

RESEARCH ARTICLE



Dominance through Gaze in *Mrs. Dalloway*

Chen Guangman¹

Abstract

As one of the most prominent modernist writer and social critic in the 20th century, Virginia Woolf (1882-1941) scrutinizes the totalitarianism of the Empire after WWI in *Mrs. Dalloway* with grave concern. In the field of literary criticism, it is not fully recognized that Woolf is of great excellence in describing various gazes related to dominance to show the grim living realities of average people living in the Empire. In Woolf's *Mrs Dalloway*, through visible and invisible gazes, either real or imaginative, the ubiquitous dominance and oppressive ideology permeates everyday commonplaceness, though not in a brutal form, still intimidating and suffocating. Through the gaze of imperialism, medical authority and Patriarchy, the governing class attempt to convert common British people into obedient subjects of the British Empire. With regard to this perspective, Woolf is pioneering in depicting social dominance and the relevant power relation, which is commonly regarded as male writers' literary sphere. To further recognize Woolf's political thoughts, analysis of the formidable power projected by the gazes from the privileged and those in charge would shed some light on the Woolf's excellence in disclosing domination in many forms.

Key words: Mrs Dalloway, Virginia Woolf, power relation, domination, gaze, political thoughts

1 | INTRODUCTION

The optical sense of human beings is regarded as the sense of intellect, spirit and imagination as it symbolizes man's will to truth. However, either to satisfy one's pure desire for knowledge or the erotic desire for "visual pleasure" (Mulvey 1999), the gazing eyes can throw the gazed into a passive object position, attempting to possess and dominate the gazed in some sense. The negativity of the gaze may be derived far earlier in human civilization than it began to be used in literary theory, movie criticism and literary criticism. For instance, it was told in Greek mythology that Medusa's eyes got the power to turn anyone who looked at her eyes into stone. The gaze never seems benevolent and it is considered a sort of silent violence inflicted on the gazed.

Mrs. Dalloway (1925), the masterpiece and one of the most complex works of Virginia Woolf (1882-1941), has been interpreted and delved into from diverse perspectives ever since its publication. In *Mrs. Dalloway* the omnipresent light of gaze radiated from and received by each single character connects them together and makes the society around Clarissa Dalloway an inseparable community. The gaze and the counter-gaze have prevented every single social member from existing in a hermetic isolation, forcing everyone to enter into an inescapable power relationship with others. The protagonists are well aware of the pressure of being gazed at by different people in their life who represent the dominant forces, namely imperialism, patriarchy, and medical authority. Most of the time, even not being directly gazed at by the eyes of actual people, they still feel the control of others' gaze as they cannot help but to gaze at themselves through the other people's

¹Shandong University Postal Address: Xiangshuli Community, Lixia District, Jinan, Shandong, China.

Supplementary information The online version of this article (<https://doi.org/10.15520/jassh.v7i12.667>) contains supplementary material, which is available to authorized users.

Chen Guangman 2021; Published by Innovative Journal, Inc. This Open Access article is distributed under the terms of the Creative Commons License (<http://creativecommons.org/licenses/by/4.0>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

eyes, judge themselves by other people's standards and values, involuntarily internalize other people's desire. They are possessed either by the actual gaze of other people or the insubstantial phantom form of it.

Significance of the Study

Virginia Woolf has been gaining more and more recognition as a great satirist and social critic, apart from previous recognition as a poetic and prosaic woman writer who cares most about the inner feelings and spiritual world of individuals. Showing the mental suffering of common British people under the dominant power of various gazes cast down from the above governing class, *Mrs. Dalloway* can be viewed as Woolf's explicit criticism of the totalitarian social system of the British Empire. Since Woolf's incisive social vision is manifested through her observation rather than her direct comments on the social system, the study on the visual power in *Mrs. Dalloway* is of great significance.

2 | LITERATURE REVIEW

The Gaze

"Gaze" is a literary critical term for various visual perception activities that could also be call "looking", "watching", "observing", and "scrutinizing" (Olin 2003). "It is rather like 'stare' in everyday usage, and its connotation of a long, ardent look may bring to mind the intensity in which knowledge and pleasure mingle"(Olin 2003). In fact, the term "gaze" itself and ideas associated with it were first brought into the mainstream of contemporary critical discourse by Laura Mulvey via her classic essay "Visual Pleasure and Narrative Cinema"(Mulvey 1975). In this essay, Mulvey unmasked film-viewing, the publicly sanctioned peeping activity, as the combination of erotic "Voyeurism" (a Sigmund Freud's psychoanalytic phrase in describing human sexual drive) and "narcissistic identification" (the desire of ego development derived from "mirror stage" as elaborated by French psychoanalyst Jacques Lacan). Mulvey has also explored the influence of male gaze or male spectatorship on the female image creation in film marking in this patriarchal society (Mulvey 1975).

In his existentialist philosophy, Being and Nothingness (Sartre 1943), Sartre observed that the awareness of being looked by the Other helps one to realize the being of "I" and to develop a reflective consciousness (Sartre 1943). Sartre has exhaustively elaborated how the look of the Other threatens the free being of self and even becomes a shaping force of one's being, and finally how one gets alienated from one's self under the gaze of the Other. "I grasp the Other's look at the very center of my act as the solidification and alienation of my own possibilities"(Sartre 1943). The negative constructions of looking formulated by Sartre in his discussion of "Being for Others" has been extremely influential on current theorizing of the gaze.

Another crucial point put forward by Sartre in Being and Nothingness is that the gaze is not just represented by a pair of eyes. A rustling sound of leaves, or steps in a corridor can also cause one to imagine a pair of eyes are looking at him or her. Moreover, other peopled commenting words are even more powerful in conveying the imagined gaze.

Jacques Lacan was the first one who made "gaze" a psychoanalytic term. In his essay "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience" (Lacan 1946), Lacan stated that the recognition of self-image of an infant by gazing at the image of himself in a mirror prefigures his destination of being alienated. In his article "Of the Gaze as *Objet Petit a*" (Lacan 1966), Lacan redefines "gaze" as the unattainable object of desire. The fact that man is always exposed to the gaze of the Other, be it an actual person or an object as a chair, gives him a sense of lack and incompleteness. This sense of lack drives him to satisfy the desire for self-completion through gazing outside at the other (Lacan 1966),.

Unlike the discussion of the gaze made by Sartre and Lacan from perspectives of philosophy and psychoanalysis, Michel Foucault examined the excise of power executed via medical and political gaze. He connects the gaze with surveillance. In the book *The Birth of the Clinic* (Foucault 1963), Foucault pointed out that one's health has no longer been the privacy of one's own. Clinic medicine "with its qualitative precision, directs our gaze into a world of constant visibility" (Foucault 1963). Due to the "convergence between the requirements of political

Dominance through Gaze in *Mrs. Dalloway*

ideology and those of medical technology”(Foucault 1963), the medical gaze is used as a political tool to control the health of a population and the order of the society. “The sovereignty of the gaze gradually establishes itself—the eye that knows and decides, the eye that governs”(Foucault 1963). In the book *Discipline and Punish* (Foucault 1975), Michel Foucault linked gaze with governmental discipline and surveillance of common people. The collective and anonymous gaze is watching every one everywhere in the societal life, making the living environment a panoptic prison under the surveillance of a central watchtower. Each individual becomes the watcher of the other and of himself, and in this way the power of discipline permeates itself into the act, the mind of every single social member (Foucault 1975).

Studies on *Mrs. Dalloway*

From Lacanian sense of symbolic order, Ban Wang observed that in *Mrs. Dalloway*, the mutual recognition through exchange of looks, much like that in a mirror reflection, helps onlookers establish their identity as the British subjects (Wang 1992). By analyzing the emptiness of such symbols and the insidious and powerful nature of the symbolic order, Wang discovered Woolf’s psychic resistance to the dominance from such order in the form of schizophrenia. Wang concluded in the essay “‘I’ on the Run: Crisis of Identity in *Mrs. Dalloway*” that *Mrs. Dalloway* is actually a novel centered on the state dominance in a symbolic order and the resistance to such order (Wang 1992).

In the essay “Mirroring and Mothering: Reflections on the Mirror Encounter Metaphor in Virginia Woolf’s Works”, Susan Squier explored the mirror-gazing image that Clarissa Dalloway embodies and the psychoanalytical and feminist significance of mirror encounter in Woolf’s works (Squier 1981). She first hypothesized two forms of mirror encounter: the encounter between a woman and her own image in a mirror; and the encounter between a man and a woman-as-mirror and vice versa. Clarissa Dalloway is seen gazing into the looking-glass, into faces of her friends and her own soul for the important reflection of the self (Squier 1981). Squier also pointed out that man’s dominant role in a patriarchal society is psychologically built on the woman image as a looking-glass.

In the essay “Equating Performance with Identity: The Failure of Clarissa Dalloway’s Victorian ‘Self’ in Virginia Woolf’s *Mrs. Dalloway*” Shannon Forbes mentioned how Clarissa Dalloway constantly seeks the validation for her performed role as a perfect hostess by looking at the city of London. The city with its stability, order, and patriarchal power embodied by the striking of the Big Ben prevent Clarissa Dalloway from unifying the Victorian self with her previous radical true self. Moreover, woman-as-mirror role in the patriarchal British society compels Clarissa to enact her performed identity as a perfect hostess (Forbes 2005).

Zwerdling’s pioneering study on Woolf’s criticism of the social system in *Mrs. Dalloway* has inspired many fruitful researches concerning the means of dominion and power excise of the governing-class in the novel. “*Mrs. Dalloway Reconsidered from the Perspective of the Foucaultian Disciplinary Power*” written by Du Zhi-qing and Zhang Yan is a paper based on Zwerdling’s study but was furthered in exploring the living condition of British people under the gaze of the ruling class (Zwerdling 2005).

3 | DOMINANT POWER OF THE GAZE

By depicting the gaze in her works, Woolf exposed the stranglehold of the state over common people, expressed her sorrow for the characters and people of her own age who had to surrender to “the contagion of the world’s slow stain”(Pawlowski 2003).

3.1 | Dominant Power of the Imperialist Gaze

British imperialism has been the most prominent force that controls the mind and action of British subjects in an unobtrusive way. Woolf unmasked the prevailing imperialism that was camouflaged in glory and accepted by common people as an indispensable part of British legacy they were most proud of. The gaze can also be a kind of invitation or order, urging the gazed into a complicit relation (Olin 2003). Not just the common unprivileged class, but also the governing class are being gazed at and fixed by the familial heritage of imperialism. For the imperial cause, the pedigree and the social system have nourished the agents such as Lady Bruton and Peter

Walsh and placed them in different positions in service of the great Empire both at home and abroad.

Though regarded to be the most rebellious figure, Peter Walsh cannot extricate himself from being controlled by the dominant power of the imperialist gaze. Staying in India for five years as a colonizer, Peter works as the agent of the Empire to enforce British control over India. Coming from a respectable Anglo-Indian family, Peter belongs to the fourth generation in his family who administrate the affairs of a continent (Woolf 2003). It seems natural for him to take the position representing the British government in India, identifying himself with the imperial mission, just like what his father or grandfather had done before. He cannot help but exclaim for the greatness of British civilisation, British superiority over the colonized India when walking in London streets. He decides that one has to respect the marching boys whose faces wear the expression of “praising duty, gratitude, fidelity, love of England”(Woolf 2003)). Peter used to admire the exalted statues of the military heroes, and worship with awe under the stare of Charles George Gordon’s statue (1833-1885). He recalls that when he was a boy, he had wanted to be like Gordon, the colonizer in China and Sudan. Although he sometimes finds himself dislike India and the Empire, and its army, Peter sees nothing unjust in British imperialism; instead he enjoys its superiority and glory. He does in India what the Empire and his family legacy expects him to do. Peter is possessed by the imperialist gaze, becoming agent for it, not much different from Lady Bruton in terms of duty and imperial ambition.

Unlike the beneficiaries and agents of British imperialism. Miss Kilman and Septimus Smith are both victims of the British imperialism and its jingoism during the great war. Miss Kilman was dismissed from Miss Dolby’s school when the war came. “They turned her out because she would not pretend that the Germans were all villains” (Woolf 2003). Since she claims that the English is not invariably right (Woolf 2003), and she refuses to lie, bow down and surrender to the dominant power of the imperialist gaze, she and her dissenting opinions must be driven out of public hearing. People simply won’t invite her to their parties although she has a thorough knowledge of modern history and she is recognizably able with a historical mind. Due to her

contempt for their pious belief in the greatness of the Empire, Miss Kilman must be punished, impoverished and cast out of the social mainstream. Therefore, Miss Kilman has to make a meagre living by tutoring history. She is degradingly poor, despised, condescendingly treated, most importantly silenced. Her dissenting voice about British imperialism is now powerless and her threat to the great imperial cause is thus eliminated. She therefore nurses a deep resentments towards British society, but the Christian religion pacifies her hatred and grudge against the world as it has already pacified the colonized pagans abroad, undermining their will to revolt.

Under the dominant power of the imperialist gaze, Peter Walsh, Septimus Smith are not what their nature meant them to be. Their ideology is not what they choose to have but fixed up by family legacy. Their passion to serve the great Empire is largely out of the imperial tradition in England. With their ideology dominated by the imperialism, their life course is finally fixed. They rule, work or fight to meet the desire of the gazing imperialists.

3.2 | Dominant Power of the Gaze of Medical Authority

In *The Birth of the Clinic*, a book “about the act of seeing, the gaze” (Foucault 1973), Michel Foucault expounds on the great significance of medical gaze that directed human eyes into the previous invisibility of human body, which gradually promoted modern medicine into a privileged position in society. Since medical gaze has an inseparable relation with the political conscious, the first task of medical gaze is actually political, for medical gaze has to provide information, supervision and constraint of human health of a populace, which links medicine with the destinies of the state. In the process, the medical gaze authorizes doctors to act as the magistrates or Judiciary to register all the health information and judge it, which gives doctors power to “exercising a policing function over all aspects of health” (Foucault 1973). Doctors not only distribute advice on healthy life, but also, more importantly “dictate the standards for physical and moral relations of the individual and of the society in which he lives” (Foucault 1973).

According to Michel Foucault, the reason why

Dominance through Gaze in *Mrs. Dalloway*

modern medicine and its constitution have gained a high political status at state level is that it establishes a medical space that provides health information and supervision according to political policing need besides “medical proper” (Foucault 1973). “There is always a spontaneous and deeply rooted convergence between the requirements of political ideology and those of medical technology” (Foucault 1973). Given the political nature of the gaze, it is reasonable for us to consider the treatment of Septimus by Sir William Bradshaw not just to be a singular medical case, but also a political case supported by the ideology of British governing class.

Foucault’s elaboration of medical gaze in terms of its political consciousness has provided a very acute perspective for interpreting the case of Septimus Smith in *Mrs. Dalloway*, thus helping disclose the complicity of medical authority and political totalitarianism in 1920’s English society. The case of Septimus happens in June 1923, five years after the end of the First World War. Disillusioned with the glory of British imperialism, Septimus cannot contain his desperation, fear and guilt of killing in the war.

His mental collapse and failure to conform to the enduring English stoicism makes his illness no more his personal business but a state one. He is then ordered to enter one of Bradshaw’s homes, which in fact are hospitals for the madmen, to be under the supervision of Bradshaw himself and other doctors. Belonging to the governing class, Bradshaw takes control of English subjects in a combination of both political and medical power:

If they failed, he had to support him police and the good of society, which, he remarked very quietly, would take care down in Surrey, that these unsocial impulses, bred more than anything by the lack of good blood were held in control...He swoops; he devours. He shut people up (Woolf 2003).

The act of political domination and medical supervision in complicity is blatantly apparent as Bradshaw explains the mandatory seclusive treatment of Septimus that “there is no alternative. It was a question of Law” (Woolf 2003).

Woolf’s depiction of Septimus’ case has disclosed the domineering iron hands hidden within the benevolent medical velvet gloves, and the utter hypocrisy of medical community in the novel. At first, Dr

Holmes and Sir William Bradshaw would appear very kind and considerate to the families of their patients, thus winning their trust and support in treating the patients. For instance, Rezia cannot understand her husband Septimus’ hatred towards Dr Holmes, because in her mind, “Dr Holmes was such a kind man...He only wanted to help them” (Woolf 2003). However, when the Septimuses begin to doubt the treatment, both Dr Holmes and Bradshaw seem not so kind. They would not trouble to conceal their domineering desire and would not simply tolerate any dissenting voice against the treatment. Moreover, the Bill proposed by Bradshaw that some provision should be offered by the state in treating the shell shock of the soldiers, is believed to be Bradshaw’s concern of the welfare of the soldiers. But as a matter of fact, the Bill will not only endow more power to Bradshaw but also bring him a considerable amount of economic interest. The Bill and Bradshaw’s idea of Proportion are nothing but the deceitful camouflage for more insidious purpose of domination, which is accomplished “under some plausible disguise; some venerable name; love, duty, self-sacrifice” (Woolf 2003).

The treatment of Septimus is not only a medical demand, but more crucially a political one. For the sake of the governing class, for their staying in power, the state must have a stranglehold of every social member. When most English subjects tend to repress and forget the pain of the war, Septimus’ outburst of emotions and inclination to expose the brutality of the inhuman war undoubtedly pose a certain threat to the stable social order. Septimus, who in his madness discovers human unscrupulous greed and hypocrisy hidden in political lies, together with “these prophetic Christs and Christesses, who prophesied the end of the world” (Woolf 2003) must all be get rid of, marginalized, punished and silenced. Political authority colludes with medical authority to enact the totalitarianism of British government. In dealing with those who attempt to slip from the control of totalitarian regime, the power of Bradshaw and his medical community is constantly enlarged for the credit they earn through efficiently controlling those dissenters by shutting them up in his mental homes. “Sir William not only prospers himself but made England prosper, secluded her lunatics, forbade childbirth, penalized despair, made it impos-

sible for the unfit to propagate their views” (Woolf 2003). Zwerdling explained that the seclusive treatment of Septimus is actually a political necessity. By “separating the lunatics who insist on flaunting their rage or guilt about the War from those who are trying to forget it”, the social stability is kept, power retained, the status quo restored (Zwerdling 1977).

In Bradshaw’s clinic, Septimus is told that he simply has no right to refuse the treatment. When he said his impulses are his own affair, he was answered by Bradshaw that “nobody lives for himself alone”(Woolf 2003). Septimus realized that there is no way for him to extricate from the evil medical gaze, the domination of Holmes and Bradshaw, as he repeats to himself that “once you fall, human nature is on you. Holmes and Bradshaw are on you” (Woolf 2003). Foucault has described the pressure caused by the omnipresent medical gaze from the view of the patient in his book about medical gaze. “One began to conceive of a generalized presence of doctors whose intersecting gazes form a network and exercise at every point in space, and at every moment in time, a constant, mobile, differentiated supervision”(Foucault 1973).

3.3 | Dominant Power of the Patriarchal Gaze

In her another novel, *A Room of One’s Own* (Woolf 1929), Woolf made an extended analysis of the male-female relations, which can be summarized as “the encounter between man and woman as-magnifying-mirror”(Squier 1981). Woolf wrote in the novel that “Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size” (Woolf 1929). According to Woolf, in this complex satisfying encounter with woman-as-a-mirror, man finds his superiority over the other sex, which gives him self-confidence to conquer, rule and administer the world. It naturally leads up to the oppression of woman and the establishment of the patriarchal society. But more importantly, woman’s acquiescing and complicity in oppressing her own sex has been overlooked.

Woman’s complicity in sexual oppression is explained by Laura Mulvey more explicitly in her essay “Visual Pleasure and Narrative Cinema”. In films and actual life, she thinks that “the determin-

ing male gaze projects its phantasy on to the female figure which is styled accordingly” (Mulvey 1999). In Mulvey’s opinion, man is the bearer of the look, while woman plays the role of signifying his desire. Woman, as the gazed object, has voluntarily internalized man’s desire and judgment. Besides, in the patriarchal culture, since man dominates order and language, woman is only a silent bearer of meaning, not a maker of meaning and therefore in this sense, woman in herself has not the slightest importance (Mulvey 1999). Woolf and Mulvey’s feminist perspective in explaining the influence of male gaze on the female identity sheds new light on understanding Woolf’s female characters in the patriarchal English society.

By stifling her own individuality, concealing her capacity and wisdom, acting as a foil to man’s power, Clarissa has served as a perfect magnifying mirror to those “perfect gentlemen” (Clarissa’s friend Sally Seton’s word) around her. In her marriage with Richard, Clarissa has to be dependent, weak, ignorant, has to “know nothing, no language, no history”(Woolf 2003) in order to magnify Richard’s capability, his knowledge, his superiority in mind over her. As Peter has observed the tragedy of Clarissa’s married life, commenting bitterly that “With twice [Richard’s] wits, she had to see things through his eyes. “With a mind of her own, she must always quoting Richard” (Woolf 2003). Clarissa herself has seen through her life, knowing that she has to “bow beneath the influence, felt blessed” and “repay in daily life... above all to Richard her husband, who was the foundation of it—of all the comfort and social status she now enjoys (Woolf 2003).

Foucault mentioned that the gaze can enact its power to the extreme when it is internalized by the gazed. “The poor self-image and limited sense of one’s own possibilities that result when women see themselves as men see them, when minority groups see themselves as the majority sees them”(Olin 2003). Even before her marriage with the conservative M.P. Richard Dalloway, before the entry into the politics and society of London, Clarissa is raised, trained, cultivated and prepared by her family for being a perfect-hostess. She becomes timid, prudish under male gaze, seeing herself through the eyes of those perfect gentlemen. She would always have a passion for gloves because her old Uncle William says

Dominance through Gaze in *Mrs. Dalloway*

that “a lady is known by her shoes and gloves” (Woolf 2003). She used to have enthusiastic interest in reading Shakespeare, Plato, Morris and Shelly, but has to give them all up, because Richard, her husband with his mediocre intelligence and patriarchal morality once says it is not a decent thing to read Shakespeare’s sonnets. Now like most upper-class hostesses, she only reads the memoirs, admiring worldly fame, encouraged to be more conservative.

The male gaze at Clarissa results in her ego split and her conflicting inner and public self. While she enjoys the pleasure of being looked as the one of the most charming, kind, loveliest ladies, she knows there is a price to pay for it. She is conscious that it is utterly silly and idiotic for her to do things, not for the sake of things themselves, or for being herself, but “to make people think this or think that” (Woolf 2003). As Peter comments on Clarissa in her middle age, “she was worldly; cared too much for rank and society and getting on in the world” (Woolf 2003). It is for getting on in the world that she has to keep up with the rest of people in her class, to perform against her will under the male gaze. Superficially, she is brightly happy, loving life passionately; however, deep inside she wants so much to escape from this desperate life of being Mrs. Richard Dalloway that for one moment she nearly thinks of asking Peter to take her away (Woolf 2003).

Through characterization of Mrs. Dalloway and depiction of her inner world, Woolf exposes the passivity of women’s life in a patriarchal England. With man dominating over money, power, and public voice, his influence and desire have been unmistakably taken in by woman like Clarissa. Male gaze gives order, dictates her behavior and mind, teaches her to see herself through man’s eye.

4 | CONCLUSION

Woolf’s depiction of the evil gazing eyes of the upper ruling class enlightens us that not just the characters mentioned in the novel, but also common people like them are all under the gaze of outside political, economic, societal, religious and medical forces. It is nothing but human condition. Unobtrusively, their life, mind and act are all dictated by various

gazes which symbolize the stated will to domination. Woolf has employed many forceful words to expose and denunciate the controlling nature, corruption and tyranny of any form of domination. By releasing her bitter criticism and satire of the imperialist, male, medical and religious gazes, Woolf expresses her antipathy towards the dominant power of British totalitarianism. She is engaged in criticizing the British authority at the 1920s who exercises a centralized and absolute control over all aspects of life. The gazers who represent the stated dominant power force people’s soul, tell others how to live and make life so unbearable in Woolf’s eyes. Her loathing for any dominion of one over another; any leadership, any imposition of the will is fully presented in *Mrs. Dalloway*.

5 | REFERENCES

- Bryson, Norman. *The Gaze in the Expanded Field*. Ed. Hal Foster. Seattle: Bay Press, (1988) 87-113.
- Daniel, Ferrer. *Virginia Woolf and the Madness of Language*. Trans. Geoffrey Bennington and Rachel Bowlby. London: New York Routledge, 1990.
- Danto, Arthur. *Jean-Paul Sartre*. London: Penguin Books, 1975.
- Du, Juan. Death and Change: the Deep Connotation of *Mrs. Dalloway*, *To the Lighthouse* and the *Waves*, *J. Studies of Foreign Literature*. No. 5 (2005) 65-71.
- Du, Zhiqing. & Zhang, Yan. A Text against Power Discipline—Rereading *Mrs. Dalloway*, *J. Foreign Literature Review*, No. 4 (2004), 46-53.
- Evans, Dylan. *An Introductory Dictionary of Lacanian Psychoanalysis*. London and New York: Routledge, 1996.
- Forbes, Shannon. Equating Performance with Identity: The Failure of Clarissa Dalloway’s Victorian Self in Virginia Woolf’s *Mrs. Dalloway*, *J. The Journal of the Midwest Modern Language Association* 38.1 (2005) 38-50.
- Forster, E. M. *Virginia Woolf*. London: Cambridge University Press, 1942.
- Foucault, Michel. *The Birth of the Clinic*. Trans. A. M. Sheridan Smith. London: Routledge, 1973.

- Foucault, Michel. *Eyes of Rights: An Interview with Foucault*. Translated by Yan, Feng. Shanghai: Shanghai People's Publishing House, 1997.
- Froula, Christine. *Virginia Woolf and the Bloomsbury Avant-garde: War, Civilization, Modernity*. New York: Columbia University Press, 2005.
- Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Shanghai: Shanghai Foreign Language Education Press, 2008.
- Guth, Deborah. "What a Lark! What a Plunge!": Fiction as Self-Evasion in *Mrs. Dalloway*, J. *The Modern Language Review* 84.1, (1989)18-25.
- Herbert, Christopher. Mrs. Dalloway, the Dictator, and the Relativity Paradox. *Novel* 45.2 (2001) 41-53.
- Jay, Martin. *Downcast Eyes*. Chicago: U of Chicago P, 1993.
- Lacan, Jaques. The Mirror Stage as the Formative Function of the I as Revealed in the Psychoanalytic Experience, J. *The Four Fundamental Concepts of Psychoanalysis*. Trans. Alan Sheridan. New York and London: Norton. (1998) 502-509.
- Lyndall, Gordon. *Virginia Woolf: A Writer's Life*. London: Oxford University Press, 1984.
- Miller, Marlowe. *Masterpiece of British Modernism*. Beijing: Renmin University of China Press, 2007.
- Mulvey, Laura. Visual Pleasure and Narrative Cinema, J. *Film Theory and Criticism: Introduction Reading*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP, (1999) 833-44.
- Olin, Margaret. Gaze. *Critical Terms for Art History*. Eds. Robert S. Nelson and Richard Shiff. Chicago: The University of Chicago Press, 1999, pp. 208-219.
- Pawlowski, Merry. Introduction to *Mrs. Dalloway*. Hertfordshire: Wordsworth Edition Limited, 2003.
- Sager, Laura. Septimus' Suicidal. *Virginia Woolf Bulletin* 3.1 (2000) 26-28.
- Sartre, Jean-Paul. *Les Mots*. Paris: Gallimard, 1964.
- Sartre, Jean-Paul. *Being and Nothingness*. Trans. Hazel. E. Barnes. Washington: Washington Square Press, 1993.
- Sartre, J. *Words*. Translated by Pan Peiqing. Beijing: Sanlian Bookstore, 1997.
- Sartre, J. *Existence and Nothingness*. Translated by Chen Xuanliang. Beijing: Sanlian Bookstore, 1987.
- Shen, Dan. On the Relationship between the British Empire and Its Colonies in *Mrs. Dalloway*, J. *Studies of Foreign Literature*. No. 6 (2010) 120-22.
- Shen, Fuying. Narrative Connection and Time Series of Mrs. Dalloway. *Foreign Literature Review*. No. 3 (2005) 59-66.
- Snaith, Anna and Whitworth, M.H. Eds. *Locating Woolf: The Politics of Space and Places*. 1st ed. Hants: Palgrave Macmillan, 2007.
- Spilka, Mark. On Mrs. Dalloway's Absent Grief: A Psycho-literary Speculation, J. *Contemporary Literature* 20.1, (1979) 107-119.
- Squier, Susan. Mirroring and Mothering: Reflections on the Mirror Encounter Metaphor in Virginia Woolf's Works, J. *Twentieth Century Literature*, 27.3, (1981) 272-88.
- Woolf, Virginia. *A Moment's Liberty: The Shorter Diary*. 1st , J. New York: Harcourt Brace Jovanovich Publishers, 1990.
- Woolf, Virginia. *A Room of One's Own*. New York: Harvest-Harcourt Brace Jovanovich, 1957.
- Woolf, Virginia. *A Writer's Diary: Being Extracts from the Dairy of Virginia Woolf*. London: Hogarth, 1972.
- Woolf, Virginia. *Mrs. Dalloway*. Hertfordshire: Wordsworth Edition Limited, 2003.
- Woolf, Virginia. *Mrs Dalloway in Bond Street*. 2014. The edition published in 1923. <http://gutenberg.net.au>, 10 Jan.
- Woolf, Virginia. *Three Guineas*. London: Hogarth, 1938.
- Wang, Ban. "I" on the Run: Crisis of Identity in *Mrs. Dalloway*, J. *MFS*, 38.1, (1992) 177-91.
- Wussow, Helen. *The Nightmare of History: The Fiction of Virginia Woolf and D. H. Lawrence*. London: Association University Press, 1998.
- Xie, Jiangnan. The Image of the British Empire in Virginia Woolf's Novels, J. *Studies of Foreign Literature*, No. 2, (2008) 76-84.
- Young, G. M. *Victorian England : Portrait of an*

Dominance through Gaze in *Mrs. Dalloway*

Age. London: Oxford University Press, 1953.

Yang, Shizhen. The Dilemma of Big Ben and Mrs. Dalloway, J. *Studies of Foreign Literature*. No. 5, (2005) 80-84.

Zizek, Slavoj. *Looking Awry: An Introduction to Jaques Lacan Through Popular Culture*. Cambridge: MIT Press, 1992.

Zwerdling, Alex. *Mrs. Dalloway and the Social Sys-*

tem. *PMLA* 92.1(1977), 69-82.

Zhang, Deming. Silent Violence: Western literature, Culture and Gaze in the 20th century, J. *Studies of Foreign Literature*. No. 4, (2004) 114-121.

How to cite this article: C.G. Dominance through Gaze in *Mrs. Dalloway*. *Journal of Advances in Social Science and Humanities*. 2021;1988–1996. <https://doi.org/10.15520/jassh.v7i12.667>
