Female Embodiment and Subjectivity in the Modernist Novel

The Corporeum of Virginia Woolf and Olive Moore

Renée Dickinson

ROUTLEDGE

Female Embodiment and Subjectivity in the Modernist Novel

Literary Criticism and Cultural Theory

William E. Cain, *General Editor*

Machine and Metaphor
The Ethics of Language in American Realism
Jennifer Carol Cook

"Keeping Up Her Geography"
Women's Writing and Geocultural Space in Twentieth-Century U.S. Literature and Culture
Tanya Ann Kennedy

Contested Masculinities
Crises in Colonial Male Identity from Joseph Conrad to Satyajit Ray
Nalin Jayasena

Unsettled Narratives
The Pacific Writings of Stevenson, Ellis, Melville and London
David Farrier

The Subject of Race in American Science Fiction
Sharon DeGraw

Parsing the City
Jonson, Middleton, Dekker, and City Comedy's London as Language
Heather C. Easterling

The Economy of the Short Story in British Periodicals of the 1890s
Winnie Chan

Negotiating the Modern
Orientalism and Indianness in the Anglophone World
Amit Ray

Novels, Maps, Modernity
The Spatial Imagination, 1850–2000
Eric Bulson

Novel Notions
Medical Discourse and the Mapping of the Imagination in Eighteenth-Century English Fiction
Katherine E. Kickel

Masculinity and the English Working Class
Studies in Victorian Autobiography and Fiction
Ying S. Lee

Aesthetic Hysteria
The Great Neurosis in Victorian Melodrama and Contemporary Fiction
Ankhi Mukherjee

The Rise of Corporate Publishing and Its Effects on Authorship in Early Twentieth-Century America
Kim Becnel

Conspiracy, Revolution, and Terrorism from Victorian Fiction to the Modern Novel
Adrian S. Wisnicki

City/Stage/Globe
Performance and Space in Shakespeare's London
D.J. Hopkins

Transatlantic Engagements with the British Eighteenth Century
Pamela J. Albert

Race, Immigration, and American Identity in the Fiction of Salman Rushdie, Ralph Ellison, and William Faulkner
Randy Boyagoda

Cosmopolitan Culture and Consumerism in Chick Lit
Caroline J. Smith

Asian Diaspora Poetry in North America
Benzi Zhang

William Morris and the Society for the Protection of Ancient Buildings
Andrea Elizabeth Donovan

Zionism and Revolution in European-Jewish Literature
Laurel Plapp

Shakespeare and the Cultural Colonization of Ireland
Robin E. Bates

Spaces of the Sacred and Profane
Dickens, Trollope, and the Victorian Cathedral Town
Elizabeth A. Bridgham

The Contemporary Anglophone Travel Novel
The Aesthetics of Self-Fashioning in the Era of Globalization
Stephen M. Levin

Literature and Development in North Africa
The Modernizing Mission
Perri Giovannucci

The Tower of London in English Renaissance Drama
Icon of Opposition
Kristen Deiter

Victorian Narrative Technologies in the Middle East
Cara Murray

Ruined by Design
Shaping Novels and Gardens in the Culture of Sensibility
Inger Sigrun Brodey

Modernism and the Marketplace
Literary Culture and Consumer Capitalism in Rhys, Woolf, Stein, and Nella Larsen
Alissa G. Karl

The Genesis of the Chicago Renaissance
Theodore Dreiser, Langston Hughes, Richard Wright, and James T. Farrell
Mary Hricko

Haunting and Displacement in African American Literature and Culture
Marisa Parham

Misery's Mathematics
Mourning, Compensation, and Reality in Antebellum American Literature
Peter Balaam

The Politics of Identity in Irish Drama
W.B. Yeats, Augusta Gregory and J.M. Synge
George Cusack

Female Embodiment and Subjectivity in the Modernist Novel
The Corporeum of Virginia Woolf and Olive Moore
Renée Dickinson

For a full list of titles in this series, please visit www.routledge.com

Female Embodiment and Subjectivity in the Modernist Novel

The Corporeum of Virginia Woolf and Olive Moore

Renée Dickinson

Routledge
Taylor & Francis Group

New York London

First published 2009
by Routledge
270 Madison Ave, New York, NY 10016

Simultaneously published in the UK
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

Typeset in Sabon by IBT Global.
Printed and bound in the United States of America on acid-free paper by IBT Global.

Library of Congress Cataloging in Publication Data

Dickinson, Renée, 1966-
Female embodiment and subjectivity in the modernist novel : the corporeum of Virginia Woolf and Olive Moore / by Renée Dickinson.
p. cm.—(Literary criticism and cultural theory)
Includes bibliographical references and index.
1. Woolf, Virginia, 1882–1941—Criticism and interpretation. 2. Moore, Olive—Criticism and interpretation. 3. Women in literature. 4. Body image in literature. 5. Subjectivity in literature. 6. Woolf, Virginia, 1882–1941. Mrs. Dalloway. 7. Woolf, Virginia, 1882–1941. Waves. 8. Moore, Olive. Spleen. 9. Moore, Olive. Fugue. 10. Modernism (Literature)—Great Britain. I. Title.
PR6045.O72Z618 2009
823'.912—dc22
2008054735

ISBN10: 0–415–99383–0 (hbk)

ISBN13: 978–0–415–99383–8(hbk)

Contents

Permissions

I am grateful to the following for their generous permission to use these texts and images:

COLLECTED WRITINGS by Olive Moore and Steven Moore, ed. Copyright 1992 by Dalkey Archive Press. Reproduced with permission of Dalkey Archive Press in the format Other book via Copyright Clearance Center.

Excerpts from MRS. DALLOWAY by Virginia Woolf, copyright 1925 by Houghton Mifflin Harcourt Publishing Company and renewed 1953 by Leonard Woolf, reprinted by permission of the publisher.

Excerpts from THE WAVES by Virginia Woolf, copyright 1931 by Harcourt, Inc. and renewed 1959 by Leonard Woolf, reprinted by permission of the publisher.

The Society of Authors as the Literary Representative of the Estate of Virginia Woolf for the use of passages from *Mrs. Dalloway* and *The Waves* by Virginia Woolf.

Acknowledgments

As with any great undertaking, this book would not be complete nor would its author be functional if it were not for the work of many parties. I would like to first thank my dissertation advisor at the University of Colorado, Jane Garrity, for her tremendously careful and detailed guidance, editing and care during each phase of the writing process, for her wisdom and grace, and for her laughter and friendship. In addition, Karen Jacobs, whose fine editing skills and lovely sense of humor and life perspective made this project more tolerable to read and my life within it more delightful. Eric White graciously opened his office and literary and film repertoire to me, often without notice, and our conversations greatly improved the direction and detail of this project as well as my film therapy. Both Susan Kent and Jeremy Green's editorial comments, questions and suggestions also propelled this project into deeper and more nuanced discoveries.

Two writing groups warmly welcomed me and generously entertained my often loosely connected ideas to help me formulate and revise them into sense. First, Robin Calland and Pam Albert intervened in this project at its beginning, proposing a direction I would eventually follow with passion. Their intellectual rigor and passion, and their personal integrity helped me to carve out an argumentative path that I could honestly pursue. Second, Patrick Hamilton, Matt Reiswig and Lorna Wheeler cultivated this project, the job market process and our academic friendships with fierce insight, humor and honesty, making all three worlds better places for their participation in them. I thank them especially for embracing Olive Moore and all that the research and writing on her requires and for keeping my fascination with her alive. In addition, I would like to thank the University of Colorado community of English graduate students whose willingness to take time off on Friday nights eventually led to a powerful group of academic friendships that has since set the bar for personal and work relationships at an extraordinary level. In addition, my work was furthered by comments from the Woolf community at conferences and online and by discussions with my students and colleagues at Radford University, all of which enhanced and deepened this project.

In my research in particular I wish to thank the many teachers who have guided my academic career from its infancy—Rose Reynoldson, Luke Reinsma, Rob Snyder and Ken Macrorie—to its development with my discovery of Virginia Woolf, feminism and Literary Theory—Sara Blair, Elaine Jordan, Michael Wood and Francis Barker—to its maturity with professors at the University of Colorado at Boulder, namely, Jane Garrity, Karen Jacobs, Marty Bickman and Katherine Eggert. In addition, I would like to thank those on whose work I rely and build, especially Susan Stanford-Friedman, Leslie Heywood, Mariana Torgovnick and Julia Kristeva.

This project would not have progressed if it were not for the generous fellowships offered by the University of Colorado and Radford University communities. I am indebted to the benefactors of the Katherine Jacob Lamont Scholarship, the Emerson and Lowe Project Fellowship, the Bernice Udick Fellowship and the Thomas Edwin Devaney Project Fellowship at the University of Colorado and to the financial and scheduling wizardry of my department chair, Rosemary Guruswamy, at Radford University.

I also thank the people of my life who have held this project dear and held me together throughout its progress. My parents, Victor and Carol Gould, nurtured my love for literature and creativity, setting the stage for this very performance and setting the example of parenting that I daily strive to follow. My sister, Cynthia, taught me literally to write, setting this project in motion many years prior, and also nurtured my body and soul throughout the process of the book. Many, many friends have provided chocolate, coffee, conversation and their parallel emotional props, keeping me laughing and pulling my focus out to the real matter of living. Here I thank in particular Katie Bagby, Teresa Osborn, Jill Smith, Cindy Moran and Jessica Staheli. In addition, Cindy Moran, proving true friendship and academic curiosity, took the helm of research on Olive Moore at a crucial stage and provided new opportunities for information on Moore. Two students at Radford University have since continued in her footsteps, and I am deeply grateful for the diligence and patience of Shelley Gentry Jessee and Bethley Giles.

Ultimately, this project would mean little without those with whom I share it and my daily struggles and joys. To my husband, Rick, I offer thanks for his patience, endurance and deep love and belief in me and my ideas. Meeting him across the editing table, dinner table or the changing table, I find his pure commitment to living the kind of challenge that continues to make me a better writer, person and parent and also the person with whom I most want to take up that challenge. To my daughter, Hallie, I offer thanks for the new and unexpected joys and conversations, for the constraints of schedule that structured the completion of this project, and for providing a purpose to this making way for women's voices in literature. At five, already an avid reader and storyteller, I hope that she will, in some way, continue this story.

Introduction

Articulating the Corporeum: Formulating the Feminine and Illuminating the Images of Physical, Geographical, National, and Textual Embodiment

> It wasn't simply that something had been added to history; the *shape* of history had been radically altered.
>
> Samuel Hynes, *A War Imagined*[1]

When initially writing the first chapter of this project, on Virginia Woolf's *Mrs. Dalloway*, I saw the novel as a failed experiment. I found Woolf's traditional representations of women incongruous and irreconcilable with the experimental form of the text. I wondered what, if anything, Woolf exposes and criticizes about the anxieties surrounding the conflicts for women in their multiple and precarious identities in their bodies, the land and the nation. Indeed, a larger question loomed: Does Woolf's textual experimentation provide for alternatives to seeing women as embodiments of their physical, geographical, and national identities?

Female Embodiment and Subjectivity in the Modernist Novel: The Corporeum of Virginia Woolf and Olive Moore (*The Corporeum*) proceeds to investigate this question within the shape of British modernism by examining four crucial incarnations of female embodiment and subjectivity: female bodies, geographical imagery, national ideology, and textual experimentation. I propose that the ways *Mrs. Dalloway* (1925) and *The Waves* (1931) by Virginia Woolf and *Spleen* (1930) and *Fugue* (1932) by Olive Moore reflect, expose, and criticize physical, geographical, and national bodies in the narrative and form of their texts reveal the authors' attempts to try on new forms and experiment with new possibilities of female embodiment and subjectivity. These four material and theoretical bodies—physical, geographical, national, and textual—thus make up what I call the *Corporeum*, an interconnected and interdependent network of representations of physical and ideological embodiments that I argue play out on multiple levels in each text.

At first, I found that *Mrs. Dalloway* fails to provide viable alternatives for women. As women are continually implicated as willing and

coerced participants in the systems of patriarchy and imperialism, even the textual experimentation seemed to fail to free them from these various identifications. The female characters remain trapped in their physical bodies despite their multiple incarnations, that is, in *Mrs. Dalloway*, the variously virginal, maternal, and aging body of Clarissa Dalloway, the "unlovable body" of Miss Kilman (129), the "handsome," "erect," "magnificence" of Lady Bruton (111), and the "light, glowing" body and "melodramatic" character of Sally Seton (35, 182).[2] Eventually, each female character is incorporated into or exiled from patriarchal systems, as opposed to granted a liberating existence apart from the laws of patriarchy and imperialism which inscribe and entrap them. Associations of these female characters with the land and landscape appeared to be attempts to release them from the trap of feminine physicality but instead recreated the same trap through the affiliation with what I and others argue is another already femininely marked body, the geographical body. These representations of the feminine within the physical and geographical bodies continue and in fact are required in the establishment and continuation of the ideologies of nation and empire: these female characters, despite their various positions on and within the British Empire, again become complicit with the national body of imperialism. My question was how could the experiments of the textual body, understood here as modernist experiments with form such as stream-of-consciousness, disruption of linearity, and the inability to conclude, possibly unwind such a multifarious knot without also penetrating, insinuating, and incorporating the feminine within its workings much like the feminine is implicated in the workings of the imperial apparatus?

Selected based on the thematic, imagistic, and narrative connections within them, the four novels I discuss were written between the two world wars, from 1925 to 1932, and similarly experiment with form and narrative. The texts range from the beginnings of modernist experimentation with the highly canonized Woolf to the vastly experimental and virtually unknown Moore. Woolf experiments with form in both *Mrs. Dalloway* and *The Waves*, but the narratives and the characters are not as experimental (and disturbing) as those found in Moore. The rootedness of Englishness in the English countryside and city in Woolf's texts is disrupted by the self-exile of the characters in Moore's texts. The suspended endings that provide for future possibilities in Woolf highlight even more the anxiety of ending in Moore's truncated texts. I conclude with Olive Moore, mostly ignored and excluded in criticism, whose texts are increasingly experimental in narrative, character, and form, and specifically in the obscurity of her own (lack of) conclusions, in order to reveal how pervasively these concerns for female British modernists extended across the generations of women writers. Both authors address and complicate the ideas in the Corporeum, connecting and challenging them in light of their own positions as British citizen (Woolf) and British exile (Moore).

I situate my argument at this site of tension between the content and form of the texts. In doing so, I argue that these four novels, despite their depictions of the feminine body and the feminized land, and their failure to provide a resolution to the questions they raise regarding female embodiment, ultimately resist these entrenched identities of the feminine body and land through their experiments in character, narrative, and form precisely because they refuse to operate within the confines of masculinist ideologies of patriarchy, imperialism, and male modernist form. In fact, in its creation of new shapes of narrative, the textual body provides for alternative ways of thinking about, accessing, and therefore, creating identity subjectivity for women. In *Mrs. Dalloway*, for example, Virginia Woolf deploys identical imagery to describe the body of Clarissa Dalloway, the pastoral landscape of England, and English nationalism, indirectly linking Clarissa to patriarchal and national structures of female identity and subjectivity. However, I argue that Woolf's textual experimentation with the form and sequence of the narrative levels monolithic structures of class and time, making way for the leveling of other monoliths such as patriarchy and imperialism. Ultimately, I propose that by investigating these four manifestations of the feminine in representations of body, land, nation, and text within British modernism that as modernist women writers experimented with the shape of texts, they also attempted to reshape female identities.

Just as Samuel Hynes suggests in the epigraph to this introduction that World War I altered the ways British history was imagined, it also altered the ways the shape of fiction and women's identities were imagined and how women's identities are shaped in fiction. Although I do not propose to discuss the specific consequences of World War I itself on literary production, I do pose a query into the awareness and development of women's subjectivity during the interwar period and its subsequent manifestations in the works of experimental British women modernists, specifically in the works of Virginia Woolf and Olive Moore.[3] By juxtaposing the highly discussed Woolf (1882–1941) and the unknown Moore (possible dates 1905–1970), I demarcate the concerns of women's subjectivity and textual experimentation across two generations of British women modernists. Through the analyses of four novels, I uncover the relationship between these authors' attempts to reconsider the ways women's identities have been shaped by their various identifications that I delineate later and, thus, the way Woolf and Moore re-imagine the shape of the modernist text which portrays them.

This book introduces Olive Moore's vastly experimental novels to literary criticism. After publishing four novels in the 1930s, she slipped into obscurity until the 1990s when her novels were republished posthumously by the Dalkey Archive Press. Her birth and death dates, most of her manuscripts and life are still largely subject to speculation and no literary criticism has yet been published on her work.[4] Situating Woolf's highly documented texts alongside Moore's obscure novels, and applying the multiple lenses of

the Corporeum, I expose submerged anxieties about female subjectivity as pervasive concerns across generations of both mainstream and peripheral British women modernists.

Throughout this book, I examine each body within the Corporeum in relation to the others as layers in a stacking palimpsest of embodiments. Like a medical textbook, in which the outline of the physical body is layered with transparencies of the skeletal, muscular, and vascular systems, a new image of embodiment is created as each additional theoretical system (physical, geographical, national, and textual) is transposed upon the others. Typically, each theoretical "system" is considered and discussed by theorists as a whole in and of itself. As of yet, few literary critics have considered these bodies together as a new kind of whole, or read across (or through) them intertextually. Despite many theorists' emphases on permeable borders of the body and slippery subjects, these theories have as yet to be applied across the borders of all of these theoretical bodies. Although connections have been made between body and land, land and nation, nation and text, and text and body, no one has as yet laid the track of all of these connections at once. When done so within the spectrum of the Corporeum, the connections reveal the texts' awareness, criticism of, and resistance to the traps of embodiment inherent in female identity within patriarchy and imperialism such as marriage, maternity, and domesticity. In brief, I argue that these texts are not *just* about the physical bodies of the characters, but how, within each text, their bodies interact with the land; I then explore how that interaction depicts the national state, and how the text itself investigates and reveals the machinations and articulations of these bodies, lands, and nations. As further explanation next, I outline each body and the issues therein briefly and then highlight my analysis of each text within this theoretical collective.

BODILY FORMS AND FEMININE CORPOREALITY

As I began to explore in the examples of the imagery of Clarissa's body, the landscape, and the nation in *Mrs. Dalloway*, within what I call the Corporeum, the physical body is the origination of the links between the body and the land. This connection then leads to the connections between the land and the nation in a type of theoretical skeleton of anklebones connected to shinbones, implying further connections to come. One *could* theoretically begin with the nation and lead *back* to the physical body, but it would be a digging back to the source of the metaphor in the physical body that then leads to the ideas of the land and nation, and, I will argue, to ideas of textual production and form. In the brief example from *Mrs. Dalloway* above, beginning with the descriptions of Clarissa's body foregrounds the connections between these descriptions and the ways in which they are used to conjure ideas of nationalism. Without initial analysis of these connections

between body, land and nation, the subsequent analysis of the development of experimental form would not expose the ways in which the authors use experiments in form to attempt new possibilities for female subjectivity. The use of the physical body as an originary site of metaphor and language, as well as a springboard into the other bodies in the Corporeum, implies not only the body's place in origination of the metaphor, but also underscores the lack of agency in female corporeality; in an analysis of the physical body, the (here, female) body is filleted and demarcated, acted upon and analyzed, and essentialized. By tracing the trajectory of demarcations of female subjectivity from the body through images of land and ideology of nation and empire, the continuing essentializing of the feminine comes to the fore. It is up to the textual body, then, to reverse these entrapments of the feminine by setting free the form of the text. Because of the body's foundational place in metaphor and female subjectivity, the physical body, then, is the place to begin the theoretical mapping.

Each of the four bodies I discuss contains a realm of potential linguistic hazards. In my discussion of the physical body, the terms *female*, *feminine*, *the feminine*, and *woman/women* could easily slip from one to another. I use the terms *female, woman,* and *women* through strict dictionary definition to denote physical sex as compared to *male, man,* and *men*. I use *feminine* to denote gendered bodies be they human, land, nation, or text.[5] Finally, I use *the feminine*, often in contrast to *patriarchy*, to denote an ideological representation of that which is seen as female or feminized which, again, can occur in any of the bodies of the Corporeum. I use *patriarchy* then to signal the corresponding system of masculine ideology which has been adopted as a social system or "the Law of the Fathers" (Benstock, 124–128) in which the masculine is dominant and privileged. These ideological representations of "the feminine" and "patriarchy" also manifest beyond ideology into established institutions of political and social apparatuses, that is marriage, maternity, national identity, and imperialism.

The various theories, namely feminist, eco-critical, postcolonial, and poststructural theories, I use to analyze the Corporeum in these texts operate as the connective tissue which links each body of the Corporeum. In the medical textbook metaphor, the theory is not the focus, but serves as the light behind the body transparencies that illuminate the issues of female embodiment within the texts of the novels. For the sake of this introduction, I want to draw attention to the theories relevant to my study within each body of theory and then provide brief examples of how these theories prove productive in revealing the traps of female embodiment imposed by patriarchy and imperialism and possible escape routes created by the texts. Specifically, in my analysis of the physical bodies in these texts, I investigate the inscriptions of and on the female body, its subsequent identitifications and the opportunities and attempts to escape them.[6]

The issues of escape and containment encourage my use of Julia Kristeva's work on the abject. Her theories on the abject concern issues of physical

and metaphorical borders and border crossings that then determine law and taboo and therefore the abject. Kristeva's theories therefore allow for an analysis of the ways in which patriarchal systems impose limits on the feminine body.[7] Kristeva also sees the corpse as the primary reminder of the body's materiality and its remainder, but it is also represented by anything which transgresses the boundary of self: blood, pus, semen, and so forth. The abject, then, is not abject when it is a part of the body, only when the body's excess is expelled from the body, or when it "strays" outside of the borders of the body. There is, therefore, a profound connection between ideas of the abject and the feminine, especially the maternal, as through childbirth a part of the self transgresses the boundary of the self to become the other. Through maternity, then, woman is both abject and abjecting.[8] The rejection of the feminine asserts the abject status of the feminine as physical excess, societal contamination, threat of death, and a straying from the body and society. In sum, the feminine is inherently abject in its excess bodily presence and, as abject, is necessarily rejected.[9] For example, Ruth, in Olive Moore's *Spleen*, gives birth to (she abjects) a deformed child (the abject) which she then takes with her into exile on a remote Italian island (she abjects them from England). Her actions are improper, taboo, and specifically related to her status as feminine through her maternity as well as contrarily to her lack of motherliness with her son, Richard. Ruth's abject status also manifests through her disturbance of the patriarchal family system and of her English identity through her self-imposed exile.

In order to explore how the demarcations of the body further affect the subject's understanding of her body and its place in her physical and political environments, I extend my analysis of female embodiment from the body itself to consider the slippery borders between psyche and body, or body image, specifically to the theories developed by Elizabeth Grosz. Grosz notes, echoing Kristeva: "the limits or borders of the body image are not fixed by nature or confined to the anatomical 'container,' the skin. . . . Its borders, edges, and contours are 'osmotic' . . . incorporating and expelling outside and inside in an ongoing interchange" (Volatile 79). The body image, then, is a kind of projection of the body that can change and "reorient" (Volatile 84) itself according to its experiences, surroundings, and governing psyche. Grosz's theories show the body image as something that the body performs with the mind, not something that the mind performs upon or through the body. Even so, the body is always the tool of or acted upon by another, even if the other is the psyche or identity of the subject. In *Spleen*, with the character of Ruth, we see that her body image changes with the changes of her corporeal as well as her national and geographic landscapes. When she can no longer deny that she is pregnant due to the swelling of her belly through the bath water, she then decides that this is her opportunity to make something new. When that experiment "fails" with Richard's deformity, her body image is reduced to her body in exile: the

stuffy propriety of an Englishwoman who has unaccountably dismissed her child now established in the hot, dry, and "savage" landscape of a remote Italian island.

If we take Kristeva and Grosz's theories of the physical body together, the body becomes a text that the individual herself and society at large read, use, manipulate, metaphorize, and objectify. The body moves, reacts, interacts, performs, and leaks but does not have complete agency on its own. When the body is marked as female, this acting upon typically indicates an action of containment, even when conducted by the female subject herself. In looking at the works of Woolf and Moore, these theories trigger queries into the types of body images performed by these texts' characters, how they change with or against their changing environments, and what specifically these texts challenge about the female embodiments in the texts. To use Clarissa Dalloway as an example again, the work of these two theorists evokes questions about the possibility for Clarissa to escape the physical markings of her female embodiment and her identifications as wife and mother. I argue that Clarissa's abject status is reified in her affiliations with the land and nation and contributes to her understanding of her body as "nothing at all" (11). If, as Joseph Allen Boone suggests, "in Woolf's vision of subjectivity the boundaries of identity are at once shifting and porous, for although consciousness may arise from within, it is not ultimately contained by the corporeal body" (174), then what is evidenced about the physical body through the leaky consciousnesses in the textual body is the feminine body's inherent abject, leaky status. In addition, if, as Makiko Minow-Pinkney suggests, Woolf's "modernism was . . . a feminist subversion of conventions. . . . Of the very definitions of narrative, writing, the subject—of a patriarchal social order" (x), Woolf then succeeds in subverting conventional narrative and, I argue, ideology through her deployment of modernist forms such as stream-of-consciousness. Thus, I consider first how Clarissa is compared to the English pastoral landscape and then incorporated into national and imperial ideology, and, eventually, by considering how, as Boone and Pinkney suggest, the experiments of the text respond and subvert these identifications.

BODILY NATURE: MAPPING THE FEMININE ONTO THE LANDSCAPE

For many of the female characters in the texts I discuss, their affiliation with the land initially appears to grant them an escape from the patriarchal demarcations on their physical bodies. But, as the land is often gendered female, this proves to be another site of feminine embodiment in service to patriarchy. I argue that, in these texts, the feminized land becomes the site of a feminized geographical and, eventually, national identity. As these bodies of land are feminized, female embodiment is implicated in them and

in the violence involved in controlling them. The process of identity formation, located on the geographic and social borderlands, demarcates people and place, inclusion and abject. I argue that during the interwar period, as England struggled to re-form its national identity, the homeland becomes another feminized frontier.[10] This then implies the possibility of conquering, invading, and controlling the feminine through the metaphors of land and landscape if not or as well as through the physical body by patriarchy.

Within the analysis of the geographical body, the terms *land* and *landscape* depict two different manifestations, one physical and one ideological. In my analyses of the novels, I focus specifically on the depictions of the physical "land" of England, looking closely at the differences between the ways that rural and pastoral England are compared to urban spaces of England, specifically of London as well as to European spaces such as Italy and the Alsace. These depictions participate in the creation of an imagery of the English "landscape" that figures as an image or reflection of the land which reveals the cultural valuations placed on the various "lands" of England.

My analysis of the geographical body in the novels also centers on issues of borders and identity. In this, the issues of excess and the stray of the feminine of Kristeva's theories extends to the feminizing of the land and to the ways the imperial project and its exploration and subsequent cartography took advantage of and required the feminizing of the land. The ways in which the borderlands were "ritualistically feminized" (24) as part of the imperial project, as Anne McClintock suggests, contributed to the ways that "women served as mediating and threshold figures by means of which men oriented themselves in space, as agents of power and agents of knowledge" (24). The land is further feminized through the "myth of the virgin land" which "is also the myth of the empty land" (McClintock 30), making the land (and, by association, women's bodies) an empty, abject lack, that must need filling, conquering, and containing. In addition, the consequence of "disavowing male loss of boundary by reinscribing a ritual excess of boundary," is the accompaniment of "an excess of military violence" on the feminine (McClintock 24). Thus, the contradictory excess and empty feminine land becomes necessary in the orientation of masculine power and identity and also becomes the site of patriarchy's dominance and violence.

I deploy the theories of the geographical body to illuminate the connections between feminine and geographical embodiments in the texts, revealing the association of the feminine with the land as well as the subsequent power struggles that occur with, on, and for that feminine land and landscape. In *Mrs. Dalloway*, for example, both Clarissa's abject feminine body and the feminine land with which she is compared are cultivated, contained and controlled through allegiance and complicity with patriarchy. In contrast, Sally's abject status continues in the descriptions of her as wild and as living in the wilds and borderlands of Manchester. Yet, Sally, too, becomes tamed by domesticity, gardening, and maternity. Therefore, I argue that

in *Mrs. Dalloway* women's affiliation with the land heralds only another demarcation of the feminine by patriarchal inscription, an inscription that reifies women's variously abject and stray statuses and situates them as potential territories on and for which patriarchy battles to control in an attempt to control feminine, masculine, and national identity.

BODILY STATES: NATION, EMPIRE, AND THE FEMALE FIGURE

I continue to extend this argument to suggest that both physical and geographical bodies are revealed as being in service to the national body of patriarchy and imperialism. The theories on national bodies (demarcated by ideas of nation and government rather than strictly by ideas of land and geography) are also concerned with issues of the (re)filling of empty land and with the necessary exclusion involved in the creation or maintenance of national identity. As national identity is inherently concerned with borders, with lines drawn between us and them, and how or how not to cross them, I therefore foreground the issues of boundary, identity, and imperialism in my analysis of the national body.

In articulating the national body, the terms *nation, empire, colonialism*, and *imperialism* arrive loaded with various complications and controversies. I use "nation" to denote the supposed originary site of the British homeland, specifically as England itself and "empire" to denote the extension of that nation into the colonies and subsequent protectorates and commonwealth. I refer to imperialism and colonialism according to the following definitions:

> "*Imperialism*" is the concept that comprises all forces and activities contributing to the construction and the maintenance of *transcolonial empires*. Imperialism presupposes the will and the ability of an imperial center to *define* as imperial its own national interests and enforce them worldwide in the anarchy of the international system. (Osterhammel 16–17)

"'*Colonialism*' is a relationship of domination between an indigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis" (Osterhammel 16–17). Thus, colonialism implicitly requires the physical force and domination of one group over another, whereas the ideologies and materialities of imperialism, which may result in colonialism, do not. Imperialism does, however, involve:

> an incursion, or an attempted incursion, into the sovereignty of another state . . . one power has the will, and, if it is to succeed, the capacity to shape the affairs of another by imposing upon it. The