



---

# Universidad de Valladolid

FACULTAD DE FILOSOFÍA Y LETRAS

DEPARTAMENTO DE FILOLOGÍA INGLESA  
GRADO EN ESTUDIOS INGLESES

TRABAJO DE FIN DE GRADO

ANALYSIS OF THE LINGUISTIC USAGE OF  
GENDERS IN VIRGINIA WOOLF'S *MRS. DALLOWAY*

ALUMNA: PETYA DOBREVA PETROVA

TUTOR: MIGUEL VILALTA NIETO

2020/2021



## ABSTRACT

Virginia Woolf was a British playwright and novelist best known for possessing one of the most groundbreaking feminist spirits of the 20<sup>th</sup>-century literature. Her novel *Mrs. Dalloway* deals with issues such as social inequity, madness, or death. Likewise, the social status of the characters or their gender has an impact on the role each of them plays in the novel. Thus, this study focuses on the importance of speech and how factors like social class or era affect the use of the language of the different characters, however, it is precisely gender the major cause of these differences. Through language, the author portrays what society dictates what is expected of each character and how these assumptions determine the actions of the characters.

Keywords: Virginia Woolf, *Mrs. Dalloway*, feminism, gender, language, inequality.

## RESUMEN

Virginia Woolf fue una dramaturga y novelista británica mejor conocida por poseer uno de los espíritus feministas más revolucionarios de la literatura del siglo XX. Su novela *La Señora Dalloway* trata temas como la desigualdad social, la locura o la muerte. Así mismo, el estatus social de los personajes o su género tiene un gran impacto en el papel que cada uno interpreta en la novela. Por ello, este estudio se centra en la importancia del habla y cómo factores como la clase social o la época afectan al uso del lenguaje de los personajes, pero es precisamente el género lo que mayor influye en estas diferencias. A través del lenguaje, la autora representa lo que la sociedad dicta que es esperado de cada uno de los personajes y cómo estas suposiciones determinan sus acciones.

Palabras clave: Virginia Woolf, *La Señora Dalloway*, feminismo, género, lenguaje, desigualdad.



## INDEX

INTRODUCTION .....	1
SOCIAL CONTEXT .....	3
SUMMARY .....	4
LANGUAGE ANALYSIS .....	5
TOPIC DISCUSSION .....	19
CONCLUSION.....	23
CITED WORK .....	24



## INTRODUCTION

Despite being one of the most successful writers of the century and an essential figure in the development of feminist ideas, Virginia Woolf did not always have a smooth life.

The Daughter of Leslie Stephen and Julia Jackson, Adeline Virginia Stephen was born on the 25<sup>th</sup> of January 1882. Coming from an affluent household, she was able to live surrounded by intellectuals from a very young age. This allowed her to acquire a great amount of knowledge despite her family refusal to join university. They believed that only men could attend university while women had to be educated at home, following the social principle by which families abided at the time. This would be one of the first inequities she had to experience on which would later inspire her to strive to fight them.

At the age of thirteen, Virginia was heavily affected by her mother's sudden death. Two years later, her sister Stella passed away too. These two events affected profoundly her mental health causing her to suffer her first mental breakdown. To this would add the numerous attempts of assault from her stepbrothers, eventually causing her to mistrust men and aggravated her mental health even more so. Before turning twenty-three, Virginia had already attempted to end her life, and the death of her father triggered another mental breakdown, for which she ended up hospitalized.

After her father's death, Virginia moved to Bloomsbury along with three of her siblings. This district soon became a reunion place for intellectuals where ideas of equality, feminism, homosexuality, politics, the rejection of bourgeois habits or the love of the fine arts and literature were shared. This group, later known as the *Bloomsbury Group*, gathered well-known figures such as T.S. Elliot, Bertrand Russell, or Emmeline Pankhurst.

In 1912 Virginia married Leonard Woolf, also a member of the group. During this marriage, Virginia initiated an intimate relationship with a woman, Vita Sackville-West. Once the relationship ended, it served as inspiration for some of her future works such as *Orlando: A Biography*, based on their love affair.

It is around this time where her bipolar disorder worsened, and her depressive phases affected her more heavily since then every day, leading her into diving into the Ouse river on the 28<sup>th</sup> of March 1941.

Despite her short and turbulent life, Virginia was able to leave behind revolutionary and unique ideas through her works. It is in novels like *A Room of One's Own*, or *Mrs. Dalloway*, that concepts of freedom of thought, the need for independence or the possibility to choose a different life path which were newly presented for women to reflect on and reconsider what they could do with their lives.

She believed that when shown on with the same possibilities as men, women could achieve great success. Therefore, she constantly encouraged women to attain an education and to think by themselves. She also claimed that marriage and motherhood were not the only main goals for a woman and advocated that single women with no kids could still have a full life. Furthermore, her advocacy for people to live freely despite their sexual orientations worked as an example for many as well as breaking the stigma of linking homosexuality as inappropriate. Likewise, her works and novels served as a way to raise awareness of mental health issues and give importance to seeking help whenever needed.

Her distinctive writing style -filled with personal experiences- and her desire to impact society earned her the regard to be one of the most important writers of her time, with outstanding ideas that are still relevant to this day.

## SOCIAL CONTEXT

In order to understand better the behaviour of the characters, a deeper insight into the social and cultural changes that the late 19<sup>th</sup> and early 20<sup>th</sup>-century Britain was experiencing is needed. These changes decisively motivated the author to portray both the progress and regressions in the traditional view of women's role in a society posterior to the first world war.

At the end of the 19<sup>th</sup>-century, education was still reserved for men, with the belief of woman's role to be marriage and the only education meant to women was focused on how to be a good housewife and mother. Looking beautiful and elegant was thought to be more important than getting an education, with this limited to flower arranging, playing the piano, or singing. It was believed that getting higher education would provoke women to be seen as more masculine or distract them from their main goal, that of motherhood. In 1868 women were allowed to attend university for the first time, although the ones who followed that path were partially discriminated against and faced more adversities than their male classmates. Two years later, in 1870, the *British Elementary Education Act* was passed, guaranteeing access to education up until the age of 13 to boys and girls, as stated by McCulloch's *Compulsory School Attendance and the Elementary Education Act of 1870: 150 Years On*. (8)

In the field of employment, differences of genres emerged as well, since women were mainly set to be housewives, with a professional outlook limited to becoming teachers, nurses, or maids. Most of the women who worked were single with no children, breaking the principle of becoming mothers or housewives. Nonetheless, after the Industrial Revolution, the situation changed, and women were forced to work in order to provide the family household with an income. A lot of women got involved in factory work where they carried out the same amount of work but received lower wages than their male coworkers. The difference in wages was a common occurrence, which would later trigger protests for the desire for equal pay as presented in the article *News Coverage of the Women's Movement in British and American Newspapers* by Mendes. (82)

In the private area, women hardly had any rights and could not own any properties since it was the husband the one to be in control of all the assets. It was not until 1882 when the *Married Women's Property Act* was passed. Through this act, women were allowed to own property while being married.

Furthermore, women were expected to be active only in the private sphere and it was expected of them to be charming, graceful, tender, and pure. Abstinence before marriage was encouraged to preserve women's purity and the discussion of sexuality was socially unacceptable. The ideal woman was referred to as "the angel in the house"- a term that appeared after the narrative poem *The Angel in the House* written by Coventry Patmore. The poem based on Patmore's wife portrayed the ideal model of the perfect housewife. Moreover, divorce was hardly an option for women, only granted if proven the disloyalty of their husbands towards them or if they had been physically abused.

In order to end with the differences between genders, at the beginning of the 20<sup>th</sup>-century, a series of movements flourished, with the aim to entitle women with the right to vote. Key figures like Emmeline Pankhurst and her daughters Annie and Christabel were essential for the publicizing of the movement allowing the message of equality to spread widely through campaigns and massive parades. Other figures like Emily Davies turned to public diaries to share their ideas. For her part, Virginia expressed her fondness for these ideas via her narrative. In her essay *Killing the Angel in the House*, she stated her dissatisfaction with the idea of women being perfect, angelic, and pure at all times. Regardless of the medium, the movement gained momentum for women's rights and became increasingly prominent granting for more egalitarian rights to be presented.

## SUMMARY

The novel presents snippets of the life of Clarissa Dalloway, a fifty-year-old upper-class housewife while organizing a dinner party. Throughout the day, flashbacks of her past show memories of old friendships and relationships as well as her concerns about the decisions taken and how they have affected her present life.

On the other hand, Septimus Warren Smith, a former soldier, suffers the consequences of the war by experiencing constantly terrible memories of the past while his wife Lucrecia is forced to take care of his madness. Despite appearing to be two different characters, both share concerns and apprehensions that have affected their views on the future and both reminiscence on the decisions taken in the past.

## LANGUAGE ANALYSIS

Since language is the main way of communication for humans, the relation between language and culture has been studied for many years. The society previous to the 21<sup>st</sup>-century England revolves around the man as the epicenter of it all, therefore the language used is decisively influenced, affecting literature, culture or even the development of history. As described by Walby in her journal *Theorizing Patriarchy*, a patriarchal society is “a system of social structures and practices in which men dominate, oppress and exploit women” (20), this having a direct impact on an array of elements, including the workplace, the education received or the roles in a family as well as affecting the use of language. Thus, this essay focuses on the influence of the language used by the different characters in the novel *Mrs. Dalloway* and the gender double standards.

From the beginning of the novel, the main character is introduced not by her name, but by her marital status. Before being Clarissa Dalloway, she is “Mrs.”, someone else’s wife. This title implies that Clarissa’s role is more important for being the wife of Richard Dalloway rather than being a person of her own. “Mrs. Dalloway said she would buy the flowers herself.” (1) By expressing her desire to get out of the private area and go out in the world, Clarissa articulates her ability to be independent and emerge into the real world, portraying herself as an ambitious and self-sufficient woman.

After running into Hugh Whitbread, an old lifelong friend, her confidence shifts over. Presented as handsome, always well dressed, and with a job at court, his attitude towards Clarissa is intimidating. “For Hugh always made her feel, as he bustled on, raising his hat rather extravagantly and assuring her that she might be a girl of eighteen.” (Mrs. Dalloway 6) Despite knowing each other since childhood, Clarissa feels pressured to keep up with Hugh’s wealth and social class, making her feel like a teenage girl instead of a woman. This encounter shows Clarissa’s perception through Hugh’s eyes, viewing her as a child rather than a grown-up woman. This look of inferiority represents Hugh’s feeling of importance and the “natural superiority of men over women,” as stated by Sultana in her work *Patriarchy and Women’s Subordination: A Theoretical Analysis*, (6) as well as the diminution of their character and social status. Her brief encounter with Hugh reminds her of another man of her past,

Peter Walsh. Their relationship was incredibly intense and very different from that with her husband Richard. Clarissa remembers Peter as a controlling man, with difficulties expressing his feelings. "with Peter everything had to be shared; everything gone into. And it was intolerable." (Mrs. Dalloway 7) Due to her discomfort and dissatisfaction with settling in an unhappy relationship, Clarissa takes the fearless decision of ending the relationship. Despite her innate teaching of being emotionally dependent on men, as declared in *Patriarchy and Women's Subordination: A Theoretical Analysis*, (Sultana 12) Clarissa rejects tradition and turns Peter down. Not only does this event make her question her past, but she also wonders what her life could be like if she had done things for herself instead of worrying about other's opinion. "Much rather would she have been one of those people like Richard who did things for themselves, whereas ... half the time she did things not simply, not for themselves; but to make people think this or that." (Mrs. Dalloway 9)

Clarissa notices the burden involved in appearing as the perfect wife and dreams of life distant from the rules of a patriarchal society. "She would have been ... interested in politics like a man; with a country house; very dignified, very sincere." (Mrs. Dalloway 10) Her regrets reveal how certain interests or intellectual topics like politics were reserved only for men and the development barriers that were presented to women for their personal growth.

Thinking of her daughter Elizabeth, Clarissa feels the distance built between them. Elizabeth has become a very independent and intelligent young woman that prefers to spend her time reading rather than socializing. Her fondness of her tutor Miss Kilmann infuriates Clarissa since she blames her for the distance built between her daughter and her. Furthermore, the suspicion of a romantic desire towards Miss Kilmann is minimized and considered as impossible. "But it might be only a phase, as Richard said, such as all girls go through" (Mrs. Dalloway 10) Since same-sex woman relationships are "constructed primarily for a straight male gaze" as stated by Gill in her article *Beyond the 'Sexualization of Culture'* (151) and not deemed as scandalous as men relationships, Richard's belittling reaction to her daughter's sexual orientation is generally widespread in the men of that period. This mindset not only underestimates her daughter's sexuality but also insinuates that sexuality can be chosen instead of something natural and intrinsic.

Clarissa's dissatisfaction with the relationship goes beyond that. The inculcated devaluation of women for each other, as declared by Savigny in her work *Sexism and*

*Misogyny*, (4) adds to the fact that Miss Kilman belongs to a lower economic status but is still appreciated by Elizabeth, making Clarissa view her as a “monster”. The hatred toward other women is a recurrent topic in the novel. Clarissa constantly expresses the sense of superiority towards Miss Kilman’s wealth, “She could not afford to buy pretty clothes. Clarissa Dalloway had laughed.” (111) or physical appearance. “she had not mastered the flesh. Ugly, clumsy, Clarissa Dalloway had laughed at her.” (110)

Miss Kilman on her part resents Clarissa for her wealth and high social class “She came from the most worthless of all classes—the rich” (Mrs. Dalloway 106)

However, Clarissa expresses her dislike for women despite their social class, and Miss Kilman does not show the same feelings of loathing for Richard or Elizabeth, presuming that the distinction between classes is only a way to mask the internal misogyny spread around women, as declared by Szymanski et al. in their article *Internalized Misogyny as a Moderator of the Link between Sexist Events and Women’s Psychological Distress*. (102) Female rivalry promotes the mistreatment and underestimation of other women in order to expand their power and obtain men’s approval. In this case, the competition between Clarissa and Miss Kilman is not focused on the search for male approval, but Elizabeth’s love and affection. Elizabeth’s impartiality makes Clarissa and Miss Kilman see each other as eternal enemies.

Clarissa’s concerns for her daughter’s relationship are in a way justified since she had a romantic affair herself with a woman. “Had not that, after all, been love?” (Mrs. Dalloway 28) Reminiscing on the moments shared with Sally Seaton, Clarissa reflects how different they both were. Sally was loud, spoke her mind, did not care about looks and was always eager for adventure. Those qualities were the ones that Clarissa desired but was afraid to show in herself since she aspired to appear perfect besides anything else. The kiss they shared lived in Clarissa’s mind until this day and made her question at times her relationship with Richard or Peter since she did not experience those feelings with them. “It was not like one’s feeling for a man. It was completely disinterested, and besides, it had a quality which could only exist between women.” (Mrs. Dalloway 31)

Despite that unfamiliar feeling of infatuation, Clarissa’s reaction is to escape from it and conform to a familiar and safe relationship. Since society preaches “compulsory heterosexuality” as the norm, as expressed by Seidman in his *Critique of Compulsory Heterosexuality*, (18) anything out of that is considered to be atypical.

Eventually, both Clarissa and Sally are influenced by social norms and they both marry a man while putting their feelings aside. By visualizing herself in Elizabeth, Clarissa fears her daughter of making a decision different from hers and not fitting in society's norms.

While Clarissa is still lost in her thoughts, Septimus Warren Smith, a veteran of World War I, roams around the city accompanied by his wife Lucrezia. The tragedies experienced at war have left him with fatal mental consequences. On their way to the doctors, it is obvious that Septimus is going through severe problems. As a victim of shell shock, constant memories of the war are brought back preventing him from having a normal life and his emotions shift from suffering to numbness. A loud car explosion makes Septimus even more anxious, leaving him feeling like the world is "about to burst into flames." (Mrs. Dalloway 14)

Lucrezia does not understand his husband behaviour and feels ashamed of him. She finds his actions to be ridiculous and is jaded by the situation, making her wish his husband to be dead. Having received treatment from different doctors, Lucrezia follows their recommendations and tries to put his husband's attention into the real and visible things, but she is unable to do so. Dr. Holmes believes there is nothing wrong with Septimus and is unable to diagnose Septimus' sickness since there are no physical symptoms that can explain his behaviour. Septimus' situation portrays the expectations for the gender roles that have been present for centuries. It is expected for men to always look mentally strong and express no emotions, putting extreme mental pressure to appear vigorous and tough at all times. This expectation for men to be strong has encouraged the false idea that "depression is a sign of weakness", as proven by Flynn et al. in their article *The effect of suppressing and not accepting emotions on depressive symptoms*. (2) When the seek for help occurs, men's problems are frequently diminished, only worsening the problem. When Septimus tries to express his longing for his deceased friend Evan, the reactions obtained are not positive.

Lucrezia is unable to understand his depression, since "such things happen to everyone. Every one has friends who were killed in the War. Every one gives up something when they marry." (Mrs. Dalloway 58) This lack of education about his husband's illness along with the lack of empathy, put a direct impact on Septimus' well-being, making him feel disconnected from reality and the world around him. Nonetheless, this lack of information is caused primarily by the doctors' opinion. After

having visited Dr. Holmes, the diagnosis given does not help Septimus in any way, since Dr. Holmes believes that "health is largely a matter in our own control" and recommends Septimus to throw himself "into outside interests; take up some hobby." (Mrs. Dalloway 79)

Sir William's proposal of sending Septimus to a home not only prevents Septimus from taking part in the decision, but also suggests an imposition on the weakest. "conversion, fastidious Goddess, loves blood better than brick, and feasts most subtly on the human will." (Mrs. Dalloway 87) By using conversion as a pretext, William is able to take the power and be in command of Septimus' situation. The topic of power repeats itself, proving that the quest for control and the desire to influence others is genderless.

The diagnosis provided by William leaves Lucrezia hopeless. Despite having moved country and done everything possible to help his husband, Lucrezia feels unaccomplished in life. Her only desires of having children and being the perfect wife are not fulfilled. Sharing the beliefs of the 19<sup>th</sup>-century conservative society, Lucrezia perpetuates the idea that having children is mandatory in order to be happy. "She could not grow old and have no children! She was very lonely, she was very unhappy!" (Mrs. Dalloway 78) Aware of the tragedies of the world, Septimus refuses to have children, since it is his job to avoid suffering from perpetuating.

To their disagreements, it adds the fact that Lucrezia is now compelled to work in order to provide an income to the family as well as to take care of her husband. The question of women who are forced to put aside their personal interests in order to take care of a relative follows a frequent pattern. Women are faced with a sense of obligation to be caregivers, whether it is of children, husband, parents... portraying the idea of how "caregiving has become an inherent part of the female role", as proved by Ruiz and Nicolás in their work *The family caregiver: the naturalized sense of obligation in women to be caregivers*. (435) When the Warrens realize how poor is Septimus' mental condition, the doctors refer to Lucrezia for treatment assistance, making her play more of a maternal role rather than a spousal one. Despite her dissatisfaction with the situation and her endless proclamations of unhappiness, Lucrezia surrenders since there is no other option.

Only the intermittent moments of lucidness relieve the situation, filling Lucrezia with the hope of a better future. "Yes, it would always make her happy to see that hat. He had become himself then, he had laughed then." (Mrs. Dalloway 124)

It is Septimus' moments of lucidity that remind Lucrecia of the beginning of their relationship and the admiration she felt for Septimus when they first met. "with her he was always very gentle. She had never seen him wild or drunk, only suffering sometimes through this terrible war, but even so, when she came in, he would put it all away." (Mrs. Dalloway 126) Viewing their relationship from a wider perspective, Lucrezia realizes how that her husband is in need of her support, as a result, she tries to prevent Dr. Holmes from entering their home and taking Septimus with him. Ignoring Dr. Holmes' condescending remarks, "My dear lady, I have come as a friend," (Mrs. Dalloway 128) Lucrezia fights against the seizure of power of the doctors. Despite all her efforts, she is unable to stop them, causing Septimus to be found on the edge of the window.

Regardless of the feeling of happiness, he feels at the moment, Septimus is hopeless about the future, deciding to end his life jumping out of the window. Dr. Holmes' reaction to the event portrays the false social idea that associates suicide with poltroonery. "The coward!" cried Dr. Holmes, bursting the door open." (Mrs. Dalloway 128) The absence of seeking help coupled with the false belief that mental illness is a sign of weakness, causes the suicide rate to be higher in men, as demonstrated by Millán et al. in the work *El Suicidio Masculino: Una Cuestión de Género*. (5) The lack of support from his wife in the early stages along with the mistreatment of the doctors has added to the post-war trauma, leaving Septimus in despair. As a result, Lucrezia is forced to deal with the tragedy while the doctors disregard the problem and continue with their lives without taking any blame.

Oblivious to what has happened, Peter Walsh comes back from his visit to Clarissa. The encounter has left Peter even more confused about the progress of their relationship. After seeing a confident and cool-headed Clarissa, Peter feels like he is not up to meeting Clarissa's expectations for a bright future. Although Clarissa's refined attitude is not new to Peter, he still finds her intimidating "She's looking at me, he thought, a sudden embarrassment coming over him." (Mrs. Dalloway 35)

To the fact that Clarissa seems happily married to Richard, it adds that the Dalloways are wealthier than him. "she would think me a failure, which I am in their sense, he thought; in the Dalloways' sense."(38) This issue gets Peter to back down, making him question if he would have been able to fulfil all Clarissa's needs. Peter's worry is a common fear for men since they are traditionally expected to be the main

providers in the family, as suggested by Hood in *The Provider Role: Its Meaning and Measurement*. (351) Since Clarissa does not work and favours a wealthy life, Peter recognizes the little chance of living up to her expectations. What is more, the high standard of living and the expensive amenities possessed by the Dalloways makes Peter insecure and inferior.

Besides his unresolved feelings towards Clarissa, Peter is tied to an impossible relationship with a married woman. The constant interior reassurance of his feelings towards Daisy is not enough, making him break into tears when he confesses to Clarissa about his complicated situation. "suddenly thrown by those uncontrollable forces thrown through the air, he burst into tears; wept; wept without the least shame." (Mrs. Dalloway 41) The clarification that Peter cried without any shame suggests that the suppression of emotions is widespread in men. The false belief of women to be more emotional, as proved by Barrett et al. in the article *Are Women the More Emotional Sex? Evidence From Emotional Experiences in Social Context*, (571) not only causes women to be seen as weak and sensitive beings, but it also prevents men from having the freedom to express their feelings without fear of being judged. Peter himself is surprised by his sudden display of emotions, but the intimacy and affection he feels towards Clarissa make him not to be afraid of showing his feelings. Clarissa's reaction to the issue changes after having been in control of the conversation until that moment. Now, her caregiver instinct comes to light and her first reaction is to try to comfort him. "And Clarissa had leant forward, taken his hand, drawn him to her, kissed him." (Mrs. Dalloway 41) By surrendering himself, Peter is now in control of the situation. Once Peter shows all his flaws and issues as well as the adversities he is facing, Clarissa believes that she can be the one to help him. This women's desire to fix men occurs quite often. Since society puts men in predominant roles and they are the ones that possess primary power, women are forced to find a way to be on the same level. Helping a partner to improve and eradicate harmful traits from the past, validates the other person's effort and eliminates any existing subordination. When Clarissa calms Peter down, she believes that she is able to solve his perpetual relationship with women and secretly hopes to get back together. "Take me with you, Clarissa thought impulsively, as if he were starting directly upon some great voyage" (Mrs. Dalloway 41).

Furthermore, with the proclamation of his feelings, Peter achieves the goal he was trying to reach from the beginning of being invited to Clarissa's party. Peter is then

able to be fully in control, making Clarissa run after him in order to invite him to her party. "Peter! Peter! cried Clarissa, following him out on to the landing. My party to-night! Remember my party to-night! she cried, having to raise her voice against the roar of the open air." (Mrs. Dalloway 42)

The brief but intimate exchange of feelings along with the invitation to the night event makes Peter more faithful about Clarissa's feelings, giving him a temporary boost of confidence. Unfortunately for him, memories from the past reappear during his walk in the park. Once again, Peter meditates on all the decisions taken in the past and how distinct his life could be if he had done things differently. Remembering a gloomy evening dinner, they shared as youngsters, he recognizes that his feelings towards Clarissa were not real at the beginning. "in those days, a girl brought up as she was, knew nothing, but it was her manner that annoyed him; timid; hard; something arrogant; unimaginative; prudish. "The death of the soul." (Mrs. Dalloway 52) Despite that, his interest in her grew more once she showed interest in another man at that dinner, Richard. "She was talking to a young man on her right. He had a sudden revelation. "She will marry that man," he said to himself." (Mrs. Dalloway 54) At this moment, Peter poses a personal challenge to win Clarissa. To his surprise, in an unexpected turn of events, Clarissa turns Peter down and chooses to spend her life with Richard. "So she left him ... Never, never had he suffered so infernally." (Mrs. Dalloway 54)

On his way to Clarissa's party, Peter reflects on his feeling towards Clarissa compared to those towards Daisy. "It did come, after all so naturally; so much more naturally than Clarissa. No fuss. No bother. No finicking and fidgeting. All plain sailing." (Mrs. Dalloway 134) While he finds peace and comfort in his relationship with Daisy, it does not occur the same with Clarissa. Despite that, encouraged by the challenge, Peter still feels the need to possess Clarissa's heart. This topic is not extraordinary since, as stated by Baldwin-White in her article "*When a Girl Says No, You Should Be Persistent Until She Says Yes*": *College Students and Their Beliefs About Consent*, men are taught to be persistent and ambitious in all aspects of life from a young age. (21) Due to this, the idea of determination has an impact on the creation and development of new relations. Clarissa's rejection of Peter not only causes his masculinity to be questioned, but it also stings in him the necessity of proving his ability to conquest. This theory is confirmed after seeing Peter's reaction to Clarissa's letter. "But it upset him. It annoyed him. He wished she had not written it. Coming on top of his thoughts, it was like a nudge in the ribs. Why couldn't she let him be?" (Mrs.

Dalloway 132) The discontent that he feels after Clarissa's attempts to regain friendship, makes it clear that the intentions to win her back are not sincere. Nonetheless, encouraged to prove himself, Peter is persistent with his objective over the years, with the hopes of getting her back if he is tenacious enough.

Around the same time Peter is at the park, Lady Bruton is having lunch with Richard Dalloway and Hugh Whitbread. Being the great-granddaughter of a general, Millicent Burton inherited great wealth from her family, as well as the ability to lead. From her position of power, Lady Bruton makes a distinction between her guests, favouring the one belonging to a higher class. "Lady Bruton preferred Richard Dalloway of course. He was made of much finer material. But she wouldn't let them run down her poor dear Hugh. She could never forget his kindness." (90) Lady Bruton's class attitude towards Hugh's wealth shows her superiority complex that is masked behind a personality compliment. Despite not showing her discontentment, Millicent criticizes the physical appearance of her guests. "Hugh was very slow, Lady Bruton thought. He was getting fat, she noticed. Richard always kept himself in the pink of condition." (Mrs. Dalloway 94) By displaying her disconformities, and acting in an unladylike way, Lady Bruton challenges the ideal of the perfect lady, making her be considered "something akin to a monster.", as quoted from Nachumi's *Acting Like a 'lady': British Women Novelists and the Eighteenth-Century Stage* article, (2) Since it is expected for women to be quiet and polite, they turn out to give priority to the comfort of others rather than their own by not expressing their honest emotions.

The estrangement from the norm of how a woman is expected to act triggers separate reactions to Lady Bruton's attitude. While men like Richard are pleased by Lady Bruton's attitude, "Richard would have served under her, cheerfully; he had the greatest respect for her; he cherished these romantic views about well-set-up old women of pedigree" (Mrs. Dalloway 91) or Peter, who admire her ancestry "But she derived from the eighteenth century. She was all right" (Mrs. Dalloway 148) she does not obtain the same reaction from women, considering her to play a role destined for men. "Lady Bruton had the reputation of being more interested in politics than people; of talking like a man." (Mrs. Dalloway 92) Her leading attitude and management abilities make Lady Bruton to be seen as an independent and powerful woman, causing her to "face female misogyny and negative assessments from other women" as quoted from Marvin and Williams' article *Women's impact on women's careers in management:*

*queen bees, female misogyny, negative intra-relations and solidarity behaviours.* (184) Despite this perception, Millicent still seeks assistance from men in order to reach her goal of writing a letter to the *Times*. Since women are destined to the private area and the education received is limited to certain fields, Lady Bruton asks Hugh for help, since "he possessed—no one could doubt it—the art of writing letters to the *Times*." (Mrs. Dalloway 94) This shows the inequalities of educational opportunities presented for men and women, as shown by McCulloch in his article *Compulsory School Attendance and the Elementary Education Act of 1870: 150 Years On* (4) as well as her ability to achieve anything she sets her goal into. The seizure of power along with the degradation of other women make Millicent excluded from the ideal of a perfect lady, stating that women. "often got in their husbands' way, prevented them from accepting posts abroad, and had to be taken to the seaside in the middle of the session" (Mrs. Dalloway, 92) The false belief that women are an impediment to their husband's professional development along with the exclusion of women in her lunch gatherings shows the internal misogyny in her, by "undermining expectations of solidarity behaviour and constraining women's opportunities," as quoted from the article *Women's impact on women's careers in management: queen bees, female misogyny, negative intra-relations and solidarity behaviours.* (Marvin and Williams, 35)

The desire to proclaim herself different from other women, and her disinterest in being related to 'feminine' issues, prevents her from relating to other women, as well as dismissing women's functionality, "It might have been better if Richard had married a woman with less charm, who would have helped him more in his work" (Mrs. Dalloway 153) and their ability to reason. "Lady Bruton often suspended judgement upon men in deference to the mysterious accord in which they, but no woman, stood to the laws of the universe; knew how to put things; knew what was said" (Mrs. Dalloway 95)

Through Lady Bruton's point of view, Richard is presented as a fine, intelligent, and courageous man. "Richard said one must take risks" (Mrs. Dalloway 95) Although at a first glance Richard fits into the ideal of the perfect British gentleman, possessing virtues of class, honour, moral, chivalry, and graciousness, as presented in Defoe's book *The Complete English Gentleman*, (1890) by the access of his thoughts presented through the stream of consciousness, it is obvious that he is far from that ideal. His dominant and tenacious attitude, make Richard a commanding man in all aspects of his

life, as well as his wife's life. "Now, my dear, don't be a fool. Hold this—fetch that," (Mrs. Dalloway 65) Richard's orders to Clarissa on trivial subjects imply that the same occurs when important topics are involved. The command and oppression of women can be considered as the gain of control for many men, as stated in the article *Patriarchy and Women's Subordination: A Theoretical Analysis*. (Sultana 7) This issue not only has a negative effect on women's self-confidence and independence but also denies their autonomy and takes ownership over them. The equal command of orders to Clarissa and the dog objectifies and decreases Clarissa's ability to reason as a person and additionally implies that she can be trained into taking orders just like the dog. Despite the negative reaction that would be expected from her husband's imposition, Clarissa is pleased. "That was what she liked him for perhaps—that was what she needed." (Mrs. Dalloway 65) The false credibility that ownership and submission are related to protection, perpetuates the idea that women are incapable of making decisions for themselves as demonstrated by Maxfield et al. in their *Gender and risk: women, risk taking and risk aversion* article. (597) Furthermore, Richard measures his value as a man in his ability to decide for Clarissa, giving more importance to his self-esteem and pride than to the happiness and independence of his wife "No decent man ought to let his wife visit a deceased wife's sister. Incredible!" (Mrs. Dalloway 65)

With his imposition of power, Richard is able to gain the respect of women like Lady Bruton "she wishes to know if Mr. Dalloway will lunch with her to-day." as well as create dependency on figures like Clarissa, making her believe he is essential for her development of self. "Richard, Richard! She cried... He has left me; I am alone forever, she thought, folding her hands upon her knee." (Mrs. Dalloway 41) His wealth and dominance also help him to gain the respect of other men, like Peter. Despite his past history with Clarissa, Peter respects Richard and turns to him when he requires help. "though it was true he would have, some time or other, to see whether Richard couldn't help him to some job." (Mrs. Dalloway 44)

His ignorance towards important issues, "Richard didn't care a Straw what became of Emigration; about that letter" (Mrs. Dalloway 98) as well as the constant mockery and mistreatment to those less wealthy than him, make him an insensitive man only driven for appearances. "Hugh was becoming an intolerable ass. Richard Dalloway could not stand more than an hour of his society." (Mrs. Dalloway 99)

Moreover, Richard perceives gender roles as unbreakable and essential for the differentiation between men and women. "If he'd had a boy he'd have said, Work,

work. But he had his Elizabeth; he adored his Elizabeth.'' (Mrs. Dalloway 98) The overprotection of her daughter, although it can be seen as a sign of love, on a deeper level has an impact on Elizabeth's personal growth and independence. The refusal to work suggests that Richard does not trust his daughter's abilities to fend for herself in the world. In this way, he is able to be in charge and take control of the women in his life, while keeping them dominated and subordinated, as declared in the *Patriarchy and Women's Subordination: A Theoretical Analysis* article.(Sultana, 7)

Nonetheless, despite his desire to appear confident, Richard feels insecure in his marriage. Realizing that Peter is back and will be attending the party, Richard feels the sudden need to express his love to Clarissa, in fear of her feelings for Peter to appear again. ``he was walking across London to say to Clarissa in so many words that he loved her. Which one never does say, he thought. Partly one's lazy; partly one's shy.'' (Mrs. Dalloway 99) Despite his many attempts to be vulnerable, Richard is unable to show what he feels. ``he could not tell her he loved her. He held her hand. Happiness is this, he thought'' (Mrs. Dalloway 102) Pressured by society beliefs and frequent suppression of feelings in men, as indicated by Flynn et al. in their work *The effect of suppressing and not accepting emotions on depressive symptoms*, (583) differentiates Richard from Peter when it comes to expressing what they feel towards Clarissa.

Furthermore, Richard intuitively feels that Clarissa's feelings towards him are not real, knowing that she chose to be with him in order to have an easy, sumptuous life. ``she wanted support. Not that she was weak; but she wanted support.'' (Mrs. Dalloway 100). Richard's statements of uncertainty in his relationship make him be considered an insecure man. ``he repeated that it was a miracle that he should have married Clarissa; a miracle'' (Mrs. Dalloway 99). His lack of confidence along with the fact that he was chosen by Clarissa to be her husband and not the other way around, make Richard lose all his authority.

Clarissa's seizure of power is exceptional since it is socially expected for women to serve and be submissive to their husbands, while the men are in control. As suggested by Kollar's article *Power and Control over Women in Victorian England: Male Opposition to Sacramental Confession in the Anglican Church*. (12) Additionally, by informing her husband about Peter's love confession, ``(Peter) came over me 'I might have married you,' ...' Just as he always was, you know''(Mrs. Dalloway 102) Clarissa

gains more autonomy, while Richard increasingly loses self-confidence and commences to be seen as an option.

By being alone with her thoughts, Clarissa becomes more aware of Richard and Peter's flaws and how they both have shown hostility towards the things that make her happy. "Both of them criticized her very unfairly, laughed at her very unjustly, for her parties" (Mrs. Dalloway 104). For as long as she can remember, Clarissa has always felt criticized by Peter for her desire to want to be a good hostess. "The perfect hostess," he said to her, whereupon she winced all over. But he meant her to feel it. He would have done anything to hurt her." (Mrs. Dalloway 54) Since all activities related to the public area are exclusive to men, any attempt at rapprochement or involvement by a woman is criticized. Likewise, women are educated to be submissive and keep their opinion to themselves, in order for men to assert their power, as presented in *Power and Control over Women in Victorian England: Male Opposition to Sacramental Confession in the Anglican Church*. (Kollar, 12). As Clarissa turns Peter's damnation into a joyful avocation, she is able to tear down all power imposed on her. Furthermore, by attempting to be the "perfect hostess", she rebels against the established rules and manages to be in the eye of the public sphere.

With the clock striking eight, the first guests to the party arrive. Through the entrance of the guests, the diversity of perceptions regarding genders and their roles is evident, ratifying the great impact of society on the personal opinion of each. "Young ladies did not use to rouge, said Lady Lovejoy, when they stayed at Bourton in the old days." (Mrs. Dalloway 142) The older visitors' judgment towards new, more advanced ways of living, portrays the differences of thought between generations. "But girls when they first came out didn't seem to wear white as they used. ... Girls wore straight frocks, perfectly tight, with skirts well above the ankles." (Mrs. Dalloway 144) Social progress and freedom of expression urge a rebellion against traditional ideas. The open-mindedness to new ways of thinking means that personal issues such as purity or honour are not given as much importance, demonstrated by Reyes Ruiz and Díaz-Loving study *Virginity: An Individual Decision or a Cultural Mandate?* (39) providing privacy as well as development.

Despite her inexistent delight or excitement towards her own party, Clarissa must present herself as friendly and receptive, as that is what good hostesses do. "And

yet for her own part, it was too much of an effort. She was not enjoying it." (Mrs. Dalloway 145)

However, any attempt to appear perfect is broken by the news of Septimus' suicide. Regardless of not knowing each other, Septimus' death feels like a message to Clarissa, that makes her reconsider which path must follow her future. "Death was defiance. Death was an attempt to communicate." (Mrs. Dalloway 157) The social stigma that comes with ageing along with the nearness of death reminded by the recent tragedy, triggers a change of interests in Clarissa's life. Realizing the rapid and unstoppable passage of time, she finally realizes the triviality of her parties and her mindless ambition for wealth. "Somehow it was her disaster—her disgrace. It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress." (Mrs. Dalloway 158)

Furthermore, Septimus' death aids Clarissa to realize the wasted opportunity of having a happy and eventful life missed by choosing an accommodated existence with Richard. Reminded by the simplicity of life and the uselessness of fearing death, Clarissa 'refuses to be constrained by either her sex or her ego.' quoted from Payne's article, *Beyond Gender: The Example of "Mrs. Dalloway"* (9). Eventually, the liberation of all impositions attached to traditional gender roles and class superiority allow her to prioritize her happiness and realize the futility of focusing on the past. Ultimately, in contrast with her previous pursuit and persecution for Peter to attend the party, Clarissa is now able to prove her level of autonomy and independence through her disinterest and evasion.

It has been established the enormous importance of language used for the development of the self of each one of the characters. Despite the short period in which the story takes place, a change of identity is perceptible in some of them. Nonetheless, this development can only be possible if the use of patriarchal language, originator of the marginality of feminine identity, is eradicated as declared by Montashery in her essay *A Feminist Reading of Virginia Woolf's Mrs. Dalloway* (22).

## TOPIC DISCUSSION

Once it is established that the language used by the characters is visibly affected depending on their gender, it can be discussed that some topics related to the traditionally determined gender roles suffer an infringement. By fighting the stereotypes, Virginia manages to end the perpetual differences between genders and allow development without judgment. Nonetheless, the novel still presents the diversities and problems that occur due to gender discrimination and demonstrates how these inequalities have a direct impact on personal freedom.

The seizure of power, normally exercised by coercion or dominance, as proved by Dowd's work *The Man Question: Male Subordination and Privilege* (80) is a frequent theme in the novel and the most common form of authority is through marriage. Although conventionally the pre-eminence of power is given towards the man, exceptional cases like the following ones show the estrangement from traditional marriage and the possession of power by women.

Lucrezia's case is one of the most evident ones. By looking after her husband's health, an exchange of roles takes place. Now, Rezia happens to be in the public area while Septimus plays a secondary role. The obligation to work and perform the role of "breadwinner," "Rezia sat at the table trimming hats. She trimmed hats for Mrs. Filmer's friends; she trimmed hats by the hour" (Mrs. Dalloway 77) makes her carry out a role traditionally considered masculine, challenging the traditional views of society. Septimus' passive role of leadership allows Lucrezia to withdraw from the domestic work and insert herself into public space.

Similar to Lucrezia, Lady Bruton also carries out a role focused on public life. The fact that she remains single, with no children and instead focuses on her professional development, drifts her apart from the submissive and quiet woman ideal established in the 20<sup>th</sup>-century as presented by the "Escritoras y escrituras" investigation project book *Estudios de las Mujeres Hacia el Espacio Común*. (320) Furthermore, her ability to interact with other men without getting romantically involved but still getting support from them for the growth of her career, "she had got them there on false pretenses, to help her out of a difficulty," (Woolf, 90) makes her an ambitious and leading woman.

In the same way, Aunt Helena is presented as an educated and kind woman, but powerful at the same time, making her character completely fit the ideal of the perfect British lady. Her aversion to conflict together with her adoration for delicate flowers and plants, contrasts sharply with her remarkable writing skills, ``her book on the orchids of Burma, but it went into three editions before 1870'' (Mrs. Dalloway 153) differentiating her from the woman in the novel thanks to her wisdom and elegance.

Although in a gradual and less evident way, Clarissa Dalloway is also one of the women able to switch roles and become more present in public life. Her dissatisfaction with having settled for marrying Richard coupled with her continuing manifestation of wanting to obtain an independent life away from the private area, give her more power while reducing the opportunity of being manipulated by any man.

At the same time, some of the characters in *Mrs. Dalloway* experience the opposite transformation, slowly entering the private area.

Sally Seaton, introduced by Woolf as a ``daring'', ``wild'' young girl that dreamt of ``reforming the world'' and viewed ``marriage always as a catastrophe'', has now a very different way of living, strongly contrasted from her past self. By getting married, experiencing ``the softness of motherhood'', and taking her husband's name, Sally ends up conforming to social constructs and accepting her position in the private area where ``her husband did (everything) for her''.

Similarly, Septimus and Peter are sidelined while their female partners or romantic interests take the leading role. Even though Septimus is dependent on Lucrezia for his mental wellbeing, and Peter depends on Clarissa emotionally, they both are reliant on others for their personal ease. This female domination is extraordinary, clashing with the traditional male subordination belief as stated by Sultana in her article *Patriarchy and Women's Subordination: A Theoretical Analysis*. (3) This exchange of traditional roles along with the submission and dependence towards women makes Septimus and Peter have an attitude usually considered feminine.

Moreover, a second topic that is gender-biased in the novel, is that of the association of beauty and youth. There is an obvious distinction between genders in terms of the physical description of each character, focusing more on female beauty.

While male physique is hardly mentioned, female analysis of appearances is abundant throughout the novel.

The highlighting of masculinity "Hugh, intimating by a kind of pout or swell of his very well-covered, manly (body)" (Mrs. Dalloway 6) or elegance "Richard always kept himself in the pink of condition" (Mrs. Dalloway 94) before men's physical appearance implies the existence of more important features valued in men.

On the contrary, the endless descriptions of women are based on their physical appearance. "Elizabeth, rather out of breath, the beautiful girl." (Mrs. Dalloway 108) "Clarissa and her small pink face, her delicate body, her air of freshness and fashion" (Mrs. Dalloway 107) "Here Lucy came into the room ... but charming, slender, graceful she looked." (Mrs. Dalloway 38) "Sally Seaton, gorgeous, lady-like, romantic." (Mrs. Dalloway 131) The continuous adoration of women's physique shows the importance placed on female beauty and the established need to fit in with social standards in order to obtain male approval and recognition, demonstrated by Heggenstaller et al. in their work *Beauty and the Cosmetic Secret*. (13)

Nevertheless, beauty is admired only when it is accompanied by youthfulness. The adulation of young women like Elizabeth "that very handsome, very self-possessed young woman was Elizabeth" (Mrs. Dalloway 161) or Sally's younger self, "an extraordinary beauty of the kind she most admired" (Mrs. Dalloway 29) highly contrasts with the physical description given of older women.

Over time, women's age is increasingly taken into account, despite possessing other virtues. "Old Lady Bruton." (Mrs. Dalloway 147) "(Helena) old lady" (Mrs. Dalloway 53) "(Clarissa) over fifty and grown very white since her illness." (Mrs. Dalloway 4) "(Sally's) eyes not aglow as they used to be." (Mrs. Dalloway 155) The socially accepted belief that youth is related to beauty, negatively affects older women making them feel ashamed and insecure for no longer being young. Lecturing about the importance of this idea, not only permits men to objectify young women but also diminishes all perception of beauty to women of older age. The effect that the beauty standard has on the self-esteem of women like Miss Kilman, "she was over forty; and did not, after all, dress to please" (Mrs. Dalloway 106) causes them to belittle themselves and stop taking care of their appearance since they are no longer young.

Although the impossibility of going against the natural forces of life is the same for men and women, the need to fight against the passage of time falls more heavily on women.

Even more, what is socially unaccepted for women, is considered as prideful for men. While women are constantly reminded of their age and reduced to their beauty, men's age is praised and appealing, "(Peter) had, especially now that his hair was grey, a contented look; a look of having reserves. It was this that made him attractive to women," (Mrs. Dalloway 133-134) or considered recognition for their achievements. "Sir William himself was no longer young. He had worked very hard; he had won his position by sheer ability which weariness, together with his grey hairs, increased the extraordinary distinction of his presence and gave him the reputation." (Mrs. Dalloway 82) Considering age as an advantage or handicap depending on gender demonstrates the bias of gender standards and the unnecessary judgment to which women are exposed.

## CONCLUSION

In summary, this work concludes several ideas. First, it establishes the immediate relationship between the speaker's gender and the influence on the language used. Likewise, the gender division between certain themes in the novel and social ideas perpetuates the separation and alignment between men and women of the early 20<sup>th</sup>-century Britain. The indissoluble dialectical unity between language and the way of thinking of society, as stated by Yance Ramirez in his work *Importancia de la Lingüística en el Esclarecimiento de la Función Social del Lenguaje* (1) makes it necessary to reconstruct the language to make it more inclusive as well as to end the gender division in different social areas.

Strongly influenced by the social context as well as her personal experiences, Woolf's choice of language exposes the social views of men and women of that period in her novel. Despite trying to fight gender roles expectations by introducing characters that solidly break with gender impositions and carry out actions that do not conventionally correspond to the vision of society, traditional views are still presented as normative. Although *Mrs. Dalloway* portrays important topics such as homosexuality, the coexistence of people of different social strata or the diversity of lifestyles that were considered revolutionary at the time, the novel remains a representation of a society that is governed by traditional values.

As stated by Mills and Mullany in their book *Language, Gender and Feminism: Theory, Methodology and Practice* "social relations are mediated through language," (1) having a negative effect on the achievement of equality between men and women. Furthermore, as indicated by the Juan Vives Suriá foundation in their book *Lentes de Género*, the "perpetuation of the androcentric world perspective, where the human model is masculine" (118), has negative consequences for the development and equality in women. In order to end the sexist use of language and the consequent gender inequalities, a linguistic modification is necessary towards a more inclusive and gender-fair vocabulary. It is the eradication of sexist language that will benefit both men and women, eliminating any prejudice and expectation which impede the development of all, as stated by Unilever's work *Opportunities for women*. (13)

## CITED WORK

Baldwin-White, Adrienne. “‘When a Girl Says no, you Should be Persistent until she Says yes’: College Students and Their Beliefs About Consent.” *Journal of Interpersonal Violence*, September 2019. DOI:[10.1177/0886260519875552](https://doi.org/10.1177/0886260519875552)

Barrett, Lisa F. et al. “Are Women the More Emotional Sex? Evidence From Emotional Experiences in Social Context” *Cognition and Emotion*, Vol. 12, No. 4, July 1998, pp. 555-578. DOI, [10.1080/026999398379565](https://doi.org/10.1080/026999398379565)

Defoe, Daniel. *The compleat English gentleman*, D. Nutt, 1890, Open Library, [https://openlibrary.org/books/OL14001460M/The\\_compleat\\_English\\_gentleman](https://openlibrary.org/books/OL14001460M/The_compleat_English_gentleman)

Dowd, Nancy E. *The Man Question: Male Subordination and Privilege*. NYU Press, 2010. *Project MUSE* [muse.jhu.edu/book/11124](https://muse.jhu.edu/book/11124).

*Estudios de las Mujeres Hacia el Espacio Común Europeo*. 1st edition “Escritoras y escrituras” investigation Project, 2004

Flynn, Jessica J. et al. “The Effect of Suppressing and not Accepting Emotions on Depressive Symptoms: Is Suppression Different for Men and Women?” *Personality and Individual Differences* Vol. 49, October 2010, pp. 582-586. DOI, <https://doi.org/10.1016/j.paid.2010.05.022>

Gill, Rosalind. “Beyond the ‘Sexualization of Culture’ Thesis: An Intersectional Analysis of ‘Sixpacks’, ‘Midriffs’ and ‘Hot Lesbians’ in Advertising.” *Sexualities*, Vol. 12, No. 2, 24 March 2009, pp. 137-160. DOI, <https://doi.org/10.1177/1363460708100916>

Heggenstaller, Alessandra K. et al. “Beauty and the Cosmetic Secret” *Qualitative Sociology Review*, Vol. 14, No. 4, January 2019, pp. 66-84. DOI, <https://doi.org/10.18778/1733-8077.14.4.05>

Hood, Jane C. “The Provider Role: Its Meaning and Measurement.” *Journal of Marriage and Family*, Vol.48, No. 2, May 1986, pp. 349-359. DOI, <https://doi.org/10.2307/352402>

Kollar, Rene. “Power and Control over Women in Victorian England: Male Opposition to Sacramental Confession in the Anglican Church.” *Journal of Anglican Studies*, Vol. 3, No. 1, June 2005, pp. 11-31. DOI:[10.1177/1740355305052820](https://doi.org/10.1177/1740355305052820)

*Lentes de género. Lecturas para desarmar el patriarcado*, Juan Vives Suriá foundation, 2010, CLACSO, [http://biblioteca.clacso.edu.ar/Venezuela/fundavives/20170104031339/pdf\\_138.pdf](http://biblioteca.clacso.edu.ar/Venezuela/fundavives/20170104031339/pdf_138.pdf)

Marvin, Sharon and Williams, Jannine. “Women’s Impact on Women’s Careers in Management: Queen Bees, Female Misogyny, Negative Intra-relations and Solidarity Behaviors.” *Handbook of Research on Promoting Women’s Careers*, October 2013, PP. 178-195. DOI, [10.4337/9780857938961.00016](https://doi.org/10.4337/9780857938961.00016)

Maxfield, Sylvia et al. “Gender and risk: women, risk taking and risk aversion.” *Gender in Management*, Vol. 25, No. 7, October 2010, pp. 586-604. DOI, [10.1108/17542411011081383](https://doi.org/10.1108/17542411011081383)

Mcculloch, Gary. “Compulsory School Attendance and the Elementary Education Act of 1870: 150 Years On.” *British Journal of Educational Studies*, 27 October 2020, pp. 523-540. DOI, <https://doi.org/10.1080/00071005.2020.1831434>

Mendes, Kaitlynn. Framing Feminism: “News Coverage of the Women’s Movement in British and American Newspapers, 1968-1982.” *Social Movement Studies: Journal of Social, Cultural and Political Protest*, Vol. 10, No. 01, 10 March 2011, pp. 81-98. DOI, [10.1080/14742837.2011.545228](https://doi.org/10.1080/14742837.2011.545228)

Millán, M<sup>a</sup> Jesús R. et al. “El Suicidio Masculino: Una Cuestión de Género” *Prisma Social*, Vol. No.13, December 2014, pp. 433-491. Redalyc, <https://www.redalyc.org/articulo.oa?id=353744532013>

Mills, Sara and Mullany, Louise. "Language, Gender and Feminism: Theory, Methodology and Practice." *Gender and Language*, Vol. 8, No. 1, March 2013, pp. 124-126. DOI, [10.1558/genl.v8i1.124](https://doi.org/10.1558/genl.v8i1.124)

Montashery, Iraj. "A Feminist Reading of Virginia Woolf's Mrs. Dalloway." *International Journal of Applied Linguistics & English Literature*, Vol. 1, No. 2, July 2012, pp. 22-28. DOI, [10.7575/ijalel.v.1n.3p.22](https://doi.org/10.7575/ijalel.v.1n.3p.22)

Nachumi, Nora. "Acting Like a 'lady': British Women Novelists and the Eighteen-Century Stage." *Romanticism on the Net*, Issue 12, November 1998. DOI, <https://doi.org/10.7202/005816ar>

Payne, Michel. "Beyond Gender: The Example of 'Mrs. Dalloway'." *College Literature*, Vol. 5, No. 1, 1978, pp. 1-11. JSTOR, <https://www.jstor.org/stable/25111194>

Reyes Ruiz, Norma Elena and Díaz-Loving, Rolando. "Virginité: An Individual Decision or a Cultural Mandate?" *Psicología Iberoamericana*, Vol. 20, No. 2, December 2020, pp. 33-40. Redalyc, <https://www.redalyc.org/articulo.oa?id=133928816005>

Ruiz, Ismael J., Nicolas María M. "The family caregiver: the naturalized sense of obligation in women to be caregivers." *Enfermería Global*, Vol. 17, No. 49, 14 December 2020, pp. 420-477. SciELO, <https://dx.doi.org/10.6018/eglobal.17.1.292331>.

Seidman, Steven. "Critique of Compulsory Heterosexuality." *Sexuality Research & Social Policy*, Vol. 6, No. 1, March 2009, pp. 18-28. DOI, <https://doi.org/10.1525/srsp.2009.6.1.18>

Sultana, Abeda. "Patriarchy and Women's Subordination: A Theoretical Analysis." *The Arts of Faculty*, Vol. 4, July 2010-June 2011, pp. 18, DOI, [10.3329/afj.v4i0.12929](https://doi.org/10.3329/afj.v4i0.12929)

Szymanski, Dawn M. et al. "Internalized Misogyny as a Moderator of the Link Between Sexist Events and Women's Psychological Distress." *Sex roles*, Vol. 61, July 2009, pp. 101-109. DOI, <https://doi.org/10.1007/s11199-009-9611-y>

Unilever, *Opportunities for Women: Challenging harmful social norms and gender stereotypes to unlock women's potential*, March 2017 [https://www.unilever.com/Images/unilever-opportunities-for-women\\_tcm244-500987\\_en.pdf](https://www.unilever.com/Images/unilever-opportunities-for-women_tcm244-500987_en.pdf)

Walby, Sylvia. "Theorising Patriarchy." *Sociology*, Vol. 23, No. 2, May 1989, pp 213-234. JSTOR, <https://www.jstor.org/stable/42853921>

Woolf, Virginia. *Mrs. Dalloway*, The Hogart Press, 1925

Yance Ramírez, Luis Leonardo. "Importancia de la lingüística en el esclarecimiento de la función social del lenguaje." *Educación Médica Superior*, Vol. 14, No. 3, December 2000, pp. 219-22. <http://scielo.sld.cu/pdf/ems/v14n3/ems02300.pdf>