficulties in someone's life could be hidden in the details, which seem irrelevant or trivial to other people. The only way to reveal such crucial

moments was the practice of psychoanalysis during which the patient does not need to follow a structure, is not restricted by the psychiatrist, and is allowed to say whatever comes to her mind.

Virginia Woolf's *Mrs. Dalloway*, was written in stream of consciousness or "interior monologue", that enables the narrator to render the unedited flow of several sensual, associative, subliminal and physical perceptions and impressions. In *Mrs. Dalloway*, Virginia Woolf presents the reality of the psyche, which cannot be limited by rational thinking. Stream of consciousness was a river of thoughts carrying sand and stones, washing the rocks, changing its mood according to the climate and carving its way throughout the subconscious. The subconscious, as the reservoir of myriad impressions, could reach the conscious through that river bed. As an unstructured and random flow of thoughts, which usually lacks punctuation or syntax, stream of consciousness can be considered the manifestations of consciousness. Woolf used this technique not only to attract the reader with a new and sincere form of writing, but also to do her self-psychoanalysis by mirroring herself through her characters. The events, the characters and the conversations represent her memories, sensations, thoughts and other details of her mental process.

As Virginia Woolf's first book written in stream of consciousness, *Mrs Dalloway* consists of two parallel plots, through which she represents herself both as Mrs. Dalloway, a woman of the upper class, and as Septimus Warren Smith, a veteran of the Second World War. Both these two characters represent Woolf's state of mind from the perspectives of different genders and different classes. As the narrative of only one day in the life of the upper class, *Mrs. Dalloway* is a book in which the narrator has the power to reach each character's consciousness and shuttle and alternate between the past and the present. Virginia Woolf controls the flux of thoughts to make the reader able to see the workings of the mind.

As an intellectual man and also a Jew, Freud experienced the results of the Second World War himself and one of his problems was the post-war society, mainly the civilized society which had started the war and affected millions of people, souls, hopes, wishes, reactions as well as damaging the understanding, the tolerance and the sincerity of the society. War was something primitive that could be motivated by the id. Although a civilized society would not be supposed to victimize the society, Freud believed that it did.

In *Mrs. Dalloway*, Virginia Woolf takes civilization as one of the problematics of the post-war society as the first insight from Freud. As Freud also criticized this uncontrolled process in his book *Das Unbehagen in der Kultur*, civilization worked like an epidemic by estranging people from their values and core ideas. Freud's book *Das Unbehagen in der Kultur* was translated into English as *Civilization and Its Discontents*. The word "Unbehagen" consists of uneasiness, discomfort, malaise, awkwardness, anxiety, apprehension and several other tribulations. In his mother tongue, in German, even with one word, he showed how destructive civilization could be.

Freud also believed that all defense mechanisms belonged to civilization and were developed in order to protect one's self from possible miseries. From Freud's perspective, civilization should separate the society from their underdeveloped ancestors and protect them from nature, besides the conflicts and disagreements in human relationships. As the most important creation of humanity, civilization was a man-made god created for their own sake. Yet human beings were destroying themselves with their own creation, and in order to avoid the feeling of guilt and misery, they started to develop defense mechanisms. In this way, people repressed their feelings, locked the doors of their conscience and kept themselves away from internal feud.

Virginia Woolf expresses her thoughts about civilization mostly through her socialization and the distance between the thoughts and the behaviours of Mrs. Dalloway's guests. She sees the workings of their minds and represents the conflicts that civilization has created in the society. One of the best examples of these conflicts is when one of the main characters of the book, Peter Walsh, interpretes the siren of an ambulance as a triumph of civilization, which heralds the efficiency and humanity in the healthcare system in England as a post-war country. On the other hand, this ambulance is the one which carries Septimus, who commits suicide as a result of not being able to cope with the consequences of the system Peter applauds. He finds doctors oppressive and inhuman, and their recipes deadening. Peter's approach to civilization is superficial while Septimus probes beneath the surface and can not cope with what he sees.

Although the main characters of *Mrs. Dalloway*, Clarissa and Septimus do not know each other, their alienation from the society and their suffering through hypocrisy,

sameness, obedience and boredom becomes unbearable for both of them, despite their different contributions to the ongoing process of civilization. For both characters, the society they belonged to has a disguise covering the emotional and the physical ruins of the Second World War. As a member of the upper class, Clarissa seems to have adapted to this social mechanism. Yet the society she lives in alienates Clarissa from her genuine feelings. She became a part of that artificial world, for which she exchanges her hopes and true love.

For Mrs. Dalloway, 'there was an emptiness about the heart of life' (33), because, in order to justify her choices and not to unearth the desires and dreams she once had, she buried her real joy and mirth in the past. As a member of the upper class, there were manners to accept which kept even family members away from each other. The class they belonged to was the determiner of their life and it demanded obedience. The unity the society demanded meant fulfilling the standards of the upper class, rather than the unity in the family. Her family did not belong to her, but to the upper class, which signified obedience to the social decorum and sharing the family life with governesses and servants in order to fit their privileged world, where Big Brothers that they created existed. For Clarissa, even being called "Mrs. Dalloway" instead of by her name was a sign of losing her identity in that civilized society. She could feel like Clarissa only while walking alone in the streets of London, smelling flowers at the florist's or enjoying the touch of the fresh air on her face.

The civilized society was alienated from its emotional character and was saturated with the authority they brought into being. Their souls were confined by this authority with all their psychic reality. Life was a masquerade rather than a unity for better or worse. As Virginia Woolf weaves in and out of the minds of the guests at the party, she also reveals the feelings under their masks.

From my point of view, Clarissa appears not as a sympathetic character because she is a part of the hypocritical world she criticizes as well. She is aware of the fact that she is also acting in order to fit the society. She loves her husband, she has a daughter and a comfortable life. She is attracted to the shallow pleasures of this world, which also compensate for her real desires. Yet she is merely as happy as Virginia Woolf, who left a letter to her husband before committing suicide and said 'I don't think two people could have been happier than we have been.', which seems to be the best words that a husband would like to hear from his wife, unless these words were the

repayment of all the devotion and loyalty Leonard Woolf had given to her (Woolf, 28 Mar. 1941).

Clarissa, on the other hand, is an example of self-sacrifice, who escaped from her genuine feelings for Peter and married Richard in order to feel secure and comfortable in many ways. She represses her feelings for Peter, which were the source of her life instinct, Eros. She had invested her love, dreams and expectations on Peter before she decided to marry Richard. As she lost her cathexis, she needed to satisfy herself with social status, financial comfort and stability which her husband could provide her. Yet she needs to suppress her desires for true love, freedom, authenticity, which would fulfill the meaning of her life. She sacrifices her cathexis as she thought that Peter was not the right person to rely on. Like Virginia, who married Leonard as she needed his care and stability and could not rely on Vita during their relationship, Clarissa steered her life in another direction and chose to be with Richard.

As well as reflecting the reasons of her marriage to Leonard through Clarissa's marriage to Richard, Virginia Woolf reveals her private life and sexual anorexia for Leonard by describing Clarissa as a woman who reached menopause and had no sexual desire for men. For Clarissa, with two different types of man in her life, Sally Saton is the only person who gave her an erotic thrill remembered from when they kissed in the garden thirty years ago. The vagueness in Clarissa's sexual tendency represents Virginia Woolf's desires for women, which supports Freud's approaches to female homosexuality (Nierenberg, "Freud's Female Homosexual Revisited", Winter 2003, pp.44-47).

Another evidence that would support my arguments about Freud's influence in Virginia Woolf's writings is, both Septimus and Clarissa, as the doubles of Virginia Woolf, transform their life instinct, Eros into Thanatos, the death instinct. In the book *Mrs Dalloway*, as the reflections of Virginia Woolf's death instinct in reality, these two characters are driven into a melancholic mood because of repressing their feelings. Septimus suffers from the loss of his friend, Evans during the Second World War; but he does not reveal his pain as he is proud of himself for fighting in the war and returning home alive. He totally represses his feelings and tries to cope with reality by ignoring and burying his losses. However, this repression reveals itself as him losing his ties with his life and pleasures before the war. He loses his orientation

and dreams in life. He has a wife whom he cannot love anymore. He does not appreciate literature, which he used to enjoy and was engaged with. He abandons all the things which he is supposed to value. He just seems proud of his strength and endurance after all the severe experiences he had during the war. On the other hand, his subconscious starts to drag him into fears and nightmares, as well. Suffering from headaches and insomnia, Septimus becomes totally restless and anxious. And like Virginia Woolf, who was advised to have a rest cure leaving all her occupations, he is advised to have a calm life and to get rid of the reasons that make him lose his tranquility, including his wife. Such advice of doctors showed him the ironness and the lack of empathy of so-called enlightened people.

The reason that makes Septimus a man who is not able to stand even himself is his cathexis-or his determination to survive, which he lost during the war. The reason why he ended up with shell shock, later known as Post Traumatic Stress Disorder, supports Freud's theories on repression, as the main source of this disorder is known to be a trauma, like natural disasters, war, sexual harassment or severe diseases. Like Virginia, who was sexually abused by her half-brothers, lost many relatives, her Vita and experienced the Second World War, Septimus loses his cathexis, in which thousands of emotions and expectations were invested, through Evans, through death, through the war and the society.

Both Clarissa and Septimus *Mrs. Dalloway*, found their own Eros, which they needed in order to survive. When they lose it, they start to suffer from the life they are leading, and Thanatos becomes dominant in their life as a sneaky instinct. Septimus commits suicide, which he had already been talking about. He is a rebellious man who rejects authority, especially the authority of doctors, who represent the whole. Their treatment made him more isolated and repressed. In one of the conversations in the book, Clarissa talks to Sir William Bradshaw and thinks that if a patient happens to have a doctor like him, it would be reasonable enough to desire death (82). Doctors were killing him instead of healing him. Thus, his suicide which happens at the moment when his doctor comes into the room, expresses how death could be his salvation from the artificial world, which stole his cathexis from him.

With Septimus' death, Thanatos was transplanted into the middle of the party, providing the first meeting of Septimus and Clarissa. The moment Clarissa learns

about his suicide is a moment of being which raises her awareness. She becomes closer to Thanatos and 'Oh!' thinks Clarissa, 'in the middle of my party, here's death' (*Mrs. Dalloway* 201). Clarissa sees beauty in his commitment, as he was able to leave everything behind. Both characters are tied to each other, because they regard death as salvation. Such an affect would resemble Woolf's words from Shakespeare: "Fear no more the heat of the sun." (Shakespeare, "Cymbeline", Act IV, Scene 2). From Clarissa's point of view, Septimus could reach that salvation. She does not feel any pity or misery. For her, it is 'an extraordinary night! She felt somehow very like him – the young man who had killed himself. She felt glad that he had done it; thrown it away.'" (*Mrs. Dalloway* 92).

Septimus' death surprisingly makes Clarissa see the beauty of life and she takes this epiphany as a moment of rebirth. And her returning to the party after staying alone for a while after learning about Septimus' suicide, brings an unexpected end, which could be interpreted as having new hopes about life and ignoring Thanatos. This is like Virginia Woolf's rejoicing when she started a relationship with Vita, but still had Leonard as a support to make her secure and stable. Or it was the foreshadowing of Virginia Woolf's own suicide that, in the case of rejecting to live a life which she was not able to stand anymore, she could end it or she had the power to end it like Septimus did. Thus, her encouragement was the basis of her relief and she preferred to write an optimistic ending, contrary to what was expected.

As the death instinct was planted in Virginia Woolf in family life, beginning with her parents, who were both mourning over their dead ex-spouses, and living in the 'house of deaths', her passion of saving Eros was not enough to enable her to survive. As someone with spectacular recognitions and resolutions about life, she committed suicide and wanted to reach the tranquility she had always longed for. Death became her salvation. But not an ordinary death. For her, 'dying was an art' as well as for Plath (Plath, "Lady Lazarus", 43- 45). She killed Septimus as a heroic and rebellious man, who was brave enough to confront death; and for herself she wrote an end in water, which she mostly attributed to safety, tranquility, power and a motherly figure. She just walked into the water with heavy stones in her pockets and was determined to break all her ties with life in order to reach the medium where peace would be secure. She knew that safety from her happiest moments, and she wanted to die to save such moments.

As another work of Virginia Woolf and as one of her most famous and excellent works, *To the Lighthouse* can be regarded as autobiographical, in which almost all family members are symbolized through the characters of the book. Virginia Woolf uses the third person omniscient narrator and stream of consciousness to reveal the thoughts of the characters fluently and openly. As the time and the atmosphere in the society are considered, they are almost similar to those in *Mrs. Dalloway*. Post-war times and the state of mind of the society receives the same criticism with that in *Mrs. Dalloway*.

In *To the Lighthouse*, Virginia Woolf presents the civilized society in two different ways. First she takes civilization as an inhuman progress, in which people develop defence mechanism against the sources of pain and repress their genuine feelings in order to adapt and survive. Thus, for her, while civilization is serving the benefits of the society, it destroys the core of people, which people are born with and which has its own natural ways to cope with life. Manners and customs of the East were mostly being misinterpreted by the Westerners, who were invading the life, the land and the souls of these people; while pretending to bring peace and comfort to their land, civilization was stealing from the West.

As the representative of Virginia Woolf's own family, the Ramsays are a family from the middle-class. They have eight children whom they educate to fit the invisible authority of their class. They socialize with people, host their intellectual acquaintances and spend their holidays in their summer house, which resembles Talland House in St. Ives, where Virginia Woolf had her pleasantest times.

In *To the Lighthouse* Virginia Woolf criticizes civilization in a realistic and metaphorical way. As one of the important motives in this book, the sea or the ocean supports the two faces of civilization. The water is coming towards the land, but every times it comes, it 'eats away the ground we stand on' (*To the Lighthouse* 51). This statement supports the statements I mention about Freud's approach to civilization issue. The sea also symbolizes "time". Time means moving, changing, progress, and this change could be multidimensional, like the changes civilization causes in the society.

Considering this multidimensionality, Virginia Woolf also presents the civilization issue from another perspective. She takes the problem of gender roles and the

achievements of women in the course of time. She creates two main female characters and compares these characters to each other in many ways. Mrs. Ramsay, who represents her mother, Julia Stephens, takes life as already determined, since she believes that women have specific roles and it is men's task and industry to improve the society. Such men should be supported by women. Women should be the medium between everything- the children and the father, the friends and the family, the men and the women around them. She follows traditional teachings and believes in the service of women to men and the family in order to keep the unity. This unity is needed to provide harmony, firstly in the family, then in the society. She dies and leaves the stage to Lily Briscoe, who is an artist working hard to create something that would get appreciation, and she is fighting against patriarcy. Mrs. Ramsay and Lily represent opposite female figures in the society. Mrs. Ramsay is the nurturing figure devoted to the continuation of the unity, while Lily is the progressive figure, who rebelled against the men, like Charles Tansley, who used to think 'Women can't paint, women can't write' (102). Her troubles while painting and finishing her work symbolizes that women can bloom in the patriarchal world, as well. In this way, Woolf showed that civilization also could change the gender roles, and she revealed her desire to write by including the word "write" although Lily did not have any engagement with writing. Lily, who wanted to break the chains and fulfill her desire of existence in the patriarchal world, could realize herself despite sexism and conservativeness. Her progress in painting symbolizes growth and change. As moving forward is a need in post-war times, the society needs to see or feel this progress in order to find reasons to adapt the so-called "healing process". Thus, contrary to *Mrs. Dalloway*, civilization is shown by Virginia Woolf as partially beneficial, as well.

Woolf reflects herself through Lily Briscoe, and her conflicts through the comparison of Lily and Mrs. Ramsay. Lily repeats Mrs. Ramsay's name, which shows Virginia's loyalty to her mother after her death. Virginia tried to be like her mother while trying to manage all the financial and domestic responsibilities with her sister Vanessa. She also wanted to be loved and appreciated by her father, which is represented by Lily's attraction to Mr. Ramsay. Mr. Ramsay is a self-centered and tyrannical man like Leslie Stephens, who loves his children. On the other hand, the stress and the gloomy atmosphere that Leslie Stephen created in the family, especially at the times he was

completing his works, was exactly shown through Mr. Ramsay's behaviours and words.

James, who wants to go to the lighthouse, represents Woolf's half-brothers George and Gerald at the same time. Gerald abused Virginia when she was at the age of six and James is six years old at the beginning of the novel. Thus, his age can be an implication of Virginia's age when she was exposed to pedophilia. At the end of the novel James words may refer to a painful memory of Virginia Woolf of the sexual harrasment committed by Gerald: " Suppose then that as a child sitting helpless [...] on someone's knee, he had seen a wagon crash, ignorantly and innocently, someone's foot?" (Selected Works of Virginia Woolf, 376). She reveals her helplessness, ignorance and innocence through James words, which may be a reference to Virginia's expectation of empathy and remorse from Gerald.

James's desire to go to the lighthouse and Mr. Ramsay's objection could be considered the representation of a sexual desire which was hindered by his father. It might be an implication for Virginia Woolf's expectancy from Leslie Stephens to realize and hinder the sexual harrasments she was exposed to. James hates his father for ten years as he is not allowed to reach his goal. Like Virginia Woolf's other half-brother, George, James reaches the maturity to fulfill his desires. When he reaches his goal of going to the lighthouse, he feels relieved like George, as a daring man, felt after violating Virginia's privacy in her bedroom. Cam also represents Virginia's repression of seduction as the only girl taken to the lighthouse by James and her father. It represents Virginia Woolf's disillusionment with her father and brother George being a part of such a journey as a result of their mistakes. Woolf also reveals her unconscious by saying the key sentence of the book 'children don't forget'. Through this statement she makes it clear that clear or vague, she keeps all the memories of her childhood in her mind.

In addition, Prue in the book symbolizes two of her sisters, Stella and Vanessa, the former of whom died after getting married and the latter of whom had several problems during her pregnancies. Both of these events affected Virginia's emotions in a destructive way, as Stella was her motherly figure whom she could rely on, and Vanessa's pregnancy was the time she was confused and had to struggle with her instincts as she was attempted to flirt with Vanessa's husband, Clive Bell. Prue represents two people as both Stella and Vanessa recalled death and life.

To the Lighthouse, revealing the subconscious of Virginia Woolf through replacement and sublimation, which are among Freudian defense mechanisms, is divided into three parts: “The Window”, “Time Passes” and “The Lighthouse”. The window figure through which you can see the lighthouse symbolizes the id, as the main characters of the book have different desires which could not be physically caught like the innate instinctive impulses the id manifests. For example, James’s desire to go to the lighthouse, Mr. Ramsay’s desire to hear that his wife loves him, Lily’s desire to prove herself as an artist and Mrs. Ramsay’s desire to make an arrangement of seeing the people around her getting married. These desires root from the impulses they can not control.

The second part, “Time Passes”, represents the Ego, as it shows the struggle and the acceptance between the past and the future. Daily activities take place in this part of the book and it shows the conscious mind processing. Time passes and life progresses. The lighthouse represents unattainability, fulfillment and the source of knowledge. Although, it looks like a sure destination, it may take several years to reach it. Besides, it symbolizes the limited manifestation of the psyche as the lighthouse could give light at a limited angle.

Thanatos is an important motive in the book, as well. Mrs. Ramsay, Andrew and Prue die because of different reasons, like the family members of Virginia Woolf. Moreover, the spirit of post-war years is similar to death rather than life. In the book, the years of war are described as chaotic, dark and empty, as people have to give away their cathexis and lose Eros. Mrs. Ramsay desires death but she has to postpone it in order to fulfill her duties. It can be deduced from the words: “life seems without purpose and responsibility for rationalizing our existence is an unnatural burden, impossible to sustain.” (Khan, 2009). She takes her service as a duty and she knows that her service, as the main purpose of life, will have an end. She states her thoughts by saying: ‘it will end’ and ‘it will come’ (Güzelyurt, “Typologies of Womanhood In To The Lighthouse”, pp. 13- 29), which means daily occupations will end and death will come. Mrs. Ramsay accepts death as a part of living, and Virginia Woolf shows Mrs. Ramsay’s ties to life as her consideration of a finite life. The boar skull in the house also presents a reminder of death. Although Mrs. Ramsay covers it with her green cloak in order to prevent her daughter being

scared of it, she does not remove it as she wants her daughter to remember that death is always there.

The sea represents the moments of being for Virginia Woolf, since she had her best days in life at Talland House, which had a view of the Godrevy Lighthouse. Until Julia Stephen's death the family spent their summers there. In *To the Lighthouse* Virginia Woolf combines the images from their holidays, especially the images of water, with her moments of being. For Virginia Woolf, the sea was protective, calming, detached and motherly. It was also destructive and a reminder of mortality. Her moments of being were a collection of such contrasts. These contrasts worked in shifts and caused mood swings, from which she would suffer throughout her life.

As an implication for her criticism about her own life story, in *To the Lighthouse* Virginia Woolf draws a clear picture of her family and projects the people and the events of the past by using her most powerful instruments for self-healing: A pen and a piece of paper.

Besides *Mrs. Dalloway* and *To the Lighthouse*, as a collection of Virginia Woolf's unpublished writings penned at different times with several personal aims, *Moments of Being* offers remarkable evidence about her childhood and her moments of being, which were the source of her existing reality. Her writings in *Moments of Being* employ several autobiographical fragments from the beginning, the middle and the end of her literary career as well as from her childhood memories and her family life. This book also can be considered the proof of her confrontation and the settlement with her past and the episodes of her self-psychoanalysis.

The first chapter of the book, "Reminiscences" resembles the "reminiscence therapy", during which people's ability to recall their memories, their moments of being, from the past is employed. Through this therapy, especially applied to people with dementia, patients can improve their memory with the use of some triggers during the conversation between the therapist and the patient. The conversational content of the therapy helps patients recall some crucial moments, through which they can draw a larger portrait of their past. Writing about reminiscences can also be a part of Virginia Woolf's self-psychoanalysis considering that she starts from a point and develops her writing through associations.

Although these reminiscences were largely written in the early years of Virginia Woolf's career and can be regarded as experimental, her words voice her feelings and ideas concerning her family members, especially her sister Vanessa, her mother's death and her sorrowful days, the effects of this death on her father, and the artificial and demanding environment patriarchy created. "Reminiscences", which was written for Vanessa's first child Julian as a memory, consists of five pieces and can be considered her basic writings in stream of consciousness. These writings were not published by Virginia Woolf herself, but edited for publication by Jeanne Schulkind after Quentin Bell used them for his studies on the biography of Virginia Woolf. Since the book was first published in 1972, Virginia Woolf did not have the possibility to reread and correct her writings. The editor of the book mentions that she tried to remain loyal to her words and style.

Virginia Woolf started to work on "Reminiscences" in the summer of 1907, before Vanessa's son, Julian, whom she addressed, was born. These writings were also an expression of her need to recall her moments of being in order to review her past as she did not want to get lost in the dark sides of her childhood. For her, it was a self-healing process and possibly beginning of her self-analysis. In this way she could analyze her psyche using the strongest and the most practical instrument she had.

The reminiscences she wrote can not completely illustrate her real experiences, as during the process of writing, reality is contextualized and shaped by representation. Thus, the identical items between the reality and what is expressed may be rare. As Leigh Gilmore argues in her book *The Limits of Autobiography, Trauma and Testimony* 'Between the self-narrator and the self-narrated there is a temporal and spatial distance which determines the enunciative position. We write and we speak from a particular time and place, within a specific history and a culture: what we say is always contextualized and positioned.' (Zamith, Flora, "Virginia Woolf: Three Centenary Celebrations", 63).

The second chapter of the book, "A Sketch of the Past", which was completed in the last year of her life, is the part in which she first mentioned "moments of being". The editor chooses this name for the book by being inspired from this chapter. Like in "Reminiscences", in this chapter, she wrote about her childhood, but this time from the perspective of a fifty-eight-year-old woman instead of a young and inexperienced author. In this piece of writing, she is conscious about her moments of non-being,

which can be regarded as the experiences and feelings which were not intensive, as well as her moments of being. Neither of these moments are regarded as inferior to each other or more valuable than the other. Woolf mentions that her moments of being were flashes of awareness, or in other words, the moments when a person is aware of her experience. Even the glimpses caught at the shortest period of time could be a moment of being, as well. At such moments she was able to see more clearly and from a wider perspective.

In this chapter, she begins her writing with a description of a moment from a night in the nursery at St. Ives and she realizes that the memory of that moment was stronger and more real than she thinks. This awareness brings out the fact that some moments are so powerful and nondeletable among the others, although the events including moments which look as if they are of no consequence at all. Such moments are recalled as vividly and intensely as they are experienced. For Woolf “moments of being” are the moments that are lived consciously. This consciousness is not only open to the self, but to anything concrete around or anything abstract when that moment is evoked.

Addressing the same period of her life with that in “Reminiscences”, she deeply and vividly describes her feelings for her mother Julia and her sorrow after her mother’s death. Virginia Woolf also gives vent to her feelings realistically for her second motherly figure, her sister Stella, her death and the unrecoverable catastrophe after losing them. Even the gory scene in which Virginia, at the age of thirteen, was taken to the room to kiss her dead mother was described in detail : ‘When I kissed her, it was like kissing cold iron. Whenever I touch cold iron the feeling comes back to me – the feeling of my mother’s face.’ (Lee, “Virginia Woolf”, 132).

As a free flowing text, in “A Sketch of the Past”, Woolf focuses on understanding her childhood through recalling her moments of being. She mentions having been abused by her half-brother Gerald at the age of six. She expresses the reality that children do not forget. Besides, she calls him Gerald Duckworth, while she calls George only by his first name. It shows the difference between her feelings for George and Gerald. It may also refer to her hatred for Gerald, as she considers him a pedophile.

Contrary to “Reminiscences”, the people from her past are characterized more realistically in “A Sketch of the Past”. Her literary mind flows between the family members, whose characters, behaviour and experiences affected Virginia’s state of mind deeply. While writing this chapter, she lies on Freud’s couch and tries to find out what she was made of.

Apart from the people and situations she focuses on in “Reminiscences”, Woolf wrote about herself and her literary identity in this touching chapter. She also struggled with the difficulties of writing an autobiography, since she found writing her actual life a difficult process; because she did not want to have anything additional to the things she could remember or know. In this way, as the therapist of her own psychoanalysis, she could feel secure about what her patient, herself, said, and it would be her last piece of work through which she would confront her past.

The last chapter, called “The Memoir Club Contributions”, is an attribution to the group of colleagues and friends whose goal was to read autobiographies and write about their own past honestly. Virginia, like the other Woolfs, was a member of this club, which was formed by Molly MacCarthy during the 1920s. However, her writings in “The Memoir Club Contributions” are the selected material from Woolf archives which date back to the beginning of the 1900s. The chapter consists of three writings which were presented at different times of her life.

As the first piece of writing, “22 Hyde Park Gate” begins with a vivid description of the parties where Virginia and Vanessa serve the guests while Leslie Stephen is the focus of the attention, a familiar image of the parties held at 22 Hyde Park Gate. George Duckworth, as one of the step-children of Leslie Stephens and as the focus of the memoir, takes these parties as a chance to promote himself in society. She describes George in detail and talks about his strengths and weaknesses by giving several examples from different occasions. Through her descriptions and analysis of George’s behaviours, it can be concluded that her feelings for George were a mixture of irritation and sympathy. At the end of her writing she talks about the incident when George went to her bed. Surprisingly, before this confession, she writes about how she took her clothes off in detail, although in the last part of the chapter, she mentions that she is shy where her body is concerned. That moment can be considered as one of her moments of being, when she felt as a woman or when she was made a “woman”.

The following part of this chapter, “Old Bloomsbury”, can be considered the story of the Bloomsbury Club, which contributed to her background and her writing career. This part begins with a brief description of the Stephens family. In this description, she also implies her irritation and pity for her half-sister Laura, who was made to sit at the table to eat with the other family members, although she was mentally disabled. Also, in this part, she talks about her first thoughts about homosexuality as a new awareness in her life and gives details about how “sexuality” became one of the main discussions, introducing a breath of a fresh air among the club members. She mentions that such feelings are suppressed and when one experiences them, with or without a deep love or sexual intimacy, she sees the world covered with the colours of the rainbow. She also mentions about her attraction to Ottoline Morell, to whom she was once attracted, and she likens her to a marble Medusa.

In the last part of the chapter “Am I a Snob?”, Virginia Woolf questions whether she is a snob or not. She takes some people she knows as a part of her discussion and analyzes their behaviours and some incidents about them to come to a conclusion. While doing this she remembers her conversations with some intellectuals or with some people from the upper-class, their weaknesses, disillusionments or misfortunes in life.

Several times in this part, she criticizes about the education she got during her childhood. From her point of view, the education that was given to her at home was not enough. Moreover, she calls herself “ignorant” and in a way she humiliates herself. Despite having self-doubt regarding writing, Virginia Woolf was aware of the power of her background and the broadness of her horizons. In my opinion, by showing herself as inefficient, she tried to present herself as a humble figure.

The book *Moments of Being* is like a collection of fragments of Virginia Woolf’s life, which can be regarded as a scattered summary of her life story, including her moments of being which are surrounded by moments of non-being. Through her presentation and questions to herself, it can be concluded that for several years she was busy with herself, her past, her social roles in the family and in the society, her personality and the motives of her state of mind starting with her family life. In this book she also accepts that *To the Lighthouse* was her self-psychoanalysis.

My examination of *Mrs. Dalloway*, *To the Lighthouse* and *Moments of Being*, Virginia Woolf displays the influences of Freud's theories and approaches in her self-healing process, and how she employs self-psychoanalysis in many different ways, through her groundbreaking writing style.



5. VIRGINIA WOOLF'S SELF-PSYCHOANALYSIS AND SUICIDE

The Stephens' house was like a headquarters, where a lot of intellectual people like Thomas Hardy and Henry James were hosted and many conversations and discussions about philosophy, politics, literature, science, travelling, language and education went on. As the invisible father of the Bloomsbury Group, Leslie Stephen used to arrange gatherings to discuss the issues of the time. Besides enjoying being a part of the intellectual world, he was also interested in raising his children as intellectuals, to be followers of the family education of tradition.

Virginia, more than her siblings, appreciated the world their father was presenting them, although she did not really approve of his ways of doing it. However, he was politer to Virginia in a way, as she seemed to be the most promising child to follow his ways. Thus, he even let her use his library in the way she wanted. She was so much fond of reading and this privilege provided her the chance of learning what was going on in the world. From time to time she listened to the conversations of her father and his friends. Around the beginning of the 20th century, when many considerable changes and developments occurred in all fields of life, especially in science, politics and art, there was always something attractive for Virginia to read and learn about.

As a field of science, medicine was a remarkable issue which could change the destiny of humanity. The society needed physically and mentally healthy people for them to cope with the other difficulties of life. It was the issue of both the poor and the rich. And when an advance had been made, it would be the topic of an article in the newspaper or a discussion of some intellectual gatherings.

Freud, as the father of psychoanalysis, was the topic of several discussions at the Stephens' house at Hyde Park Gate, as well. Freud's studies on hysteria, interpretation of dreams, sexuality and psychoanalysis, despite having been introduced recently in England, got a lot of attention because of his new approaches and radical theories in psychiatry. In this way, from her early ages, Virginia started to

learn about Freud and his studies. He was digging into the psyche, which would be considered as “daring” in a conventional and conservative society. Virginia, who was exploring the depths of her soul, needed answers and ways to secure and stabilize her own character and state of mind.

Freud’s desire to explore the psyche started with some similarities in Virginia Woolf’s life story. As a scientist, through his studies, he tried to answer his own questions about himself primarily. Freud had several psychosomatic disorders besides having several fears and phobias. Especially, when he was in his 40s, the difficulties motivated by his state of mind acted up while he was engaged in self-analysis. Within that period, Freud explored his own childhood memories, his dynamics of conflict and personality development, and focused on what was unseen or not taken into consideration. He argued that dreams and free association reveal one’s unconscious, which could be considered as the most effective determiner of one’s state of mind. His self-analysis made him realize his genuine feelings for his parents. He found out that he felt hostility towards his father Jacob Freud and he was sexually attracted to his mother Amalia Freud, which threw his balance out of order. Yet he considered the period of his self-analysis as the most creative time of his life as he believed that emotional difficulties are the result of what people have in the depths of their minds. If one could unearth his own treasure, he could be more creative and relieved at the end as a result of revealing the rodent which was paralysing him. Besides he needed to elude the defense mechanisms like repression, displacement, intellectualisation, sublimation, compensation, projection, etc.

Virginia had almost all the defense mechanisms Freud had mentioned: Repression of the seduction by her half-brothers, displacement of her mother with other motherly figures, intellectualisation as a compensation for the things she lacked or longed for, sublimation of her sexual and emotional insufficiency through writing. Another defense mechanism she demonstrated was “projection”, ‘individuals’ attributing their own thoughts, feelings and motives to another person (A. Freud, 1936), through the characters in her works; like she tried to imply the incidents of sexual harassment she had been exposed to. She was using defense mechanisms as her devices of psychoanalysis, although she was thought to have not read Freud’s works until she and her husband visited him in London in 1939.

I argue that as a clever and curious woman, Virginia Woolf started to read about Freud and Freud's studies at an early age, as she experienced her first depression at the age of thirteen, after her mother's death. She had already started analysing herself. Her denial of Freud's thoughts and rejection to read his works was the result of her projection. For Virginia, Freud was able to find out the dark sides of a person, which she found dangerous and traumatic. At the beginning, she was not able to see her own dark sides; but the more she followed Freud, the better she pursued her self-analysis. She could find out her reasons but she did not have the chance to change or reveal her motivations. Moreover, she did not know how to cope with the results or face all the burdens she had been carrying. She could only try to heal her soul by writing, and so her diaries could be regarded as her way of self-analysis. Apart from the times she was forbidden to write by the doctors treating her, she wrote all through her life. The details she wrote about her feelings and her life, especially during her manic or depressive episodes, were highly remarkable. She can be regarded as very creative as she was one of the lucky people in the world who was able to shoot the movie of what she dreamed about or imagined. Her writings, fictional or real, were the reflection of her unconscious, mostly shaped by her conscious mind.

Virginia Woolf was and is still considered as mentally sick or unbalanced by many writers, critics or psychiatrists. Considering her biological heritage, she was not that strong to cope with the difficulties in life, but describing her as "mentally sick" is a simplistic conclusion for her struggles under one title. Virginia looked for a way to balance her life. Although she conflicted with Freud considering the place of women in society, his approach to human psyche was extraordinary and scary at the same time. Virginia was both scared and fascinated by Freud's ways of soul-searching and introspection and she followed his ways by trying to hide her footsteps.

There were two reasons why she did not reveal her interest in Freud's approaches. First of all, people were not aware of what she had experienced as a child. If she had revealed this, it would have meant fighting against them, which meant fighting against her father, her dead mother, her half-brothers Gerald and George, and maybe fighting with the society, which could condemn her instead of the others, and she was not strong enough to cope with such a challenge.

Secondly, she was rejecting some of Freud's theories, regarding his ways were worth trying but they lacked a feminine perspective. Considering his point of view about

women, Freud's approach and categorising women was dogmatic, reducing women to a general and standard human being regardless of her life story and experiences. This type of woman was Freud's hypothetic feminine subject. The women that were the subjects of Freud's case analyses, like Rosalia, Dora, Anna, Katharina, were the experiential women that, while he was examining them, made him conclude that the reason behind their hysteria was a kind of sexual trauma or desire. For Virginia Woolf, these women were reduced to sexual objects, which was impossible for her to accept, though it was true in Virginia's case as she suffered from having been a sexual objects for several years.

Virginia was able to reach Freud's works especially after she and Leonard founded Hogarth Press and started to publish the books or papers of many writers, including themselves as well as Freud. As they often had to edit the works they would publish, they were both familiar with those works in general. Virginia's interest in foreign languages made her a demanded translator, as well. As she could translate from Russian, Italian and German, besides mainly from French and Greek, she was able to read Freud's works in the original. Moreover, as a good, faithful friend, James Strachey would undoubtedly support her to reach Freud's works, since he was totally engaged with Freud's studies.

As the first publisher that made psychoanalytic theory available in English, the Hogarth Press, also became the authorized publisher of Sigmund Freud. Besides, between 1924 and 1946, they published several papers of the International Psycho-Analytical Institute. In 1924 and 1925, the Hogarth Press published Freud's *Collected Papers*. Virginia Woolf's *Mrs. Dalloway*, which is regarded as a masterpiece considering the use of stream of consciousness, was published just one year after they had started to publish Freud's papers. Virginia Woolf's books published before 1926, like *The Voyage Out* (1915), *Kew Gardens* (1918), *Monday or Tuesday* (1921), *Jacob's Room* (1922) and *Mr. Bennett and Mrs Brown* (1924) have never been so popular as her books published after 1926. They have always remained as secondary books for fans of Virginia Woolf or as reference books when an academician wanted to have more details about her. Moreover, when Virginia Woolf's *To The Lighthouse* was published in 1927, it was presented as a new book although she had been writing it for several years under the title "*The Hours*". The

way she developed in writing could be the result of learning more about psychoanalysis through Freud's works.

Through Freud's approaches to the psyche and being aware of the function of free association, Virginia Woolf was able to make her state of mind more functional, creative and to keep her mania controlled in order to perform her self-analysis through stream of consciousness, which is a term coined by William James in 1890 in his work *The Principles of Psychology*. After *Mrs Dalloway* and *To The Lighthouse*, the Hogarth Press published her book *Orlando: A Biography* in 1928, which was written in a very short time mainly as a result of her manic episodes, as she was having an affair with Vita Sackville-West, which occupied her mind and soul for some years.

After publishing *Orlando* she wrote only one book— *A Room Of One's Own*— until *The Waves*, another masterpiece of stream of consciousness, and published it in 1931. Meanwhile, the Hogarth Press was continuing to publish several works on psychoanalysis and she was engaged with the work that was being done as one of the owners of their publishing company. She was learning and trying to heal herself.

Some years after getting married to Leonard, she gave up having psychological and medical treatment as she believed that with some support, with someone loyal to her, if she was let down by people, she would be able to do more for herself. She was becoming closer to her reasons and motives, learning to accept them and was able to analyse herself very well. Even Freud believed that without women he could not have done his studies on psychoanalysis. Virginia believed that she was able to perform her self-psychoanalysis and she did so. She found her reasons and remedies. Her writings— mostly her diaries— were the evidences of her own case study and her remedies were the objects of her emotional investment, like Katherine Mansfield, Vita Sackville-West or her mother. She worked hard to reach those remedies in order to make herself more stable. Through Freud's findings she was exploring her soul and she was reaching the same conclusion about herself. She knew that Freud could help her but she never wanted to see him. Neither did Leonard ask her to visit Freud as he knew that she would not accept it.

In 1936, she sent a letter for his 80th birthday with Thomas Mann, Romain Rolland, Jules Romains, H.G. Wells and Stefan Zweig. They wanted to honour him for his

achievements and praised his discoveries through these words : “The most memorable achievement of our generation will be, beyond doubt, the psychological achievement of Sigmund Freud. We cannot picture the intellectual world today without his work, and we rejoice in his presence among us and in his unabated activity. May our gratitude accompany his days.” (New Republic, 17 June 1936). This letter also is an evidence proving that Virginia Woolf was interested in Freud’s works, and she used to appreciate them.

Contrary to the argument that Virginia had never read Freud’s works until she and Leonard visited him in London in 1939, after Freud had escaped there with his family because of the Second World War, Virginia had already known much about his works. Freud, likewise, was knowledgeable about Virginia’s works and he was aware of her mood swings and her attitude towards his works. Therefore, when they met only for a short time, Virginia gave him his close attention and Freud gave her a narcissus (Bell 2: 209; Woolf *Diary* 5:202).

Virginia Woolf was the proof of his theories despite the fact that she had spent several years by using a defense mechanism, which is peculiar to narcissistic characters: Reflection. Yet after visiting Freud, Virginia Woolf could face her past and started to write “ A Sketch of the Past”, which enabled her to get rid of her self mechanisms and wrote about her life openly. Meanwhile, Freud persuaded his doctor to euthanize him and he committed suicide with his doctor’s assistance in 1939. He could not stand the pain caused by mouth cancer, and he wanted to bring his life to a climax and find peace in death, which would be Virginia Woolf’s way to find tranquility two years after this sensational event.

6. CONCLUSION

This thesis attempts to explore the hidden link between Sigmund Freud and Virginia Woolf, who could be considered contemporary despite their age difference, in terms of their concern and engagement with the psyche. Both Freud and Woolf begin their soul-searching with themselves. They work on their own lives in different ways. Freud takes the psyche scientifically while Woolf takes it literarily.

Freud's theories and approaches on the psyche including the triggers of conflicts, basis of neurosis, defense mechanisms, his opinions on creative writers are provided at the beginning of this thesis. In order to reach the overlapping aspects between Freud's approaches and Virginia Woolf's life story and works, Freud's theories are presented synoptically. Virginia Woolf's life story, her seduction by her half-brothers as the trigger of her cyclothymic personality, the contribution of such a personality and her states of mind are also presented in order to ground her sexual tendency and her disillusionment in being able to fulfill the demands of Eros to love more and live longer are also argued.

My findings through this thesis can be summarised as follows: Starting from her childhood, Virginia Woolf had emotional difficulties, and she was not able to express them openly. As she could not talk about the sexual harassment she was exposed to, from her early ages she started to have mood swings and health problems without a physical basis as a reflection and result of this suppression of seduction. This suppression unconsciously made her look for a shelter where she could feel safe and calm. She invested her love in her mother, who was not able to fulfill her expectations concerning affection and love. Until her mother's death, although she did not get enough of what she wanted from her, she felt protected in the unity of the family she provided. When her mother died, she lost her shelter, her hope, her orientation, her life instinct. As she did not know how to cope with this disillusionment and emptiness, she started to have crisis times and expressed her psychological problems. She was aware of the fact that she needed another motherly figure whom she could rely on, and her sister Stella was the best candidate who

would partially replace her mother and meet the needs of Virginia. Unfortunately, Stella, as well, died in 1897, two years after her mother's death. This was another tough situation which Virginia had to cope with.

When she had to be the lady of the house, with her sister Vanessa, she started to take the responsibilities of her mother and act in the way the family, the society expected. Vanessa, as a highly attractive intellectual woman, was suffering from the social roles they needed to undertake. Virginia and Vanessa were close and supported each other until they married and physically separated their lives. They were expected to act like well-behaved Victorian ladies in concordance with the middle-class her family belonged to. Yet Virginia was still trying to cope with her own mood swings and she realized that only through writing she could handle these difficult times. Writing became her therapy.

Meanwhile, owing to the open intellectual atmosphere of their house, she would learn about psychiatric diseases and innovations in the field, besides learning languages, philosophy, politics, history and arts. Up till her father's death in 1904, she used this medium in order to improve herself. With the background she acquired through this atmosphere, she both tried to compensate for her psychological problems and to convert them into writing and to heal herself.

Including her brother Thoby, until the age of twenty-four, she had lost four people from the family, which was weakening her life instinct, besides the difficulties she was having because of the lack of a motherly figure in whom she could invest her love. Death was right beside her while she was longing for life.

When she became a part of the Bloomsbury Club, she started to face herself more as she did not need to fit the standards of the society, as she had no one to account for. She started to break her chains, yet she still had desires, the desires which could only be fulfilled by a woman that would belong to her. She acted to be safe and married Leonard Woolf, on whom she could rely. In this way, she created an opportunity to establish a relationship with a woman in order to fulfill her desires while having a safe place in her marriage which she took for granted.

All these findings supported my arguments about Virginia Woolf's convenience to Freud's theories on the results of suppression of seduction. Virginia's cyclothemia,

her bisexuality and her sublimation of her childhood memories through writing express Freud's theories and approaches as the results of sexual harassment.

Concerning the time following her marriage to Leonard Woolf, Virginia Woolf started to have specific social roles. From that time forth, she appeared to be a wife looking for secure love and material stability, a writer looking for appreciation and progress, an admirer of women confused about where to invest her love, and a refugee to death chasing its ecstatic peace.

Virginia Woolf continued her marriage, although they had problems concerning their sexual life and Virginia Woolf's mood swings and illnesses. They founded Hogarth Press, which afforded them the opportunity to publish their own books and to earn money from other writers. On the other hand, Virginia was improving herself in psychoanalysis as they were publishing Freud's writings, as well. She started to write in stream of consciousness as a way to reveal the unfulfilled desires and phantasies of creative writers and the hidden sorrows of neurotic characters. In this way, Virginia Woolf's writing process enables her to undergo her self-psychoanalysis.

Although she was lucky in receiving appreciation by means of her writings, she could never fulfill her desires concerning a woman in her life in whom she could invest her emotions and who would enable Virginia to reveal her real identity and start to enjoy it. Among all the women she allowed into her life as a possible saviour, Vita Sackville-West was the only woman for whom she put her marriage, her safest harbour, at risk. She fell in love with Vita, she made several efforts in order to match her, let her explore the depths of her soul, and inevitably expected Vita to fulfill her expectations. However, this became a burden for Vita, who enjoyed her independence within the boundaries of her social roles. Thanatos won a victory and Virginia's Eros got weaker again. She played her last card and invested in Leonard and writing again. She went on writing, receiving a lot of appreciation and making a name for herself, but she did not rely on a woman again. From then on, she approached the women she was close to as an admirer in order not to lose her life instinct totally, and concentrated on her 'moments of being'. Her writing concerning such moments was completed some months before she died. It was her last trial of self-psychoanalysis. Her awareness of her 'moments of being' made her realize that she was not able to make more of them. Her life did not belong to her but to the war, to terror and to death. She had only one passionate desire that would complete her,

give her the power to fight with difficulties, encourage her to face her life story as a whole and make a clean break and give her the arms where she would feel loved, protected, desired and accepted in the way she was. Then she would find stability and peace.

When she lost her hope of having such a woman in her life, she accepted that she would never be able to cope with her mood swings. As she was also losing Leonard's interest because of his focusing on the war and his own occupations, she decided to end her life in order to end this thrashing and emptiness. She committed suicide at the age of fifty-nine leaving a letter to her husband and her sister in order to convince them about the happiness Leonard and Virginia had in their marriage. As a narcissist, she would not accept that life had defeated her, just like she never accepted that she had read Freud before meeting him in 1939.

In her books *Mrs. Dalloway* and *To the Lighthouse*, she accords with Freud's theories stated in this thesis through the reflection of her life story through the characters and the transformation of her opinions and feelings in the sequence of events. Her use of stream of consciousness represents her progress in stream of consciousness, which she used as a tool to reveal her experiences, desires and difficulties. *Moments of Being*, as a collection of her writings penned at different times, reveals the reasons rooted in her childhood that drove her into psychological problems, her progress in revealing them, and the aid of her literary identity in her search for salvation.

In conclusion, in this thesis, Virginia Woolf is presented as a creative writer who suffered from the consequences of the suppression of seduction throughout her life and used literature to sublimate this seduction and to heal herself.

All these findings have been accomplished through the analyses of Freud's books, the books and papers written about him and his theories, Virginia Woolf's books and the books and papers written about her and her literary identity, and inevitably through my personal beliefs and personal experiences.

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RESUME



Fulya Şirket was born in Istanbul, June 15th, 1978. She graduated from Oruç Reis Anatolian High School, Kocaeli in 1996 and received her Bachelor of Arts in American Culture and Literature at Istanbul Universtiy in 2000. She has been working as a teacher of English since 2000. Her interest in literature and her desire to reveal her inner world have led her to write essays, short stories and poems. She published her amateur writings on some blogs and local periodicals. Her article on the “History of LGBT in Turkey” was published in Spanish and Turkish, in Spain. She is also writing a semi-fictional book about Virginia Woolf.

Fulya Şirket believes in the indispensibility of academic studies and enjoys being a part of them. Yet she does not like to be restricted by the rules of academic writing. She regards herself as a self-taught character in writing, music, cooking and in love, without which she can not enjoy life.

Her plans and wishes for the future are finding the right medium to express herself without being restricted by any social and personal oppressions, contributing to world peace through guiding her students, and fighting against any discrimination people are exposed to.