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A Feministic Study of Virginia Woolf's To The Light House

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ABSTRACT

This research assessed Virginia Woolf's To the Lighthouse, which develops a kind of analysis of human values and reality, examines, and condemns the elaborate workings of the inner life. Like an outcome, in to really understand those concepts, it's essential to pay attention to Feminist theory since Woolf understands of history and narrative is clearly tied to ways thinking about women. Both, she desired her fiction to interrogate the central issue as to what women still are. She makes efficient use of her skills in the novel by utilizing a wide range of artistic techniques to illustrate the distinctions between actual and vision and the flow of consciousness in order to connect with the souls of her characters.

Keywords: Stream of consciousness, Literary techniques, Vision.

This study produces a bid to offer the framework required for understanding Mrs. Woolf's relevance by emphasizing on the viewpoints of an area that on occasion presents a distinctive issue. Furthermore, the study gives insight into the author's creativity with the narrative voice,

the growth of characters, and the narrative. It means that To the Lighthouse characters have the potential of showing the complex functioning of the inner life in addition to life itself. Nevertheless, Woolf's focus in the role of storytelling in a person's life poses larger problems as well. Both

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patriarchy and matriarchy are subject to useful studies due to those components of the fiction. This investigation demonstrates the level to which Mrs. Ramsay succeeds in fulfilling her responsibilities at home and the complex connection between Mrs. Ramsay and the initial parental position. However, the dinner party scene that provides as the novel's centerpiece exemplifies Mrs. Ramsay's failure of finishing her role and fulfils her intention to be the matriarch. To the Lighthouse integrates elements that might endure receiving a great deal of insightful condemnation.

The Investigation addresses Virginia Woolf's significance for, and contribution to, feminist debates via investigating her conceptions of male dominance and matriarchy in a set of subjects and issues with essential up-to-date relevance and interest. The present study interacts with Woolf's own cultural settings, looking at, for case in point, how she related to the shift in the position women played in families as Victorianism offered way to modernity. Through comprehensively textual exploration and close readings, the researcher's feminist approach has revealed Woolf's attitudes towards historical British feminism concerns. This phenomenon aims to show exactly how associated Woolf's awareness of history and narrative is to her viewpoints of women, writing, and intimate connections.

To the Lighthouse, the momentous book by Virginia Woolf has been deemed as one of her finest works. The novel itself includes a mental representation in two ways, which is how we must begin when looking at the novel's creative assessment. The circumstance and its significance of a story is light source in guiding the characters. This entirely incorporates an imagery vision. The Lighthouse's view appeared to be very crucial. As a novelist, Woolf believes that the narrative acts like a platform for obtaining the most delicate parts of the psychological system. She aspires to convey

a picture of life as she has known it via her unique spin on it. She chooses texts as her primary means of expressiveness. She is unique from materialistic philosophers or even naturalists in how they think of beauty, nevertheless. Because sights and sounds are analytical goals, she begins me as a writer of meditative fiction. The underlying cause of the characters is melancholy. However, their relationships with others seem with the deepest implication for them in order to nurture the way they live. I'll say it again: contemplating is an isolated behavior. The Ramsey family's contacts have been examined by To the Lighthouse in incredible rhetorical skills.

The novel is a modern piece since it addresses the internal activities of the protagonists and what they think on what they have witnessed. Ten times pass between the first and third sections of the narrative form, when which is divided into three corridors. The first chapter of the book begins one summer day right after lunch. James Ramsay, age six, is decided to take an adventure the next day to a within lighthouse. His father undermines his plans by ratiocinating inclement weather. James's mom becomes irritated with one of their guests, Charles Tansley, and strives to keep him from his father's ridicule. He reiterates Mr. Ramsay's predictions that the journey will be impossible to resolve. Despite her discomfort, she requests Tansley to go along with her to the village after lunch so they could run errands. James's seven siblings as well as the other house visitors also make an appearance. Artist Lily Briscoe, 34, works on a work of art on the outside at the theatre that has a view of the ocean. Mr. and Mrs. Ramsay's close acquaintance William Bankes stops Lily and asks her to go for an excursion. Augustus Carmichael, a senior minstrel, reads and sometimes naps. The multiple times that Champion's family and the Musketeers dissatisfy him, prove that he seeks despise.

Minta loses her grandmother's brooch among the gemstones when Nancy, Andrew, Minta, and Paul descended to the beach during their walk along the escarpments before the regale. Before their late arrival, the strolling party returns to the home, and Minta and Paul find themselves at the dinner table where they reveal their wedding plans. Men and women in a group of 15 examine literature, politics, and the gospel. While Mrs. Ramsay attempt to maintain order, the kids giggle amongst themselves at their father's unstable state of mind. Minta, Paul, and Prue, the eldest son of Ramsay, are thinking about visiting the sand to see the swells after the regale. Before leaving to the bedroom she shares with Mr. Ramsay, Mrs. Ramsay checks on the kids and heals them. She knits and reads while Mr. Ramsay reads and directs an exaggerated look at his partner.

The alternate half of the walk, which is the shortest of the three passageways, reveals that Prue, Andrew, and Mrs. Ramsay have all failed. Sometime after their loss. Original lady Mrs. McNab helps clean the house in anticipation for guests. Lily and Mr. Carmichael arrive to the house with Mr. Ramsay, some other kids, and a visitor named Mrs. Beckwith after catching the train with Mr. Ramsay.

Lily is alone at the dinner table as Part 3 of the narrative starts, and Mr. Ramsay, his son James, and his son Cam are preparing to depart for the lighthouse. Lily paints outside on field, while Mr Carmichael reads and takes a nap as they cross the bay. Lily recognizes her 10 previous visits, and these memories interfere with her creative process. Lily secures her oil as the book comes to an end.

Virginia Woolf has been widely condemned for her factory's feminist band. Whereas her book *A Room of Her Own* was applauded for its insightful information and was seen as one of

the feminist masterpieces of the 20th century, it also made her a target, and some critics believed her work negatively impacted as a result of her feminism. Even so, her commentators fail to mention the fact that she held the androgynous essence of the visual person near to her heart.

As a woman novelist, Virginia Woolf acquired a special concept of feminism that was imprinted in both her living experiences as well as social context. She proposed for women's rights through her factory and oriented herself to the feminist academic review. Marcus says that Woolf and feminism have a mutually favorable connection. Her deliberately feminist ideas, concern for gender uniqueness, and curiosity with the lives, inventions, and histories of other women have profoundly influenced her composition.

The character of Mrs Ramsay who is indeed Woolf's summary of the nineteenth century ideologies of motherhood. Mrs Ramsay is not merely goodness of light spirit, and spell, she is more than this and more than the main spring of novel she is the meaning of the novel. This Interpretation, also relates this work, Virginia Woolf's finest as an artist, to her fundamental convictions as a woman.

Mrs. Ramsay serves as a representation of the feminine ideal. She opposes the masculine principle of life that is intuitive but logically dry and sterile since she is covered in beauty and is a fructifying force. Her influence encourages men and women to get married so they can have children and reproduce like she does. Her role is identical on an intellectual level since she supports and inspires both art and science. She provides inspiration and understanding to Lily Briscoe the painter, Carmichael the writer, safety from filth and a shrewish wife, Ramsay the philosopher, love, comfort, and confirmation, Tansley the graduates, and protection for Banker's personality from being rubbed raw by insecurity.

Because marriage was and still is viewed as the most significant institution for Victorian women, it is their responsibility to bear children and care for the family. This may be the cause of Mrs. Ramsay's enthusiasm for creating matches. She really does think that women can only find happiness by getting married. She therefore continues to influence young people to get married. For instance, she fiercely urges Lily to get married, claiming that "an unmarried lady has missed the greatest of life." The constraints of women at the period are actually best illustrated by Mrs. Ramsay's unwavering confidence in marriage. The sad marriage of Minta and Paul, whose union was arranged, is an example of how such shortsightedness may result in catastrophe. Such a lack of perspective can even result in tragedy, as seen in the unfortunate marriage of Paul and Minta, which Mrs. Ramsay planned. Lily Briscoe said that she was excellent at bringing her family together. Yet in doing so, she masked all the quirks and personal preferences of her friends and children in favour of a bigger picture. In the pursuit of a bigger vision, Mrs. Ramsay subtly persuades others to adopt the form she wants them to. Mr. Ramsay is an open bully.

According to the Lighthouse, a society established on the principles of patriarchy is always threatening or undermining the fight to attain and assert female autonomy. Most of the book is permeated by the battle of gender ideals, and Woolf highlights a transgression of stereotypical female roles through the character

of Lily Briscoe. She embodies the idealistic feminism of a woman who rejects male dominance in order to find her own identity.

Her completed painting and enlightenment at the book's conclusion help to solidify her status as a really freed female artist. The "angel in the home" has been satisfied by Lily. Virginia Woolf, however, contends that for women to have their own values, they must communicate the truth about their experiences as a body in addition to killing the household angel. Lily chooses painting as her job since she is an awakened lady with feminine consciousness and wants to express herself via her work. But, because art is only practised by men, her pursuit of it is incompatible with the ideals that men dominate. Given these conditions, Lily has many challenges in realising her values. In many cases, The voice of Charles Tansley haunts her. Women cannot write or paint, which causes her to become distracted from her duties. Despite her disdain, she frequently has to put up with Mr. Ramsay's infuriating interruptions, which sap her energy. She gradually loses confidence as a result of patriarchal pressure.

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