

**T.C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**AN EXISTENTIAL APPROACH TO VIRGINIA WOOLF'S MRS.
DALLOWAY AND ALBERT CAMUS' THE STRANGER AND THEIR FILM
ADAPTATIONS**

THESIS

Serpil KARAYEL

**English Language and Literature Department
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T.C.
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DECLARATION

I hereby declare that all information in this thesis document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results, which are not original to this thesis.

Serpil KARAYEL

FOREWORD

In this study I tried to analyze Virginia Woolf's Mrs. Dalloway and Albert Camus' The Stranger. My point of view has changed through these books. I have understood how important it is to find a meaning in one's life. With the help of this study, I gained a deeper knowledge of existentialism. Additionally, I realized that up until this day I have always searched for an existential theme in all the books I have read. Existentialism is an issue every humanbeing experiences and feels in some part of their lives. It is such an essential topic that is deeply embedded in our lives. I would like to thank my thesis advisor NurEmine KOÇ, and I would like to thank my husband Sezgin KARAYEL, who has always been great support in my every moment, and my father Hüseyin ÖZGEDİK, my mother Ayişe ÖZGEDİK, and my sister Şengül ÖZGEDİK.

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Serpil KARAYEL

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**AN EXISTENTIAL APPROACH TO VIRGINIA WOOLF'S MRS.
DALLOWAY AND ALBERT CAMUS' THE STRANGER AND THEIR FILM
ADAPTATIONS**

ABSTRACT

Virginia Woolf and Albert Camus are two successful writers of the 20th century. They have both have written in modern age explaining the struggle of the modern individual. Although they are not essentially existentialist writers, their works have the characteristics of the existential philosophy. This thesis analyses the similarities and differences between the two works: Mrs. Dalloway by Virginia Woolf and The Stranger by Albert Camus which take place in different regions, but they describe similar pains of the individuals of the same century. These two novels draw a portrait of two people who are suffering in their life journey, they suffer not only for their meaningless lives, but also for they come face to face with the brutality of death. The reason of their pain is that the inevitability of death leaves them helpless.

This thesis aims to scrutinize how human being feels when he comes close to death. How people close themselves to the outside and they become as outsiders in their inner journey because of their fear of death, these are important issues of this thesis. There are some people, who seem normal just like everyone else, however deep down inside they are not normal but living the conflicts of identity, meaning and alienation, just like everybody else.

Life flows, and it is very fast, so the human being experiences the remorse about the past. Thus this thesis is actually describing the pain, the inner conflicts, the identity struggles every other modern individual goes through in search for meaning in the face of death. When the individual finds the absurdity; meaninglessness of life, as an answer, he is frustrated. All in all, the whole conflict of an individual is scrutinized through this thesis.

Key Words: *Pessimism, Melancholy, Isolation, Death, Depression, Modernism*

**VIRGINIA WOOLF’UN MRS. DALLOWAY’İ VE ALBERT CAMUS’NÜN
THE STRANGER ADLI ESERLERİNE VE BUNLARIN FİLM
ADAPTASYONLARINA VAROLUŞSAL BİR BAKIŞ AÇISI**

ÖZET

Virginia Woolf ve Albert Camus 20. Yüzyılın önemli iki yazarıdır. Her ikisi de modern çağda, modern insanın mücadelesi üzerine yazmıştır. Temelde varoluşçu yazarlar etiketi altında anılmasalar da, eserleri varoluşçu felsefenin özelliklerini taşımaktadır. Bu tez farklı bölgelerde geçse de, aynı yüzyılın aynı acılarına sahip bireylerini anlatarak, Virginia Woolf’un Mrs. Dalloway’i ve Albert Camus’nün The Stranger adlı eserleri arasındaki benzerlikleri ve farklılıkları analiz etmektedir. Bu iki roman hayat yolculuklarında, yalnızca anlamsız yaşamları için değil aynı zamanda ölümün acımasız yüzüyle karşı karşıya kaldıkları için acı çeken iki insanın portresini çizer. Ve ölümün kaçınılmazlığı onları çaresiz bıraktığı içindir çektikleri acının sebebi.

Bu tez insanoglunun ölümle burun buruna geldiğinde nasıl hissettiğini dikkatli bir şekilde incelemeyi amaçlamaktadır. İnsanların ölüm korkusu yüzünden nasıl kendilerini dışarıya kapattıklarını ve içsel yolculuklarında nasıl yabancılaştıkları bu tezin önemli bir konusudur. Herkes kadar normal görünen bazı insanlar vardır, fakat içlerinde çok derinlerde kimlik, anlamsızlık ve yabancılaşma çatışmaları yaşarlar, tıpkı herkes gibi.

Hayat akıp geçmektedir ve çok hızlıdır, bu yüzden insan geçmişle ilgili pişmanlıklar yaşar. Bu yüzden bu tez aslında, ölüm karşısında hayatın anlamını ararken her bir modern insanın yaşadığı acıyı, içsel çatışmaları, ve kimlik mücadelelerini anlatmaktadır. Birey cevap olarak saçmalığı, hayatın anlamsızlığını bulunca, bunalıma girer. Sonuç olarak bir bireyin bütün içsel çatışmaları bu tezde dikkatlice incelenmektedir.

Anahtar Kelimeler: *Karamsarlık, Melankoli, Yalnızlaşma, Ölüm, Depresyon, Modernizm*

1. INTRODUCTION

Since the very early times of human life, literature has been a good way for people to express their emotions in their language. In these postmodern times it is the aspiration of people. People, by means of literature, find a way to express their inner thoughts, their deep down feelings, and through reading poetry, drama or novels. People may find a reflection of their own thoughts or their feelings in these works. Literature is actually a peculiar way to communicate, for instance letters, which have lost value and importance in current times, have been a very influential way for both communicating and literature. Literature is like time travel which can take someone to a journey in time and places. Reading a novel that is written a century ago can take people to that century. It is still a good way to communicate with all sorts of people; it is a way to understand people and human psychology. So, literature is needed for humanity in every age, however it is most needed in these modern, postmodern times, as it is unfortunately rare to find meaning. As Charles Bukowski also indicates: "Without literature, life is hell" (Lit, Lit and profile, 2019). Literature gives life energy to one's world, it adds colour to the dark world of postmodern times.

Virginia Woolf's *Mrs. Dalloway* and Albert Camus' *The Stranger* are two of most known works in literature. They deepen one's own life view, help people view the world differently, look from other aspects, and they insist that people do not need to lose someone, or death does not necessarily need to be near for humanity to value their life more as they contain philosophical questions about life that can help people. As people are exposed to be their own creator of meaning in existentialism, they are alienated and under the burden of a huge responsibility when there is the limit of death. The search for infinity in a finite world is difficult for humans to cope with, thus humans are doomed to be lonely and alienated. Virginia Woolf and Albert Camus describe the existential sorrow and alienation as humans search for meaning in a finite and ambiguous world. Thus the two writers show that the search for meaning, alienation and existential trauma of humans result in their valuing life more when death is inevitable.

They are two philosophical novels that mirror the life of those times and people of those times in detail. One can travel to the 19th century, and one can get to know to the world and life in the East and the West. These two books demonstrate that someone in Algiers and in London can feel the same pain. It shows that the world and lives are most often universal. An Eastern person and a Western person can question, criticise and suffer in the same difficult way. No matter what they live they are the suffering existential individuals of the universe.

Virginia Woolf and Albert Camus are two successful writers of the same centuries. In their works, they have successfully described an individual's existential struggle in the world they are thrown into. Although Virginia Woolf is not essentially an existential writer, she describes a person's existential struggles and pains in a peculiar way. Additionally, Albert Camus does not want to be labelled as existentialist; he is great as a writer in describing an existential imagery of a person. In his books, alienation and death in particular are effectively stressed. They are also the basic points of existentialism. Moreover, characters are free to make choices in their lives.

According to Sartre, existentialism is: "a doctrine according to which existence precedes essence," and the slightly longer, paradoxical pronouncement, "man is condemned to be free; he is free to bind himself," (Sartre, qtd in Douglas, 1947, p.244)

Thus, according to Sartre, existentialism is a doctrine which defends that first, human beings exist, and then they create themselves with their free will by way of choice. Then their whole identity is created. In a more elaborate explanation; existentialism is modern man's attempt to find the meaning of life, and their purpose is to make, create themselves by their free choices. While making themselves they realize that as they have been successful in making themselves extremely well, that they have the capacity to go beyond their limits; they can be a master of the world that they see nothing is left but themselves. This desperate attempt is because of their frustration with the modern world and thus they want to escape, they want to find infinity. However, it is impossible as they see that there is death and it is inevitable so humans become desperate, however when they see death they can internalize that thought and enjoy life more.

The characters of the existentialist novel, have common characteristics and the stance of life. These are summarized in the following items. They pose questions to life, take the responsibility of surviving, they make

effort to fill the gaps they see in life, that they have questioned. They criticise the norms, traditions and values in life, they are peaceful and hopeful; they are sad to see the challenges and to take the responsibility for changing life, but are not hopeless and selfish. They think that by taking the responsibility of their own environment, they take on the responsibility of the whole world. (Çelik, 2012)

In more basic words, existentialism is one's reaction to the norms and doctrines of society, because in existentialism, humankind is the only one to create a life for them. However, it is difficult because the entire responsibility is on their shoulders now, thus the existentialist individual, while trying to make their own being and their own world suffers greatly since they are confined into finitude, however they need eternity. In their finitude, they desperately suffer and bury themselves in loneliness through alienation from society. Because in their search of meaning and eternity, they see that life is actually absurd and humankind's struggle in a world where there is no meaning and everything is condemned to destruction and death leads one to think that everything is absurd (Beck, 1944).

Existentialism is actually a philosophy that emerged with modernism or as a reaction to modernism.

Modernism was a product of the age of railroad and steamship and was fashioned by the rapid and easy means of transportation and commitment to the urban culture and the trans-Atlantic metropolitan centers. On the other side, Modernism was concerned with preservation of rationality, art and learned intelligence in the age of mechanical reproduction and mass culture (Cantor, 1988, p.39).

As Cantor explains, modernism is the age of production and material. It stresses the importance of production. Thus, with inventions such as railroad and steamship, the life of the masses has changed. The picture of the world was re-painted. The world was going through a drastic change. The French Revolution, industrialisation, capitalism, World War I all gave rise to modernism.

Modernism is a period that flourished in the late 19th and early 20th centuries. It was a period shaped by the improvements of modern industrial societies and the rapid growth of cities benefitting from the gains of industrialism. World War I was the last major factor that affected modernism. During the period that can be designated as modernism, we see a major development of scientific knowledge that led to more questions regarding life. Therefore, questioning the traditional cultural and religious factors, modernists had the tendency to reject religious doctrines. (Pericles 2000, p.6)

Thus, with the modernism, people questioned everything, because those drastic changes in the world were effecting the lives of every individual throughout the world. Those changes lead humanity to question life, religion and themselves. So, the belief in religion and the church have lost their influence over humanity, because people could not remain indifferent to all the sarcastic changes occurring around them. Hence, with the break out of World War I, it was all over now. The new age showed itself cruelly; many people died, many sacrifices were made, many illnesses emerged, and people could not cope with all of these. Hence they created a world of their own in which they were alienated. Everything led the modern individual to alienation.

Indeed, some scholars e.g., Armer and Schnaiberg 1972:310) more or less equate alienation with modernism: “The modernity scales tend to predict scores on anomia, alienation, and to a lesser extent, socioeconomic status about as well as they predict the other scales of modernity. Conversely, measures of anomia and alienation appear to predict modernity scores almost as well as do other modernity scales.” (Dean, Bruton, 1989, p.222)

Hence alienation is a result of modernity’s rapid change: one can find themselves desperate, pessimistic and insecure and, as a reaction, people can alienate themselves from society, and even become alienated from themselves. Thus in order to cope with problems, people find the solution in alienating themselves from everything. The protagonists of the books, both Clarissa and Meursault, alienate themselves from society as well as themselves. Meursault, by not caring about anything, and not overly thinking about anything, and Clarissa, by hiding her true emotions and her real identity from the society, alienate themselves. Especially when they come face to face with the coldness of death, they escape into alienation. According to Irvin Yalom, the concept of death is very significant, because it is the basic human concern. And human being from their most illiterate level to the most intellectual, conscious or unconscious, regardless, every type of person has this fear of death. Sometimes, this fear, this anxiety is so great that the individual's life energy drained while they are denying death. “The fear of death plays a major role in our internal experience; it haunts as nothing else does; it rumbles continuously under the surface; it is a dark, unsettling presence at the rim of consciousness” (Yalom, 1980, p.27).

In both books the protagonists have a fear of death. In Mrs. Dalloway, Clarissa experiences this fear very deeply. She always thinks about the passing time and

getting old. Septimus' suicide affects her so much that she dwells into deep thoughts at her party when she hears about it. She identifies with Septimus and dwells into extremely sorrowful thoughts. Because death is her biggest fear, she cannot help thinking about it; when she looks into the mirror, when she hears the Big Ben strike, she fears that one day her day will come. She also feels a little relaxed when she hears about Septimus, because she sighs in relief that it is not her. His death is a good reminder for the rest to value their lives more. For Albert Camus' Meursault, the situation is worse, because he is a prisoner waiting for his death call. The idea of death has a major impact on him since it has changed his whole idea about life. He also understood the importance of life and has also started to take everything into consideration; he changed his indifferent mode to someone else. He has understood at last, and has found peace with death; he accepted that it is the inevitable end and he cannot escape from it. Whether he is 30 or 70, he will die one day, whether it is by guillotine or illness, he is destined to death; humanity is condemned to death.

It is the absurdity of life, because people become attached to life; they are born, they go to school, they complete their education, they find work, have a family, constitute bonds, have children. Therefore, it is a big attachment, however thinking that someday it will all end, or that they may lose a beloved may drive one crazy. It is absurd, if it will all end one day so why all the struggle and troubles, one may think, like Meursault.

Thus, in both books, the characters experience the absurdity of life, the struggles that life brings, the pain, the search for meaning, the fear of death, regret in the way peculiar to each of the writers. Virginia Woolf uses the stream of consciousness in order for the reader to reach to deeper thoughts and feelings by combining the past, the present, and the future, whereas Camus only deals with the present without thinking about the past or the future. The books have been very impactful in the age they were born, and they continue to influence many people even after a century.

In this thesis, in the first chapter the theory of existentialism and its history are going to be analysed. The philosophers of that theory and the bases of the philosophy are important issues. In the second chapter the book Mrs. Dalloway, its film adaptation, and their analysis are going to be scrutinized in the light of existentialism. The third part is about the book The Stranger and its film adaptation, and their analysis in the

light of existentialism are going to be examined. The fourth part is about the similarities and differences between the two books.

1.1. Background Information: Existentialism

Existentialism has always had different meanings, changing from one person to another. It has never been a single doctrine that is defined by one philosopher or a group of people only. Each piece of writing about existentialism is different, and each writing bears the stamp of one individual. In existentialism, there was no single authority, so its definition has always had some ambiguities. The list of existentialists also shows varieties; some of whom are devout Catholics, Protestants, and Jews, as well as agnostics and atheists from a variety of nationalities. Every person who is questioning life and meaning can actually be considered an existentialist. The group of existentialists were not like the rest of the society, they were different, and they were the outsiders of the intellectual academy who were traditional and writing in traditional forms (Cogswell, 2008, p.8).

The exact meaning of existentialism is a question that has been answered in varieties, and does not have just one exact definition. Sentences or paragraphs may not be enough to describe existentialism. Existentialism has an eccentric resistance to being defined. “Existentialism is difficult to define, primarily because its essence, so to speak, is to oppose the kind of analytic reduction that definition entails” (Kohn, 1984, p.382). Everyone has their own definition for the term. It was depression to Weil, despair to Mournier, mope to Hamelin, pessimism to Banfi, Rebellion to Wahl, freedom to Marcel, idealism to Lukacs, irrationalism to Benda and nonsense philosophy to Foulquie. Those people are in the depths of their thinking on existentialism that their definitions may be exaggerated. No exact definition can be made for existentialism.

The reason, why an accurate definition of existentialism is difficult, is that it was the child of an historical era that had people suffering from similar problems. Existentialism is the result of alienated, unhappy, questioning, lost people’s search because of some devastating historical developments. Hence, this present article, as an attempt, firstly tries to underline the bases of existentialism, then sketches the historical background of the philosophy, and after that, it shortly presents the famous

philosophers, thinkers of existentialism and their ideas, and by this way, then comes the common themes of the philosophy in order to help to comprehend the work.

This philosophy emphasizes individual existence, freedom and choice. There is not any fixed definition of humankind; people define themselves through their choices and actions. It indicates that individuals are thrown into this world and they are all alone, free and responsible for their actions. Thus people are looking for the meaning of life. They are the grandchildren of Adam and Eve, who were thrown into a strange land where they had no idea what to do. Human beings just randomly live things for reasons they know not. They continue to search for the meaning of life forever. Thus they try to create their own meaning, their own existence. As it holds that there is no God anymore, each person is their own god to create meaning, their own selves and identities every moment by making choices, suffering and struggling with the difficulties and absurdities of life.

For Sartre and Heidegger man is thrown into existence. He doesn't know the reason. He is de trob. He is in a fool's journey, no pilot or compass. No meaning in life except what he is able to put into it. He is free. He must make choices on how to live his life. He leaves his security to have free will and adventure in order to be an authentic individual. He has the responsibility to put meaning in his life. He becomes different from the others. (Coates, 1953, p. 231)

Thus, in existentialism, individuals are lonely and free as this philosophy's point of emergence is the death of God and people must take personal responsibility for their own lives. However, this responsibility comes with a profound anguish. People are in an absurd condition, thus they suffer like their thrown-to-world ancestors. Hence, people should make decisions and take action to create their own universe. They are in an absurd world that is characterized by suffering and inevitable death.

Existentialism is the philosophy of those who reject to belong to any school of thought and they think that any belief or systems are superficial and remote to life. This philosophy asserts that existence precedes essence. First human being exists, and then becomes this or that, that is they create their own essence by making choices, suffering and fighting. Thus, they define themselves and this definition never ends -it is a lifelong definition. Hence in general meaning was really an essential question for the existentialists. If there was no God, people should have written everything by themselves, they should create the meaning from scratch. As the problem is so massive everyone started to look for their own meaning, for their

own being. Therefore, everyone came up with something about the meaning of life and existence.

The philosophy of existentialism was born in the late 19th century and flourished in the 20th century and reached its peak in the past World War II years. It is still important in the 21st century as man's questioning lasts until the end of time (Cogswell, 2008, p.20). As existentialism was born into a disappointing age, first the era and what happened in those times that people were driven to a painful internal journey should be thoroughly defined. In those times the world was in a rapid change. Many big events had influenced the world and people. What happened in those times, the Age of Enlightenment, the Age of Industry, Industrial Revolution, left deep traces.

Before discussing those major events, there is another deep impact that had devastated people; the French Revolution. It was the first big disappointment for humanity not only in France but also in all of Europe. After the French Revolution people were greatly suffering. Intellectuals, philosophers, poets, artists felt disillusioned with the consequences of both the Industrial Revolution and the French Revolution. The latter was initiated with the promise of bringing equality, fraternity, and freedom. In the beginning it was very promising, many people around Europe supported the revolution but it proved to be a disaster. Napoleon Bonaparte was seen as the hero of the French Revolution, however, he later turned into a tyrant and caused the massacre of many people including nobles, aristocrats etc.

In addition to the French Revolution, after the Industrial age (which started before the French Revolution), the Industrial Revolution gave rise to the mechanization of not only factories, but also people. Factories, immigration, hard labour, machines, etc. were only some of the results of the industry. There are negative consequences of Industrial (rapid industrialization / urbanization) Revolution. Using machine in production brought humanity some bad consequences. First of all, people lost their soul, faith and slowly, everything.

The Industrial Revolutions came to a head in the 19th century, and society became increasingly secularized, the traditional social order underwent a radical change in a very short time. During this period, people began to feel disconnected from the traditional belief systems that had helped them make sense of the world and of their lives. In these conditions, people may not literally commit suicide, but a kind of spiritual death – a spiritual suicide – becomes a very real danger. It

occurs when people give up resignation and surrender in the face of what they see as the pointlessness of their existence. (Panza& Gale, 2008, p.10)

People have come under the hegemony of machines by the day. Thus, the individual lost their identity, consciousness, and self in time. They almost became a screw of the turning wheel. The human being has become objectified. Thus, because of all the things influencing them, they became alienated to themselves, and left to live in an absurd place. They became a creature that is waiting for their time to die, but also runs towards the end of their history.

The emergence of new classes, a widening gap between the rich and poor is another consequence of the Industrial Revolution. The way the world is seen today was shaped in that period. While the poor became poorer, the rich were getting richer. People knew that they were on the verge of a new era; Enlightenment, Restoration, reason, order, irrationality, modernity, and perhaps a dark age. The 19th century was a period of unrest and radical social change. Science was blossoming to some new discoveries, the human mind was reaching its crescendo. It was a turning point for all of humanity. Those revolutions brought individualism, subjectivity and alienation. Intellectuals could not understand how people can be so bad, how wrong the social order can be. All those concepts, notions brought them to the 18th, 19th centuries which were sort of getting chattered and people started to long for a more innocent past. The rush, the struggle of modern life leads people to question the meaning of this life. Because people are like insects hastily running here and there without knowing why they become dizzy and stop to ask "Why?"

There were two great world wars which were terrible additions to all those things. During the world wars existentialism became popular throughout Europe. Paris, in those times, became the capital of the West and a new form of theatre came out that was called, "Theatre of the Absurd". It was a surrealistic theatre. Its main idea was to demonstrate humankind's pointless existence and helplessness in a world without any purpose. It showed the miserable condition of the people of those times. People were already defeated, disappointed because of the wars. They were really thrown into a Godless and brutal world, in which any destruction could happen at any time. Millions of people died in those wars that led humanity into deep unhappiness, alienation and despair. They thus lost faith, belief and religion. Where was God

while thousands of people were being brutally killed? They internalized these feelings of despair, anguish and melancholy.

At the beginning of the 20th century traditions and boundaries of many kinds were under assault across the Western world. While world wars were occurring, people were dying, rapid developments in science and technology were transforming the texture of everyday life, and conceptions of the universe -psychology, anthropology, and philosophy- were challenging old ways of conceiving the human mind and religion; the empire, migration and city life were forcing together peoples of diverse origins.

Language has never been enough for philosophers, poets, writers to explain their chaotic feelings after those wars and the rapid change of the world. After the wars, people started rejecting 19th-century optimism. They severed their connection with institutions such as the church, as the reality of that institution could not be trusted, because the war occurred and God was not there to stop it. People started to question God and at that time humankind realized that Nietzsche had already announced that God was dead. "In losing religion, man lost the concrete connection with a transcendental realm of being; he was set free to deal with this world in all its brute objectivity" (Cogswell, 2008, p.11). This historical process brought humanity to isolate themselves and turn inside to question not only God but also their own personal being. Thus, humankind's journey into an alienated, pessimistic life started. Nothing was in order, people also lost faith in themselves. After the world wars in particular, people were more aware of death rather than life itself. Although the war ended people continued to live the war within themselves. Life can suddenly be interrupted, anything can happen at any time, because there was no order or meaning in this absurd life.

The question was sincere and real: what is the meaning of this life? Why are people living in such an absurd world? Meaning was the most important problem for existentialists. Humans had a restless urge to find out this meaning. People wanted a world or life which was orderly so that they could make sense of it. As mentioned above, there is a variety of philosophers of existentialism. So, who those philosophers are should be explained in detail. The first person to use existential subjects in his works was Fyodor Dostoyevsky (1821-1881). In his "Diary of a

Writer”, he foresaw that the world was on the verge of a transitional period that would be full of unhappy people.

Everybody is alarmed; some kind of nightmare hangs over everybody; everybody has bad dreams. Just who or what this piccolo bestia is which is causing all the upheavals is impossible to determine, because some kind of general madness is moving upon us.

He wrote these sentences to himself in September 1876. He was already aware that humanity was changing and the world was changing and that this change would lead humanity into deep despair that could not be cured. He was a man in a great misery in his real life. He was a questioning man; he was looking for meaning. Thus his works contain numerous questions on existential problems. In his book *Karamazov Brothers*, he said, “if God does not exist, then everything is permitted”. His characters were free people who made some clear decisions. They made their own choices. His characters showed that the world was nothing but an absurd tragedy. Death was a big issue in his books. It was something that led his characters and humanity to despair and confusion. His characters are always on a quest for meaning in life; they reflect the pessimistic air of existentialism. As Dostoyevsky was a major and strong writer, who reflected existentialism in his works and created question marks in his readers’ mind, he opened a door for people. People became more aware, they kept on questioning and soon, other philosophers and writers started to follow Dostoyevsky's footsteps.

Soren Kierkegaard (1813-1855), who is known as the father of existentialism, was the opposite, a religious person. He did not say God was dead; however he was not happy with the institution of Christianity. He thought that the Lutheran church had lost the soul of religion, like everything, even religion became something to objectify for people. In this aspect he was different from the other religious people; his main concern was to practice his religion thoroughly in his heart and soul, not superficially or for authority. Thus he placed emphasis on the individual. Individualism was very important for him. His emphasis on the individual made him the founder of existentialism. The individual was much more important than the ‘collective idea’. He outlined the main paternity that became the basis of the philosophy of existentialism.

The most significant thing for him was to live out his own fate authentically, to be a true Christian. He emphasized the importance of knowledge, as he indicated that

knowledge is crucial to precede every act. He was also an existentialist in his own life by making hard choices simply to be an authentic individual by rejecting his fiancé in order to have a true life of his own. He thought that Christianity lost meaning for all of humanity as the religion itself became superficial because of authorities and institutions like the church, which became nothing more than just systematic buildings. He also rejected the Hegelian system that placed the individual in an unimportant place in life.

To Hegel's dictum that "the real is the rational and the rational is the real," Kierkegaard said, if there were a rational system that could explain the world it would take God himself to construct it or comprehend it, not Hegel. "An existential system is impossible," he said. No mortal human being could create a system that made sense out of everything and resolved all the conflict and chaos in the world, as Hegel had attempted to do. There could never be a completed system to define existence because the world and people in it are always in a state of becoming. (Cogswell, 2008, p.22)

He means that our entire life is an ongoing journey built on choice. He also indicates that the whole responsibility belongs to the individual themselves. Making choices defines the becoming of a person; he chooses something like he puts a piece in the puzzle, and his choices create a whole unity of a person. Kierkegaard, in short, claims that the individual is above the universal. He is above any standard moral rules or any other doctrines. Because the individual is strong enough to choose despite being in anguish so he is free; there is no moral rule to tell him to choose this or that, but he is free, because moral values are the result of one's own choices. Furthermore, the whole world is humanity's creation, and for that, humanity has total responsibility. Many people were influenced by Kierkegaard's ideas even though they were not as religious as him, but they agreed with him in relation to underlying issues like authenticity, truth, honesty, human destiny -as they are the universal things most people look for.

By announcing God dead, Nietzsche, in fact, indicated the kingdom of human. It was the human being to create from then on. He was the heart of existential philosophy. He believed humanity has the capacity to achieve anything and everything. He was greatly influenced by Arthur Schopenhauer, who also believed in the potential of humanity without a God, and the inner strength of humans helped people develop. Schopenhauer was an atheist who proclaimed that Christianity would die soon. Nietzsche believed that humans do not experience in this life but only himself.

Although Nietzsche and Kierkegaard do not share the same religious lifestyles, they have many other things in common. Nietzsche was also a religious person at the beginning, both of them turned against the church. Nietzsche also rejected the goodness of humanity, just like Dostoyevsky and Kierkegaard, and he believed that human nature was evil and corrupted. Nietzsche was also against the homogenization of the collective and claimed that individuality was above of it. Nietzsche has influenced existentialism greatly. His work was essential to the latter existentialist philosophers.

Karl Jaspers (1883-1969) was the first philosopher to call his approach “existence philosophy”. He created the 20th century existentialism platform by bringing together the works of Kierkegaard and Nietzsche. Jaspers stressed some basic themes of existentialism, such as suffering, guilt, the struggles of the individual in mass society, the problem of living an authentic life, the importance of the individual, existential freedom and choice, morality and death. In his lecture on “The Origin of the Contemporary Philosophical Situation” he said:

Quietly, something enormous has happened to the reality of Western man: a destruction of all authority, a radical disillusionment in an overconfident reason, and a dissolution of bonds have made anything, absolutely anything, seem possible.

He believed that an authentic life could be achieved and it is possible through existential decision and action. He underlined the importance of freedom. Thus if someone is free they can achieve an authentic life and even transcendence.

Another existential philosopher is Martin Heidegger (1889-1976), who was a theology student with existential concerns. His main interest was how to live authentically, and to live authentically meant to protect his originality in a dangerous and seductive world. He inquires the meaning of authentic existence, the importance of mortality, the place of humans in the world and as an individual in society. Those were the things that confused Heidegger. As Kierkegaard and Nietzsche have already indicated that man alienated from himself because life was no longer reasonable, Heidegger tried to redefine thinking itself. Similar to other philosophers, he too thought of “being”. He liked to search into the root of meanings of words. He treated them as cultural treasure. Like Dilthey and Husserl, he also became interested in phenomenology. They wanted to describe things without preconceptions. For Heidegger, the most important characteristic of man, is his being, existence in the

world. Then he made inquiries on what being is. Heidegger also believes that to exist means to go beyond the limits of social functions of humanbeings and that such is possible solely through being authentic and free.

Like Kierkegaard, Gabriel Marcel (1889-1973) was also an existential Christian. Yet, while Sartre claims that humanbeing was thrown into the world alone and abandoned, Marcel does not agree with that idea. For Marcel, man is not totally alone in this world, he has some values that are already in his soul to guide him. His primary concern was material being.

Jean Paul Sartre (1905-1980) was perhaps the most popular existentialist, and he was identified with existentialism more than any other philosopher. Existentialism became popular with Sartre. He took existential philosophy from Heidegger and Jaspers and blended it with William Dilthey's phenomenology and created existentialism as it is known today. He disagreed with Descartes' idea of "I think therefore I am", as he was of the opinion that people do not exist because they think but they think because they exist. Existence is the primal source for every kind of act. He says "existence precedes essence". That is, first, people are born, they exist and after that they think, they choose and act. Existentialism is a philosophy in which every individual is responsible for their own choices and actions. As the humanbeings are thrown into a harsh environment, they are the ones responsible to save and invent themselves by making free choices. Sartre also condemns bad faith; he thinks that it is the attempt to escape from the responsibility to decide, make a choice.

He describes human being in contrast to the nothingness of our existence, like the yin and yang of Taoism, something or nothing, foreground and background. He sees the nothingness of the self as a basis for the will to action. Human existence in an uncaring universe can be given meaning only through the project that one launches out of nothingness. While the in-itself is complete, the for-itself—human existence—is always striving to fulfil itself, always divided between its present self and a future self. Man strives for the completeness, the calmness of the for-itself, but cannot possibly achieve that and retain his consciousness of self. (Cogswell, 2008, p.111)

Humans believe that life is a long journey for someone to reach their completeness but it can never be achieved fully because this is a journey that makes life meaningful. The idea of death is the fundamental pain for humanity. As the mind of huankind cannot comprehend this absurd annihilation, death only makes life more

absurd. Sartre thinks that human beings are nothing at first but after, by their free choices and actions, will make something of themselves. Thus he thinks that this is the first principle of existentialism. Thus people choose themselves and create themselves.

Although there is a large variety of existentialist philosophers, they shared some common themes of existentialism; those themes are;

- Existence precedes essence: people are not born with some qualifications that define their destiny. Their existence is the most important thing so with their freedom and choice they can create themselves however they want to be.
- Humanism: existentialism is an individual-centred philosophy in which not the society but the individual is the most important.
- Freedom/responsibility: in existentialism freedom is everything, without freedom an individual can only choose to be dead. Because if they are not free they do not exist. And with this freedom comes the responsibility to make choices.
- Meaning: in existential philosophy meaning is very important because this world is a meaningless place and man's pursuit for meaning never ends (Flynn, 2006, p.8).
- No ultimate power: there is no ultimate power but the individual themselves. They are not bound to any authorities but to themselves alone.
- Absurd: as there is no meaning in life, life is absurd and anything can happen at any time.
- Authenticity: authenticity is very important for the individual, because in order to make free choices, they should be authentic, thus they can become an individual that is different than the mass.
- Alienation: this is very important because to be an authentic character the individual should not blend into the crowds so much. Even though they blend they should be able to keep their distance internally.
- Death: it is a very important factor that makes life meaningless and absurd. Death gives humanity sorrow and the mind never stops questioning.

2. ANALYSIS OF MRS. DALLOWAY BY VIRGINIA WOOLF

2.1 Analysis of the Novel Mrs. Dalloway in Light of Existentialism

Virginia Woolf, one of the greatest modernist writers in English literature, has written many novels and essays throughout her life. She was born in 1882 in England. She first published her first novel, *The Voyage Out*, in 1915. She has written many books, all of which are well-renowned around the world. Unfortunately she committed suicide in 1941, at the age of 59. *Mrs. Dalloway* (1925) is her one of the most famous novels known to readers worldwide.

Virginia Woolf's novel *Mrs. Dalloway* has that rare virtue of defying all interpretations that would set a final seal upon its meaning. For every reader it presents a journey of discovery, levying upon him a direct and individual contribution[...] The intricate structure, the richness of metaphorical description, the quick succession of shadowy states of paradise and purgatory, all of which we find in *Mrs. Dalloway*, and, even more remarkably, the mad "double" haunting the protagonist, challenge the reader again and again. (Page, 1961)

In this novel, Woolf has used the technique of stream of consciousness, through which she has written about a woman's past, her present and her future. Through this technique, she also discusses certain problems which are likely to be experienced by any other person. She uttered her regret, her sorrow, her fear of death and her desperate loneliness.

The book is about a woman and 24 hours in her life in which she contemplates her whole life, choices, identity, existence, love, her family and her motherhood. The novel is all about the deep thoughts of the characters. The protagonist Clarissa Dalloway in particular draws the reader into her deeper thoughts. Through the novel she opens herself up to the readers as one would open up to a therapist.

This is the story of a woman and her alter ego; another character in the novel who has a totally different lifestyle, different past, but shares the same soul; Septimus Smith. Mrs Dalloway notes the experiences of the two characters within a 24-hour timeframe. Clarissa Dalloway and her alter-ego Septimus Smith are observed in a single day. The things happening in their life are different but the feelings deep down

are similar on the surface. Clarissa Dalloway and Septimus Smith are portrayed as two different sides of the same coin. Clarissa is the good wife and perfect hostess, and a good citizen for the society, but Septimus is not normal and he cannot act according to the social rules. He cannot understand people well enough, he cannot feel anything, he is desperate all the time, he sees things and hears voices that are not real. Although they seem totally different, they are very alike deep down, because he is the unknown and unseen side of Clarissa. Clarissa may seem as a normal housewife who is married with a daughter, but deep down, she is totally different. Ultimately, they are like two different bodies that have one soul. They are two halves; even though they are very different on the surface they both have the same suffering soul. They symbolize two moieties; life and death. They are both torn between the conflicts of the living and the dying side of a person. Although they are total strangers to each other, they both struggle with respect to the issue of life and death; they cannot manage to live thoroughly or die. They are like imprisoned, their souls are confined inside of their bodies, and they cannot escape from it. They are social outcasts; one is externally and clearly visible while the other is a social outcast internally. They experience similar pains, similar questionings; they are like two bodies that have similar spirits. They are same souls; one seems like a normal person whereas the other one seems mad. Thus the story is divided to two; a sane side and an insane side. Through Clarissa Dalloway, a sane humanbeing experiencing deep agony is reflected, and through Septimus Smith, an insane person is portrayed. Clarissa Dalloway is a woman who seems lively, happy; on the other hand, Septimus is a dead soul that has figuratively died long ago and suffers greatly. Through these two characters Woolf connects the theme of life and death. The novel actually draws a picture of every existing humanbeing, as it consists mostly of the inner thoughts of an individual, which is why every reader can find a piece from themselves in these characters. It is the story of every existential suffering individual on this earth.

The novel is about death, regret, loneliness, absurdity and the meaninglessness of this life. Those are the universal issues that every thinking and questioning self can feel deep down. Woolf, by writing such a book, expressed the most hidden and deep emotions and thoughts of every individual. There are many basic and fundamental questions such as "What is the meaning of this life if there is an end to it?" Life is temporary, if so, then why are people living such a glamorous life? This is a huge

dilemma and a reason for trauma that leads human beings to question the meaning of life. If there is an end, why do people live as if they will never die? “Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There. Out it boomed” (Woolf, 1976, p.6). The striking of Big Ben symbolizes the temporality of life. It shows an hour has just passed from the rest of your life; an hour of your youth has just passed from the flowing hours of your life.

The analytic framework of this article will utilise Heidegger contra Bergson. To be specific, the departure of Heidegger on the concept of time as one of space and time as having a distinctive ontological function which connects temporality with being. This will be done to shed on the fictional Modernist narratives of Woolf. (Wakefield, 2013)

A valid conceivably for-being-a-whole with respect to Heidegger’s Dasein has been anticipated existential. By breaking down this marvel, it is uncovered that authentic being-towards-death is expectation. Dasein’s legitimate possibly for-being, in its existential confirmation, has been displayed, and simultaneously existentially deciphered; as determination. Heidegger explains the authentic being’s fear of that and temporality with those sentences, Clarissa Dalloway is afraid of time’s progression and so she is authentic for being-towards-death. As the story takes place in one single day, this credibility originates from her spending most of that day thinking back over a previous fascination. Her passion has been continuing for three decades. Which Woolf meshes into the account with analepsis. The Dasein Clarissa and her prospect are alienated by mirrors, so by that some moments can be suspended in time.

However, for Septimus, things are different, because he thinks about and accepts death. Time is not suspended for Septimus. Flashbacks are not as formative as Clarissa’s for Septimus’ future. It can be seen that the two characters do not live in the same time. That is Clarissa’s existential intentions are not existential because they are towards future, but Septimus is different since he is authentic in time as the horizon of being.

Heidegger has thought that the being has finitude thus it is mortal and because of this mortality it has an end and through that, it becomes nothing. Thus it is actually impossible to exist authentically without understanding existential choices when there is finitude. Death traces time and it is inevitable. In a way, it saves the human

being from being lost so that he / she can become individual. When the future is finite, it cannot be trusted. No one can make exact plans because it is unknown that when death will come. Hence, in this way, human life is absurd.

As time is an important entity in life, it is the only thing people should be thinking about and they should take it seriously, as it can never be taken back, and every issue in the world is related to time. Since the worst wounds are healed through time, civilizations are founded by time and they are destroyed by time, people grow up by time, seasons change by time. It is all about time, everything is time. Thus, the striking of Big Ben has a very significant role in the book as a universal issue. Through time, the other most important and universal issue, death, is implied. It is as though Big Ben's strikings signify that another hour has just passed from the rest of people's lives and death is coming closer.

Death, in this novel, is everywhere. The protagonist Clarissa Dalloway cannot get over death. First, the novel is always between the two destructive world wars. "Solemn, feeling as she did, standing there at the open window, that something awful was about to happen." (Woolf, 1976, p.5) One of the wars has passed and left behind painful traces, and people are suspicious whether there will be another war or whether they will live happily ever after. World War I was devastating; people were sorrowful, fearful and they unsure about the present, let alone the future. The unpleasant impact of the war continues to linger over every individual. As people are unable to cope with the depressive psychology of war, they try to behave different than what they seem; they appear to be enjoying life, and aim to show life as beautiful, while they are, as a matter of fact, trying to deceive themselves. However, deep down, they cannot help but think about death like Clarissa Dalloway. She is one of those most influenced. Septimus Smith is also a witness of the war. Two wounded souls struggle to live a life they have to. On the surface Clarissa Dalloway seems lively, she has a good life and a social status, she throws parties, and is an upper class woman. On the other hand, there is Septimus Smith, a broken man who is married, he seems normal but he is like a living dead. He walks, he talks but his mind and his soul are far away from the places he is in. He is a man in great agony, like Clarissa, and no one can understand him, even his wife or his psychiatrist.

Thus, Clarissa and Septimus are two lonely souls alienated by every other being. They are both outsiders. In Septimus' case, he is a total outsider. On one side, there

is a man, who lost a dearly beloved friend in the war -one other reason why Septimius is suffering greatly. On the other side, people are happy, having fun, living out their everyday lives, as if nothing has happened and nothing will ever happen. So Septimius is thinking nothing has changed after this war, although many great sacrifices have been given so he cannot help but think and question, if nothing has changed after the war, what did he fight for?

For it was the middle of June. The war was over, except for some like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven—over.” (Woolf, 1976, p.6)

The general public may seem sad about the war, however, it is only on the surface. An example to this is Mrs. Foxcroft, who has been sad about the war and feels sorry for her cousin. A little later her sorrow and concerns pass when she hears the war is over. They just feel sorry superficially because they are still alive and they still have the safety of their lives so the war seems to have the ‘governing class’ untouched, they do not suffer, they do not die, and they just go on with their normal everyday lives as if nothing has happened. They continue their routines, attending luxury luncheons, parties etc. It is only the poor the ordinary folk that have suffered; they have become veterans, they have been martyred. No one thinks about the martyr, everyone is just thinking about themselves and their happy lives, how to make their lives happier each day. To escape such an insensitive society Septimius floats to his death. People have died for what? Have they died for others to live happily, to provide them a secure future? Have those people suffered for those who are richer to live in comfort? This is the absurdity of life. While life makes some people happy, it saddens and ruins the lives of some others. Thus, while life is easy to live with joy for some, it is unjust for others, and there are always some people for whom even to breathe is a reason for suffering and a great struggle -just like the two broken souls in this book. There are many questions that may come to mind while reading the book. Some of those questions may be: Why is this life so beautiful sometimes if it will not last forever? Why is every individual alone even though they are surrounded by many people? One other fundamental question to ask might be the incapability of humankind to thoroughly understand one another.

There are many questions and many sorrows in the lines of the book. Questioning means “to exist”. If someone exists, one should prove their existence by searching for the meaning of life in order to create one’s being, even though it sometimes drives one crazy as in the examples of Clarissa and Septimus. People become by suffering. As in the Metamorphosis, Gregor Samsa achieves freedom by transforming into a bug, because before, as a human, throughout his life he served his family and other people like a slave, he worked in order to make others happy, but the moment he metamorphosed, despite his great sufferings, he set off on the painful journey towards his death, in which, despite the pains he feels, he is free and peaceful. so in the example of Septimus, although he suffers immensely, his death means a lot as it is a door leading to his peace, his safe and far heaven from every other worldly captivity. “To be, or not to be, / that is the question” (Shakespeare, 1996). The universal and well-known play Hamlet shows that the most important thing is whether you exist or not, and your existence is shown through your individuality; by making choices, mistakes, questioning life and suffering. Those are all the features of existence, the features of being human. People can reach the highest tops when they are suffering. Above, Hamlet implies that the most important thing is to be or not to be; suffering is a demonstration for the existential torment; even a caterpillar experiences suffering and struggle while it is turning into a beautiful butterfly. This also shows that the greatest successes come with the biggest pains only.

“Life is a sum of all our choices.” (Bob Desautels, 2019) As Albert Camus states, existence is shown by one’s choices. People are free individuals to make choices. Even if their choices are wrong, they should be able to choose and live a life of their own. People try to exist throughout their lives. They make choices to create their beings and their fate, and they choose friends, jobs, husbands, wives, etc, so people choose identities, lifestyles in order to exist. They are in need to prove their existence both to themselves and to those around them.

The protagonist Mrs. Dalloway wants to exist, she wants to have an identity and a role in society. She desires to be seen as important by the others and as alive and respected in society. First, she marries a man who is highly ranked in society. She then throws parties as she wants to have good relationships with people. She portrays herself entirely different than her real self. Clarissa Dalloway, as a matter of fact, has two different selves: one is her public self and the other is her inner, private self that

no one else can see and know. On the surface she is happy with the comfort and social status her marriage offers her, but inside she suffers because it is not who she is. Thus she has inner conflicts which lead to her deformation. As she has two different personalities inside and those personalities are opposites, she suffers a lot. She is also hurt upon hearing that she was not invited to Lady Bruton's party, making her feel greatly depressed. This is not the only thing that tears her apart; the close relationship between her daughter Elizabeth and her teacher Miss Kilman is another factor that depresses her. She feels she is not even a successful mother.

She chooses a lively and happy identity for herself because she has no other choice as she has to survive in such a society. She cannot exist in any other way, she is just a "perfect hostess" (Woolf, 1976, p.56).

Peter Walsh's criticism of Clarissa on being the perfect hostess exasperates Clarissa. According to Peter Walsh's point of view, fulfilling the necessities of a hostess, acquiring a respectable place in society via marrying someone of status indicates the banality of an individual. His irony in telling Clarissa to marry a Prime Minister underlies the insignificance of social status for himself because Peter Walsh is interested in the state of the world rather than social status. Although Clarissa's perspective is different from Peter Walsh and she is in favour of acquiring a remarkable position in her society, she is still infuriated by Peter's speech during their breakup. (Çetinkaya, Gündüz and Akşehir Uygur, 2019)

She thinks so much that she gets lost in her thoughts. She is afraid of losing the sense of her identity. Although her giving parties is a way of reminding herself the identity of being Mrs. Dalloway -the wife of a respected politician- her true identity is split up into fragments that she struggles hard to maintain her balance. As it is mentioned already, for Clarissa, marriage is her social status and a life with advantages for her. On the other hand, Peter has been her soul mate, which is why she rejected him, because she is, in fact, afraid of her own self.

However, her other self, Septimus Smith, tries to exist through his suicide. He kills himself because he does not feel his own existence by living this life. His suicide is a deep impact to show his existence. He has re-created his existence through his death. The reason Septimus committed suicide while others have not is because he is much more alone in this meaningless world than others as even every other person has some people to share their loneliness with. Even Clarissa has Sally and Peter. Even though they are not close, they are reason for her -or her daughter is a reason for her-

to live. But in Septimus' case, as he is ultimately alone, "by the sun, for ever unwasted, suffering for ever, the scapegoat, the eternal sufferer, but he did not want it, he moaned, putting from him with a wave of his hand that eternal suffering, that eternal loneliness" (Woolf, 1976, p.24), those words may not be enough to describe the loneliness and sadness of Septimus. Even though he is married, he is extremely lonely and suffering greatly. His psychiatrist cannot understand him either. His psychiatrist could not predict his suicide, he could not understand Septimus thoroughly. Septimus is so sad, so traumatised that his wife cannot stand him anymore so everyone has left him alone. As the things he has experienced are not felt by any other person, nobody could understand his sorrow. He is a dead solitude in this world. Thus he has been a sacrifice for the rest of the world, maybe to remind people how happy they are as they are still alive or to show that life is temporary. He was like a sacrifice for others to realize their existence. The quote, "Kill yourself, kill yourself, for our sakes" (Woolf, 1976, p.83), implies this. A sacrifice is given for the sake of the rest of humanity.

Though Clarissa continues living, she is a dispatched soul. However hard she tries to cling to life she cannot. She tries to create reasons to have purpose for her boring and meaningless life. She throws parties in order to feel eliminated from death because everything, her changing face, the passing time, her tiredness, and all else betray her. All these and everything else reminds her of death.

Looking at the shining sun, glowing sky, singing birds and dancing leaves the characters may feel like they are in heaven. However, as they experience some saddening events they are just astonished and ask what it means to be alive and what it is to be dead. They come and go between the two edges of life. They suffer because they know life has an end, and everything will end one day. Although the characters experience sad incidents, even if it is not major, such a thing as having a piece of hair turn white may sadden people and getting wrinkles are reasons for human beings to suffer deeply. Because these small things are proof that youth is passing and death is approaching. The protagonist Clarissa Dalloway's biggest pain is her struggle with death and finitude. She does not want to die, she wants to live, she wants to start over, however seeing that she is getting old and she cannot help it, she cannot do anything to take the time back and that is why her agony increases.

Her idea of having her life over again—of an alternative life—is to have had a different body, a larger more imposing one like Lady Bexborough's, a darker complexion, an interest in politics (as if this, too, were simply something one were born with), and a country house. (Bell, 2006, p.96)

Clarissa struggles hard to forget, not to think but she cannot. Old Clarissa is an identity she cannot accept, so in her memories she lives as the young and lively Clarissa, however she is sad because in reality, she wants to escape the old woman who has wrinkles hidden behind the mirror.

(as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. How many million times she had seen her face, and always with the same imperceptible contraction! She pursed her lips when she looked in the glass. It was to give her face point. That was her self—pointed; dart-like; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room and made a meeting-point, a radiancy no doubt in some dull lives, a refuge for the lonely to come to... (Woolf, 1976, p.35)

Those sentences explain how she cannot identify the face she sees in the mirror; it is old, it is different, it is a stranger. She is afraid that Peter will think of her as old, as she has been much different since her illness, she has turned white, she has been fed up with herself, and it is sad that she cannot know, identify who she really is anymore.

Furthermore when Clarissa hears about the suicide of Septimus, she has something broken inside because she identifies herself with Septimus. As she is a very sensitive woman and tries hard to have a role, a place in that patriarchal society, she cannot help but think how she has spent her life for vain; she has made the worst choices, she has sacrificed her happiness for her social status. Hence her choices remind her of sadness and death, she has chosen an ordinary and wealthy life with Richard Dalloway, she has a status she has a name, but they do not make her feel alive. "Oh if she could have had her life over again! She thought, stepping on to the pavement, could have looked even differently!" (Woolf, 1976, p.11) She thinks over and over about her choices, and wonders how things could be different if she had chosen Peter. She also utters in her words that how gay she would have been if she had married him. Only if she could change the past, she repeatedly asks herself how things would be different and seeing Peter Walsh and Sally she sinks into further

despair. When she has been reminded by the suicide of Septimus it is a big strike for her, which leads her into frustration and she dwells into deeper thoughts on life and tries to hide herself under a sense of herself as “invisible, unseen and unknown” (Woolf, 1976, p.11). Because she has chosen wealth and fame, not a life full of adventure, love and passion. Both Peter and Sally were her soul mates. She could have felt more hopeful and happier with them. However she made wrong decisions, the burden of which she is overwhelmed with, and that leads her into a big and deep despair. Sally and Peter were kindred spirits for her, they were her freedom, her youth. They remind her of her younger, innocent times. She always felt happy, free and young with them; she could laugh out loud with them with her whole heart. “No, the words meant absolutely nothing to her now. She could not even get an echo of her old emotion.” (Woolf, 1976, p.32) This is how her feelings are now. She has a rich life but she has no sense of emotion, happiness, laughter, and joy. However hard she tries she cannot get back to those joyful times, those joyful emotions. Because she has not chosen them, she has made her own choices. Perhaps made wrong choices. That is why she always lives in the past; she exists in the past as her real identity is left in the past. The identity now she has is even a stranger to her so she is a lost soul who is struggling hard to find who she is, and where she has left her happiness. Hence through her title “Mrs. Dalloway” and her parties, she thinks she can get away from her sadness and remorse by throwing parties and gathering rich people around her.

Clarissa thus always questions her choices: how would life be if she had chosen Peter Walsh? Now she is just a woman who simply bears her husband’s name to her own personality. However with Peter, her soul mate, if she had chosen him she would have been much freer; she could have gone anywhere, had an adventure, travel around the world and do whatever she wanted. But with Richard Dalloway she is just a rich community woman with a rank who exists through this community by throwing parties, assembling people, but with Peter, she could exist with her whole identity and self.

Although she is lost in these thoughts she forces herself to maintain her identity as the pleasant wife of the rich politician and she enjoys “all pleasure in beauty, in friendship, in being well, in being loved and making her home delightful rock...” (Woolf, 1976, p.13) Thus unlike Septimus Smith who maintains and saves his

identity and ego by hiding it from the contamination of daily life, Clarissa remains as an individual because of her title “Mrs. Dalloway” with the upper class people around her. Both Septimus’ suicide and Clarissa’s parties serve a similar purpose: existential struggle. Although the party is a lively and creative event to gather people for a happy occasion, it is similar to a funeral, which also gathers people for a sad event. Deep down, both remind people of how trespassing, how weary and how tiring this life is. Even though death may have a more demonstrative role in showing this, a party is also like that because people see they are not actually happy, they see others are not sincere. After the party people realize everything passes -even such a happy event as a party ends- because after that people go, they leave again and people are buried in their painful and desperate, lonesome lives. As after the party the only people, Peter and Sally who make Clarissa feel alive and young again leave, thinking about this through the party is also a reason to feel alone and sad. Similarly, after the funeral people leave the dead; even in parties there is a hope to gather again, it is never forever. Thus in both events people are surrounded with loneliness and despair. Over and over again, they are exposed to feel their sadness and their place in this giant universe that is not even equal to a spot. They fail to find even one soul similar to theirs. This is one of the biggest traumas of modern life.

One of the triumphs of civilization, Peter Walsh thought. It is one of the triumphs of civilization, as the light high bell of the ambulance sounded. Swiftly, cleanly, the ambulance sped to the hospital, having picked up instantly, humanely, some poor devil; some one hit on the head, struck down by disease, knocked over perhaps a minute or so ago at one of these crossings, as might happen to oneself. That was civilization. (Woolf, 1976, p.134)

Those are the thoughts of Peter Walsh hearing the ambulance voice, the ambulance is going to pick up the inanimate body of Septimus Smith, but Peter does not know Septimus, so this is what civilization means. This is what modernism means. Civilization means to have ambulances, hospitals, police stations, fire stations, closed shopping malls. Civilization gave rise to the need for such places. That means there is no safety anymore, anything can happen at any time. People do not need each other, they do not need neighbours, they do not need relatives or friends but they need ambulances so the deep gap that modernity has opened in this civilized world can only be closed through communal emergency services. People are so wounded that they are alone, they are imprisoned by the coldness and brutality of civilization.

They do not have a value, people just hear a siren sound and they understand that another unhappy body has been sacrificed, he has just said his last goodbye to the people and the world; one simply thinks another person has just died. That is it; one does not need to know who he is, why has he died or what kind of troubles and pains he has suffered. People just know that another traveller has left the world. Just like one character, Peter Walsh, hears the siren go off for another character, Septimus Smith. They do not know each other but one of them hears the cry of the other's ambulance sound, just like Clarissa hears death and feels an ache in her heart. People are lonely; they are deprived of having real friends around them, they cannot touch each other's wounds. They are together but they spend time in vain, they do not know what needs the next person may have, they do not know of the pains suffered by the other. They just spend time together without thinking, eating, laughing and passing time superficially. This is a major trauma that the modern age has brought humanity.

For having lived in Westminster – how many years now? Over twenty, - one feels even in the midst of the traffic, or walking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it bloomed. First a warning, musical; then the hour, irrevocable. (Woolf, 1976, p.6)

As with modernism everything has a different meaning now. Humankind may feel they are in a huge struggle with their own existence. The human being is not just flesh and bone but they are more than that with their ideas, theories, dreams, responsibilities, soul, which are all about the inner world of the humanbeing.

In that modern and harsh world, Clarissa and Septimus, two lonely souls meet in the coldness of the word “suicide”. Loneliness does not mean having no one around, but it means having no one understanding one thoroughly.

[T]he major issue in the novel is a conflict between the individual and society. The novel's concept of the individual is embodied in these two characters, Septimus and Clarissa. And the major distinct between Septimus and Clarissa is simply that in Septimus this conflict with society has reached truly serious proportions; some resolution to his conflict is imminent throughout the novel. (Samuelson, 1958)

According to that quotation; they are both deprived of that feeling. The feeling to have a couple of eyes responding in the same way; two souls are in need of being embraced by a soul mate, a need to be understood. Although they have many people

around they are more different than the rest of the society. A similar feeling is even felt by the monster of Frankenstein; in Percy Shelley's book Frankenstein, he lives in such a society that abandons him to die in loneliness. When he writes a letter to his friend, he tells him that he is suffering greatly and is in need of a friend whose eyes could reply to his.

Even a monster can feel and need such a friendship, a need to be seen, understood as the way it feels. The characters Clarissa and Septimus are so lonely that they are overwhelmed by it. It is "a perpetual sense, as she watched the taxi cabs, of being out, out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day" (Woolf, 1976, p.9). When Clarissa goes out for shopping, she stops a moment to look at the buses, which symbolize the contradiction between the busy streets and rush of public life of modernity and the silence of the soul. Though she is walking in the crowds of the street she observes and thinks about how lonely people actually are in this life. The image of water and the sun are given as similar things in the book; the sun is constantly setting, from time to time it warms people and gives happiness, and sometimes it can be unbearable under the burning heat for people. Thus the waves of the sea is also same, it gives people peace, yet it can also drown and be catastrophic for some people like Septimus. Every one of the characters in the novel experiences similar things, they all have struggles and that connects them all. On the other hand, in the harsh ocean of life, each character is alone and they must do their best to survive. Although London is a crowded and vibrant city they are desperately alone, and the city smells of loneliness. Clarissa feels so overwhelmed because she has thought about her old friend Peter, who has been the killer of her youth and her dreams. Because they could not succeed, they were just failures, their love was a failure. As she gets old it is more difficult for Clarissa to find people like Peter or Sally. She cannot even define herself. She is so over pressured with herself, her questionings and life that the quotation shows that she has lived long enough to see the war and dangers of life and facing the difficulty of the world and the other people. What is worst of all is that she has no one to bear these difficulties together; she is all alone in her battle with life.

There are many ways to escape from the drowning influence of this loneliness. For Clarissa, it is by throwing parties and turning her attention, her sadness into happiness and joy. The lines she has taken from Shakespeare's play Cymbeline

shows how great her despair is: “fear no more, says the heart, committing its burden to some sea, which sighs collectively for all sorrows, and renews, begins, collects, lets fall” (Woolf, 1976, p.37).

People in this meaningless life want to exist in some way; some people like Clarissa exist through their rank in society, so by giving such parties and having people around her she feels alive and existing. “But he would not go mad. He would shut his eyes; he would see no more.” (Woolf, 1976, p.22) Septimus has always wanted to escape all the pain. He cannot feel alive in this lively world. Septimus exists only in memories and by himself, remote from people, which means he does not actually exist. Thus he goes to the park and thinks about his dead friend Evans and he exists through his past in his dreams. His suicide is a demonstration to create his existence, he is already dead, and he has died in that cruel war with his friend Evans. Although wars are heroic acts for countries, they are not so for human beings. As Wilfred Owen also says in his poem; *Dulce et Decorum est* that the soldiers in wars are not hero-like but they are so poor, so weary that they look like beggars who experience extremely tough and poor conditions. They are just in the throes of death. Hence like Wilfred Owen, Virginia Woolf, through her book also talks about war in a broader social context; the aftermath of the wars on human beings.

“This late age of the world’s experience had bred in them all, all men and women, a well of tears. Tears and sorrows; courage and endurance; a perfectly upright and stoical bearing.” (Woolf, 1976, p.10) Later, Clarissa reads some lines from Shakespeare’s play *Cymbeline* in a bookshop window. The lines are: “Fear no more the heat o’the sun / Nor the furious winter’s rage”, which comes from a hymn that was sung at a funeral, and the hymn is about death, saying that it is a release from the dangers and struggles of life. Clarissa is so influenced by the words, because it directly talks to her as it is the years after World War I. People are still in shock, they have given many sacrifices, many martyrs, so the world is not a safe place anymore, it is hostile and death is better than the fear of the next catastrophic event.

Death imposes a limit on us, a boundary on our potentialities, and manifests our finitude by making it present in Dasein’s existence. To clarify, Dasein is not endless because its possibilities are determined by death. This disambiguation of Heideggerian thought is present at this early stage in the novel. (Wakefield, 2013)

Thus here Wakefield talks about Heidegger's thoughts about the man who is limited and determined by death, and death brings ambiguity because someone can never know the date of their death, but they can be sure that they will die one day. Hence people are not secure; they are always on edge about whether there bomb can go off at any time so Clarissa's sorrow is so huge that it can embrace people of those times as they all share the same sadness inside. Even though people outside seem happy and enjoying themselves, inside everyone has been affected by the war to some degree. Despite the fact that they seem like superficial and do not care about the war, they all carry the burden of the heavy impact of war.

It is such a deep impact that all the characters live the war inside and cry constantly. Clarissa sheds her tears inside every moment, Peter Walsh bursts into tears at Clarissa's house, Septimus' every second is tears and sorrow, and his wife Rezia is so unhappy that she also cries all the time. Tears are the part of their life; it is the heritage of the war to them. Even though some people may hide it, they all cry in some way. The veteran Septimus is the only character not ashamed to show his tears. As a real witness of the war, Septimus cries everywhere, at parks, next to people. Because his pain is so great that he cannot hide it anymore. That is why people consider him as insane and mentally unstable. Instead of helping him and trying to understand him people just judge him harshly.

Thus actually Septimus Smith is one of the many victims of this bloody war and he not only has lost his friend but he has also lost his life happiness, peace, hope and soul. He has experienced pressures related to futility, sordidness, disorder and corruption of the modern world. Through his words his despair can be seen: "The world has raised its whip; where will it descend?" (Woolf, 1976, p.15) He actually knows that something bad is going to happen and he is waiting for it. At first he could think, and he could question the war, however later on he introverted and became more and more silent. At the beginning people called him "the brave soldier to survive the war". He could not think much but as the time goes by, as the days pass; "the war had taught him. It was sublime. He had gone the whole show, friendship, death....."(Woolf, 1976, p.78) After some time he has started to understand all of it, the meaning of war, the meaning of fighting. He realized the freezing cold side of the war. Thus the memory of his friend starts to haunt him, he starts to see him, the cold memories of the war.

In the book *Septimus' guilt* is described and he thinks that he must be condemned for the sin of not feeling in those words:

He had not cared when Evans was killed; that was the worst; but all the other crimes raised their heads and shook their fingers and jeered and sneered over the rail of the bed at the prostrate body which lay realising its degradation; how he had married his wife without loving her; he lied to her; seduced her;... and was so pocked and marked with vice that women shuddered when they saw him in the street. The verdict of human nature on such a wretch was death. (Woolf, 1976, p.101)

This is the description of guilt and self-hatred that Septimus feels of a clinical depression. This depression is followed by the trauma that he has undergone. He cannot forget and thinks about that all the time and he interprets his pain individually. Thus his shame, self-disgust and guilt has eaten him day by day. Thus he has set foot on his journey which is full of deep-thinking which is just a beginning through the suicidal end. Through his suicide his real and full existence is accomplished, as before he is not someone alive, and by this suicide he is actually reborn.

Clarissa's alienation and emptiness are in a way similar to that of Septimus. They both feel alienated from society and think they are living for nothing, which creates a huge emptiness inside. They have no actual purpose in life. These feelings are borne in Septimus as he sees the vanity of people after the war he fought for, leading him to think that they struggled for nothing. Meanwhile, Clarissa feels empty as she sees she has made the wrong choices and feels desperate and regretful. Both characters deeply dream of running away from the brutality of this life. While Septimus thinks of himself as floating on top of the waves, Clarissa feels she is sinking with dissatisfaction and weakness.

Clarissa had a theory in those days . . . that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places after death . . . perhaps—perhaps.(Woolf, 1976, p.136)

As it was already mentioned; while Peter Walsh is walking back to his hotel he hears the ambulance siren which is going to pick up the lifeless body of Septimus Smith, he dwells into confusing emotions, remembering how passionate Clarissa was in her youth. He thinks about how she hated the incapability of knowing a person thoroughly in every aspect. The human soul is such a thing that it is like a mountain

despite the side that is visible to the eye, there is a much bigger side that is invisible, unseen and unknown to the bare eyes. It could only be seen by the heart of one person if it is truly looked into. Though Clarissa has witnessed the death of her sister Sylvia, she still could not believe that death was the last stop for each person. She believed that people could survive in some other ways; maybe in some other person or in a plant. Knowing someone truly means to look deeply, not only at the words of that person but also the deeds and the places and people he or she is surrounded by. The novel also supports that theory of Clarissa, as in the novel the reader does not only see the people superficially, but the novel scrutinizes the deeper thoughts and lifestyles and families of those people. Moreover those thoughts include some things that every other individual can find, some sentences that describe their unique thoughts and feelings.

To Clarissa omnibuses are the places that people can open up their most inner thoughts and secrets to their friends, because omnibuses are open-air buses which offer a view of everything outside; it is not closed so that people may feel free to be open. Because Clarissa has thought that as people grow older they are not only oppressed by the society but they also oppress themselves.

The backfiring automobile and the airplane, by jarring the parallel action of Mrs. Dalloway, dramatize the spatial isolation of individual characters' lives. Another pattern of distracting events similarly shatters the chronological flow of these characters' thoughts and emotions. (Quick, 1974, p.130)

They are restricted by the repressive rules of English society and for Clarissa this is symbolized by the somber automobiles. Clarissa still believes that people are connected to each others as if there is a bridge between all people around the world through which they can contact others with how they feel, because every unique feeling is actually universal. However the saddest thing is that Clarissa no longer has someone to share something with; she cannot talk to someone deeply, she does not have a close and dear friend, which also frustrates her. Thus Peter thinks that getting married to such a rich person is not right for Clarissa as it is a shallow and boring life that contains upper-class people who do not share feelings but just show off -and that is not good for Clarissa.

Intense moments of wordless communication—when Richard Dalloway silently, despite his intention to say “I love you,” expresses his love for Clarissa with a bouquet of roses, or when Septimus Smith enjoys working

on a hat with his wife—underscore the importance of nonverbal intimacy in the novel. Especially during the party, the narrative voice hovers among the minds of many characters, creating for the reader an emotional experience of nonverbal connectedness among them. (Reed, 1995)

On the other hand Septimus' biggest trauma is the memories of the war, thus he is living in his fragmented inner world and alienated to the outer world. As both characters deny the meaning of being, they lose the track of senses. They do not have a meaningful past because it is stolen from them; Septimus is in a situation that he cannot even explain his emotions about an unforgettable event he has lived. He just has his despair, and that creates his confusion.

In fact both characters know the real situation of their identity; they know that they deny the reality. They cannot resist the existence of the cruel reality. However their reality differs from their imagination. The reality they face in the outer world is so polluted that they cannot bear it anymore. Septimus' hallucination is so real that he cannot differentiate what is real and what is not anymore. Thus he buries himself into isolation more and more every day. "He did not want to die. Life was good. The sun was hot. Only human beings" (Woolf, 1976, p.132) what did they want? Septimus did not know. Septimus' alienation, grief and depression do not allow him to feel as lively and happy as the other people. Thus he does not want to be seen weak by the others. He utters his last words "I will give it to you!" (Woolf, 1976, p.132) He does not surrender to the social norms. Instead of waiting for an unpredictable death, he calls his own death himself, which also shows how much he does not want to be seen as a weak and sacrificed person.

She felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living. The clock was striking. The leaden circles dissolved in the air. But she must go back. She must assemble. (Woolf, 1976, p.165)

At the end of the day, Clarissa, at her party, upon hearing someone's suicide feels very sad.

Septimus life occurs in parallel way from Clarissa's with no physical contact. It's only in the end, in a suggested manner, that they converge in the conversation of the guests of the party when Sir William Bradshaw and his wife talk casually about Septimus suicide. Regarding the triviality of the commentary, Clarissa is confronted with the perspectives of life and death. The banality in which Septimus death is mentioned makes her question her own future and the absurdity of her existence. The different levels of reality and significance complicate in multiple parallel stories

that cross paths or diversify in escaping lines that lose identity, escaping from the shared representation. (Sutton and Sutton, 2015)

Although she has never met him she undergoes an emotional sensation, she identifies with him, and she shares a similar existential journey with him. She can understand his dramatic action, and deep down she can feel the reasons that have led him to that action. Virginia Woolf has portrayed Septimus Smith as the doppelganger of Clarissa Dalloway, and throughout the book the reader has read Septimus' thoughts and feelings as Clarissa's because he has echoed her all the time. At that moment, Clarissa conceives that although they are different to each others and they have different backgrounds they have so much in common.

This is the most important moment in the novel, and this scene is the climax because the similar souls, Septimus and Clarissa, who have their own individual bodies, finally meet. She is in her privacy, connected to Septimus's soul. The clocks go on chiming, showing that another minute has passed from the rest of the time from the happy, laughing, superficial and vain lives. Despite the noise of the crowd and party outside Clarissa manages to find a way to feel her heart and her loneliness connected to Septimus. She appreciates him because he can protect his soul from the corruption of the people and the world outside through death.

The book is a kind of "Dance of Death" as Clarissa prepares for her party and endures it. Their social scene appears to have frivolity and lightness, but it has its dark shadow hidden intentionally by rituals, ambition, and servility. What is to be hidden is the despair of denied fulfilment. Reading Mrs. Dalloway, it is hard to see how Virginia Woolf could ever be accused of avoiding real life, of avoiding violent feelings, passion. (Thomson, 2004, p.57)

Clarissa has now a long life ahead of her; it is June with all its beauty, with all the noise of the crowds but Septimus is under the earth, by himself with all his solitude and peace. The soul should make a choice between life and death, they should be brave enough like Septimus, however Clarissa is in between, she is in her purgatory, she can neither live nor die thoroughly. That is her struggle, she cannot overcome it, and she cannot make a brave choice. She respects Septimus' choice so much because he could manage what Clarissa could not. She repeats the line "Fear no more," continuing to experience what Septimus felt all these times. Besides she now has to go back to her superficially happy party to assemble her beloved friends. In these brutal postwartimes some people cannot cope with the pain they are enduring and they say goodbye to everything that life provides to them but some people go on

living, have their parties and continuing their shallow lives. Whatever they choose they are all fragmented and they do not have a purpose in life as they do not have an assurance in life because they were born into the most destructive sides of the war.

2.2 Analysis of the Film Adaptation of Mrs Dalloway: The Hours

The novel Mrs. Dalloway has been adapted to the film industry by Stephen Daldry as its director, and David Hare as the screenplay writer. The film is actually the adaptation of the novel: *The Hours*, written by Michael Cunningham in 1998. Cunningham's novel is also like a re-writing of Mrs. Dalloway in a more emotional sense. Thus the film has some differences from the novel Mrs. Dalloway. First of all the names are different, however the name, "The hours", summarizes the book. In *The Hours*, time is so important that the name "The Hours" does not seem so different.

The film connects three women in three different timelines and in three different places just in one life; the life of Virginia Woolf. It has thus three narratives; instead of the 1920s of Mrs. Dalloway in London, there is a late-1990s Mrs. Dalloway in New York, and Laura Brown in the late-1940s in suburban Los Angeles, and the third is Virginia Woolf in 1920s in Richmond. A single day in the life of all these women is shown to the audience. In a day, their entire life, past, present and future is shown. In this way it has similarity to Mrs. Dalloway, that is both the book and the film have used the stream of consciousness.

The opening shot of the film is the floating river, an angry woman finishes writing a letter and she is hurriedly walking, and her voice is heard; the words she has written in her letter. It is a sad voice, saying the last goodbye to her husband. It is a touching letter. She is Virginia Woolf herself, and it is the real letter that she has written to her husband before she throws herself into the river (Open Culture, 2019).

'Dearest, I feel certain I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time. I begin to hear voices, and I can't concentrate. So I am doing what seems the best thing to do. 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. I can't fight any longer. I know that I am spoiling your life, that without me you could work. And you will I know. You see I can't even write this properly. I can't read. What I want to say is I owe all the happiness of my life to you.

You have been entirely patient with me and incredibly good. I want to say that - everybody knows it. If anybody could have saved me it would have been you. Everything has gone from me but the certainty of your goodness. I can't go on spoiling your life any longer. I don't think two people could have been happier than we have been. V. (Daldry, 2002)

Through the letter her responsibility towards her husband is clear as she does not want to spoil his life any longer, he cannot work because of her, he cannot do anything as his whole life is centered around her. She has the heavy burden of life over her shoulders, but she does not have the strength to carry it anymore. She sees herself as a punishment for her husband and she does not want to ruin his life any longer. She has no hesitation, she thinks her life is meaningless, nothing is meaningful anymore, and she is mentally ill, something she no longer wants to fight against.

The voice is so sad and the trauma so touching, the pain and the frustration are clear. A film may not be successful to fill the place of a novel, however with the words, sounds, scenery and the music, sometimes it can be more effective and it has the effect to reflect her pain. The letter scene is one such example. Actually it is a touching and successful film that has given an idea of the novel in some ways. The depressive atmosphere of the film, the trauma and the looks of the women give the audience a feeling and with that feeling a connection between the audience and the characters has been made. This scene can also be linked to the suicide of Septimus Smith in the novel, the cold brutality of death and the sad heart of the victim is similar. The audience can feel sympathy, however they can also empathize, and they can feel the sorrow, the darkness that drags the characters into suicide.

Although Virginia has found true love, she has a husband who is always with her and she can trust him through her life, as she has written in her letter, it is never enough for her because she suffers from her mental illness. She has everything, a beautiful house, servants, a garden, a place in nature and she has a beloved husband who provides a job for her, he supports her writing, her works, which may be dream of anybody in the world, but they are never enough for her because she is imprisoned in her own mind, in her own soul. She cannot help it. She cannot recover, she does not love Richmond, and she does not love her life and even herself. She is a desperate and ill soul. She cannot even breathe, she is not satisfied with anything, and she is

unhappy forever. Her facial expressions, her behaviours even give the clue of her frustration and disgust with that life.

In the Los Angeles scene, there is a man buying flowers for his wife; he is also a caring husband. In New York, there is Clarissa Vaughan. All three women living their lives, they all have a companion; they all have a life to be envied by anyone. However they all suffer in certain ways. They all wake up at the same time, to the same morning in different years and places. They all read the same sentence: "She said she would buy the flowers herself" (Daldry, 2002), they are all under the influence of the book; Mrs. Dalloway. There are flowers everywhere in the book, as Mrs. Dalloway buys lots of flowers, Laura's husband Dan buys her flowers because flowers are very important in the film as they symbolize the most important aspects of the film; life and death, in happy times people buy flowers and also in illness and in death people buy flowers. Flowers symbolize many things such as the beauty of life, sometimes the sadness of life, also femininity. Flowers thus symbolize these three women; they are connected through these flowers -in life and death. All three women are shown in their beds waking up in the morning, they are shown one by one. This is important because they are not different women; they are all Virginia Woolf; each shows a different side of her. Even though they are from different times, they are all one and the same. Perhaps it is implied that the souls of these women can be connected through this.

The alarms go off for all the three women, they all look at the mirror, see themselves, and their identities. Clarissa Dalloway's touching her face may be a confirmation whether it is a dream or reality. Virginia is unhappy; she looks at herself with hatred. These three women wake up to an unhappy morning, they do not want to wake up as if they do not have the courage to bear the difficulties of life, they are tired, they are opening their eyes with difficulty, because they are "the unhappy women of Virginia Woolf".

Virginia's voice: "A woman's life in a single day, just one day and in that day, her whole life." (Daldry, 2002) This reflects how boring the lives of these women are, 24 hours of their life is so boring that they cannot stand it anymore. She is like the dead bird with which she lies aside, peacefully wishing to return to the place where they have come from.

There is another character in the film and that is Richard. Virginia and Richard in their hatred for life are similar to one another. They are also portrayed as mentally ill, that they hear voices in their mind, they close themselves in their rooms and both want to die. They are similar to Septimus Smith in this way. Comparing the three characters' mental illnesses, Richard is more normal in comparison to them, because he is not very ill like them, but he wants to be mentally ill as it is an escape from life for him and his illness is not very clearly and directly visible. Richard's mental illness is only given through his dialogues with Clarissa:

I think of them as coalescences of black fire, I mean they're dark and bright at the same time. There was one that looked a bit like a black, electrified jellyfish. They were singing, just now, in a foreign language. I believe it may have been Greek. Archaic Greek. (Daldry, 2002)

It is also clear that Richard is not as outwardly insane as Septimus because Septimus cannot differentiate what is real and what is not, he believes his hallucinations are parts of reality but Richard truly knows that they are not real. In this way Richard and Virginia's mental illnesses are more similar, although Virginia and Septimus' mental illnesses are more explicit than Richard's. Virginia is a woman tormented by her headaches and the voices in her head. Although she is very intelligent and a highly respected woman, she is highly protected by her husband because of her mental illness. On the other hand, Septimus has shell-shock, which he experienced in World War I. Thus they all are under the control of doctors whom they hate and they also hate to be under the control of doctors. However, whereas Virginia is very conscious while struggling with her mental health, that although she wants to be healthy and sane, her perception of the world is so profound that she is haunted by the feelings of madness, but Septimus is not conscious, he thinks his delusions and hallucinations are real. All of the three characters are incredibly sensitive to the world around them and they are unusually receptive to the very tiny details of their environments.

The character of Richard in the film may also be similar to Septimus Smith, as Richard exhibits the inescapable truth that he cannot help but flock to it; he shows that people build their own tombs, so that they can go on living their usual lives. He is fed up with the hypocrisy of people. Richard is the literary echo of Septimus. They are similar in that they are two ill people that nobody can understand. Septimus, as he is a traumatized veteran of World War I, his doctors fail to understand his real condition, and they do not try really hard to treat his illness effectively. On the other

hand, Richard is living a devastating epidemic, aids, he is condemned for this. As he is a gay man people judge him and look at him as if they are in disgust. He suffers and he condemns himself to death by closing the windows, and making his apartment like a tomb for himself, for which he is preparing. Clarissa Vaughan is like a caring mother to him, and she is also giving the party to the honour Richard. However, Richard refuses to go: "I seem to have fallen out of time." (Daldry, 2002) He utters the sentence and she feels so sorry for him, she can understand his despair but she wants to do something good for him. He ironically adds, "Oh Mrs. Dalloway, always giving parties to cover the silence..." (Daldry) Mrs. Dalloway is touched upon this sentence as it is true. She throws parties in order to escape and she also has a kind nature that needs to look after others as a perfect host to care about the needs of others. She feels that she must be strong for Richard, she thinks he needs her, she is like a mother to him and she is like a saviour to the people around her. She is the perfect host. They are the exact opposites of each others; one clings to life as if somebody will steal it, whereas the other has turned his room into a tomb for himself. Richard is too pessimistic, he knows he will die sooner or later, which is why he punishes himself already; living this life does not give him joy anymore, and he is a man living in the past.

I wanted to be writer, that's all. I wanted to write about it all. Everything that happens in a moment. The way flowers looked when you carried them in your arm. The towel, how it smells, how it feels, this thread. All our feelings, yours and mine. The history of it, who we once were. Everything in the world. Everything all mixed up, like it's all mixed up now. And I failed. I failed. No matter what you start with it ends up being so much less. Sheer ****ing pride and stupidity. (Daldry, 2002)

He is the reflection of Septimus Smith, he does not even have a soul that can completely understand his feelings and thoughts. He is a man living in his tomb before he has died. He does not want any celebration, any friends or anything about life or happiness anymore. He does not have any reason to live a life that does not belong to him anymore, a life in which he has already failed, in which he has lost his life energy, and his illness is a demonstration of that. He is a man who has closed his eyes to any superficial beauty or the applause of this life because he does not believe in them any longer. He does not believe any other earthly thing can satisfy him. He hates this life or seeing sunlight more than his own existence. He says that he is only breathing and bearing life just to satisfy Clarissa, which is exactly what Clarissa

thinks people should do for the ones they love. However Richard is no different than a dead soul and he does not agree with her.

On the other side of the film, Laura is also a restless soul. Although she is not diagnosed by doctors with a mental illness, she shows some signs of it as she does not talk much, but her looks, her resistance for life is so clear, she also does not want her children, she can leave Richard without any mercy.. She is just a player in that happy family portrait. She is stuck in that life which she bears, a life in which every moment she is unsatisfied with her life. She is the most ambiguous character in the film. She wants to bake a cake for her husband, but she cannot. She cannot even bake a cake, which is a humiliation for her so much so that her friend Kitty humiliates her, but contrary to her friend, she can give her husband children, and she feels that they are the prize given to their husbands who return from war. In contrast to Septimus, Dan is a peaceful and happy man although they both have gone to war. Instead of him, Laura is the unhappy one. However, when she kisses her friend Kitty, her face lightens for the first time. At that moment it is understood that she is a strong woman who can give people something from herself like consolation to ease her friend's pain as she cannot conceive. She realizes that she wants a different kind of life, she is ahead of her time and she cannot have such a life at that age and in those conditions. She should be a woman who can make cake, have children and be a good wife, nothing different. But it is not what she asks for in that life. Thus it creates a huge dilemma for her which leads to guilt and frustration, and also an attempt to suicide. She is also like Virginia, she is like a caged bird imprisoned to be the perfect mother and housewife. Her life seems perfect from the outside, however on the inside it is not perfect for her and that makes her feel guilty and ungrateful. She is in this way similar to Clarissa Dalloway, as Clarissa Dalloway's life also seems perfect from the outside, but she is not satisfied. Laura also hides her real personality. She can only find happiness in the pages of books; especially in Mrs. Dalloway.

All these people have already lost their purpose for their existence, they do not know for what they still live in this world, they live their existential crisis and they feel the anguish. They are not happy; Virginia is not happy, Laura is not, Richard is not, and they are all driven pointlessly in the flow of life. Only Clarissa seems happy because she clings onto life so hardly in order to make people happy, she is like a guardian angel living for the world, for the people. She lives in order to make people happy,

she says that she will buy the flowers, she will arrange things for others, she will gather people, and she will cook for them.

While Clarissa tries to be the perfect host; Laura and Virginia wish for an independent life away from everyone, in a life they should have a job and name for themselves. One's peace is disrupted by the maids whereas one's is disrupted by her son. They are both fed up with their husbands' demands although they are for their own sake, these women only need space, a room of their own. A place in which they can freely breathe without distractions, one can work and the other can write.

At that time Clarissa is holding back her tears, and she tries to seem normal. However she is devastated after her meeting with Richard because she knows he is absolutely right about what he has said, however Clarissa does not want to accept as she wants to escape from all those bad thoughts, she wants to deceive herself, otherwise life would be a place like hell. She questions "why is everything wrong?" (Daldry, 2002) nothing actually has happened but the philosophical words of Richard about life and about their lives have touched her. It seems nothing has happened but actually many things have happened over their lives. Many things have left traces on their hearts. That also recalls the words of Virginia:

"It is on this day. This day of all days. Her fate becomes clear to her. She'll die. She'll kill herself over something which doesn't seem to matter." (Daldry, 2002) Virginia believes that there is not a single mind or soul that can touch her heart, which can live in her shoes. No one can understand her deeply to see the reasons she finds to commit suicide. She is in so much loneliness and boredom. She feels similar to Richard, she cannot live this life any longer. Life is dreadful for her, even she does not want to eat something she does not need, which means, like Richard, she has already died in her best moments long ago.

Clarissa confirms that they have lost those feelings forever, those feelings that one only could feel when they were young and happy and they were full of hope. She bursts into tears after she sees Louis, because she was emotional upon all those things and her conversation with Richard has been very heavy for her and it has torn her heart apart. Her tears and confessions are combined with the image of Laura in a space of her own in a hotel room thinking of letting herself go out of this world forever, then the flowing river covers her room, meaning she shares a similar pain with Virginia. The words of Virginia are also heard at the same time:

Did it matter, then, she asked herself, walking toward Bond Street. Did it matter that she must inevitably cease, completely. All this must go on without her. Did she resent it? Or did it not become consoling to believe that death ended absolutely? It is possible to die. It is possible to die. (Daldry, 2002)

At this moment Laura, Clarissa Dalloway and Virginia's wish to die are connected: Clarissa in the book, but Laura intends to do it and Virginia does it. The women are also connected in this scene, how regretful and unhappy souls they have is seen. Death seems as a consolation for them but only one of them dares to do it. The moment Laura gives up dying and Virginia does not want to kill her heroine they meet again.

I am ungrateful? You call me ungrateful? My life has been stolen from me. I'm living in a town I have no wish to live in. I'm living a life I have no wish to live. How did this happen? (Daldry)

On one side there is a suffering Clarissa and on the other Virginia. Virginia utters those words to her husband, Clarissa is accused of her life being trivial and Virginia wants to escape uttering it to her husband. Virginia is crying her words out loudly, she says she is dying in that town, she questions how has she chosen this life; she hasn't but it is as if somebody has put a life for her, forcing her to live. She is just like an actress playing the role given to her in this life scene. She is captivated. She hates Richmond so much that if she could choose between Richmond and death she would choose death. She thinks that Leonard is putting her into this life like a bird in a cage; she is like an imprisoned bird. Leonard is so afraid of her to escape, and kill herself that he avoids life; he wants to have peace however Virginia is rebellious towards him. For Leonard, every second is dangerous because he lives in the fear of losing Virginia. She also has such a fear that she can kill herself any moment. She tells him that she does not want to stay anymore. She does not want to be attended everywhere by doctors anymore, she is like Septimus Smith in this way, Septimus is also fed up with the doctors who do not have the ability to understand him thoroughly.

Virginia wants to run, Richard wants to die, Laura wants to die. All three are suffering deeply. Richard says that he has only stayed alive for Clarissa, and in this way he is similar to Virginia. They both live for the sake of their beloved ones. However they cannot go on living this lie anymore. Then Richard, like Septimus Smith, throws himself from the window telling her, "You've been so good to me

Mrs. Dalloway, I love you. I don't think two people could have been happier than we've been." (Daldry, 2002) Uttering Virginia's words, for Richard it is a completion that he has had happy days, but he leaves Clarissa shocked, she has the realisation that time is passing and they are no longer who they have thought they are. Richard is not the lively, happy poet as he once had been; Clarissa is not the happy girl anymore. They have lost their identities. They do not know who they are and whose life this is anymore. They are in a strange life; they are old strange people who have lost their purpose. This is also the very moment Clarissa sees that her whole life has really been trivial; she has fallen into a deep gap that cannot be filled. This moment is the essence of the existential crisis throughout their lives. Life is meaningless, however hard she tries she cannot change the meaninglessness of it, she sees clearly that they all have had their roles, some have been played and finished and some others are waiting to be completed. A part from her youth has left her now. She is by herself, all alone, without the reason of her existence.

I remember one morning getting up at dawn, there was such a sense of possibility. You know that feeling? And I remember thinking to myself this is the beginning of happiness. This is where it starts. And of course there will always be more. It never occurred to me it wasn't the beginning. It was happiness. It was the moment. Right then. (Daldry, 2002)

Clarissa understands how life is transitory, and such moments never last long. In life there is never a happiness that lasts forever; people just deceive themselves in order to bear this trivial, temporal life. People have to deceive; they have to believe it in order to open their eyes to another morning happily. As Clarissa sees that she is no longer the Clarissa in her youth or Richard is no longer that happy poet, she sees that all feelings, all moments are exposed to time and change.

"Someone has to die in order that the rest of us should value life more." (Daldry, 2002) Virginia by saying this, as if there has to be some sacrifices for humanity to come to themselves and question their lives that they should no longer postpone living their wishes, dreams thus their lives. She also makes an irony, meaning that people can only understand what they have when they lose them, and such deaths also make the ones left behind value the things they have more and they can be happy with the smaller things. As people are not generally grateful for the things they have, sometimes there has to be disasters like death for them to understand.

Thus one of the most important themes is suicide in both of the book and the film. In the book there is only one suicide but there are people who also wish for it. In the film Richard and Virginia have the courage to do it but Laura does not have the courage despite how much she desires it. The film starts with the suicide; it shows that it is the most important thing in the film, and this scene is also linked to the other characters, with the flowing river image it contains Laura and with the words both Virginia and Richard utter before suicide also contains them and Clarissa. Hence each character symbolizes one another, as if they are souls travelling through time and visiting each other.

There are times when you don't belong and you think you're going to kill yourself. Once I went to a hotel. Later that night I made a plan. The plan was I would leave my family when my second child was born. And that's what I did. I got up one morning, made breakfast, went to the bus stop, got on a bus. I'd left a note. I got a job in a library in Canada. It would be wonderful to say you regretted it. It would be easy. But what does it mean? What does it mean to regret when you have no choice? It's what you can bear. There it is. No-one's going to forgive me. It was death. I chose life. (Daldry, 2002)

Another interesting aspect in the movie is that Laura Brown is Richard's mother. Here she tells how she left her family and children for the sake of her dreams. As she leaves Richard one day and goes downtown to check in a hotel to be alone, there she tries to commit suicide; it is an attempt which she compares to “walking out into a field of brilliant snow” (Daldry, 2002). However she cannot do it, but there she makes a decision that after her second child is born she will leave her house and children in order to make her dreams come true. Although she has a comfortable and satisfying life she is not happy, which is why she thinks there is no way of taking this act back. She has done it, she has left her family and kids, her comfortable and happy life, such a thing cannot be forgiven she thinks. Unfortunately she is right, because she has left behind a traumatic child; Richard. She is the reason Richard has actually committed suicide, and she is the reason why he has been so unhappy with his life.

Actually, at the end of the film, Clarissa calling her to her son's funeral is meaningful. She is the only woman among Clarissa Dalloway and Virginia Woolf, who could run and try hard for her wishes. Those women wished and Laura Brown has taken action. She had the courage. As Clarissa also says: “Someone has to die in order that the rest of us should value life more” (Daldry, 2002). Thus Laura is the one who actually literally committed suicide. She not only killed herself by running,

but she also killed her children, her husband and her happy family. She is perhaps the best example for all women to take lessons. She not only hurts herself but her whole life. Most importantly she has left wound traces on Richard's heart. Richard is actually a wounded child who cannot live with the pains of his childhood, but instead he has committed suicide for the wish of his mother. However, at the end she is so regretful that even saying this word does not mean anything anymore, it has been such a guilty act for nothing.

3. ANALYSIS OF THE STRANGER BY ALBERT CAMUS

3.1 Analysis of the Novel The Stranger in Light of Existentialism

Albert Camus' novel *The Stranger* is a very short book that was first published in French as *L'Étranger* in 1942. It was later translated to English with the title "The Stranger" in the US and "The Outsider" in England in 1946 for the first time. It has been one of the best known existential novels around the world and has been Albert Camus's early attempt to engage with absurdism. Albert Camus was born in 1913, in Mondavi, French Algeria. He has been known for his journalism, novels and essays in the 1940s. His best-known work "The Stranger" is an example of existentialism and absurdism. Camus won the Nobel Prize for Literature in 1957 and was noted for his existentialistic aesthetic and he died in 1960.

The Stranger is Camus's challenging and annoying story of an indifferent and strange man, and it has earned great popularity because it reveals the anxieties of its time. A time in which people have lived World War I, with World War II approaching. In those times, people have suffered because of alienation, the fear of death, spiritual doubt and meaninglessness of life.

The book plot seems simple; a young Algerian, Meursault, who is a stranger to any kind of emotions or interactions with people, experiences some unfortunate events. He is actually just a simple example of what many people experience in some ways. He is a simple man, living a simple life not wishing for more; however his life adventure includes some interesting and weird things. The book may be short, but to read it, to understand it needs effort because it raises many serious questions on the meaning of life, individuality, justice, morality, religion, society, and alienation. This novel is actually about two crimes, the reasons of which are still a mystery, and a severe punishment.

It is easy to oppose *L'Étranger* to a novel like *Crime and Punishment*. Dostoyevsky approves the sentence which condemns his hero, whereas Camus disapproves. *L'Étranger* must be a work of innocence and

generosity, soaring above the morass of a guilt-ridden literature. (Girard, 1964, p.519)

However, Albert Camus, unlike Dostoyevsky, does not approve the punishment given to his character because he believes that his character is innocent but he is full of guilt. Guilt is also a kind of punishment one gives to themselves.

The narrative in the book is the first person, the protagonist Meusault and it is very direct. He tells his thoughts and the things he lives without giving much emotion. He is a simple clerk and his life starts changing with a telegram informing his mother's death: "Maman died today. Or yesterday maybe, I don't know. I got a telegram from the home: 'Mother deceased. Funeral tomorrow. Faithfully yours.'" That doesn't mean anything. maybe it was yesterday." (Camus, 1988, p.3) These are the first words of the book; Meursault, the narrator of the book, is not shocked or feeling anything upon reading the telegram. Outwardly, he does not show any sign of grief but he just calculates how to go and how much it takes to go to the funeral as his mother lives in a Nursing Home where old people are left by their families.

He is just like a reporter giving news of a dead woman who lives in the old people's home. His previous concern is the date of his mother's death: today or tomorrow. This is the sole trivial detail he caares about. Later he says that it did not mean anything. It is strange because he first asks as if it is an important concern and then he never minds and also, this may mean his mother's death is not important for him and it does not mean anything as also he does not show any sign of mourning. As he says it does not mean anything, it is one of the most important aspects of the novel; that nothing actually has meaning to him. The novel also shows how human life is meaningless, the existence of one person or another does not mean anything at all. Throughout the book the meaninglessness of life or human existence is stressed.

In this novel, Camus expresses the philosophy of the absurdness, the irrationality of life and the universe, thus the meaninglessness of human life. Thus as in the example of Meursault, he lives his life just randomly, his everything, his choice of friends, his living his life is for no reason and at the end, he ironically dies for no reason. The central theme of the novel is the insignificance of human life, however it also implies that the only and uniquely important thing is death because it is the only inevitable end that people can neither question nor escape from. Hence the importance of human life can only be comprehended through mortality. Meursault's consciousness

also changes through his understanding of the inevitability of death and thus Camus shows that people change and their perception changes through the things they live, which are as crucial as death.

“She said, ‘If you go slowly, you risk getting sunstroke. But if you go too fast, you work up a sweat and then catch a chill inside the church.’ She was right. There was no way out.” (Camus, 1988, p.17) During the long, tiring and hot process of the funeral, the nurse utters these words to Meursault. The nurse warns Meursault about the weather as it is very hot and he can be influenced. Meursault thinks that although the heat is unbearable there is no escape from it, the words also remind Meursault of the reality of the human condition: that people are born, they grow up, they have dreams, they have a job, they buy a flat, they get married, etc. However every humanbeing is born into a life that will end one day. Hence death is like the brutal effect of the sun, it is inevitable. It is the inescapable truth of life. That is why Meursault is always calculating the physical pain; he tries not to lose his contented side. Losing the last and the most important person in life can be destructive for people as Meursault loses his mother, but he does not care so much. Instead, Meursault chooses to concentrate on the trivial everyday events.

He is generally a silent and passive person who usually speaks to himself, thinking about the events: “It occurred to me that anyway one more Sunday was over, that Maman was buried now, that I was going back to work, and that, really, nothing had changed.” (Camus, 1988, p.24) He is lacking emotions, that is why he evaluates it as nothing has changed by the death of his mother, because the next day he is going to work and go on living his life just like before.

[T]he fact that he does not cry at his mother’s funeral would not necessarily suggest that he is devoid of emotions. Had Meursault thought her death would spared the misery of her life or that death would be a happier state for man, he should not have been aggrieved by the passing away of his mother. What makes him a peculiar character, however, is the fact that an experience which would be a traumatic one for others is for him devoid of any meaning. (Hakutani, 1989, p.370)

Hence he is a stranger to the society, he is not like the others. However if he thinks deeply and emotionally he can see the emotional situation of a normal person changes so much with the death of his mother. On the other hand Meursault is not like any other persons. He is not bothered with his mother’s death as much as he is bothered with Sunday. Hence he focuses on the trivial aspects of life which he can

control and by this way he actually guards himself from getting hurt and disappointed.

Meursault's life's changing point is his mother's death; everything starts with that telegram. His whole life changes. Although he attends the funeral, he is not so eager about it. He does not want to see his mother's face for the last time. He can drink his coffee and smoke cigarettes like in any other days, but he is only extremely disturbed by the heat of the sun. Those are the things he can think of on the day of the funeral - he does not think about his mother or his grief. At first death is not important for him, it does not have any effect on him. It is as if he had just attended some stranger person's funeral and shows no sign of emotion. This is a strange side of him; he is such a cold and detached man to everything that he is even cold towards to the most important person one can have in life. He just focuses on the unimportant things like what to wear to the funeral or the anecdote that the caretaker tells about the length of the time of the body to become decomposed. Thus Meursault may be shocked or he is a man without emotions. If his mother were to see his son like that she might have felt the worst mistake she has done was to give birth to such a son. This is the first of the crimes with which Meursault is punished, regarding which people have judged him. However the real reason for his behaviour is unknown. It may be because of something he has experienced, something that traumatized him, or the protagonist Meursault is such a man that he may think everything can happen in this life and people should face it cold-bloodedly. Of course for him it is not by forcing himself but intrinsic. However when he sees that Salamano's deep grief upon his loss of his dog, he makes a connection with his mother's illness. But he makes such an association unconsciously, he is such a naive and indifferent man that it is his creation or it is because of some trauma, as he always says: "It's not my fault". (Camus, 1988, p.3) This sentence shows how childish he actually is, however even a child cries when he loses his mother. Meursault is somewhere different, he is a stranger, and he may have experienced some ajor event that might have led hi to lose all his emotions. As he has said: "When I was a student, I had lots of ambitions like that. But when I had to give up my studies I learned very quickly that none of it really mattered." (Camus, 1988, p.41) This obligation, as it is seen, was out of his hands and it has wounded him deeply and created a disappointment in him towards life, society and also towards himself at a very early age. It is clear that this event has

made him lose ambition and passion for life. He has become an introvert person who does not care about anything at all. Thus he has avoided disappointment all his life by trying to remain static, and being easy-going with people. It is a very significant event of his childhood that he loses his hopes about the future and becomes a fatalistic person who accepts every side of life without questioning. Thus he thinks that life does not have any meaning even if he tries hard or not, both ways will lead him to the same disappointing end.

Hence he is a fatalistic man who has already accepted the harsh sides of life, thus he chooses to be indifferent to everything and does not annoy himself for the realities of life as they are inevitable and crying or grieving will not bring his mother back, or even give him one last chance to see his mother. Thus he may choose to push his pain towards the back of his heart and brain.

Meursault is a man who enjoys the beauty of life, he likes watching the sea, swimming. He is a man of life, he loves experiencing the beauties of life, and he is not a man of grief but a man of harmony and happiness. He is very easy-going and the day after his mother's funeral he goes to a film with his girl friend Marie, and makes love to her so he lives his day like the rest of his life, as if all days are ordinary regardless of what happens. He is a man who can adapt himself to every kind of situation. He is just extremely disturbed by the heat of the sun. It is the only thing that can make him frustrated. His narration also shows his attitude towards the world around him; he is generally cold and he uses short and basic sentences for social or emotional situations however he cannot bear the heat.

Meursault is a man who symbolizes the indifference of the world. He, by his every act and speech, shows that people live in a world where there is no meaning, the universe is meaningless and purposeless so why should people bother themselves in such a universe for the trivial things. Thus he sees everything without aim, without meaning, which leads him to live his life without thinking about his past or future. He is a man of the moment, he lives as if he will have no tomorrow and enjoys life as if he has not experienced any sorrow before. There is no importance of the past or the future, but now is the most precious time, and thus he should behave and enjoy his life accordingly. Meursault may seem heartless because of his worldview and his coldness at his mother's funeral, however condemning him again is not right when looking at the rest of the novel. The novel's main theme is actually absurdism.

Everything in the novel is absurd. First of all, his being such an indifferent man is absurd, however this implies the absurdity of life, the meaninglessness of everything. There is no moral lesson in the book. It just implies that people live in an absurd world into which they are thrown, as Sartre suggests (Marxists.org, 2019), why should people live pain or struggle for a meaningless life in this world if at the end they will all just die? Camus' philosophy of the absurd shows that the meaning of human existence or the meaning of the world and life do not have any importance, there is not any meaning in anything so in such a world it would be funny for people to bother themselves for things like death. Meursault is a man who does not try to find meaning in the things happening around him but he accepts without complaining or experiencing any sadness. Thus as he does not see his mother's death as a larger part of human existence, he can easily continue his old life, he can go on a date, go to the cinema and laugh as much as he wants.

One of Meursault's hobbies is to watch people from the balcony of his house. He watches them and describes them by saying what they are doing, but he never judges them; he is a happy and good man actually. He does not have any bad intentions, he is good with his neighbours, he listens to them and tries to help them. He does not have a sneaky side behind his good heart. Throughout the novel Meursault is just an observer, a detached observer. Even in his life he is an observer, he just watches and observes people's main characteristics. Towards his neighbours he is like that too; he sees Salamano beat his dog but he never makes any comment or judgement; he also sees Raymond behave badly towards his girl friend and make an unpleasant plan for her, but Meursault never talks about his opinions because he does not have any opinions; he does not think or judge he just observes and helps if people ask for help and listens to them when they talk about their problems.

"[S]he asked me if I loved her. I told her it didn't mean anything but that I didn't think so." (Camus, 1988, p.35) Meursault is also indifferent towards his girlfriend. He spends time with her, he is happy with her, and he kisses her and has some feelings towards her, however, when the girl asks him whether he loves her or not he implies the meaninglessness of love and he responds that he does not think so. For him, even his emotional relationship does not have a meaning. When she asks him about marriage he does not care about it, because for him even such a topic does not matter and he can get married just because she wants it. However he is honest at all

times. “A prevalent response among contemporary students of French literature is that Meursault is a hero and martyr who died because of his absolute respect for truth.” (Ohayon, 1983, p.189)

He never acts to comfort societal expectations, he is the same with his private relationship and with ordinary people or with friends he never changes himself. As he thinks that love does not mean anything, he will later think that nothing really means anything.

In one of Freud’s writings he talked about the relationship:

The condition of narcissism also undergirds the oppositions between love and hate and love–hate and indifference. The latter polarity, as the more primordial of the two, emerges when the early narcissistic ego, in achieving its sexual satisfactions autoerotically, has no need of the external world in achieving those satisfactions. The external world is thus indifferent, and a primitive version of the opposition love–indifference obtains. (Freud, 1915b, p.127)

Here Freud talks about when the ego is satisfied sexually, it just cares about instincts and nothing more. Thus Meursault is generally such a man. As he is satisfied, he does not care about any other things. His ego becomes in the state of narcissism and views everything like objects so there is a dualism between love and hate. The venture of desire in an outside object instead of the self means the conflicted object-stage. Furthermore, narcissism is not a healthy state because it makes the person like an infant who is just interested in his primary needs, thus he becomes indifferent to other things. In Meursault’s love life it is similar to that situation. As long as he is satisfied with his desires that he can have sexual relationship it does not matter who he is with. He says that it does not matter whether he is married to Marie or any other woman.

His relationship with his mother is also in a way like that. He does not care about his mother’s death. He does not want to see his mother's dead, he is bored of the funeral ceremony and he looks at it as if any other obligation. His mother is also distant to him that in one of his sentences he says that his mother was just watching him and they hardly ever talked, and for years she has never had talked to him. Thus in a way their relationship is like that. It may be a habit coming from his childhood (Makari, 1988. p.361).

Although Meursault seems an ordinary man, a lower-class clerk living an ordinary life, going to work, having friends, a girlfriend, going to the sea, etc. he is not actually ordinary. He never says “no” to anything and anyone, he accepts everything as it comes, and he accepts whatever his friends want from him, he avoids not only disappointing himself but also society. He is like an unconscious man, very obedient; whatever the society and the life offers he accepts without even thinking about it. “Meursault gets on well with people on the surface of everyday life. He gets on with his fellow workers, with his boss, with his neighbours. Many of his acquaintances, like Celeste, regard him as a friend. To Raymond’s way of thinking, he is a “pal.” Though laconic, Meursault is a pleasant, unargumentative, agreeable person.” (Rogers, 1991, p.123) Although he does not wish to marry Marie he does not argue, he gets on well with her and he accepts marriage because he does not want to disappoint Marie as well as the expectations of society.

“I felt the urge to reassure him that I was like everybody else, just like everybody else.” (Camus, 1988, p.66) Meursault utters these words to himself when the lawyer leaves and he is sad because the lawyer has looked at him as if he is disgusting; he just wants to show people that he is not disgusting but in fact a simple man just like any other person. He wants to be seen by people not like a stranger but like any of them. He does not want to be different from others; he always wants to please others so they will not suspect his behaviours and question him. In this way he treats everyone nice and accepts their offers -he even accepts to write a letter for Raymond who has a sneaky plan for his mistress. He also becomes a witness for Raymond and he lies to defend him.

That is another important detail about Meursault: he acts without thinking, and also he acts according to the expectations of people and society, because he concentrates largely on the moment and not to make sad people. He does not think about the tomorrow, he is only influenced by the physical things like the heat or the beauty of nature. Meursault is actually so similar to the universe because as he also thinks nothing has a purpose, and it is indifferent to anything so Meursault is also indifferent. Not only does he not care about life, the universe does not care either. “It was then that I realized you could either shoot or not shoot.” (Camus, 1988) When Raymond gives him the gun he starts to think such thoughts. According to him there is no difference between shooting or not shooting, despite Hamlet’s question “to be

or not to be, that is the question”, says Hamlet. However, here it does not have importance or difference: to shoot or not shoot, it is all the same. Meursault does not care about it, being or not being is similar as shooting or not shooting. If you exist nothing changes with your existence or non-existence. This, according to him, is only in people’s life -the world will not change with your existence. His shooting the Arab man thus has no importance. “Then he asked me if I wasn’t interested in a change of life. I said that people never change their lives, that in any case one life was as good as another and that I wasn’t dissatisfied with mine here at all.” (Camus, 1988, p.41) When Meursault’s boss offers him a position in Paris, Meursault answers in a way which means that people’s lives just continue as they have been before or later whatever changes they make. Human existence inertia is certain for Meursault. Here he means that even though people live different things they are all same on the surface; little things may change but people’s lives remain essentially similar. Here, he implies that no other life is better than the another, all human life is equal to each other. At this juncture Meursault’s certainty in his belief in the similarity of people’s lives is obvious. In his life this point of view is clearly seen, he does not think shooting the Arab will change anything, or even after he lives in prison he is still the same; he does not think it is a big catastrophic event like others may think. Furthermore, in the last chapter of the novel, he accepts death in such a way that he thinks it is the inevitable and unchangeable truth of human life. Hence, by execution or natural means, all the human life is exposed to death. The milestone of the novel is when Meursault gets the gun and shoots the Arab, because it is his first time he meets with death, and also for the first time he does not try to please society. Even if he does not really intend to kill someone, at first he does it by chance because of his disturbance of the heat and the soreness of his eyes, so he shoots as if to prevent the adverse effect of the sun. Then he just shoots four more times. Perhaps the first shot is accidental but the others are not. His shooting a dead body also symbolizes his wish to kill death, because he thinks due to death nothing is important and meaningful in this life.

Thus nothing in life has a meaning because every life is the same and every life is constant and nothing changes. This also symbolizes man’s ridiculous search for meaning; people struggle to change their lives, and they try to do some things, however, nothing changes. Meursault thinks there is no order in universe so people’s

vain effort to put meaning in life is futile. No significance would one or the other make. Thus there is nothing to take so seriously in life as long as someone does not have physical pain. As for Meursault, the only important thing is about the physical things, for example, the heat from the sun disturbs him. He complains about nothing but the physical things as he loves nothing much as he loves physical things like the beautiful body of Marie.

Meursault's reason to act is so meaningless that he shoots the Arab four times. He has no reason except for the unbearable heat of the sun. Although Meursault loves nature so much that he enjoys cool water, swimming and playing with Marie in the sea, nature becomes an enemy for him, and as a result of the sun's heat, he shoots the man. He is also frustrated at his mother's funeral because of the heat. For him shooting the man is not important; it changes nothing, however, it leads him to spend his time in jail and thus leads him to his own execution. Because he is seen as a threat to society. This is not only due to him killing the Arab, but also due to his other crime: that he has never showed any sign of grief for the death of his mother. It is just like any ordinary event for him, and this is unacceptable for society.

Meursault's extreme lucidity is that of a man who has chosen his existence. He has judged what is normally accepted as "values," has freed himself from all materialistic ambition, and he is free to be totally honest, to refrain from cheating, to be kind to those whom the "values" have rejected, to Raymond, Emmanuel, Salamano, who, after all, are men. (Hudon, 1960, p.63)

Hence as Meursault is a man who is totally opposite of the society's accepted values, thus he is an outsider. People have judged Meursault very harshly while they are watching and observing his trial, his defence. They have been shocked upon hearing his indifferent words about his killing the Arab. Although Meursault has always been an understanding and obedient man towards people and society, and he has never judged anybody. The society is not as good as him towards Meursault. He could not get what he has given to society; people are too cruel, they never think about the reasons behind actions, however they just choose to make fun and judge. This also shows that all the goodness people do towards the society is futile, because society is never as good as them, because it is an irrational and meaningless world. Thus whatever someone does, however good someone is, it is in vain. This is what Camus is trying to tell people.

Even the magistrate, while trying to persuade Meursault, tells him there is another world waiting for him and he should be a good Christian, he accuses Meursault of being the devil. Thus people cannot achieve to show respect and understanding the way Meursault has showed them. Hence they fail not only in their behaving but also in understanding actually how noble Meursault is.

Meursault's days in prison do not differ for him, he is still indifferent and it does not matter whether he is confined or not. Moreover he does not feel any sign of guilt or regret; he never thinks that he has committed a very bad crime. It is like any other day for him. Although he sometimes misses nature and its beauties, he is not generally sad about his confinement, instead he again enjoys his days in prison. Later, he also explains that he has never regretted anything because he has always been absorbed by the present moment or by the immediate future to dwell on the past (Camus, 1988, p.127). In one respect, Meursault is always aware of the fact that everything is meaningless in the context of death. He is emotionless upon hearing and going to his mother's funeral. He is not an ambitious person at work, he is indifferent about being friends with Raymond, and additionally, he does not care about getting married to Marie. Nothing has significance for him because he knows that this is a meaningless world and there is no rationality, and whatever you live and however you live your life will lead you to death.

He never thinks about death deeply until he is sentenced to death so in a way, it is his life's first important event for him. Death is the last destination one can travel to. It makes everything equal, and it also shows the absurdity of everything. Even if someone is the king, or he is very rich, in the face of death, everyone is the same. The meaning of death is not rational, no one can explain it, however it is existential. Even the thought of death takes away everything that matters. Death implies that every pain or happiness will end one way or another, thus life becomes trivial.

Despite the fact that Meursault is a very simple man who has no expectation from life, at first he wishes to escape the prison and he cannot understand this execution decision and dwells on thoughts:

The fact that the sentence had been read out at eight o'clock at night and not at five o'clock, the fact that it could have been an entirely different one, the fact that it had been decided by men who change their underwear, the fact that it had been handed down in the name of some vague notion called the French (or German, or Chinese) people—all of it

seemed to detract from the seriousness of the decision. (Camus, 1988, p.109)

Here he understands the inevitability of his death and gives up trying to find a loophole in the law. He tries to distract his mind, he tries to think other things like focusing on the sky. But the darkening sky also reminds him of the passing time and an approaching death. Thus for the first time he thinks of something seriously. He perceives that he will die sooner or later and there is no escape from it. Thus the time left to him before his death becomes valuable, and he sees that this value is priceless. Because of death he now really understands that nothing has importance but existence.

The priest would rob him of the exultation of death, and yet death paradoxically makes life meaningful. The only immortality Meursault desires is “A life in which I can remember this life on earth. That’s all I want of it!” (50) In the face of death at the funeral, he unconsciously noticed every detail. Prison presents him with the possibility of his own death (Otten, 1975, p.110).

When people accept the inevitability of death, they start seeing the meaning of life as in the example of Mrs. Dalloway’s saying that somebody must die for the rest of the people to value life more. People cannot see the seriousness of something before they have the fear of losing it. Meursault thinks that a longer life would be enjoyable.

As if that blind rage had washed me clean, rid me of hope; for the first time, in that night alive with signs and stars, I opened myself to the gentle indifference of the world. Finding it so much like myself—so like a brother, really—I felt that I had been happy and that I was happy again. For everything to be consummated, for me to feel less alone, I had only to wish that there be a large crowd of spectators the day of my execution and that they greet me with cries of hate. (Camus, 1988, p.123)

Here Meursault utters his last and most influential words after meeting with the chaplain. When the chaplain wants to make him a believer, Meursault gets angry for the first time. But the chaplain insists Meursault believe in God and pray to Him as he is going to face the death sentence, that he should turn to God and pray for forgiveness; however Meursault gets very angry and has a blind rage upon those words. After he comprehends the severity of death he starts changing. Meursault is now completely aware of the absurdity of the life and that the universe does not care about humanity and there is no rational order and meaning in life. He understands and internalizes this realization, but his full grasp of it only happens when it is clear that there is no escape of his execution thus death is inevitable in any way. When he

dwells on thoughts he sees that there is also a connection between his indifference to life and the indifference of the universe to the human affairs. This is his revelation and his reaching his own Nirvana. At that moment he has also reached to the top of his happiness, as already he has been a content man with life but here it is more than that. When he discovers the reality of existence he is freer now.

He does not accept one's offer for the first time, meaning he is starting to change. Thus he becomes certain about his forthcoming death, and his anger towards the chaplain helps him cleanse and it empties all the hopes he has for living when he accepts his death. Thus he looks back at his life and sees a happy life and a happy man. Thus he thinks that as the death is inevitable he would either die because of an illness or execution. Hence the book also shows that people work hard, suffer, and struggle for a meaningless life. People just destroy their moments for a life which has an end and that end is unknown, it is not clear when death will come. Hence all people struggle and suffer in vain, thus the reader can now understand the rightness of Meursault as he never allows himself to suffer or struggle.

Meursault remembers a memory in which his mother has told him about his father that he would go to watch executions of people and although he got sickened by the scene and he threw up, he continued to go. Although at those times Meursault was disgusted, now, thinking of his own death, he looks at it differently. He strangely dreams of watching every execution if he can be forgiven and freed from the death sentence. He thinks the executions are the most important things in life and that everybody should watch every execution. It is because he finally has understood that in this world, in this universe, nothing else matters but death, as it is the final destination and it is the only inevitable thing in the world. Meursault looks at death and other things since he finally has accepted his death as in the hands of some man by using the guillotine. He has also found his motivation to live; to watch the execution of others. As he is forced to accept death, he starts to see the significance of life.

At the trial he is not only judged because he has been unsuccessful to understand the vitality of death, or he has shot a man four times, but also because of his indifference, his strangeness, his coldness towards his mother's death. He has been sentenced to execution just because he has disappointed society. It is strange that his whole life has been a circle in which he has been going around and around. He has tried to be

polite and a good man towards society, he tried to please people, he has never judged people, he has always helped them. But he has never been awarded by these actions, but just for once as he has done something bad and he has been judged harshly, which has no turning back.

It is his fate, and ironic, that life first forces him to leave his hopes, and then he gives up hoping and lives his life ordinarily and he does not take anything seriously, but then life judges him because of this. That is the irrationality and the indifference of the universe towards the individual. Although he has been a good man all his life, it has never been recognised. But he has been a bad person just one time by shooting someone –and it was not intentional- and he is deprived of his right to breathe. Society and life has never seen his good side but it has seen his bad side right away. Society has labeled him “murderer”. He says, “I was even going to shake his hand, but just in time, I remembered that I had killed a man.” (Camus, 1988, p.64) He is forced to accept himself as a murderer because of the pressure. Again, in order not to disappoint society, he tries to embrace that name and gets used to the idea of death.

Hence again he is a man who has left the comments about his life to society or to the audience who is watching him on the court day. He does not decide for his life, he does not even want to defend himself thoroughly. He tells the judge that he killed the Arab because of the sun. Thus, people start tittering; they just make fun of him. Meursault shows no regret upon killing a person and he also blames the rays coming from the sun.

“For the first time in years, I had this stupid urge to cry, because I could feel how much all these people hated me.” (Camus, 1988, p.90) In the courtroom, when Meursault is accused harshly, he is under a lot of pressure and seeing that most of the people he knows, talk to the detriment of him, he feels sad and alienated by everyone. He clearly understands again that how much his life has been in vain. His friends, his good-intentions, his helpfulness, now he sees all these things are now like a gun towards his face. Everyone in the courtroom is there to judge Meursault. He is so sad upon seeing such a scene that for the first time in his life he really feels the need to cry. He is betrayed by everything he has had in life. Although he has always been an alienated soul this time he has strongly feels his detachment and isolation from people.

Alienation can be considered an estrangement from self, society and one's own beliefs. It has its roots in both classical philosophy and Christian theology. As a more philosophical term, this idea became prominent in the nineteenth century, Hegel being the one credited for developing it further. Encapsulating a vaster stream of existentialism, alienation has been adopted as a major theme in literature on a global platform. (Jha, 2019)

As Meursault is a nihilistic man he chooses to alienate himself from the rest of society. Although he has friends around, they are all accidental. He doesn't choose to be friends with them but they want his companionship as he is an easy-going man. As Meursault is an introvert and does not speak so much, it can also lead to his alienation. Even in himself, he does not think much or talk to himself, so he is also alienated from himself. He is thus not only a stranger to the society but also a stranger to his own self.

Plato considers the psyche of the human soul as being in a tripartite relation between reason, emotion and sense. He emphasizes on humans achieving psychological harmony or happiness through a rightly ordered soul that balances these parts in an appropriate manner. (Jha, 2019)

Meursault is a man who lacks of emotions. He cannot feel, or he does not know how to feel or express his feelings. As he is unable to express his emotions he is also alienated from society. In his statement about the motives of the crime, he tries to explain that it is because of the sun but he cannot speak thoroughly, he says: "Fumbling a little with my words and realizing how ridiculous I sounded, I blurted out that it was because of the sun. People laughed." (Camus, 1988, p.103) Even he cannot defend himself properly and that leads to his further alienation and people calling him a monster, the devil. It is just that he is different than the rest of society, and his ability to express his emotions is inadequate and that is why he is judged harshly, outcasted and alienated by the society.

Meursault is not just alienated but he also has nonchalance in his character. He does not take seriously the most important decisions in his life -in all his life that can be observed. In the example of Marie's wish to marry, which is a very important event for society, or his change of position in work, or even in his judgement. "Meursault is an unambitious young man, not overly imaginative, grinding out his weekly salary as a clerk. He appears to be unobtrusive and passive." (Stamm, 1969, p.283) He is a passive man, as described previously, he does not only observe other people's lives but he is also like an outsider, an audience to his own life. He does not have the

control of his life. He is just someone who has left his life into the hands of fate. He just lives his life up to the society or in order not to upset people. He is so passive; he is like a floating leaf in a river that does not know where to go or why it goes. He never gives any rational explanations about his deeds, he becomes a false witness, he becomes friends with someone who tends to be a criminal by his beating his mistress. He does not have a motive for anything. It is what he always implies that he does not know about anything. He never gives a complete explanation about the important decisions of his life. For him there is no difference between one life or another as he thinks they are all equal and same.

The peak of the book comes during Meursault's trial for the homicide of the Arab but another version of existentialism is revealed by that. Camus starts to tease the legitimate framework as Meursault's trial goes on, making evident the way that Meursault is really an outsider. Camus conveys this by making Meursault feel out of place at his own trial and rushing it as if it is a minor unimportance. The prosecutor's principle base of offense is that Meursault did not apply feelings during his mom's funeral for he was guilty. The prosecutor estranges him since he had not pursued society's present confusions when stood up with a circumstance that one should lament during. The prosecutor, in his closing arguments, says that:

“But here in this court the wholly negative virtue of tolerance must give way to the sterner but loftier virtue of justice. Especially when the emptiness of a man's heart becomes, as we find it in this man, an abyss threatening to swallow up society.” (Camus, 1988, p.101)

As though to state that the homicide of the Arab was an immediate after-effect of the apathetic attitude Meursault held at his mother's burial service. Indeed once again society has rejected him by misshaping the truths of the case and pursuing him that solitary occasion instead of that which he was sentenced for. Camus also by making him a real stranger to the legal system and society once more implies his philosophy of existentialism.

In the book, in a modern and oppressive society Meursault's uniqueness and isolation in a hostile and indifferent world is shown directly. “Meursault knows, profoundly and instinctively, that individuals are isolated from each other by their very human condition. We are all strangers, though most people try to make believe that it is not so.” (Hudon, 1960, p.62) Thus every human being is unique and different from each other, that is why it is difficult for one person to understand and empathize with the

other one thoroughly because everyone has a different character and everyone has a different past and environment. Thus for a person grown up in New York to understand a person who has experienced the war of Iraq is very difficult. Because the latter has experienced the agony the first one even cannot imagine.

3.2 Analysis of the Film Adaptation of The Stranger

The film adaptation of *The Stranger* was directed by Luchino Visconti in 1967. It is similar to the book, the director has been very faithful to the novel but in details there are some differences because of some cinematographical effects. In the film, Marcello Mastroianni stars as Meursault, the isolated hero, whose isolation unfortunately results in the instantaneous burst of violence, causing a murder. Afterwards, the trial comes, in which the oppressive heat of the Algerian setting perspires everybody. Despite the fact that the film is set in the 1930s, it is adapted to the 1960s in every detail. The film is originally released not in Algiers or France but in Italy, which is why its original title is *Lo Staniero*. Throughout the film the oppression coming from the sun is in every scene as previously described, everybody and also everything; the apartment buildings, the cars, etc. everything is sweating and disturbed because of the sun. People repeatedly wipe off the sweat from their forehead.

The film, in contrast to the book, starts with the trial scene. Meursault and the magistrate are talking. The magistrate is asking Meursault whether he has a lawyer or not. Meursault answers that he does not have one as his defence is quite simple and it is not necessary. Here it is an implication of how Meursault is sure of himself and his trial that it is so insignificant that it does not even need a lawyer to be defended. He sees his trial insignificant because he does not care about it so much.

Then Meursault is on the bus sweating and wiping off his sweat all the time. The sun and the heat are implied so much again that it can be understood how hot and overwhelming the weather is. Meursault is going to his mother's funeral to the nursing home. The home looks like an asylum, but the indifferent Meursault does not seem to be affected by it as much as he is affected from the sun. In the nursing home he talks to the manager, who speaks to Meursault as if accusing him of his leaving his mother to rot in such a place. Upon the nursing home manager's attitude, Meursault answers: "We had nothing to talk about anymore and then she hated to

stay alone all day.” (Visconti, 1967) He explains that his relationship with his mother has ended long ago, and also implies the reason of his cold attitude at his mother’s funeral.

He does not want to see his mother's dead body as he thinks it does not matter and it will not change anything. He stays with his mother’s coffin all through the night. There he sees his mother’s friends. They look at him as if judging and accusing him. They are also the tired and unhappy people from the nursing home. They suffer. The film depicts the inexpressible sadness of the old people of that home in their faces. The only normal person is Meursault, he drinks coffee and has a cigarette.

“Night has come very quickly above the skylight. The shadows deepened into the black.” (Visconti, 1967) Those are the words uttered by Meursault. Those words actually show that he is not that much indifferent. Deep down inside he can feel some blues. He also adds, “I shall have vivid memories of that day a blood- red earth pattering on mother’s coffin.” (Visconti, 1967) Those words actually refer to his own death, because his whole life changes with the death of his mother, he, maybe without knowing, has just uttered those words. However those words are very strong. They imply his judgement and his own death.

In the book there is a Meursault who really does not feel anything at all, however in the movie his depression and boredom can be seen from his facial expression. He is not as indifferent as in the book. He feels pain, and he feels guilt. He feels ashamed because of the questions of the manager that he needs to defend himself by saying he and his mother do not have a relationship anymore that their relationship has already ended. He is disturbed of the looks of the residents of the home that is the friends of his mother.

In the film, Meursault’s indifference in a way is shown with his blank expression with the help of the camera shift to close ups over and over. There are lively faces around him but he is not like them. When he walks home at night, there are many people, different noises but he is detached from them all. Even his detachment is clear in the film. It is clear while watching the people; they are all in a rush, going somewhere, struggling for some things unlike Meursault who really does not care about anything at all.

The next day he goes to the pool and as if nothing has happened. He has a date with his old friend Marie. While they are talking, Meursault says that his mother has died. When Marie learns that it was yesterday, her shock can be seen from her looks. She is shocked because no human being can go to the pool and have fun right after the death of their mother. Marie loves him because she thinks Meursault is strange.

When Meursault runs into Salamano, his dog is lost. Meursault suggests him to buy a new one, he just does not care about loyalty, friendship and years and he suggests such a thing. When Meursault hears Salamano cry, he says that he suddenly thought of his mother. Somewhere inside there is a Meursault who actually mourns and suffers for his mother's death but on the surface he acts as though he does not care.

Another significant thing is that in the book, how badly Meursault is affected from the sun is described, and also the film gives that feeling to the audience successfully. The film and the book are actually similar, only in the film some effects of cinematography are stressed. For instance, how he is stressed because of the sun is portrayed very well. Even when watching the film one can feel that stress the sun creates.

On the day he goes to the beach house with Raymond, the sun's effect is extremely harsh. The sun burns them down. The brightness is too much. However when comparing the sun's affect with other characters, Meursault is much more effected, because the others are not as bright as him. That also symbolizes that sun has a harsher influence on Meursault than on the others. Especially the scene when he murders the Arab, the screen turns completely white, not only blinding Meursault's eyes but the audience's eyes too. The importance of the event is implied through the effects. Marie's looks before Meursault goes are also doubtful and, as if she expects something bad is going to happen. Meursault smokes angrily and he is not himself. He seems to be lost in thoughts. The mysterious and frightening music gives the idea that something bad is coming. Meursault seems like he is going to faint; he is red because of the adverse effect of the sun. He does not have the strength even to climb the stairs. Thus he walks at the beach like a sleepwalker. He is not in the right state of mind. He can hardly breathe and walks towards his destiny. The sun is like a killer that it is killing Meursault every second. He is soaked because of the heat, and cannot see clearly. Hence in such a state he sees the Arab. His mouth is dry and when the brightness of the sun blinds him he shoots the Arab.

When Meursault is taken to prison, he is put into a large cell full of Algerians. They are all talking a lot, there is too much noise. However, when he answers why he is in prison, they all go quiet as he tells them that he killed an Arab. It is a very striking moment in the film that leads all people into deep silence, which is very meaningful.

The lawyer inquisitions him with respect to his murder, but he asks about his mother only, not about the murder. This is also an implication of why he is judged. He is not judged because he killed an Arab but because he did not behave according to the expectations of society, he did not cry at his mother's funeral, he did not mourn for his mother. That was the most serious crime the society could not accept. He is harshly criticized.

There at the trial the close-ups of the lawyers, weird camera angles, nonsense arguments and the audience's strange behaviour that they buy for blood, is seen clearly. Meursault is confused, he is as if stuck in the middle of cannibals. He expresses his annoyance. He is here sentenced to the guillotine, not for killing the Arab but for not crying at his mother's funeral. He is like a scapegoat the society wants to punish harshly. He talks with the priest; they talk about life, religion and everything. The priest tries to persuade him to believe in God but Meursault does not even want to hear the name of the God. He is full of anger, and he objects to the priest's arguments. For Meursault they do not express anything because he does not believe in God, and the priest's persistence drives Meursault mad.

There is something that Meursault cannot stand about the priest. He is furious when he sees the priest, with the cinematographical effects his anger can be seen clearly; it is the first time that Meursault feels something that much and he can express it with his words so openly. This philosophical conversation conveys the message of the film. The moment the priest leaves Meursault feels at peace again.

Then at night when he wakes up, he thinks about his mother:

For the first time in many months I thought of my mother. And now, it seemed to me, I understood why at her life's end she had taken on a "fiancée"; why she'd played at making a fresh start. There, too, in that Home where lives were flickering out, the dusk came as a mournful solace. With death so near, Mother must have felt like someone on the brink of freedom, ready to start all over again. No one, no one in the world had any right to weep for her. And I, too, felt ready to start life all over again. (Visconti, 1967)

Here the last words of Meursault, which are very meaningful, also exists in the book, he talks about the value of life. How people want to hang on tight to the life when they feel they are at the very end of their lives. People cannot understand the value of something until they have the fear to lose it. Losing something increases the value, because people think that they will always possess everything.

Those lines were even very touching and influential in the book, however listening to them with Meursault's own voice drags the person to the despair and can empathize with him more easily. His despair, his sorrow and agony is obvious in his voice with the musical effect it becomes more sincere. He is a lost soul who desperately wants to take time back, he so much desires to have a one more day with Marie on earth but it is an impossible dream which can never take place anymore. He is aware of that none of his wishes is going come into existence anymore.

Then he feels a great cleansing, his anger, pain, agony all is washed away. He feels strangely so close to death, and he becomes whole with the universe that he understands the universe is embracing him brotherly and remembers his days, that he has actually been a happy man and his life has been lived happily, the thought of which relaxes him. Moreover he wishes to have a huge crowd on the day of his execution. Thus his re-birth, his being one with the universe will be accomplished.

He utters these words just before his execution and when he finishes his last word his eyes well up with tears. The effect of movie in such a way is really intrinsic, the extraordinarily miraculous words of Albert Camus gain life with the effective cinematographical effects of the film. Thus to conclude, the peculiar film of Luchino Visconti is loyal to the book, and it analyzes the most important pieces of the film with intense emotion. The effect of the sun over Meursault and his mental state is given clearly in the film. Meursault's questioning life with his voice is special and it is special for the idea of existentialism. The sun is an outer force over his shoulders and the philosophical questionings are works of art. The great work of Albert Camus's novel *The Stranger* is worked through the film of Luchino Visconti successfully, thus both artists have created a great success.

4. THE SIMILARITIES BETWEEN MRS DALLOWAY BY VIRGINIA WOOLF AND THE STRANGER BY ALBERT CAMUS

4.1 Similarities between Mrs. Dalloway and The Stranger

Virginia Woolf's *Mrs. Dalloway* and Albert Camus' *The Stranger* are two books of which the main concern is human alienation; it is alienation that they are not only alienated from society but also from their own selves. Thus they are two lost souls walking in the world alone and sad in their journey to reach their identities. Their journey is a tough one in which the implication of death is very obvious. Thus these two desperate strangers are dispersed while they are in search of the meaning of life, however their search is completed when they come face to face with the hard realities of life. Their journey and search has been tuckered the all thinking and questioning humanbeing from the beginning of the world. The moment humanbeing takes a step into the world, even while he is a baby, he starts to search and learn about the things about world. First he is eager, hopeful and thrilled about the discoveries he makes. However as time passes, life tires humanity. Life steals the hope, the surprise of humanbeing because the facts humanbeing comes closer to are not always happy ones when he learns that the only fact is, actually, death; it is the inevitable end. Thus sometimes learning this hard and sad truth may lead the person to alienation, which is especially very common in the modern ages where the humanbeing is captivated among the tall and dark buildings and is plucked away from nature, and people are afraid of each other as trust no longer exists among people, thus man starts searching for meaning and it becomes a vicious cycle that always ends with death and depression. Thus humanity becomes accustomed to this alienation and loneliness.

Therefore, *Mrs. Dalloway* and *The Stranger* have such characters that are lost and depressed. Both of the books are based on humanity's search for meaning and them getting lost in their journey. In *Mrs. Dalloway*, every character is a reflection of its protagonist; Clarissa Dalloway, all of them stress one side of Clarissa. They all suffer, they all reflect their loss, they all show their loneliness and they struggle with

the difficulties. Clarissa is struggling with her alienation, regret, life's triviality, time's temporality and an approaching death. Septimus cannot get over the trauma of World War I. Peter, on the other hand, is in search of adventure, and desperately in love with Clarissa while he is getting married to another woman. Lucrezia suffers in the hands of a sick man, she has been disappointed by him and cannot find her dreams, and others are also lost in the shallow joyful side of life.

In the other book, the Stranger, maybe not as obvious as in Mrs. Dalloway, but again the protagonist is reflected by the other characters in some ways. Marie shows Meursault's caring, helpful and happy side, Raymond shows his bummer and violent side, Salamano shows his sad side for his mother, even though he never seems sad, in the part where Salamano cries for his dog Meursault strangely remembers his mother, which means, in his subconscious mind, he is actually grieving for his mother. Meursault is by himself, a detached, alienated, indifference man who is also carrying the feature of the universe so every man is actually Meursault and also every woman is Clarissa. They are like two examples that represent men and women of humanity. They share most common features of humanity that actually everybody goes through. Life is hard and they are also affected from that difficulty in some different and similar ways in light of their gender.

First of all, both characters are alienated although they are surrounded by people. They do not have a couple of eyes that can respond to their eyes in the same way they feel. They are both very humanistic that they help them, they gather them and people want to be with them. Despite the fact that they have a good social life they are not satisfied with it. Because this social life is not deep, it is shallow. They do not choose those people intentionally but generally have them in their life coincidentally. For Meursault, he never cares about people, for Clarissa she has made a choice which she cannot even understand how and why. She chose rank and wealth but she supposed that it would make her happy. Unfortunately she could not find happiness the happiness she expected.

In both of the books, there is death; it is actually the main element of both books. In The Stranger the story starts with the death of the protagonist's mother and ends with the death of the protagonist. Hence the story is about death, and in Mrs. Dalloway; the story starts with the fear of death and ends with the cold and real face of death, although the protagonist does not die, her doppelganger Septimus Smith dies, who is

her other self. Both of the characters in both of the books are afraid of death, however at the end they embrace death. Meursault accepts death as he understands that it is the inevitable end he starts to understand that it never matters whether he dies at the age of 30 or at 70, or he dies of an illness or execution, because all the ways lead to death, it is one's inescapable truth. For Clarissa she herself lives death by her other side's death, Septimus' death reminds her of her own death. Thus she starts to embrace death and life more sincerely she expresses her feeling while telling that someone has to die for the rest of people value their lives more, that is also same for Meursault as he understands that his mother's having a fiancée at the end of her life is because her clinging to life more when she sees the welcoming death. Both Clarissa and Meursault desire to start over their lives, they wish to live it again, Meursault feels this more as he is at the threshold of his own execution, that if he had one more chance that he would like to live his life again or he would want to remember every moment he has had in this world. They deeply desire to start their lives again, in which they would utterly change their lives. Every human being desperately desires to start over, because people think that they won't make similar mistakes when they are given the second chance. They understand life better when they are very close to death. They just see the preciousness of life. Unfortunately this is humanity's biggest mistake, they sometimes only value things when they are at the edge of losing it as the characters felt, and they both express their feelings about that.

Unfortunately the search for meaning in both of the characters ends up with disappointment and absurdity. Meursault sees that life is indifferent to humanity, the universe is indifferent to humanity, so it is all absurd, it is all nonsense, and there is no meaning in this life, because it is brutal and it doesn't care about the humanity. Clarissa also feels the same, seeing that life ends, one way or another it really ends, she sees how shallow, weary and tiring the whole life is. She is overwhelmed with this idea. The hours, the time pass without any mercy, they lead people to sorrow and death. The time is very important in both of the books, the time is too fast in both of the books, the happy days of Meursault pass, his days in the prison pass, and his death comes at the end. They are both like the aimless walkers of the streets, both Meursault and Clarissa walk in the street aimlessly, they watch the shops, the people. One walks in the streets of Algiers, and the other in the streets of England, thinking, and having similar feelings. The life, feelings are universal and it doesn't matter if

you are in the north or in the south. According to the characters; one in the north, the other in the south, both suffer because of similar things. That is life that embraces humanity in the same way.

Neither of the characters lives the life they choose or wish, they are like two similar souls that accidentally fall into the lives which they did not ask for. Their lives are stolen from them, they are not happy in the lives they are living. Their lives are strangers to them. They do not know how they happen to lead into that life. They are both modern time people who are unsatisfied, and unhappy. They are the people of war, not peace, so those are the times of trauma for all of them. They are lost under the lights of cities that are stuck among the grey, tall and brutal buildings.

Moreover, both of the characters, in a way, seem indifferent to everything. Perhaps Meursault is more different and his indifference is more obvious, but on the surface Clarissa also seems indifferent, as Peter calls her the “perfect hostess” who just throws parties, loves the rich life, shops but cares about nothing else. Even though she is not like that deep down, she seems so to the people. Hence, both characters are judged harshly by society. Both of the characters hurt the people they love. Meursault hurts Marie by telling her that he does not really love her and Clarissa by not choosing Peter, the man she loves, but she chooses rank, wealth and name by choosing Richard.

Both of them are imprisoned, Clarissa is imprisoned in a life and society that is shallow and superficial, Meursault is really imprisoned.

Thus to conclude, both of the characters are the lonely survivors of the harsh environment of modernity. They are the suffering sides of humanity, suffering in the same way but differently, one is on the shallow the other is in the depth.

4.2 Differences between Mrs. Dalloway and The Stranger

The main difference between the books is while *The Stranger* deals with the moment, in *Mrs. Dalloway*, with the effect of stream of consciousness, the character travels between past and present. Clarissa is always living in the past, and that is why she is always depressed and regretful, however Meursault concentrates largely on the moment, he behaves as if he has never had a past or the future will never come. He is

always in the moment. This is the reason he is always contented with his life and he doesn't care about anything.

Those two characters live on the two edges. Clarissa is thinking a lot, she is always questioning herself and her life; however Meursault does not care, he just lives his life, he never questions and thinks, he just accepts as things come to him. He acts without thinking about the consequences, whereas Clarissa calculates every little detail in her life. That is why Clarissa suffers deeply and Meursault does not really suffer about anything in life.

Whereas Clarissa is a citizen of a cold climate, Meursault is from a very hot climate. Which also affects them, especially Meursault's whole life is destroyed because of that hot and suffocating weather. Clarissa has a name in society, for which she has given up her happiness, however Meursault is a very simple man, who does not care for a name or rank in society.

In contrast to Clarissa's thoughtful sensitiveness, Meursault is a totally indifferent man, whereas Clarissa is broken as she is not invited to Mrs. Bruton's luncheon. Meursault does not even care about his own mother's death.

Although both of them are very close to death, only one of them really dies at the end of the book. Meursault really dies. He is executed, but the other, Clarissa, only dies figuratively because of her fear of death.

Clarissa is always very conscious about everything, she lives every second by feeling deep down inside, and she is too much aware of her every moment that she so much suffers because of that, however Meursault is like a sleepwalker, he even kills a man unconsciously, without realizing what he has really done.

In conclusion, both of the characters are at the extremes of their characters; one is too thoughtful and sensitive and the other is too insensitive and indifferent. Being on extremes destroys both of their lives. Clarissa cannot even deeply breathe because of her obsession with the past and regrets, and Meursault's indifference and sleepwalker-like character leads him to many mistakes and thus to his own execution. Hence it is important for someone to be at balance; not too sensitive or vice versa, because life is too short to be that serious or frivolous about anything, it just looks at a very minor mistake for people to destroy their one and only life which has no turning back. When someone looks at books superficially they can see that the

books *Mrs. Dalloway* and *The Stranger* may seem two opposite books. However when they are analysed deeply they are very similar. Furthermore they have more similarities than they do differences.

The two books are like the two opposite sides of a coin. Both books feature traces of existentialism, in which the characters have the craving a meaning in their lives, the meaning of life and death. The protagonist's journeys start with the impact of death and temporality of time and life, so at the end, hopefully, they find themselves in complete with the search of their lives and they have found their identities at the very end so their lives are completed, Meursault's life is completed in his infinite journey to death, and Clarissa's life is completed with her coincidence with Septimus' death, which leads her to value her life more. Thus in the final discourse, both of them embrace death with love and with their whole selves.

5. CONCLUSION

Virginia Woolf's *Mrs. Dalloway* and Albert Camus' *The Stranger* are the two tragical stories of the same age, the same sorrowful times. They were written and published in the 20th century. It is a century that totally changed the world and the perception of life. It is the milestone of a new age, which is called modernism. "The apparition of these faces in the crowd; / Petals on a wet, black bough." (Poets.org, 2019) In his soft words, Ezra Pound explains what modernism is. It is just two lines, not many words, but explains a lot about the modern age. Modern age is like this poem, it is fast and wordless, verbless. By this poem, Pound describes how people and identities become like ghosts in this modern age, and they are pale, they are in a rush, coming and going in this metro station. Hence modern age is like that, people are not people anymore, they are alienated lost souls with pale faces, who are in a rush, who are unsatisfied and unhappy living this life. Thus the poem summarizes both of the books.

The modern age unfortunately has brought many consequences that have imprisoned people to their loneliness, as with the discovery of the steam, the railroads, the trains, the industrialisation, the factories, the migrations, the wars; all of those were the things to accelerate the process of modernization and the alienation of humanbeing. People have left their farms, their idyllic, green and natural lives and migrated to cities where someone can only see the dark and lonely buildings. All these improvements, in good or bad ways, brought humanity to the door of a new era; modernism. The era did not start well; the world was going under some extraordinary changes which has confused humanity.

Woolf and Camus have succeeded in describing modernity, the alienation and existential struggles humanity is going through in their works. They draw the image of two miserable characters, whose agonies are more than they can handle, which is why they get tired of living any longer and consistently thinking of death. These two books, one published in 1925, and the other in 1942, are two deep books featuring traces of World War I; the world has undergone a disastrous trauma, so the reflection

of this despair and trauma exists in nearly every page of the books. Thus because of the change and war there has been released a new thought; existentialism; man's search for meaning. As humanity has been astonished because of a rapid change the world has gone through they start questioning everything, and moreover they have lived a big and bloody war, that is why they have lost their faith in God, and with the death of God, people have lost their way and thus themselves. They have lost their faith in the afterlife. Thus the chaos started for the humanity, because until now their faith was everything to them, however after the trauma they have lived they started questioning God, asking where was God while many people were dying in the war? Thus humanity attempted to create their faith and destiny. Their new philosophy was existentialism of which the description is hard to make. However if a general description should be made; it is a philosophy, the essential of which is the individual who is at the centre of the universe. This philosophy both reflects the situation of the world and also opposing it. It first emerged in France, and has been discussed in many of the books. Existentialism stresses that life is absurd, and there is no rational explanation for the universe, but people just create meaning for the universe and life. As the denouncement of God is made, human is his own god, he is there alone, thrown into the world to create a meaning for himself by making his / her own free choice. While making the choice, he experiences pain, agony and lives the fear of death. The individual is always in search of meaning, this journey starts with his / her birth and continues until his / her death, he / she creates his / her own meaning by himself; he / she is free to make mistakes which also help him / her to shape his / her thoughts in this journey, even though they can never be shaped thoroughly, only humanity finds himself struggling against the cold face of death. Death is the only inevitable thing humanity cannot escape, it is the last destination passenger face.

Thus in both books, the existential struggles of the characters are obvious. They are the lonely, alienated individuals who are stuck between their philosophical questions and a rush in their lives, they are like standing in the middle of a world that is in hurry, and everything is flowing quickly as if to swallow people. They suffer a lot, they question a lot, even in Meursault his questioning and suffering take place only at the end of the book, his cries are too deep; he struggles immensely at the very end of his life. Before that he was an easy-going and happy man who has questioned nearly nothing. However when the facts of the life slap him sharply in the face, he is

awaken. He woke up, but only at the very end of his life, he was too late. Whatever has happened has already happened. On the other hand, Mrs. Dalloway, the sad Clarissa, is always awake, and her philosophical questions are always there to confuse the minds of her and also the readers. She sees her face getting old, her hands are getting old, her life is getting old. The clocks are rushing cruelly, the sound Big Ben is too loud, so she is likely in the last decades of her life, and she questions her choices, her life, and grieves the upcoming death. As she knows there is no escape from death she is further buried into despair by the day.

Both of the books are peculiar examples of their age and the struggles of people in that age are clear through the characters of the books. The books portray the picture of the people of that age and life in general. Reading these books is like taking a journey into the years of the 20th century, the people, the streets, the lives are described in an intrinsic way. The lost people in existential crises of post-war times really touch the readers' heart. As the 20th century is a new age and many differences come to the world in almost every area. The 20th century was shaped by the industrialization and the rapid growth also the war is another big element to shape that century. Scientific developments also have a big role to shape that century so people started to question life more. Thus, people rejected the religious doctrines. When people come face to face with such a lot of things they were surprised, and it led them to individuality, as existentialism gave the idea that the human being has the responsibility to define himself by his free choice and actions that left the individual alone. In his / her loneliness he has created his alienation from his new and changing environment and the society which led him / her to sorrow. All of the features of modernism, loneliness, alienation are apparent in the characters of Mrs. Dalloway and the Stranger. In conclusion Clarissa Dalloway and Meursault are the clear examples of modernism who suffer in their search for an endless life struggling the death.

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RESUME

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