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Defamiliarising the Feminine Identity in *To the Lighthouse* by Virginia Woolf

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Dedication

In the NAME of ALLAH, the Most GRACIOUS, the Most MERCIFUL.

I dedicate this humble work to the closest people to my heart.

To my dear parents **Noureddine** and **Nassima**; the light of my eyes, for their endless care, love and prayers.

My kind sisters: **Sana**, **Randa** and **Nawel** for their unconditional support. Also to their husbands and their sweet children.

I dedicate this dissertation to my only brother **Cherif** for being there to provide for all my needs, and to my closest sister **Ibtissem**. Without them, I would be unable to overcome my difficulties and focus on my studies.

To my soulmate, my sister, my shadow, the source of my happiness and smile **Fatima Zahra**

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Abstract

The current dissertation focuses on Virginia Woolf's most autobiographical novel, *To the Lighthouse*. Indeed, when it comes to analyzing *To the Lighthouse* in order to reveal the depictions of both primary female characters, Mrs. Ramsay and Lily Briscoe, as the house's Angel and Demon. Lily, the unmarried painter who, by the novel's conclusion, manages to visualize Woolf's ambition, besides to Mrs. Ramsay's inner traditional thoughts. It also focuses on how patriarchal the Victorian community was, as well as the author's feminist viewpoint. In addition, the study takes a feminist approach to women's involvement in literature, promoting and advocating for gender equality. Furthermore, the novel's psychoanalytical approach examines the characters' psyches and how they reflect the author's inner ideas. Therefore, it emphasizes on Woolf's use of Time and Space to defamiliarise her feminine uniqueness. It demonstrates the importance of female experience and devotes to helping men and women see each other as individuals.

Key Words: Feminism, Patriarchy, Virginia Woolf, Psychoanalysis, Defamiliarisation

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General Introduction

During the twentieth century, Britain was characterized by the spread of the feminist movement which had a visible and clear concept mainly identified in education, marriage, family, and the whole field of sexuality. Throughout history, the issue of women remained a subject of intense debate, and in ancient times women were marginalized as householders. Recently, the woman has become an important topic in many conferences especially the attempt to be equal with men. In this shadow, Virginia Woolf is one of the classic feminist novelists, who highlights the female problems from different aspects focused on inspiring feminism in her novels and essays.

She had used aspects of her personal life, background and thoughts in her fiction. Her novel *To the Lighthouse* is a classic piece of modernism; it hints a constant battle between male chauvinism and female egalitarianism. According to Virginia Woolf, "A feminist is any woman who tells the truth about her life" (Thwaites3). Woolf depicts men as emotionless, dominating, oppressive, and women as traditional, oppressed, and desperate for self-determination.

The feminist movement conducts with the oppression of female reproductive rights. Women must have strong inspiring females to look up to and not viewed as weaker. Indeed, women are represented especially in literature by allowing society to understand that being a girl is not a shame. In Virginia Woolf's novel, *To the Lighthouse*, the two female characters struggle to bring the meaning of their lives and define Woolf's self-conflict.

This research aims to introduce and contribute to the feminine modes of thoughts and apprehensions, and their peculiar value as the complement of masculine modes. Mrs. Ramsay and Lily are the embodiment of Woolf's feminism though. They are poles apart in their attitude, one believes in the old-fashioned tradition, others have a modernistic viewpoint of liberty. Thus, first she was Mrs. Ramsay but her thoughts of modernism become words that gave birth to modern feminist Miss. Lily. It attempts to interpret the amalgam of prose

tradition with the poetry of feminism, besides to the background of the author and the way of presenting the markers of female defamiliarisation.

This study will be based on feminist approaches. This supports and mirrors that women are not subordinate to men, in order to draw attention to gender inequalities and to consider female representation in literature. Moreover, using the psychoanalytical approach to get the point of Woolf's thoughts, and analyze the characters' psyche through using the stream of consciousness technique.

Chapter One:
Theoretical Literary Background

Introduction

Feminism has always been a point of intense discussion, scholars debate the language, the essence of the movement, the time frame, and its characteristics. Investigating *To the Lighthouse* by Virginia Woolf will help the reader analyze the female characters in the work and their contribution to the author's life. It also shows how the male role teases the feminine thoughts that fight to bring change to social issues and achieve gender equality.

This chapter will be devoted to providing a comprehensive overview of the historical background of modernism and introducing the study of the feminism movement in general, its emergence, waves and theories mainly in Britain and America. These movements hold a significant place in world literature that has a pivotal role in social, political, and economic change. Moreover, this study will examine the gender issues and introduce the interpretation of literary works. Therefore, it sheds light on the feminine ideas and psychoanalytical approach through the characters' psyche analysis.

1. History of Modernism

At the beginning of the twentieth century, novelists explored the shifting history by accepting the new and rejecting the old. Modernism refers to a specific period in the literature that extended between 1890- 1970. It began in London where a group of poets gathered to discuss the changes in the poetry world. It is a literary movement in writing that has risen. Modernism was affected by many factors, the most prominent of which were the effects of the First World War, which engulfed several countries after 1914. It promoted the concept of re-examining every aspect of life from business to philosophy, to identify what was impeding development and replacing it with something different, to find better ways to achieve the same goal (Hamad 5).

Industrialization and urbanization, as well as the quest for an authentic answer to a much-changed environment, drove the modernist impulse in various literature, postwar

modernist literature expressed a sense of disillusionment and fragmentation concerning the foundation of Western civilization and culture (Kuiper, par. 2).

Most modernist poets wrote in free verse and included poems from a variety of countries and cultures. Some used several points of view or even a stream of consciousness type of writing. These writing styles also show how the dispersed state of society influenced the work of writers, moving from one level of narrative to another, and focusing on characters' consciousness and sub-consciousness including psycho narration and free indirect style. During this time, fiction moved from focusing on the man in his social circle to focusing on man as an alienated person. This shift emphasized man's unconscious instinct and thought processes. Even though, this becomes a common trend, some authors continued to focus on conventional social class issues. Among the English poets' masterpieces of the modern period, T.S.Eliot's *The Waste Land*, James Joyce's *Ulysses* and Virginia Woolf's *To the Lighthouse*. They narrated using the stream of consciousness technique to provide the readers a concept of the narrator's feelings and thoughts (Ciaffaroni 33).

Therefore, Ezra Pound's statement 'Make it New' perfectly illustrated modernism's experimentation with literary type and language, conceptual art, cinema, painting are all modernist advances.

2. Historical Background of Feminism

It is undeniable that women have been oppressed by society in all areas. They have faced many challenges in their lives and have never pleaded for their rights before feminism comes to their aid. Feminism has played a significant part in identifying these issues, offers women who are unable to speak for themselves a voice, and it is a tool against oppression. However, of the ambiguity surrounding the expression, there is no room for a clear agreement on its definition. There is no such thing as absolute feminism, and the movement does not have a specific framecut.

3. Conceptualising Feminism

Gloria Watkins declares that, “Feminism is a movement to end sexism, sexist explanation, and oppression” (VIII). It is stated that the movement is not anti-male, it makes it clear that sexism is the problem, and that clarification shows that both males and females have been socially constructed from birth to embrace sexist thinking and behavior. Females are capable of being just as sexist as males. Although this does not excuse or justify male dominance, it does not suggest that feminist theorists would be misguided to see the campaign as simply a battle between men and women. To end patriarchy, it must be clear that everyone is active in reinforcing sexism before minds and hearts shifts before discriminatory thinking and behavior are rejected (Watkins VIII, IX).

According to the Oxford Learner Dictionary, feminism is described as the belief and goal that women should have the same rights and opportunities as men, the attempt to accomplish that goal (Feminism). It promotes that sexes are on equal ground and should have full equality in all aspects of life. Besides that, the term feminist is typically applied to anyone who supports feminism and advocates for it.

The feminist movement is an umbrella term that encompasses not just the advancement of women’s rights as well as the discussion of social, economic and political issues (Ouggad 9).

Chris Weedon gives a clear description of a feminist at the start of her book; *Feminist Practice and Post-structuralist Theory* is the title of a novel. ‘Feminist is not dead’, she says; it is a matter of politics is a form of politics aimed at altering current power imbalances between men and women. In society, all aspects of life including the family, education and welfare, the worlds of work and politics, community and leisure are shaped by these power dynamics. They decide who does what and for whom, as well as who they are and who they will become. This description explains feminism in terms of the forms of patriarchal

resistance, also exposes feminism in its essence, highlighting that patriarchy occurs everywhere (9-10).

Christine de Pisan, who wrote *Epitre au Dieu d'Amour* in the fifteenth century, was “the first time we see a woman taking up her pen in defense of her sex”, according to Simone de Beauvoir (‘History and Theory of Feminism’, Par. 5). The first feminist philosopher questioned prevalent attitudes against women with a strong call for female education (Brunell, par. 2).

4. Feminist Literary Criticism

A variety of female literary works have surfaced on the global stage. Women in literature have traditionally been portrayed as artifacts from a male viewpoint, according to feminist literary criticism.

According to Toril Moi, “Feminist criticism is a specific kind of political discourse, a critical and theoretical practice committed to the struggle against patriarchy and sexism” (Kharbe 260). It examines how gender roles are portrayed in popular cultures, such as literature, film and advertising. Feminism is concerned with four main issues: elucidating the roots, sources of gender inequality, explaining the nature and sustainability of this situation, and defining concrete methods to achieve complete gender equality or, at the very least, mitigate the consequences of ongoing injustice, and envision a future without sexual inequality.

“The ways in which literature (or the other production) perpetuate or weaken the economic, political, social, and psychological oppression of women” is the focus of feminist critique (Tyson 83). This school of thought examines how patriarchal (male-dominated) aspects of the society are fundamentally patriarchal, to expose patriarchy in writing about women, which can take both visible and implied forms. Misogyny, as Tyson points out, can pervade many aspects of the society, “Perhaps the most chilling example...is found in the

world of modern medicine, where drugs prescribed for both sexes have often been tested on male subjects only” (85).

There are several areas of common ground in feminist critique, although there is a variety of approaches. First, patriarchy oppresses women economically, politically, socially and mentally, with patriarchal ideology serving as the predominant means of oppression. Second, women are othered in every sphere where patriarchy reigns: they are oppressed and characterized solely by their differences from male norms and values. Third, the Biblical depiction of Eve as the source of sin and death in the world is profoundly rooted in a patriarchal culture. Moreover, the ultimate aim of all feminist practices, including feminist philosophy and literary criticism is to improve the world by encouraging gender equality. Gender problems, whether is consciously aware of them or not, play a role in every area of human development and experience, including the development and knowledge of literature (Tyson 92).

The main aim of feminist literary criticism is to bring awareness of women’s roles as writers, characters, and readers in all forms of literary production, as well as to expose the degree of male dominance in all aspects.

5. Waves of Feminism

The history of the feminist movement has been split into three waves by feminists and academics. The first wave mainly refers to women’s suffrage, the second wave encompasses the theories and activities associated with women’s liberation, and the third wave was a continuation of, and response to second-wave feminism.

5.1. The First-Wave Feminism (1820-1920)

In the mid-nineteenth century, the term First-Wave Feminism is widely used in the United States and Europe. It has mostly advocated for women’s political rights and has spoken out about society’s unjust treatment of women (Ouggad 12). Mary Wollstonecraft is

an English writer and an active supporter of women's educational and social equality. In *A Vindication of The Rights of Woman* (1792), a feminism classic, she summarized her values, and one of the most critical articles of women's rights history. Wollstonecraft addresses that the view and etiquette of the society in which men and women reside must educate them to a large extent. Every era has had a current of public opinion that has carried everything before it and given the century a family character, as it were. It is reasonable to conclude that education will not be able to achieve much until society is restructured (Wollstonecraft 31).

Women were restricted to their homes and had no say in their surroundings. Unmarried women were seen as their father's property, while married women were seen as their husband's property. They could not sue for divorce or get parental responsibility because they did not have the legal right to do (Anand, par. 1).

The struggle of the feminists of the movement was marked by main provoking core injustices, the lack of legal safeguards against sexual harassment against women, deliberate discrimination of women are limited in their ability to own land. Feminism's first wave lasted until about 1920 when most European countries had given women the right to vote (Mangan 12).

5.2. The Second-Wave Feminism (1963-1980)

Betty Friedan's *The Feminine Mystique*, published in 1963, is the beginning of the second-wave of feminism, which sums up the political fights. She argues against (the problem that has no name) structural sexism that told women that their place in the world was at home and that if they were unhappy as housewives, it was because they were weak and sinful (Grady, par. 3-6). Moreover, Mary Wollstonecraft claims in her book *A Vindication of the Rights of Women*, "that women are merely victims of a foolish and deceptive belief, and that they should be observant from their domestic positions". Despite the fact that women had

demanded enfranchisement, many critics believed female subjugation was an assumed end that should not be refused.

The second-wave of feminism is a response to women returning to their traditional positions as housewives and mothers after the First World War. Men who had been forced to leave the community to join the military had returned and women were dismissed and replaced by men. This movement is more concerned about both public and private inequity. Violence, abortion rights and workplace protection were all brought to the spotlight of the movement, and there is a concerted attempt to change the negative and unequal portrayal of women in popular culture to one that is more optimistic and rational (Anand, par. 1-4).

A general sense of unity among women fighting for equality characterizes the second-wave. It also saw the emergence of various forms of feminism, including the full abolition of male dominance and the questioning of all gender norms. In feminist words, taking into account the inequalities of inequality and sexism experienced by various ethnicities and races. This wave is crucial to the feminist ushering women into the center in a variety of fields, it would also serve as the basis for the third wave's positioning as it appeared.

5.3. The Third-Wave Feminism (1990)

Third-wave feminism had a very different way of speaking and thinking than the second-wave, but it needed the cultural energy that fueled the second wave's great major success. The reproductive rights of women became a major subject of the feminism movement. Feminists argued that women's right to make their own decisions about their body is a fundamental right, as it is having access to birth control and abortion (Anand, par. 13).

According to Colored Feminist Scholars, particularly those from the third world, feminism pays little attention to race and ethnicity. Both of these important aspects have distinguished third-wave feminism from previous generations. Others are irritated by the limited association of feminism with these particular periods of political involvement since it

does not reflect the entire reality in which there has been male dominance resistance that should be known as a feminist through cultures and history (Ouggad 13). The women's movement has tried to disrupt society's embrace of patriarchal culture to assert a belief in gender equality and to end sexist dominance.

6. Types of Feminism

6.1. Radical Feminism

The very first form of feminism, known as radical feminism, is most closely associated with the feminist standard. Radical feminism is a philosophy that argues that sexism is so profoundly ingrained in the culture that the only way to eradicate it is to abolish the idea of gender entirely. Patriarchy, according to radical feminism, divides social rights, privileges and authority exclusively along sex lines, oppressing women and favoring men. It rejects traditional political and social structures in general because patriarchy is implicit in them. As a result, radical feminists are fearful of political intervention within the existing framework, preferring instead to concentrate on cultural reform that challenges patriarchy and its related hierarchical structures (Lewis, par. 1-4). Robin Morgan states, "I feel that man-hating' is an honorable and viable political act, that the oppressed have a right to class-hatred against the class that is oppressing them" (4). Which assessing and then dismantling conventional gender roles in private relationships and public policy.

6.2. Liberal Feminism

Liberal feminists are part of a broader lineage that dates back to classical liberalism. Human beings are seen as logical, independent, and self-interested in this tradition. This tradition places high importance on liberty. It calls for a government that will defend liberty rather than subverts it. It is associated with Betty Friedan's book, *The Feminine Mystique*. Liberal feminists believe that equal rights should not be modified because of sex. Laws should protect women's equal rights and opportunities in all respects, including homes and schools,

positive rights; such as the right to an education, health care, and paid family leave, are also essential for equal opportunity and should be designed with women's needs in mind (Graff, par. 4-6).

6.3. Marxist / Socialist Feminism

Unpaid reproductive 'Women's Job' has been analyzed as an essential part of patriarchy by Marxism. To explain women's abuse and inequality in patriarchy, Marxist feminism historicizes reproduction to development. Marxist feminism also considers progressive subjectivity and anti-capitalist future possibilities. However, socialist feminists keep and tend to follow that, at least to some extent, class and gender are inextricably linked, and that one cannot be addressed without the other. To gain justice and equality for women, the working classes, the poor, and all humanity. Socialist feminists sought to incorporate the acknowledgment of sex inequality into their work (Armstrong 2). All of these forms of feminism have similar, if not identical issues, but their responses and treatments change.

7. Gender studies

Gender and sex are linked to distinct human characteristics in almost all English language literature. Male hold power, weakness is a female quality. Men are dominant, while women are unstable. The dream is feminine, whereas the reason is masculine. A literary character may be classified as male or female based on his or her behavior or the way other characters interact with him or her.

The argument is that, with exceptions, it appears that gender offers no basis to distinguish between men and women in the distribution of obligations or opportunities, and the reality of this finding means that the abstract and challengeable concept of equality with which it started may be used to produce a form of feminism. One is based solely on the argument that those who want to distinguish between men and women in the social roles they are expected and capable of occupying must be able to provide a justification for doing so,

and that, in general, the fact that one group is male and the other female is insufficient and this is what refers to fairness feminism (Graham 304).

“One is not born a woman, one becomes one”, said Simone de Beauvoir. This viewpoint suggests that the word gender is refer to the social and cultural constructions of masculinity and femininity, rather than to the nature of being male or female in general. Today’s educators are fascinated by the concept of cultural conventions as they attempt to implement the Swedish national curriculum’s values. The existence of human life, individual rights and dignity, the basic right of all nations, gender equality with the poor and helpless are among these values (Rowland 1).

7.1. Male role in Britain

The force of the man is active, progressive and defensive. He is foremost a doer, a builder, a discoverer and a protector. His mind is for speculating and inventing, and his energy is for adventure, battle, and conquest. But a woman’s strength is for ruling, not for combat, and her intelligence is for sweet ordering, organization, and decision-making, not for invention or development. The concept of great men, or exceptional male individuals, is almost associated with the Victorian period. All across the period, male values of strength of character and aspiration supported military campaigns and commercial expansion. Women have authorized a divisional role, with patience and self-sacrifice the prime feminine virtues. Motherhood was idealized alongside virginal purity, but women were nevertheless subjected to widespread sexism. To the end of the century, Strident misogyny persisted in mainstream and academic literature, but women all over the world were showing that female inferiority was not unchangeable.

John Stuart Mill is a feminist republican because his contribution to gender equality and acute awareness of female empowerment to male authority led him to associate

democracy with the absence of unfair subjugation. Mill in his polemic against the subjection of women adds,

Think what it is to be a boy, to grow up to manhood in the belief that without any merit or any exertion of his own, though he may be the most frivolous and empty or the most ignorant and stolid of mankind, by the mere fact of being born a male he is by right the superior of all and every one of an entire half of the human race. (4)

7.2. Victorian Women

Women in the Victorian period had only one ambition in life is to marry and finance their husbands with intellectual and business pursuits. Women were forced to learn housewife skills and were discouraged from pursuing education because it was mostly reserved for men. Some Victorian women fought back against men's patriarchal conduct. Both men and women, economically, socially and politically suffered. Women were not economically self-sufficient because they were unable to operate. Since they were instinctively subservient, they felt it was wrong to demand their right to work and vote. One critic, Richard D. Altick states, "a woman was inferior to a man in all ways except the unique one that counted most [to a man]: her femininity. Her place was in the home, on a veritable pedestal if one could be afforded, and emphatically not in the world of affairs" (Altick 54).

Men's feelings for women led to them preparing for marriage and limiting their rights. Men's expectations pushed women to be the perfect Victorian woman that society demanded. The women had to prepare for what was to come next in their lives, as it would determine their fate. If a woman did not live up to the Victorian male's standards, she would be single. According to Petrie's post, "Victorian Women Expected to Be Idle and Ignorant", all women born above the poverty line had the sight of a happy marriage before their eyes because that was the only way for a woman to rise in the world (Petrie 180). Women spent their early life

preparing for marriage because they were refused the opportunity to work or participate in a man's world. Since they were unable to provide for themselves, they wanted the men to look after them and provide for them.

Women were not allowed to compose literary works because they feared they would no longer fit into society's norms. They were not allowed to declare that writing was their preferred occupation. It was uncommon for them to show their intelligence since men chose intellectually inferior women. Women, according to men, are weaker, more emotional, less capable of philosophical beliefs, and incapable of logical arguments due to their smaller brains than men (Belhaouari 11). Coventry Patmore wrote the poem '*The Angel in the House*' about his wife as a standard for Victorian women. This poem encapsulated what was once thought to be the perfect Victorian woman. Passive, charming, spiritual, powerless, elegant, patient, and most notably self-sacrificing, the Angel was supposed to be (12).

In her essay '*Professions for Women*', Virginia Woolf discusses the Angel in the House. She claims that a woman like this,

Was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; ...In short, she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all--I need not say it---she was pure. Her purity was supposed to be her chief beauty--her blushes, her great grace. In those days--the last of Queen Victoria--every house had its Angel. (Woolf 171)

In her writings, Woolf mentions the Angel in the House many times. She despises the way the angel in the house behaves. She thinks this woman is smart and has ambition, but she is afraid to display it because she does not want to be seen as a rebel in her society. Woolf

primarily destroys this character to demonstrate that women can live openly without the constraints of society (12).

In every area of her life, the Victorian woman was oppressed by patriarchy. She behaves by societal expectations, which has caused her to lose her identity in order to satisfy men. Some Victorian women were no longer able to cope with their restrictions. As a result, they have taken on the role of the new woman. The New Woman emerges as a reaction to men's patriarchal views.

7.3. New Women

The word 'New Woman' refers to a woman who confronted and rejected the traditional image of the Victorian woman. In literary works, readers fought so hard for this picture. New women were encouraged to share their frustration with their circumstances, and they looked for a way to do so, and literature was the best way to do so. The New woman was a reaction to the suffocating roles of mother and wife. Since the late nineteenth century, an increasing number of women have remained single until later in life, obtained education, mobilized for women's suffrage, and worked outside the home. Some of the new women who have worked outside and made money for her life while remaining unmarried is a demon. If she had a personal relationship with a man who was not her husband, she would be called a demon. Such practices were despised upon in Victorian culture, and this woman was labeled a 'Demon in the House', and she was segregated, so she could not influence other women (13).

Since she opposed the traditional British patriarchy in the world, the new woman became the heroine in most writings. She allowed readers a glimpse into her inner thoughts as well as her desire for freedom. The new woman gave female readers hope for a better life, as well as the ability to confront hegemony in the real world. The Victorian woman's image and the new woman's image were also societal constructs.

8. The Psychoanalytic Approach

Before the development of Psychology as a field of research in the late nineteenth and early twentieth centuries, psychological disturbance and mental disorder were considered to be incurable. Psychoanalysis is a form of therapy, a hypothesis, and an 'Investigative Method' all at the same time (Lothane 711). Sigmund Freud, an Austrian psychiatrist, was intrigued by these cases and claimed that by bringing these mentally unstable people to consciousness regarding their unconscious thoughts and actions, they could be cured. He coined the term psychoanalysis to describe a technique for analyzing and treating neurosis. However, it grew later to include a wide range of hypotheses in the history of culture (warfare, mythology, and religion), as well as art and literature. Psychoanalysis is, without a doubt, one of the most significant events. Freud was a firm believer in the unsettling notion that illness is an essential indicator of human existence. He did, however, demonstrate that man is not the leader of his thoughts. For a successful understanding of man and society, Freud created a language for his research. In the 1880s, while attempting to treat behavioral problems in his Viennese patients, Freud began his psychoanalytical studies. He coined the term 'Hysteria' to describe the disorders and began treating them by listening to his patients speak about their problems. Based on this study, Freud concluded that people's actions are affected by their unconsciousness. The theory that human beings are driven, if not directed, by unconscious desires, fears, needs and conflicts (Burton, par. 2-8).

Human interests and unconscious conflicts, according to Freud, provide rise to three parts of the mind. These parts collaborate to shape complex human habits, and they compete for supremacy as a person grows from childhood to adulthood. The id, ego, and superego are three mental areas that separate mental activities. The id is the spontaneous component of the psyche that reacts to basic impulses, wants and desires clearly and immediately. The newborn child's personality is entirely id, and it is only later that ego and super-ego emerge. Since it is not in contact with the outside world, the id's function remains infantile throughout a person's

life and does not change with time or experience. Since it resides in the unconscious part of the mind, the id is unaffected by fact, logic, or the daily world. On the other hand, the ego grows in order to serve as a buffer between the unrealistic id and the external reality. It is the part of the personality that makes decisions. The ego, in its ideal state, is rational, while the id is chaotic and irrational. The ego follows the truth concept, devising pragmatic ways to meet the id's demands, often sacrificing or deferring gratification to prevent negative effects. The ego is preoccupied with figuring out a practical way to get pleasure. The ego has no idea of right and wrong; everything is good if it accomplishes its goal of satisfaction without harming itself or the id. Later, the superego's job is to keep the id's urges under control, particularly those that society prevents, including sex and aggression. It also persuades the ego to pursue moralistic goals rather than merely practical ones and to aspire for perfection (McLeod).

Psychoanalytical criticism is a form of literary criticism that is focused on Sigmund Freud's psychological theories. It is concerned with a literary work as an interpretation of a state of mind, whether fiction or nonfiction. It also looks at the author's psychological composition and personality structure. The aim of psychoanalytic critique is to examine an author's or a character's mental state in a literary work. It claims that a literary work will expose an author's unconscious, inner impulses and anxieties because it is a representation of his neuroses. Using psychoanalytic critique to analyze a literary work entails determining what the literary work might teach the reader about the psychological relationship between humans and real-life issues (Tyson 35).

Conclusion

To conclude, this chapter discussed the research's basic principles. First, it gave an overview of the modernism movement's historical context. Next, the modernist movement of literature was influenced by feminism, which is defined as a set of movements and beliefs aimed at identifying, establishing and defending women's equal political, economic, and

social rights. Each of its three waves tackled feminism from a different perspective. Nonetheless, it is accurate to say that they all dealt with the acknowledgment of women's equality and identity.

Furthermore, the psychoanalytic approach focuses on the human psyche rather than the human mind, it is based on the basic notion that conduct is characterized by occurrences from one's past that are lodged in the unconscious mind. It has left an indelible mark on literature, inspiring fictional works that incorporate parts of psychoanalytic theory and serving as the ground for psychoanalytic literary criticism, in which literature is critiqued using the paradigm of psychoanalytic theory. This study is designed to explore the feminist movement during that period in parallel with literature. Indeed, in Virginia Woolf's novel, *To the Lighthouse*, there will be an analysis of the Mrs. Ramsay and Lily Briscoe as representatives of an old and new women, and how Woolf opposed this two females in the following chapter. Therefore, interpreting the male role and gender studies in the novel that mirrors the social structures in the twentieth century.

**Chapter Two: Representation of the
Traditional Female Identity in Virginia**

Woolf's To the Lighthouse

Introduction

Virginia Woolf is a literary genius who defied expectations as a writer in the twentieth century. The modernist was recognized for her groundbreaking fiction and influential feminist writings that educated readers about the class and gender divides among Britain. Woolf's work has influenced readers, authors, historians, academics, and everyone who has learned her groundbreaking work and mastery of the English language. Virginia Woolf's eccentricities as a fiction writer have appeared to over shadow her main strength; she is arguably the English language's greatest lyrical novelist. Her novels are particularly experimental; a plot is refracted and often almost dissolves in the protagonists' receptive consciousness, which is often uneventful and commonplace. *To the Lighthouse*, Woolf's fifth book was published in 1927 and played a crucial role in the Modernist movement's experimenting with themes and writing style in the first half of the twentieth century. It was one of the first modernist novels to bridge the gap between what was considered appropriate in fiction writing. *To the Lighthouse* deals with human relations, perceptions and how they change as time elapses. It has values, compromise, reciprocity and above all, different shades of relationship.

This chapter will cover a general background of the author, and it is mainly devoted to study Virginia Woolf, the most outstanding modernist writer. Further, Woolf's 1927 novel *To the Lighthouse*, which is unquestionably her most autobiographical novel, will also be examined. Lily Briscoe, the unmarried painter who at the novel's conclusion, attempts to visualize Woolf's vision. To overcome her own fears and anxieties and come to terms with the memory of the late Mrs. Ramsay, a Victorian woman's icon, and to show herself that she is capable of painting, especially in terms of women's status as artists. Virginia Woolf confirms to herself and to the readers that women can create by writing one of the most

difficult novels in English literature. Also, this chapter would attempt to operate within a feminist context by portraying the Demon and Angel dichotomy in the book.

1. Virginia Woolf

On January 25, 1882, Virginia Woolf was born in Kensington, London to Adeline Virginia Stephen. Her life spanned two pivotal periods in British history, the Victorian and Modernist periods. She is a feminist writer who lived through the Bloomsbury group's political events, the rise of Modernism, Feminism, and the First World War. Virginia Woolf grew up in a remarkable family. Sir Leslie Stephen, her father, was a scholar and author, as well as one of the most major leaders in mountaineering's golden age. Julia Prinsep Stephen, Woolf's mother, was born in India and later served as a model for a number of Pre-Raphaelite painters. She worked as a nurse and wrote a book about it. She had four half-siblings, Laura Makepeace Stephen, George, Gerald, and Stella Duckworth, as well as three full siblings, Thoby, Vanessa, and Adrian. Virginia and her sister Vanessa were taught at home by their father, while their brother attended a prestigious school.

Woolf spent her summers in St. Ives, a seaside town on England's very southwestern tip, from the time she was born until 1895. Talland House, the Stephens summer home, overlooks the scenic Porthminster Bay and has a view of the Godrevy Lighthouse, which influenced her writing. Woolf remembered St. Ives fondly in her later memoirs. In reality, scenes from all of those early summers were integrated into her modernist novel, *To the Lighthouse* (1927).

Virginia was a smart, light-hearted, and pleasant young girl. She began the Hyde Park Gate News, a family newspaper, to record her family's amusing anecdotes. Early traumas, such as being sexually assaulted by her half-brothers George and Gerald Duckworth, darkened her childhood, which she wrote about in her essays *A Sketch of the Past* and *22 Hyde Park Gate*. She also had to deal with the unexpected death of her mother from

Rheumatic fever when she was 13 years old, which led to her first psychological breakdown, and the death of her half-sister Stella, who had been the household's head, two years later. Despite this, she continued her education in Latin, German, and history at King's College London's Ladies Department with her sister Vanessa, who was studying art.

Her father died in 1904 after a long battle with illness. Following him was her brother Thoby. Woolf's sister Vanessa, and her brother Adrian sold the family home in Hyde Park Gate after their father died and bought a house in London's Bloomsbury neighborhood. Virginia encountered many representatives of the Bloomsbury Group during this period, including literary critic Clive Bell, who married Virginia's sister Vanessa, the writer E.M. Forster, the essayist Leonard Woolf, and other intellectuals and artists.

The group became 'Synonymous with Avant-garde Art, Formalist Aesthetic' quite quickly. Bloomsbury was founded in 1904 by a young British generation of upper-middle-class writers, critics, and painters inspired by English Aestheticism, Platonic philosophy, and the French nineteenth-century expression of 'l'art pour l'art' or arts just for art, according to Mc Neillie (Slimani 19). Woolf was inspired by the philosophical group cycle of ideas such as anti-imperialism, anti-fascism, feminist politics, and the intellectual growth of the modernist period. After that, Leonard Woolf and Virginia grew closer, and on August 10, 1912, they married. For the remainder of their lives, the two had a lifelong commitment to one another ('Virginia Woolf Biography', par. 1-6).

Virginia had started writing her first book. *Melymbrosia* was the original title. It was published in 1915 as *The Voyage Out*, after nine years and countless drafts. Woolf experimented with a variety of literary techniques in the novel, including convincing and rare narrative viewpoints, dream-states, and free association writing. Two years later, the Woolfs purchased a used printing press and founded Hogarth Press, their own publishing company based at Hogarth House. Some of Virginia and Leonard's work, as well as that of Sigmund

Freud, Katharine Mansfield, and T.S. Eliot, was published. The Woolf's bought Monk's House, a cottage in the village of Rodmell in 1919, a year after the First World War ended, and Virginia published *Night and Day*, a novel set in Edwardian England, the same year. *Jacob's Room*, her third book, was published by Hogarth in 1922. With its modernist aspects, it was considered a major change from her previous novels, based on her brother Thoby.

Mrs. Dalloway, Woolf's fourth novel, was published in 1925 and received positive reviews. In post-First World War England, the captivating tale intertwined inner monologues and raised questions of feminism, mental illness, and homosexuality. *To the Lighthouse*, published in 1927, was just another critical success and was hailed as a game-changer for its stream of consciousness narrative. Via the lives of the Ramsay family, as they holiday on the Scottish Isle of Skye, the modernist masterpiece explores the subtext of human relationships. The following year, she wrote *Orlando* 1928, a biographical and historical book.

In 1929, Woolf wrote *A Room of One's Own*, a feminist article based on presentations she had given at women's colleges, in which she discusses women's place in literature. Woolf's next novel, *The Waves* in 1931, was written in the voices of six separate characters, which she presented as a 'play-poem'. Woolf's last book, *The Years*, was published in 1937, and it was about a family's past over a century. The next year, she wrote '*Three Guineas*', an essay that followed *A Room of One's Own*'s feminist themes while also addressing fascism and war (Protic 6-10).

On March 28, 1941, Virginia Woolf committed suicide by throwing herself into the Ouse River near her home, pulling on her overcoat and stuffing its pockets with stones. The stream carried her away as she waded into the sea. Investigation revealed her body three weeks later after she sent a message to her husband apologizing for ruining his life.

1.1. Her Ideal Feminist Perspective

Virginia Woolf wished for females and males to recognize each other as unique individuals. Individual life was important to her, regardless of gender. Virginia Woolf demonstrates the basic quality of female experience and where it varies from men in her books. In her novels, she provides a sense of what it means to be a woman. Woolf has been recognized for both her literary and theoretical works and is widely acknowledged as one of the best feminist writers. Woolf's feminist identity has evolved mostly as a result of her essayistic writings, but as previously stated, one can easily discern her theoretical views and concepts in her fiction as well. Laura Marcus claims that Virginia Woolf and feminism have a mutually beneficial relationship. She discusses how Woolf's fictional and theoretical works are centered on women's lives and backgrounds, as well as how feminist criticism has changed the understanding and reception of Woolf as a writer (Chaudhary 314). Although feminist interpretations of Woolf's works proliferated as the field of feminist critique grew, Woolf's legacy may be described as a feminist writer because she left behind not only novels, but also critical writings to reinforce her legacies (313-314).

Woolf's contribution to feminism aims to release the status of outstanding British women. Her moral and cultural identity with herself successfully challenged the patriarchy, victimization and suppression of the gender class. Virginia was a prominent figure in feminist organizations such as the Suffrage Movement, the World Women Organization, and the National Union of Women's Suffrage Societies, she criticizes the Victorian patriarchal system and its hegemony, which was shattered by the First World War. The First World War, which lasted from 1914 to 1918, was a crucial moment in human history (Slimani 21-22). It acts as a powerful foil in Woolf's papers for Europe's great political, social, and cultural shifts, as John Bourne argues that, "The First World War was true 'the Great War' [...] There were advances for the organized working class, especially its trade unions, especially in Britain, and arguably for women" (22). Another scholar, Makiki Manow Pinkney, writer of Virginia Woolf and the

Problem of Subject, claims that Woolf's novels and articles allow readers to explicitly encounter the question of the feminine identity, which operates both in language and consciousness, and that language replaces consciousness (Khatter 425). After all, the battle for women's rights resulted in their emancipation. Woolf's story is based on her own memories of growing up in a patriarchal society in the United Kingdom.

2. General overviews of *To the Lighthouse*

To the Lighthouse, a novel by Virginia Woolf published in 1927, is a work of modernist literature that, like *Mrs. Dalloway* and *The Waves*, represents the maximum of the novelist's artistic forces. The novel is split into three parts. The first section, 'The Window', is about a house party on the Isle of Skye. With their children and some relatives, Ramsay and his wife are on vacation. They have vowed to take James, their youngest son, to see a lighthouse. The trip is delayed because the father expects inclement weather. It does not open with what readers of nineteenth century novels would expect 'Once upon a time'. It starts with a mid-conversation answer to a question "Yes, of course", said Mrs. Ramsay (Woolf 01). The second section, 'Time Passes', describes how the house is reduced to dust, quiet, and isolation during the long years of war. The family therefore returns, except Mrs. Ramsay and two of the children. The third section, 'The Lighthouse', depicts a return to the lighthouse after a number of years have passed (Chaudhary 95).

Once Mrs. Ramsay informs her guests at her summer house on the Isle of Skye that they will be willing to view the nearby lighthouse the next day, she has no idea that her husband and son will only achieve the trip ten years later. The Ramsay family is surrounded by death and suffering for the next ten years. Mrs. Ramsay passes away. In certain ways, the search for the lighthouse represents the character's inner path toward consciousness and the achievement of their dreams. It is a metaphorical or epic journey for a father and son to realize Mrs. Ramsay's spirituality and beauty. At the same time, Lily Briscoe finishes her

drawing, which becomes a symbol of art's immortality. Mrs. Ramsay is a character in Lily's art. *To the Lighthouse*, recognized as the best novel of the twentieth century, portrays the inner lives of the individuals, as well as the emotional worlds of men and women. Woolf's story is fractured, and her novel has an unusual narrative structure. Woolf lets the reader fill in the gaps in the plot. Furthermore, it is a feminist spirituality novel in which women are portrayed as moral, imaginative, and creative, while men possess higher cultural and educational grounds. Each day in *To the Lighthouse* is covered in the first and last sections. The middle section spans a ten years of conflict. Mrs. Ramsay dies during this time, which is why the last part focuses on Lily and the first part on Mrs. Ramsay.

2.1. Main Symbols

Many symbols appear throughout the narrative. When words fail to explain the feeling, symbols are employed to bridge the gap. The lighthouse is an important symbol in the novel. The novel's interpretation of the lighthouse is based on its meaning, serves as a guiding tool for sailors who are navigating the sea. It might be a sign for the characters in the narrative who are truly figuring out how to overcome their problems. It depicts human desire, a force that glows over the dry sea of the clean world and directs people's movement through it. Despite the fact that the Lighthouse is visible at all hours of the day and night, year after year, it remains strangely unreachable ('A little Bit of Modernism: To the Lighthouse', par. 5). Another important symbol is The Window, which is a symbol of a mirror reflecting the characters' inner life, it acts as a link between the ever-changing outside landscape and the almost-still drawing-room. Between reality and Mrs. Ramsay's imagination is a dividing sheet of glass, not a clear one. When Mrs. Ramsay is viewing the window, she has such insights and integrations. It is the very symbol of the knowledge's flaws and the human mind's dilemma ('The Various Use of Symbols in To the Lighthouse', par. 4). Moreover, Lily's painting finds relief in the act of painting. She is apprehensive about showing the

picture to people at the outset of the novel. She is cautious and fragile, and she is unsure of her abilities. Despite her continued painting, Lily is unable to attain complete catharsis for herself, the unreachable, until she fully comprehends her feelings toward Mrs. Ramsay. It is a protest against gender stereotypes, such as Charles Tansley's assertion that women can't paint or write. Lily's ambition to capture Mrs. Ramsay's essence as a wife and mother in the picture echoes the desire of current females to know and appreciate the gendered realities of their foremothers. Also, it denotes a commitment to a feminine artistic perspective, and reflects Woolf's writing, which composes the viewpoints of her various characters to arrive at a balanced and accurate picture of the world ('To the Lighthouse Symbols', par. 2).

2.2. Feminism in *To the Lighthouse*

Despite the fact that Virginia Woolf is regarded as a feminist writer, she never identified herself as a feminist, but her writings have a clear feminist message. She is regarded as a forerunner of feminism, in the sense that, along with other authors, she was the manifestation of feminism. Virginia Woolf developed a distinctive feminine consciousness based on her personal experiences and social history at the time. Throughout her life, she devoted herself to feminist literary criticism and advocated for women's rights through her writings.

Woolf's relationship with feminism, according to Marcus, is symbiotic. Her explicit feminist politics, as well as her concern and obsession with sexual orientations and the lives, backgrounds, and fictions of other women, have deeply influenced her writing. The interpretation and reception of a writer have changed dramatically as a result of feminist criticism and theory ('A Feminist Perspective of Virginia', par. 5). A traditional interpretation of feminism is questioned in *To the Lighthouse*. Woolf employs a wide range of styles and strategies. This is most articulately seen throughout the novel when dealing with problems, representation and treatment of women, and the social relationship between females and

males. Alexander Pope says, “Most women have no character at all” (‘A feminist Reading of Virginia’, par. 2). Feminism arose in response to patriarchal visions like these. Modernism and soft feminism, as well as Woolf’s uncertainty and dilemmas, are central themes in all of her novels. She employs two characters, one of whom she murders and the other of whom she uses to share her thoughts.

As she uses in *Mrs. Dalloway* novel (1925), Clarissa Dalloway as a character to convey her feelings and thoughts about suicide, and Septimus represents her mental illness. In *To the Lighthouse*, Woolf has portrayed her in two identities. Lily, the true Woolf, and Mrs. Ramsay, the married Woolf. Both have the same soul but vary in their viewpoints. This is Woolf’s struggle and confusion. Every individual, for example, has multiple personalities, such as the same woman who is a wife to her husband, mother to her children, and daughter to her parents. In fact, Woolf reflects her own appearance in the character of Lily as a modern woman, and her pain in the character of Mrs. Ramsay, who impersonated her mother when she was young, and when she became tired of the Victorian woman’s shackles, she killed her prematurely and gave Lily freedom.

Virginia Woolf pointed out the strongest example of this fact is Mrs. Ramsay’s portrait. Mrs. Ramsay is at the center of *To the Lighthouse*’s behavior and movement, and the novel can only be interpreted by studying her interactions with the other characters. Mrs. Ramsay, like most women in the nineteenth century, carries the patriarchal burden. Her optimistic outlook contributes to bringing the world out of chaos and darkness, and she is a sign of hope for others. She appears to be the center of attention, on the other hand, feels lonely in her middle. Unlike Mrs. Ramsay, who is a perfect Victorian woman, Lily is a new modern woman. Mrs. Ramsay’s self-sacrificing life and limited future pity her. Marriage, in Lily’s view, is a yoke that hinders women’s personal growth and professional accomplishments. Lily prefers to live a single and free life rather than fulfilling the demands

of long-standing Victorian women's roles in the family ('A Feminist Perspective of Virginia', par. 16-17). Virginia Woolf states that if women want to have their own beliefs, they must say the truth about their own backgrounds as bodies, in addition to killing the angel in the house (19). Lily chooses painting as a life occupation as an awakening woman of feminine consciousness who wants to know the truth about herself.

"The normal and comfortable state of being is that when the two (male and female) live in harmony together, spiritually cooperating", Woolf says (21). Androgyny, according to her, is the ideal union of men and women. Woolf aims to achieve this unity in *To the Lighthouse* by creating a world of androgynous consciousness. Thus, Woolf's feminine thoughts contain insightful observations that need to be studied. Women can only liberate themselves from patriarchal culture and achieve self-fulfillment through combining masculinity and femininity to reach androgyny, as shown by the feminist study of the novel. Which is all about peace. Women and men should live in harmony rather than be oppositional to each other in order to accomplish integrity, which is the true meaning of Woolf's feminism (27).

3. *To the Lighthouse* as a Modernist Novel

The effect of external objects on the conscious mind is mirrored by Virginia Woolf. She captures the characteristics of the stream of consciousness technique, multiple perspectives, symbolism, allusions, social turbulent of War, autobiographical elements, and others as a Modernist writer. It depicts the inner sensitivity of a female who joins the family or physically and emotionally connects others.

Stream of consciousness is a technique that is used to investigate human relationships at a conscious level. Mr and Mrs. Ramsay have a difficult relationship, and Woolf elevates their lives. The technique aids in the exploration of human consciousness's inner perspectives as well as their flow of feelings and emotions in response to specific situations, and never

flows in a linear state of time. Woolf also mentions how difficult it can be to translate feelings into words, which reflect the current state of language. She demonstrates how an individual is alienated in the world because they are unable to share their emotions and hide their inner reality from the world. Also, the allusion in the story is intended to allude to the impending First World War, which would wreak on the family as many people suffer. Mrs. Ramsay dies in the household, Andrew Ramsay is killed in combat, and Miss Prue has died during childbirth. It all had an impact on the family, which is why the allusion connects the impending death and the uproar of war and its impact on the family.

Moreover, the novel depicts the growth of one's own personality. The human self is separated into two parts, one for the inner self and the other for the outside self. The inner self is the self that is hidden within an individual, whereas the outer self is the self that is displayed to the outside world. It shows an individual's place in society, in which they feel separated and alienated. Such as, Individuality is symbolized by the 'Lighthouse'. The lighthouse is isolated, much as every individual is solitary in the world, and the lighthouse's little light is a representation of how much self individual displays to the world.

Women characters appear to be powerful, capable, and dominant, and occasionally even brilliant. Depending on the situation, men appear to be helpless characters or characters who are submissive to women. This could be due to the fact that Woolf is a woman, but also because she appears to perceive the world through the eyes of women throughout the novel, depicting and writing life as a woman. Indeed, the novel is a significant example of modernism and female writing (Getsetnotes, par. 2-9).

4. Characterisation from a Feminist Perspective

4.1. Mrs. Ramsay

Mrs. Ramsay emerges from the novel's first pages as a guardian as well as a woman of immense kindness and tolerance. Her main goal is to keep her youngest son James's feeling

of amazement and optimism for the lighthouse alive. Mrs. Ramsay is the glue that ties the Ramsay family together, as she is in every social situation she joins, thanks to her personality and natural ability to put people at ease. Mrs. Ramsay also ties *To the Lighthouse* together, as the novel's structure is built around her perspective dominates the first chapter and came to lead the second chapter even after she dies. Mrs. Ramsay is still there in chapter three as the surviving Ramsay's deal with their sadness and Lily relives her memories of Mrs. Ramsay and comes to terms with them.

Mrs. Ramsay represents the feminine aspect of life. She confronts the logical but arid and barren male principle, wrapped in beauty, an intuitive principle in life and fructifying strength. Her influence encourages men and women to mate and produce children in the same way she does. Mrs. Ramsay, in addition to being optimistic and sensitive, devotes herself to her family and friends, despite the fact that this is not what she truly desires. In the first portion, her magical ability as a great mother is pretty obvious, she is the presenter of the dinner party, and it is clear that she is a symbol of unity. She exemplifies the virtues of responsibility, subservience, self-sacrifice, and other attributes that a Victorian woman and wife should possess. She is, in fact, a symbol of an era of transition. She can not be the perfect woman like Lily Briscoe, and she is not content with being a conventional Victorian woman (Khatter 426).

4.2. Lily Briscoe

Lily is the novel's other main female character. She is a woman artist, and while she paints rather than writes about what she observes around her, her mission in the story is identical to Virginia Woolf's mission in *To the Lighthouse* in many aspects. Because she is an orphan living with an old father. Lily, whose voice is Woolf's, regards Mrs. Ramsay as a mother figure. Although Lily believes that it is hard to be exactly like Mrs. Ramsay, she appreciates her courage, beauty, and joy. Mrs. Ramsay is the total opposite of Lily in that she

can see her own flaws via Lily. Mrs. Ramsay portrays patriarchal society's humble and traditional woman, whereas Lily depicts Woolf's perfect image, the new woman.

Lily respects Mrs. Ramsay's position as the soul of the house, while Mrs. Ramsay intuitively relates with Lily as an artist. They are both makers, though in different mediums. Helen Storm Corsa claimed that, "It is in Lily that the largely libidinal attachment to the mother is seen. Her love... in its totality and in its idealizing force, dominates the first part of the novel. Her grief over the loss of the mother has long preceded the real loss of Mrs. Ramsay" (Guzelyurt 16).

When Lily Briscoe concludes her painting at the end of Virginia Woolf's *To the Lighthouse*, proves that Charles Tansley insisting that women can neither paint nor write is wrong. While reading the work, Woolf emphasizes Lily Briscoe, the story is like a quest in search of a new woman's desire. Mrs. Ramsay compensates for Lily's orphanage's shortcomings; Lily is Woolf's voice in the novel, and she represents the unusual and rebellious woman. She underestimates herself in comparison to Mrs. Ramsay, she feels less than a woman when she considers Mrs. Ramsay's status and dominance in her household because Lily is not classic like Mrs. Ramsay,

Oh, but, Lily would say, there was her father; her home; even, had she dared to say it, her painting. But all this seemed so little, so virginal, against the other. Yet, as the night wore on, and white lights parted the curtains, and even now and then some bird chirped in the garden, gathering a desperate courage she would urge her own exemption from the universal law; plead for it; she liked to be alone; she liked to be herself; she was not made for that; and so have to meet a serious stare from eyes of unparalleled depth, and confront Mrs. Ramsay's simple certainty (and she was childlike now) that her dear Lily, her little Brisk, was a fool. (Woolf 36)

Lily is clear about her desire to be alone. Mrs. Ramsay believes that no matter how much Lily has, it is useless because she is alone (17).

4.3. Mr. Ramsay

Mr. Ramsay is a prisoner of his own changeable moods and is continuously shifting in the perspective of those around him, as intelligent and passionate as he is selfish, dictatorial, and demanding. His imperiousness and neediness are despised by the characters, who subsequently appreciate his courage and nobility. He always thinks he is better than his wife and always likes to be complimented on his professional abilities. It is a classic patriarchal mentality, social rules assign men and women to different duties and create a division between them.

Mr. Ramsay is a demanding father and husband who dominates his family with an iron grip. No one is allowed to go to the lighthouse or make any decisions without his permission. His commanding presence in the front zone enables him to live up to the standards. As a Victorian male, society has high expectations for him. Instead of thinking about other people's feelings, he prefers to uphold traditional masculine principles. Throughout his life, Mr. Ramsay holds the upper hand of power and control in his interactions with both Victorian and Modern women. Mr. Ramsay's capacity to keep exercising masculine behaviors in both Victorian and modern social circumstances confirms patriarchy's success within The Lighthouse. He turned to Lily Briscoe, a modern woman, with the belief that she would be able to carry on these traditional views, and seeks to elicit pity from Lily in order to persuade her to act as a surrogate for his dead wife (McIntyre, par. 9-13).

“He seemed a young man; a man very attractive to women, not burdened, not weighed down with the greatness of his labours and the sorrows of the world” (Woolf 72). Mrs. Ramsay portrays the emotional feminine nature in contrast to him. Indeed, Woolf does not

portray him as higher to Mrs. Ramsay; in fact, he is shown as a shallow character, not as profound as Mrs. Ramsay's.

5. Patriarchy in *To the Lighthouse*

The term patriarchy refers to the belief that society is a hierarchical structure in which men are provided more opportunities than women. It considers women to be captives of domestic work and expects them to be housewives because men are traditionally the head of the household in the family. In *To the Lighthouse*, Woolf discusses women's lives and roles in society, among other topics. Mrs. Ramsay, her principal character, is particularly interested in depicting scenarios and major difficulties for Victorian women. She is the protagonist of the first section, portraying a normal and ideal Victorian woman, a mother of eight children, well-known for her elegance, and with a stable character. She is a simple woman who behaves by Victorian social conventions. She criticizes patriarchy's drawbacks. As a result, this character is subjected to societal constraints as well as male character oppression. Mrs. Ramsay becomes the focus of the plot from the second chapter forward, when she dies. She is the Angel in the House. In every way, the narrative reveals her customary status as a Victorian woman (Belhaouari 15-16).

5.1. Patriarchy in Lily's view

Lily Briscoe, in contrast to Mrs. Ramsay's ideal Victorian woman, is a new modern woman. She is an artist who has gone from being a less confident woman who was unable to complete her painting to ultimately conquering her worries and doubts, allowing her to complete her work. She has a complicated personality because she prefers art to marriage. She also represents the independent woman who resists patriarchal and marriage traditions. She portrays the Demon in the House, who rejects traditional Victorian standards of beauty, by becoming the new woman.

Lily uniquely approaches patriarchy. When she does not agree with a man's qualities, she refuses to sympathize with him. As a female subordinate, Lily has a hard time doing what is required of her. Mr. Ramsay recommends Lily to express sympathy, but she feels uncomfortable to doing so. She seeks to get away from Mr. Ramsay's demand for sympathy and from the patriarchal requirement for men to continually urge women to do what is asked of them. Furthermore, he asserts his need in an aggressive manner and expects her to respond. Mr. Ramsay is persistent in gaining Lily's sympathies, and he stands by her side while she paints. He is looking for a submission. Lily thinks that,

Sat her canvas firmly upon the easel, as a barrier, frail, but she hoped sufficiently substantial to ward off Mr. Ramsay and his exactingness... Let him be fifty feet away, let him not even speak to you, let him not even see you, he permeated, he prevailed, he imposed himself. He changed everything. She could not see the colour; she could not see the lines; even with his back turned to her, she could only think, But he'll be down on me in a moment, demanding –something she felt she could not give him... She fidgeted. That man, she thought, her anger rising in her, never gave; that man took. She, on the other hand, would be forced to give. Mrs. Ramsay had given. Giving, giving, giving, she had died—and had left all this.

(Woolf 112)

Mr. Ramsay's interruption for Lily's painting demonstrates how Victorian males were irritated by women devoting time to themselves. Instead of spending this time, they urged women to use it to care and satisfy themselves. In fact, Men are concerned that if women become proficient in writing and the arts, they will lose their male dominance (Belhaouari 20-23).

6. Identification of the Angel and the Demon in the House

Woolf constructed Lily to represent the ideal woman, while Mrs. Ramsay is represented as the 'Angel in the House'. Mrs. Ramsay and Lily Briscoe are both artists, although in different ways. Mrs. Ramsay possesses artistic abilities, such as beautifying the fruit basket, gardening, and knitting. She is an artist because she wants everyone to be content, her art is not for the sake of art or life; it is for the sake of her family and herself. She portrays the Angel in the house, the product of Victorian society. 'Angel in the House' is a statement that places restrictions on women. The statement was popular among Victorian women since the word 'Angel' was used, and they claimed that they were all angels.

Mrs. Ramsay is represented not just like a perfect wife but also a good mother who is always responsible for taking care of others. It is the only part she is ever been taught, and it is the only way of life she is ever known, and her desire to always live up to the standards and ideals that come with it, is reflected in her devotion to her partner. She demonstrates the traditional woman's character via knitting. Her maternal tendencies are revealed through this personality feature. Mrs. Ramsay and Lily are depicted in direct contrast. Knitting fascinates her, and painting fascinates Lily. In fact, by knitting, she is attempting to bring her family closer together. Knitting is also a symbol of having family members connected in one thread ('A Feminist Reading of Virginia', par. 5-10).

While Mrs. Ramsay represents the angel in the house, Lily Briscoe represents the 'Demon in the House'. Lily, as a new woman, stands in opposition to Mrs. Ramsay's ideas since she is self-sufficient and does not devote herself to others. Above all, she has chosen art as her profession and has rejected being a prisoner of her patriarchal culture. Clearly, Lily is not a full supporter of the 'Angel in the House'. Lily has demonstrated to be Virginia Woolf's mouthpiece through Lily. Woolf recommends that if women wish to get their own values, they must communicate the truth about their own experiences as a person, in addition to killing the angel in the house. Lily persuaded painting as a life career to convey the truth

inside herself as an awakening lady with female awareness. She is usually distracted from her chosen job by the voice of Charles Tansley, who says, “Women can’t write, women can’t paint” (Woolf 35). Lily has avoided letting anyone see her art. If someone walks by when she is painting, she immediately covers her canvas. Because she is afraid of criticism, Lily has been hesitant to display her artwork to others. Mrs. Ramsay is bothered by Lily’s refusal to be an angel in the house and by her refusal to accept Mrs. Ramsay’s old ideas and thoughts.

Woolf demonstrates to women the means to independence and the ability to select themselves instead of their society. This suggests that new women have taken the place of Victorian women, with new and free ideas to confront patriarchal systems. Lily has fulfilled her objective as an artist in the final section of the novel *To the Lighthouse*. Her growth as an artist was only achievable since her art, unlike Mrs. Ramsay’s, has no restrictions. Thus, Mrs. Ramsay; the angel in the house is just concerned with her own home, whereas Lily is an angel for the world and concerned with the entire world. Woolf demonstrates that women may paint and write in this way. Through her character Lily Briscoe, who has portrayed the demon in the house, Woolf opposes Victorian norms. She states that by using this concept, both males and females can attain a peaceful and relaxing state when they work together. Woolf strives to achieve this union in *To the Lighthouse* by creating a universe with equal Consciousness (Belhaouari 25-27).

Conclusion

To the Lighthouse by Virginia Woolf combines modernism and feminism to add a new dimension to the debate over gender stereotypes. She portrays the story of patriarchy oppressing a traditional woman. Mrs. Ramsay, the house’s faithful angel, would dutifully carry out her man’s commands. In the Victorian era, women’s lives were put under a lot of stress. As a result, Woolf intended to convey the concept that women’s sacrifices in order to convince their society lead to losing themselves and their identities. Mrs. Ramsay’s death in

the story represents the death of the 'Old Woman' who simply supported society's patriarchal framework.

As a result, new ideas emerge; the emergence of the 'New Woman', who is more than a housewife who takes care of her home; Lily Briscoe is the personification of these new ideas, a revolutionary woman who preferred art over social limitations. It concludes with a woman realizing her dream while navigating the challenges of her gender. To the Lighthouse's finale is essential regarding the essay because Lily is unable to make the self-sacrifices that Mrs. Ramsay did, and she is unable to supply Mr. Ramsay with the sympathy that he believes is a woman's job to supply for a man. Because she is incapable and unwilling to express sympathy. Therefore, this chapter conducts with the representation of Mrs. Ramsay and Lily Briscoe as the Angel and the Demon in the house through supporting and rejecting the patriarchal norms.

Chapter Three: Defamiliarising the Female Identity Markers

Introduction

To the Lighthouse is a modernist novel that continues and expands on the literary tradition of modernist novelists, whose narratives are characterized by purposely fractured chronology and fragmentation of incidents. Virginia Woolf is noted for her originality and creativity in terms of theme and narrative technique. This work of fiction by Virginia Woolf emphasizes the strength of sentiments and emotions, as well as the multifaceted nature of human interactions. There is also a lot of thinking and almost no action, with the majority of it written down as memories, thoughts and observations.

This research will look into Woolf's usage of stream of consciousness and how she portrays her unique feminine identity through it. Furthermore, it investigates the concepts of space and time in order to develop the author's character psyche. Thus, it concentrates mainly on defamiliarising the feminine thoughts to extract the female creativity markers, and how Lily Briscoe attempts to discover a feminine form of expression to escape patriarchal ideology from the growth of the female voice in her painting.

1. Interior Monologue in *To the Lighthouse*

It is only natural to bring up Virginia Woolf's stream of consciousness technique when discussing *To the Lighthouse*. The scope and magnitude of external objective occurrences are reduced, if not fully eliminated in this story. It is made up of the characters' constant mental activity and a barrage of impressions. In this novel, the writer's role as the omniscient narrator has almost totally disappeared, and practically everything said emerges in the minds of the dramatic characters as a mirror. The narrative does not progress forward based on what occurs next, but rather through a series of scenes organized around a succession of selected moments of consciousness. Indeed, Virginia Woolf's use of expression using the stream of consciousness methodology is marked in almost all her writing. Stream of consciousness is a literary method in which a character's thoughts and feelings are presented as they occur. This

is a daring literary creation from the modern era. It records a person's diverse emotions without concern for logical argument or storytelling sequencing. It is a style that has become popular in literary criticism, in which the writer seeks to portray all external and internal influences impacting a character's psychology at the same time.

It is a fictional character's representation of such a mixing of mental processes. To reflect the complete richness and subtlety of the mind's functioning, the writer adds snatches of confused thoughts. At the pre-speech level, ungrammatical formulations and unrestricted association of thoughts, images, and words are common. The storyline may jump about in time and space. Associative shifts in syntax and punctuation characterize stream of consciousness writing, which can make the language difficult to understand.

Woolf's novel *To the Lighthouse* is a great representation of the stream of consciousness. In fact, it is a recurring topic in all of Woolf's works. She expresses her belief that if one wants an accurate picture of life, one should use stream of consciousness approaches. Her novel has no structure, and it is written in a free, rambling style that lacks the hardness and finality of prose, but it has a rhythm that is more similar to poetry. Woolf makes it tough to read by writing in a fragmented style that resembles a long road of associative jumps that occur all the time to tell the narrative, as well as twisting back and forth among the characters' minds, this work emerges humanity's love and strength in the shadow of one of Britain's darkest moments, World War I ('To the Lighthouse: perspective & Narration', par. 1). She immerses herself in each of her characters, tracing their thinking and behaviors with unfettered poetic language. The novel, for instance, starts with a response to questions that have not been posed, and that question is replied by a person who has not been depicted, and addressed to a child who appears to be seated on the floor in an unknown location. Mrs. Ramsay utters the narrative's first sentence "Yes, of course, if it's fine tomorrow" (Woolf 01), and it concludes with Lily Briscoe's perspective "Yes [...] I have had my vision" (154). The

female characters in both quotations begin their utterances with the word 'yes'. Mrs. Ramsay's phrase implies a future condition, whereas Lily's sentence indicates a completed event. Mr. Ramsay fulfills Mrs. Ramsay's wish for her son James to see the lighthouse only after she has died. In contrast, at the end of the narrative, Lily sees Mr. Ramsay and his children James and Cam arrive at the lighthouse, and she captures this moment in her painting, a contribution to the achievement through art.

Mrs. Ramsay's attempts to bring the entire family and guests together in a pleasant setting unifies the stream of consciousness style that divides the story of this part. The dinner scenario, in which Mrs. Ramsay serves as a gathering place as well as a source of emotional and physical support. Woolf, for example, constantly switches points of view, with sparse or dispersed conversations indicating transitions. Woolf builds her characters through their ideas and responses to one another as she shifts her point of view from one person to another. She maintains,

But what have I done with my life? Thought Mrs. Ramsay, taking her place at the head of the table, and looking at all the plates making white circles on it. "William, sit by me," she said. "Lily," she said, wearily, "over there." They had that—Paul Rayley and Minta Doyle—she, only this—an infinitely long table and plates and knives. At the far end was her husband, sitting down, all in a heap, frowning. What at? She did not know. She did not mind. She could not understand how she had ever felt any emotion or affection for him. (Woolf 60)

The stream of consciousness in Mrs. Ramsay here whenever she is wondering what she has accomplished in her life. At this moment, they were all seated at the dining table, and she was guiding the visitors to their places. She notices her husband staring at the far end of the table, as she considers her dissatisfaction and detachment with her husband, Mr. Ramsay,

she observes that she would not express her deepest thoughts aloud. Mrs. Ramsay's psyche represents the feminine force in life. She confronts the rational but arid and barren male principle, veiled in beauty. Her influence encourages men and women to mate and produce children in the same way she does. She is a matchmaker with a passion for it. Indeed, she is certain that women can only obtain happiness by marrying. As a result, she continues to persuade young people to marry. She, for example, pushes that Lily marry, claiming that "an unmarried woman has missed the best of life" (Woolf 36).

The thought process quickly flips to Lily Briscoe's stream of consciousness, who was closely watching Mrs. Ramsay and picturing her thoughts. Lily has a good clue what's happening on Mrs. Ramsay's head, "How old she looks, how worn she looks, and how remote". Mrs. Ramsay's pity for William Bankes confuses her, and she discovers that "The life in her, her resolve to live again, had been stirred by pity" (Woolf 61). Mrs. Ramsay describes Lily Briscoe as "an independent little creature" (13), and she is an essential focus in challenging women's roles in patriarchal societies. Mrs. Ramsay inspires Lily with her passion to bring people together. Mrs. Ramsay is described as having "the shape of a dome" by her (37). According to Toril Moi,

To the Lighthouse illustrates the destructive nature of a metaphysical belief in strong, immutably fixed gender identities— as represented by Mr. and Mrs. Ramsay—whereas Lily Briscoe [. . .] represents the subject who deconstructs this opposition, perceives its pernicious influence and tries as far as is possible in a still rigidly patriarchal order to live as her own woman, without regard for the crippling definitions of sexual identity to which society would have her conform (09).

Mrs. Ramsay appears to desire females to marry, according to Lily. Lily, on the other hand, desires her own exemption from the general norm, she prefers to be alone; she prefers

to be herself by breaking the old tradition of women and creating a new sense of life. Indeed, marriage is defined by her as “a man and a woman looking at a girl throwing a ball” (52). This demonstrates the distinction between the two types of women, Mrs. Ramsay enjoys companionship and cannot imagine a life without men’s protection, whereas Lily prefers solitude. Then, Lily’s thoughts immediately shifted to examining how Mr. Tansley placed his spoon on the table, “Precisely in the middle of his plate, which he had swept clean, as if, Lily thought... he was determined to make sure of his meals” (61). Despite the fact that his looks are unattractive and unlovable, Lily is pulled to his blue, deep-set eyes. Tansley despises women and their ways, he believes that the things women do are ridiculous and useless, and he wonders why they dress up for such occasions. He is dressed in his everyday clothing, “They did nothing but talk, talk, talk, eat, eat, eat... women made civilization impossible with all their charm, all their silliness” (62).

Woolf is attempting to convey to readers the male perspective on the female in this passage. She expresses Charles Tansley’s inner concerns, letting the reader understand how he thinks about dinner parties, women, and civilization in general. Woolf’s work, *To the Lighthouse*, depicts the stream of consciousness of a character not just via his or her own awareness, but also through the consciousness of others (Uzundemir 8-9). “We read as the characters read one another”, adds Nussbaum (136). Each character in a novel is introduced to the reader both through his own consciousness and through the consciousness of the other characters; the characters are occasionally portrayed to the readers directly by all known authors of the novel, as well as through bits of discussion between the characters.

Woolf’s criteria of reference revolve around the character when comparing fact with fiction. When discussing biographies, this is essential. According to Woolf, “When we want to use what we have learned about one of the characters [. . .] we realize that we have no steam up; no energy at our disposal. How they dressed, what they ate, the slang they used - we

know all that; but not what they are” (Sandberg 130). Woolf is much more outspoken in her critique of a represented character, in which a fictional character is used to convey a concept. Nevertheless, the fact that Woolf chose this method of revealing characters’ thoughts in an unconventional manner of portraying characters’ minds and inner world. This can be interpreted as evidence that these two women are the most significant characters in the novel, and that their consciousness depiction appears to occupy the majority of the novel’s sections where they emerge. She frequently deviates from standard grammatical tenses usage. The use of a personal pronoun is, in reality, dependent on the narrative form. Personal pronouns, such as he or she, are used in the third person omniscient. Examine the passage from *To the Lighthouse*, which summarizes Mrs. Ramsay’s thinking,

She looked up over her knitting and met the third stroke and it seemed to her like her own eyes meeting her own eyes, searching as she alone could search into her mind and her heart, purifying out the existence that lie, any lie. She praised herself in praising the light, without vanity, for she was stern, she was searching, she was beautiful like that light. (Woolf 46)

The extensive use of personal pronouns rather than names in this paragraph aids in the transformation of narrative forms in each sentence, or even in a single long sentence, without causing readers any uneasiness regarding the new style of character portrayal. Supporting Lee’s complaint that the reader can tell which character is being defined and that there is no unnecessary repetition or unclear naming. Although this does not mean that the above-mentioned pronouns are always used in consciousness describing incidents in Woolf’s literature, the evidence implies that they play a key part in expressing characters’ ideas (MIČIŪNAITĒ 33).

2. Defamiliarising the Notion of Time and Space

2.1. Time

Woolf's narrative arouses a new concept of time and space that could effectively react to the connection among subject and object that are used to depict the most fundamental form of relationship between the person and the group. Place and time all interact to create the complexity of the human experience. The effort of the person to deal with the past, present, and future is symbolized by this transcendence, which is the formulation of complex realism. The novel is built on a simple notion of time and space, which can be broken down into three parts. First and foremost, the historical backdrop and natural period that the characters are immersed in might be discussed. The novel's real or historical time might be interpreted in two ways. On the one hand, the novel's action extends more than ten years, everything takes place in a single day. The first and third chapters are made up of a series of scenes in which the many individuals are engaged in daily activities like reading, knitting and painting, providing enough opportunity for observation and thinking. Significantly, the book's only major event occurs in the second part, where ten years are summed up, Ramsay's depart from their home, and the reader discovers Mrs. Ramsay's and her two children's deaths.

The book appears to split time into passive and active periods; periods of simply being and periods of getting involved in processes of life. The portrayals of *The Window* and *The Lighthouse* are set up as mirror visions, divided by time and controlled by Mrs. Ramsay's appearance and disappearance. There is a lot of action in the opening portion of the novel. There is a discussion of going to the lighthouse on a little island, which would be a fantastic adventure for the children, especially James, Ramsay's youngest son. However, the family is unable to travel on this trip due to reasons and weather conditions. The remaining family members visit the lighthouse ten years later, but everything is not like they had envisioned. As James, now a teenager, compares the lighthouse of his youth to the one he is approaching, he learns that everything in the world has a lot more value.

As a result, there is sufficient evidence to assert that Woolf skillfully depicts how main individuals, at different points in time, see things differently in *To the Lighthouse*. Thus, the lighthouse serves as a metaphor once more. It is the destination that James seeks to achieve. In the first part, it was a wish-fulfillment desire; in the third part, it becomes a wish-fulfilled object. Therefore, the third part's name is a metaphor for the final goal. It is also the location reached at the end of the second leg of the journey. So, examining each portion one at a time will clarify that the first part is at home before the journey, the second part is traveling, and the third part is arriving at the destination after the journey. The Lighthouse serves as a message of light. On the surface, allusions may not appear to have psychoanalytical significance, but if one considers the nature of allusion, one will discover that it is the outcome of a concept that exists in the author of the allusion's unconscious or subconscious mind (Mallik 158-159).

Woolf's novel entire situation might be interpreted as a work of fiction, as it depicts the lives of people who are both particular characters and icons for certain universal ideas. Mrs. Ramsay, the book's central character, symbolizes Victorian values combined with a questioning rebellious modernist human mind, whereas Mr. Ramsay represents the great victory of reason and evidential cognition of the outer world. The painter Lily appears to personify the difficult nature of art and artist. With all of these factors in mind, the novel's entire temporal scope can be viewed not just as a collection of singular moments from relationships, but also as a universal representation of time, namely, the temporal range of human life. The action lasts twenty-four hours, starting in the evening and ending in the morning the next day. Indeed, the work may function as a picture of human life from a timing viewpoint, as Stevenson, Lee, and other critics have suggested.

The first chapter can be linked to childhood and adolescence, when a person has a lot of future goals and plans but is inexperienced and reliant on his family to help him achieve

them. Furthermore, most adults admit to remembering only a few moments or events from their childhood, therefore this section of the novel is mostly made up of small bits of knowledge and contacts. The second chapter can be compared to maturity, when consciousness and thoughts force order on the world, but it is the power that drives people to live. Reality's violence is confronted by the characters, as is the meaninglessness of war and the sadness of loss and death. However, this period also serves as a time for the characters to reshape their worldviews, reformulate their ideals, and mature on the inside.

The third chapter is associated with visions, something imaginary, difficult to obtain, and both magical and frightening. This work can be viewed as a symbolic chronology of human life and will naturally reflect the circumstances and viewpoint of an elderly person. In reality, according to Woolf, is nothing more than a moving constellation of subjective experiences, people alone with their thoughts, shielding themselves against the great emptiness and chaos that surrounds them.

The novel's second portion contains the most content for time application in the novel, as well as a fascinating interpretation of geographic and temporal aspects that influence individuals' lives. Through subjective language paired with factual accounts of the destinies of the characters encountered in the earlier part of the novel, Woolf emphasizes the notion of temporal variation and the quick passage of time. Prue, one of the Ramsay children, marries but dies during childbirth, as Andrew, is murdered during the war. Mrs. Ramsey's death adds to the traumatic events that dominate the novel's second part. Time is depicted as a harsh destructive force wreaking havoc on people's lives, a force that no one can resist or profit from. Indeed, natural pictures of different seasons and universal natural events are used to illustrate time. It is possible to argue that Woolf's feminine psychology and sensitivity to developing human experience reveals itself in different ways to look at man's position and purpose in the universe, showing temporality that is beyond the human psyche.

Lily Briscoe, on the other side, takes every attempt to make up for the time she has been away from the isle since her last visit. She resolves to complete the painting she began ten years ago. She covers it under Tansley's claim that, "Women can't paint, women can't write" (35). Lily fights the oppression of the past, and she can only be liberated when she uncovers her own creative abilities. Eventually, lost time can be retrieved by artistic recollection, which is similar to artistic vision. Thus, the conceptual theme of the novel is the restoration of lost time, which displays the inner workings of Woolf's post-impressionist style and its careful coordination of time, death, and art in shaping memory (MIČIŪNAITĒ 72-74).

2.2. Space

When people assess anything that is happening; naturally, they think about the backdrop scenario, which includes the event's temporal and geographical settings, as well as the parts of objects that are there. Hence, every person in society is a developing multifunctional creature who is continually affecting the world while also being influenced by it, as the psychologist's comments mean. In *To the Lighthouse*, There is sufficient evidence to conclude that the narrative's most fundamental conceptual metaphor is that life is a journey; a journey can be viewed as a quest with multiple temporal levels; the past period, or leaving, the current condition, or events passing by, and the future perspective, or the concept of returning.

Additionally, by stating that every journey is also a social event because travelers encounter new things along the way, resulting in new insights, contacts, and relationships. Furthermore, a journey entails a shift to a different world, as well as the completion of duties and difficulties, either alone or with the assistance of others. All the people in the narrative can be thought of as travelers with goals, or locations, and ways to get there. Because they meet hurdles in both their real lives and their minds, such as the horror of war and the intricacy of human relationships, their journey encompasses both physical and metaphysical

realities, Mrs. Ramsay, for example, appears to be always looking for her missing self and so traveling through her experiences in order to emotionally evolve.

The novel's protagonist tries to find a happy medium between her societal roles as a mother, a housewife, and her inner desire for a positive tomorrow in which individuals can form more intimate relationships based on kindness and honesty. Thinking that Mrs. Ramsay, who is the exact opposite of her practical and reasonable husband, goes beyond personal isolation in her attempts to care for others and everyone she meets. Moreover, through analyzing art which can also be understood as a journey, Because of the openness of her characters' psyche, Woolf gives descriptions, transformations, and psychological analyses that draw the attention of her readers. As a result, Woolf's characters are rarely mentioned directly in terms of physical aspects or actual behaviors, as they are frequently kept hidden and inexplicable.

The spaces of Virginia Woolf's novel are notable, beginning with a family summerhouse and ending with the famous lighthouse, a light that guides mariners to safety. Those locales, however, are more than just settings; they each add a layer of meaning to the novel's story. The use of space helps to interpret these relationships by contrasting them with opposing information and activities,

So loveliness reigned and stillness, and together made the shape of loveliness itself, a form from which life had parted; solitary like a pool at evening, far distant, seen from a train window, vanishing so quickly that the pool, pale in the evening, is scarcely robbed of its solitude, though once seen. (Woolf 96)

She uses space to release the individual and demonstrate life's continuity. Nevertheless, space is a doorway into artistic reality, and these relations to objects change depending on how far away the subject is from it. Lily Briscoe imagines this while painting in

her yard, which has a view of the ocean. The interaction between items in this situation represents opposing forces, which is represented by space, the subject detects a sense of disinterest while also being fascinated by its meaning.

Woolf considers space to be a private moment. In a world where people desire to be distinct from one another, the sensation of brokenness signifies common disillusionment. As a result, completeness symbolizes humanity's inherently fractured nature, Individual empowerment is the only way to achieve freedom, "Now she was awake, at her old place at the breakfast table, but alone" (109). Though being alone in that instant is unique, it is a common emotion shared by many people in many distinct windows of realities. Woolf is closely linked to the concept of interconnected relationships, for her distance refers to the measurement of a person's ability to perceive something independently. Solidarity allows for unique moments of creation, which can be quite instructive. Individual perspective is aided by the utilization of distance. "The empty places. Such were some of the parts, but how bring them together?" (110), Woolf considers ways to reconcile contradictory concepts, whether through space or distance. Although there is no definite response to the question of matter transcendence, Woolf emphasizes the difficulties and faults of language, which does not always transmit emotions properly. In consequence, the actual human experience transcends language (Cleary 3).

For Woolf, solidarity allows for unique moments of invention, which can be very illuminating. Distance is utilized to help people see things more clearly. It is a type of alienation, yet being one with the essence of all beings is unavoidable. Lily aspires to be unique while yet opposing it. The growing and contracting of freedom and anxiety is supported by distance measurements. Woolf's ideas result in an individualized type of awareness that is also a part of a larger total. This is often magnificent, and there is a sensation of awareness. She understands the universe's continual change as well as one's

affections for others. This realization expands to a personal awareness that space can alter one's perception of another. Therefore, the consciousness of space contributes to group and individual levels (3-5).

3. Markers of Female Creativity

One of the key problems is the culturally imposed notion of 'Woman' as a representational object, and the work examines how Woolf addresses this issue in her work. When one analyzes the ways in which Woolf chooses to portray both Mrs. Ramsay and Lily Briscoe, as well as these characters' concerns and goals as artists, the consequences of this narrative, are numerous. In *To the Lighthouse*, Woolf selects how to represent their lives as well as the cultural setting in which they create art. She modifies how parental presence and absence are recognized by defamiliarising women's representations. She describes a particularly female basis for seeing and producing in this way.

To Freud, every male child has loving sentiments for his mother, and seeing the father with the mother develops a resentment against the father. The child's ego causes him to perceive his father as a more powerful force who is there wherever he wants to be by his mother. As the boy progresses through adolescence, he will develop this feeling. He would then see his father as someone who has accomplished what he desires, and he would regard him as his ideal, desiring to marry and possess her. His id is his initial anger toward his father; the father is literally the super-ego, telling the child that this is impossible, and the ego mediates among them. Mrs. Ramsey could be this ego's symbol.

Furthermore, the goal of psychoanalytic interpretation is to establish a link between the author and the text. The author's conscious, subconscious, and unconscious brains are all projected into the work. As stated at the outset of the study, Virginia Woolf was a feminist writer, and feminism can be viewed from psychoanalytic perspectives. Woolf's perception of uniqueness and self-formation has provided her entirely feminist ideology with a lot of

weight, while her resistance sexually and psychologically exposes the gendered other. Her goal of liberation is a convincing fact, since her presentation of the androgynous mind is the result of an expression that desires gender equality.

In *To the Lighthouse*, the battle to express female autonomy is continuously weakened by a patriarchal culture. The work is characterized by a conflict of gender ideals, and Woolf highlights a transgression of traditional female gender norms through the character of Lily Briscoe. She is an idealized feminist woman who defies male hegemony in order to reach a sense of self-identity. Lily exemplifies a way for women to express their wants, achieve feminine liberty, and define their identity that is not formed and controlled by patriarchy. Lily is attempting to learn a strictly feminine language, and must first demonstrate that the novel's recurring patriarchal notion is incorrect. Charles Tansley's statements that women can neither paint nor write, do not reflect reality; they are simply a technique through which patriarchy forces female subjects into solitude and quiet. In the narrative, Lily is the character assigned to resist this, and she observes that Tansley says those words, "not so much that he believed it, as that for some odd reason he wished it" (Woolf 146).

The statement regarding painting is understood, yet it emphasizes the character's inability to 'Write'. That is definitely the author's inclusion, in order to make the readers aware of the status of women and the attitudes toward women, and it brings Virginia Woolf's situation to light from that perspective. So, the author is attempting to write something that society says they are incapable of. Indeed, like Lily's attachment with the picture, Woolf demonstrates a clear identification of herself in the narrative. The author has completed her writing, and Lily has completed her painting; both say, "It was done; it was finished" (154).

Woolf's feminist ideas are expressed throughout her works. Similarly, her feminist consciousness may be expressed through Lily's painting. It is worth noting that Lily has a special affection for Mrs. Ramsay; Mrs. Ramsay and Lily have had a remarkable mother-

daughter connection, she adds, because they are both artists to some level. They rely on each other while yet rejecting each other. Mrs. Ramsay is depicted by Woolf as a symbol of grace and motherhood, she had to constantly repress herself. Thus, she has gradually become a tool and partner of male discourse hegemony. When her request to visit the lighthouse is denied by her husband, she feels powerless. Women's freedom and equality must have been imprinted in her mind. Her admiration for Lily also reveals a desire for a woman's independence.

In the novel, Mrs. Ramsay spends her spare time knitting stockings to give to the lighthouse keeper's boy. Knitting, often known as needlework, is frequently used in literature as a representation of women's traditional roles. Since ancient times, women are unable to write, and often resort to needlework, it is a legal and permissible mode of self-expression dictated by males in patriarchal systems. 'Mrs. Ramsay knitting stockings' has several connotations. Knitting, as a traditional female role, is assigned by men in the patriarchal society. Women are restricted to the home as a result of this prescription, and are unable to compete with males in any other social arena. Women must quietly accept this traditional position enforced by men, sacrificing their own identity and even becoming advocates of patriarchy.

Mrs. Ramsay also plans to send stockings as a gift to the lighthouse keeper's little child, as knitting has become a specific way of expression for women. In contrast, Lily constantly has a brush in her hand and painting, "One wanted, she thought, dipping her brush deliberately, to be on a level with ordinary experience, to feel simply that's a chair, that's a table, and yet at the same time, it's a miracle, it's an ecstasy" (149). Lily's needle is replaced by a brush, and her wool is replaced by a canvas and colors. However, knitting was a natural skill for Victorian women, painting was a man's domain. Lily's feminism shattered the patriarchal fortress when she accepted the challenge to paint. It represents feminism awareness and has evolved throughout the narrative, identifying with the final transcendental

consciousness. She expressed her desire for equality and freedom from masculine dominance, as well as a new manner of asserting herself.

The picture serves as a vehicle for Woolf to tell the world about her version of ideal feminism. Mrs. Ramsay's dependents reflect chaos and confusion, whereas Lily represents hope, confidence, and Woolf's will. She becomes a symbol of equality and liberty after Mrs. Ramsay's death. Her character is uninterested in men's wants. She has given up a lot of her youth in order to pursue her goal. Yet, she is lonely because no one gets her bravery, her refusal to marry, and her confidence in breaking the male fortress of art and writing. Her actions represent women's desire for equality. Consequently, her painting exemplifies the new manner of expressing themselves, it allows to express herself uniquely.

Conclusion

Virginia Woolf's feminist study of a woman's circumstance gives rise to feminist analysis of a woman's condition. She is generally regarded for her technical advances in the novel, making her one of the most important literary characters of the twentieth century. Her construction of a stream of consciousness narrative is particularly notable through Mrs. Ramsay and Lily Briscoe, that she advocated as the prominent characters to represent her inner thoughts, and how she maintains the characters' psyche. Moreover, defamiliarising the notion of time and space is utilized in order to identify the unique uses of Virginia Woolf to the female identity. In the novel, Mrs. Ramsay promises her son that they will go to the lighthouse, indicating a woman's willingness to teach her son as the future generation's torchbearer, and that woman is not the means but the meaning of existence. Furthermore, Lily's painting completion indicates a positive affirmation of acceptance and accomplishment. The simultaneous conclusion of the journey and painting by a patriarchal figure and a feminine figure demonstrates a real unification between masculine and feminine elements in

the formation and construction of a new type of identity. Thus, Woolf's feminism is based on the belief that women and men should live in harmony to achieve fairness.

General Conclusion

In all aspects of life and creativity, the twentieth century saw radical changes. People realized that traditional ways would never be able to capture the evolution of the human mind. *To the Lighthouse* by Virginia Woolf is one of the most well-known modernist novels, Woolf portrays her unique feminist identity with the use of modernism as a catalyst to feminism to give her perspective to dynamics, practices and gender inequality prevalent during that era. In the novel, Woolf divides her feminism into three elements. In *The Window*, tracking Mrs. Ramsay's feminism, *Time Passes* with the fragrance of feminism, its ambiguities, and disappointments in *Lily Briscoe*.

To the Lighthouse, with ideal feminism, is a close walk by Lily between Victorian woman and ultra-feminist. For instance, the painting's development after Mrs. Ramsay's death implied a symbolic death of Victorian ideals, as well as the rebellion of new women against men's patriarchal, to promote the idea that art has become a means to break the hegemony. Indeed, by combining masculinity and femininity, women can break free from patriarchal norms and attain self-fulfillment.

This dissertation aimed at exploring Woolf's identity through the two main female characters; Mrs. Ramsay and Lily Briscoe. The characters embodied The Angel and The Demon in the house, mirroring the feminist ideas of Woolf regarding the old traditional Victorian values, and how Lily rejects the oppression of men and the old traditional thoughts. For that, the new woman appeared to give other females hope for change in their lives, as well as the confidence to achieve whatever they desired, and this has created Virginia Woolf's novel a feminist concept about the author's own societal situations.

Therefore, the first chapter focused to theories on feminism and its waves. It also addressed feminist arguments, concepts, and critique. Women from the 'Victorian' and 'New' women were also covered. Besides to the psychoanalytical approach that analyzed the inner thoughts of the characters' psyche. The second chapter emphasized the representations of

Mrs. Ramsay and Lily Briscoe's lives and behaviors. It looked at how diverse their beliefs and perspectives were. In addition to the general background of the novel, the third chapter was an analysis of how Woolf applied her unique femininity through the notion of time and space.

This study has focused on the significant appearance of Lily's painting and Mrs. Ramsay's knitting as Victorian tradition, how Woolf portrayed her thoughts through it. Bearing in mind the vision of *The Window* and *The Lighthouse* as mirrors constructing Mrs. Ramsay's presence and disappearance. Moreover, Virginia Woolf intended to arrange her work '*To the Lighthouse*' on time in the mind rather than time measured by clocks since traditional approaches to time did not reflect how time affects and changes people's behavior, it added an understanding of the psychological context, the diversity of temporal issues, and the unique characteristics of modern narrative in the novel. Further research has delved into the influence of time and space aspects in modernist fiction, as well as the thematic core, structure, and significance of its discourse, with an emphasis on the psychoanalysis underlying the perception of human interactions and their representation in the work, and how it could be fruitful.

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ملخص

يركز هذا البحث على نشأة الحركة النسوية التي كانت كفاحًا ضد السلوكيات الأبوية بجميع صورها. تمثل النسوية العديد من الأشخاص في كل المجالات ومختلف الأعراق، مثل فرجينيا وولف، التي تُعتبر واحدة من أعظم الكتاب النسوية في العصر الحديث. حيث سلط الضوء على أكثر روايات فيرجينيا وولف عن سيرتها الذاتية هي "إلى المنارة". في الواقع، عندما يتعلق الأمر بتحليل " إلى المنارة " من أجل الكشف عن صور كل من الشخصيات النسائية الأساسية، السيدة رامزي وليلي بريسكو ، بصفتها الملاك والشيطان في المنزل. ليلى، الرسامة غير المتزوجة التي تمكنت، من خلال اختتام الرواية، من تصور طموح وولف. وكذلك الأفكار التقليدية الداخلية للسيدة رامزي كما أنه يركز على كيف كان المجتمع الفيكتوري أحيانًا، بالإضافة إلى وجهة نظر المؤلف النسوية. حيث تتخذ الدراسة مقارنة نسوية لمشاركة المرأة في الأدب، وتعزيز المساواة بين الجنسين والدعوة لها. علاوة على ذلك يعتمد منهج التحليل النفسي للرواية على فحص نفسية الشخصيات وكيفية عكس الأفكار الداخلية للمؤلف. لذلك، فهي تؤكد على استخدام وولف الغير مألوف للزمان والمكان لإضفاء الطابع الأنثوي على تفرداها. إنه يوضح أهمية تجربة الإناث ويكرس لمساعدة الرجال والنساء على رؤية بعضهم البعض كأفراد.

كلمات مفتاحية: نسوية، فيرجينيا وولف، تحليل نفسي، عدم التآلف، مجتمع أبوي