

**ÇANKAYA UNIVERSITY  
THE GRADUATE SCHOOL OF SOCIAL SCIENCES  
ENGLISH LITERATURE AND CULTURAL STUDIES**

**MASTER'S THESIS**

**ISSUES OF GENDER AND FAMILY IN VIRGINIA WOOLF'S  
*TO THE LIGHTHOUSE***

**ALI WALEED ABDULQADER**

**JUNE 2015**

Title of the Thesis: **Issues of Gender and Family in Virginia Woolf's *To the Lighthouse*.**

Submitted by: **Ali Waleed ABDULAQADER**

Approval of the Graduate School of Social Sciences, English Literature and Cultural Studies, Çankaya University.



Prof. Dr. Mehmet YAZICI  
Director

I certify that this thesis satisfies all the requirements as a thesis for the degree of Master of Arts.



Prof. Dr. Aysu ERDEN  
Head of Department

This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts.



Ph.D. Bülent Akat  
Supervisor

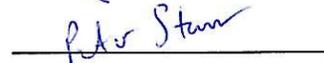
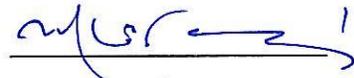
**Examination Date: 19/06/2015**

**Examining Committee Members:**

Ph.D. Bülent AKAT (Çankaya Univ.)

Assist. Prof. Dr. Mustafa KIRCA (Çankaya Univ.)

Ph.D. Peter STARR (Fatih Sultan Mehmet Vakıf Univ.)



## STATEMENT OF NON-PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

**Name, Last Name : Ali Waleed ABDULQADER**

**Signature**

:



**Date**

: 19/06/2015

## **ABSTRACT**

### **ISSUES OF GENDER AND FAMILY IN VIRGINIA WOOLF'S *TO THE LIGHTHOUSE***

Ali W. ABDULQADER

M.A., Department of English Literature and Cultural Studies

**Supervisor: Ph.D. Bülent AKAT**

June 2015, 60 Pages

This study involves a discussion of Virginia Woolf's *To the Lighthouse* with a view to highlighting the importance of art for women to achieve autonomy and identity. Most critics believe that the novel reflects Virginia Woolf's own life and her experiment as a female artist living in Victorian society. According to Woolf, whether married or single, women can find a way to use their creativity and realize their potential either in art, like Lily, or in domestic life, like Mrs. Ramsay. Viewed from this perspective, art can be regarded as an effective means by which women can understand and cope with the challenges of life. However, one can hardly lose sight of the fact that, given the gender biases against women in a society dominated by male values, not many women have the power or opportunity to use their creativity to achieve identity. Within this context, the novel reflects the artistic achievements of a creative female painter Lily Briscoe, who, as a guest, witnesses the clash between Mr. and Mrs. Ramsay. Though she seems to be a submissive wife who has accepted her condition in the family, Mrs. Ramsay is able to exhibit her creativity in the way she arranges domestic affairs. While

she is realistic enough to know that she has got responsibilities toward her husband and children, she does not fail to show her creativity in domestic life, which enables her to achieve self worth.

**Keywords:** Women, Gender Discrimination, Art, Identity, Negative Effects of Men on Women, Family & Marriage.

## ÖZ

### VİRGİNİA WOOLF'UN *DENİZ FENERİNE (TO THE LIGHTHOUSE)* ADLI ROMANINDA CİNSİYET VE AİLE KONULARI

Ali W. ABDULQADER

İngiliz Edebiyatı ve Kültürel Çalışmalar Bölümü Master Diploması

**Denetmen: Filozof Dr. Bülent AKAT**

Haziran, 2015 60 Sayfa

Bu çalışma kadın için sanatın bağımsızlık ve kimlik elde edebilmek için ne derece önemli olduğunu vurgulayan bir bakış açısıyla Virginia Woolf'un *To the Lighthouse* adlı roman hakkında bir tartışmayı ele alır. Eleştirmenlerin birçoğu romanın Muhafazakâr bir toplum içinde Virginia Woolf'un bir kadın yazar olarak deneyimlediklerini ve yazarın kendi hayatını yansıttığına inanır. Woolf'a göre kadın, evli ya da bekar, bekar hayatında Lily ve evlendikten sonra Bayan Ramsay'i gibi, yaratıcılığını kullanabileceği ve kendi potansiyeline erişebileceği bir yol bulabilir. Bu açıdan bakıldığında sanat, kadının hayatın zorluklarını anlaması ve bunlarla baş edebilmesi için etkili bir araç olduğu söylenebilir. Ancak, kadın karşıtı cinsiyet yanlısı olan ve erkeğe verilen yüksek değerlerin hakim olduğu bir toplumda birçok kadının kimlik edinmek için yaratıcılıklarını kullanma gücü ya da fırsatı olmadığı gerçeği apaçık ortadadır. Bu bağlamda roman, yaratıcı bir ressam olan ve Bay ve Bayan Ramsay arasındaki anlaşmazlığa bir misafir olarak şahit olan Lily Briscoe'nun sanatsal başarılarını yansıtır. Aile içindeki durumunu kabul eden, uysal, itaatkar bir kadın olarak görünen Bayan Ramsay, ailevi meseleleri çözme konusundaki yaratıcılığını gözler önüne serme kabiliyetine sahiptir. Ancak, kocası ve çocuklarına karşı sorumlulukları olduğunu bilecek kadar da gerçekçidir. Kendi öz-değerini kazanmasını sağlayan evlilik hayatındaki yaratıcılığını sergilemekten geri kalmaz.

**Anahtar kelimeler:** Kadın, Cinsiyet Ayrımcılığı, Sanat, Kimlik, Erkeğin Kadın üzerindeki Olumsuz Etkileri, Aile ve Evlilik.

## **ACKNOWLEDGMENTS**

First of all, thanks to God for the completion of this master's thesis. Only due to His blessing I could finish my thesis.

Furthermore I would also like to acknowledge with much appreciation the crucial role of my supervisor, Ph.D. Bülent AKAT, also for his advice which has been of great help to me in completing my thesis. Thanks to my examining committee members, Assist. Prof. Dr. Mustafa KIRCA and Ph.D. Peter Jonathan STARR.

I would never have been able to finish my dissertation without the guidance of my professors of the Department of English Literature and Cultural Studies, help from my family and wife. I am so thankful for all those who provided me the possibility to complete this thesis, my great best friends.

## TABLE OF CONTENTS

STATEMENT OF NON-PLAGIARISM.....	III
ABSTRACT.....	IV
ÖZ.....	VI
TABLE OF CONTENTS.....	VIII
INTRODUCTION.....	1
CHAPTERS:	
1- MRS. RAMSAY: THE NEGATIVE EFFECTS OF GENDER BIASES ON WOMEN AND ON THEIR ARTISTIC AMBITIONS.....	11
2- VICTORIAN MARRIAGE & ITS EFFECT ON THE WOMAN IDENTITY AND CREATIVITY.....	28
3- IDENTITY AND THE POWER OF ART FOR WOMAN.....	39
CONCLUSION.....	54
WORKS CITED.....	57
C.V.....	60

## INTRODUCTION

This paper focuses on Virginia Woolf's novel *To the Lighthouse*, a seminal work written with a feminist perspective. The study aims to illustrate the importance of artistic creativity for women to achieve identity in a society dominated by male values and gender discrimination. In the face of the limitations and obligations of marriage, one of the ways women can achieve self-actualization is through art and creativity. In order to understand how Virginia Woolf presents her feminist views in *To the Lighthouse*, it would be useful to outline her style of writing, namely the stream-of-consciousness technique as a form of expression that reveals the workings of a woman's subconscious mind. Before going into a discussion of the role of art and creativity in women's lives, it would also be beneficial to provide some background information about Virginia Woolf's feminist views. Within this context, it is necessary to gain some insight into women's position in society at the beginning of the 20th century, with special focus on the prevalent attitudes toward marriage, conventional views of marriage, and the way women conceived of marriage.

Adeline Virginia Woolf was born on 25 January 1882, and she was raised in a remarkable mode. She was also affected by the free-thinking of her father, Sir Leslie Stephen, who was an author, historian and mountaineer. Woolf starts writing from the early age of her life. *The Voyage Out* which was published in 1915, was the first novel written by her. Virginia Woolf is considered to be a famous female writer of the modern society in the twentieth century, and she has a significant presence in the literary society of London. Moreover, she is regarded as a central figure of intellectuals group which is called Bloomsbury.

As a modern novelist, Virginia Woolf breaks the traditional rules in writing by using the stream-of-consciousness technique, which accounts for why she is often considered to be a major innovator in the use of English language for literary purposes. In her works, Woolf experimented with the stream-of-consciousness technique (the narrative mood) to reveal the underlying psychological as well as emotional motives of her characters. Instead of following a chronological and linear order in the narration of the story, the author tells the story as it occurs to the narrator. By definition, stream-of-consciousness reflects the perspective of the first-person narrator by replicating the thought processes of the narrative character not simply the actions and spoken words. Usually, by using interior monologues, the desires or motivations and the incomplete thoughts of a character are conveyed to the readers, but not necessarily to other characters in a certain literary work.

In her work, Virginia Woolf attempts to reflect her character's voice by using the technique of narrated and quoted monologue. Her narrator also presents her own perspective of the character's thoughts and feelings. Hence, her character's inner dramas are always kept in the foreground. Both male and female characters in her work are self-conscious (Dick, 1989, p. 45). From inside characters' mind, Virginia Woolf seeks to capture her novel's shape, thoughts, feelings and reactions to events. This kind of a technique deals with human thoughts and these thoughts emerge throughout the novel spontaneously. One thought suggests another, the thoughts twist and go around themselves.

*To the Lighthouse*, first published in 1927, it is important to examine the setting of this novel. The action of the novel, takes time immediately a year after the World War I, and it takes place in the Isle of Skye, one of the Hebrides Islands off the west coast of Scotland, in the Ramsays' summer house. The Ramsay's House overlooks the sea and the lighthouse that the novel talks about.

According to Yanxia Sang who argues in her research article titled "An Analysis of Stream-of-Consciousness Technique in *To the Lighthouse*", one should draw a distinction between "direct" and "indirect" interior monologues. These two primary sorts

of monologues are presented in the novel without much interfering from the author and without supposing that there is a listener to these two various kinds of interior monologues. In indirect interior monologue, the omniscient author produces material that is not spoken and looks to come from a character's awareness, and he comments and depicts to lead the readers to understand them. Actually, this kind of monologue is normally integrated with a technique of the stream-of-consciousness, and with description of consciousness in particular (Sang, 2010, pp. 147-175).

In the *To the Lighthouse*, Virginia Woolf draws links between the activities of her characters and the roles they play within the family, whether their roles are negative or positive. She gives a detailed description of Mr. Ramsay's negative character and his biases against women. Similarly, Woolf presents the bright side of women with much "concreteness", depicting each female character in full detail (Dick, 1989, pp. 48-49). Also Woolf succeeds in producing a much subtle effect through the use of stream-of-consciousness technique. The novel contains a great deal of straight, conventional narration and descriptions, but the interior monologue is used often enough to give the novel its special character of seeming to be always within the consciousness of the chief characters. Virginia Woolf says in her essay, "Modern Fiction": "Let us record the atom as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearances, which each sight or incident scores upon the consciousness" (Sang, 2010, pp. 174-175). This is the best description of her method. Let us examine the following passage from the first chapter of part one of the novel;

For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? She would ask; and to have no letters and newspapers, and to see nobody; if you were married, not to see your wife, not to know how your children were, --if they were ill, if they had fallen down and broken their legs or arms; to see the same dreary waves breaking week after week, and then a dreadful storm coming, and the windows

covered with spray, and birds dashed against the lamp, and the whole place rocking, and not be able to put your nose out of doors for fear of being swept into the sea? How would you like that? She asked.

(Woolf, *T.T.L*, 2013, p. 11)

The passage above is represented in the manner of straight narration by the author, but it is clearly what the character feels and thinks, and it reflects the character's consciousness and inner thoughts. In this extract, Woolf uses the conjunction "for" as an indication of the beginning of this monologue, and produces an easy and natural shift from objective description to the character's interior monologue. Secondly, she presents Mrs. Ramsay's consciousness by the guiding phrases "she would ask" and "she asked" to make the reader wonder about in Mrs. Ramsay's consciousness. Thirdly, here she employs semicolons in order to indicate the continuation of the consciousness (Sang, 2010, pp. 174-175).

To feminists, Virginia Woolf was an early advocate of women's rights, a writer concerned with both the social and emotional consequences of patriarchal politics and values. It was obvious that Woolf expressed her indignation and resentment exposing the absence and exclusion of women through history and she also focuses on the biased position of women in her contemporary society (Louise, 2011, p. 4).

The reputation of Virginia Woolf declined sharply after World War II, but her importance was re-established with the growth of Feminist criticism in the 1970s. This concept of femininity spread all over the country, essentially defining the nature of women and robbing them of their innate sense of self. For instance, she endeavors to change the image of the weak women who were restricted by the ordinances that were placed by male; women should suffer permanently from grief, moreover surrendered to desperation. Particularly, in her research titled: *Reinventing Grief Work: Virginia Woolf's Feminist Representations of Mourning in Mrs.Dalloway and To the Lighthouse*, Susan Bennett Smith says: "In *To the Lighthouse*, she removes mourning from the

realms of femininity and medicine, and provides a positive model for grief work”(Smith, 1995, p.210). Also Beth Rigel Daugherty, in her argument says:

“Woolf fuses her personal, feminist, and artistic aims to restore her mother, a woman destroyed by the patriarchal myths of Mary and Eve, to her own identity and thus transform a woman who worked to perpetuate the patriarchal society into the personal, feminist, and artistic heritage she herself needs. For mother, daughter, and reader, it is an audacious moment of liberation” (Rigel, 1991, p.289)

Woolf's best-known two nonfiction works, *A Room of One's Own* (1929) and *Three Guineas* (1938), examine the difficulties that female writers and intellectuals face because men hold disproportionate legal and economic power and the future of women in education and society.

To go into the core of the Feminist issue, the icon of the Victorian Womanhood, one should examine the real position and estimation of women in the early of twentieth century, actual facts of daily life of individuals, the male perspective towards women, and the writer's own perspective toward the issue. In addition, one must analyze how women's position in contemporary society had an effect and on the literary works that Virginia Woolf wrote throughout the span of her life. One must also examine the inequality resulted from the limited role women were assigned in society. From the nineteenth century to the 1960s women's role was generally seen as only confined to private life. Women's role was limited to marriage, motherhood, and taking care of husband, home and children. It was kept within the bounds of the house and within its domestic responsibilities.

Men's role was to support their wives and children financially, and to represent both themselves and their families in public affairs. This division influenced every aspect of women's lives, regardless of their own talents and ambitions, or the economic and social realities (such as having to raise children alone). It also had a profound influence on public culture, which concentrated almost entirely on men and their

interests. Men had an opinion that women lacked creativity in all respects, and that they were considered to be merely as housewives with no kind of artistry, creative skill, and even imagination.

Virginia Woolf set herself firmly against the prevailing ideas of contemporary community. The gender biases and discrimination against women can be clearly seen in the way Woolf portrayed her characters in *To the Lighthouse*. In the novel, the male character, Charles Tensely supports the idea that women cannot paint, women cannot write. In a male-dominated society, creativity is a feature that can hardly be associated with women since they are not allowed to bring out their artistic talents and ambitions by any means. Any kind of artistic activities is a privileged that was enjoyed only by male members of the society. So, from men's perspective painting and writing are not female activities and women are always responsible for handling domestic affairs, taking care of their husband and children.

In her book *Awakening Minerva: The Power of Creativity in Women's Lives*, Linda A. Firestone argues that creative courses of the women could not be easy, but at the end of this path those women are more free, liberating and less painful for that particular woman. Creative women must work to improve and develop their fundamental creative natures and personality.

The quest for knowledge and understanding, like the nature of creativity itself, challenges everything. Once a woman chooses to honor her essential creative nature, she, in the spirit of that commitment, also chooses to recognize and accept her own creative voice (A. Firestone, 1997, pp. 260-266).

Being involved with her life, this will build up woman's quintessence and determination for creativity in her expression. By neglecting the matter of age, her intellectual reality, ethnic, and living situation, woman can reach the reawakening of her potential in all life's domains, teaching, nursing, volunteer or professional even a housewife. Whether a beginner or a long-time student of creativity, public or private in

her expression, amateur or professional, there is always more to be sought, revealed and still there is an opportunity of being creative. There is a clear relationship between woman's perspective to define creativity and the way she expresses her original and natural creativity, so the definitions set by woman and styled according to the way she lives, Linda A. Firestone in her book presents examples of woman and creativity:

Of the women interviewed for this book, if creativity was understood in the context of personal expression, those women also saw their lives through the need to express themselves in everything they did. If creativity was defined as the ability to take risks and maintain an openness to life, those women demonstrated the need to take risks and to push themselves on into the unknown. If creativity was defined as transformation and the act of making something new, the women who defined it as such had an approach to the world with that same focus. These transformations would occur in a variety of areas: personal relationships, work, or emotional responses . . . . (A. Firestone, 1997, pp. 260-266)

Woman has the creativity, but it needs to be explored, like an inner journey step by step, woman can reveal her ability to challenge and discover the essential creativity that already exists, and then, to achieve the goal she needs to challenge to free the power of creativity that is built inside herself. In this respect, A. Firestone argues that "every action sets off a reaction and brings forth the need to make another choice. Every step voluntarily taken propels a woman forward. Every step not taken either stops the process or sends the woman retreating to something old . . ." (Firestone, 1997, pp. 260-266). Whether the woman reveals her potentials of creativity in public or private, the society will gain the advantages from this, even the woman brings up her potentials in her personal life. Being an ideal mother will be reflected on the society as a whole, and that can be achieved by facing all difficulties in life successfully or unsuccessfully, because

without seeking and struggling, woman cannot get the understanding or knowledge of herself or her life.

To acquire more understanding about the novel, it is important to come across the critical approaches; many of them are related *To the Lighthouse*. One of these approaches is based on a biographical criticism. In fact, the personal life of the writer can help the reader to understand the work if the relationship between the life of the writer and the work itself is taken for account. Getting an advantage of the author's experience in his own life is also possible through reading the novel and to what extent the writer is reflecting him or herself in the literary work. For example, in the *To the Lighthouse*, Virginia Woolf tries to reflect herself as an artist through the character of Lily Briscoe, who is a painter. Moreover, in the novel Woolf criticizes Mrs. Ramsay, and her submission to the patriarchal roles, but in fact she criticizes her mother (Virginia Woolf's own mother). The second critical approach is the gender criticism. This approach is closely related to the Victorian era. It sheds light on how sexual identity is influenced by the gender role. This approach is considered to be an offshoot of the feminism. Woolf in the *To the Lighthouse* and other works focuses on the gender biases, and on criticizing the patriarchal system that causes an imbalance between male and female in the society. So, through the female character, Lily Briscoe, Woolf emphasizes the importance of woman's achieving identity and getting freedom in a society ruled by the conventional norms. The third approach is the sociological criticism; this approach investigates the cultural, intellectual and social context of the novel. In addition, it shows the relationship between the artist and the society. It also clarifies the real social condition of marriage in the Victorian period, represented by Ramsay's marriage. Sociological criticism examines the societal elements within the literary work itself.

The main body of this thesis is divided into three major divisions or chapters; each one of them presents a main point in the argument of the novel. The following is a brief summary of what each chapter will be about:

In Chapter One, “Mrs. Ramsay and the Negative Effects of Gender Biases on Women and on Their Artistic Ambitions,” the discussion will be dealing with the negative effects of gender biases and discrimination against women, and also its effects on their artistic ambitions by presenting the male perspective towards women in the Victorian society at the beginning of twentieth century as it is reflected in the novel. The concentration will be on the main two female characters of the novel, Mrs. Ramsay and Lily Briscoe, and how they think and behave, as well as the character of Mr. Ramsay and his patriarchal way of thinking. In addition to some other male characters like Charles Tansley who supports the idea that women cannot paint, women cannot write. Mr. Ramsay and Charles hold and support the contemporary opinion that women lack all sort of creativity and talents.

In Chapter Two, “Victorian Marriage and its Effect on the Women Identity and Creativity,” the centre of discussion will be on Victorian marriage, and its effects on woman’s creativity and identity. In the novel, marriage is viewed as a factor or as an experience that interferes with the female protagonist’s creativity. The chapter shows to what extent marriage is viewed in the *To the Lighthouse* as a negative phenomenon that has hindering effects on women like Mrs. Ramsay who is a housewife involved in domestics responsibilities and duties and also a woman like Lily Briscoe who is an artist. Both these two characters, Mrs. Ramsey and Lily, think of marriage from a different point of view as it will be elaborated on in this chapter.

The novel seems to punish the women who accept their positions as wives and mothers like Mrs. Ramsay, while it rewards young women who are sure that they want a different kind of existence like Lily who is caught in a struggle between traditional requirements of being a wife, then a mother and achieving identity by expressing her thoughts and feelings through art.

Chapter Three, “Identity and The Power Of Art For Woman”, will be dealing with art as a means to achieve woman’s self confidence, creativity and identity. The discussion will also show to what extent art is considered as a motive urging woman to get her liberation, to be creative then to gain her real identity that was lost throughout the Victorian period due to the rules and values of the patriarchal society which hampers women’s creativity and their efforts to achieve an independent identity. The novel reveals a woman’s experience and provides a feminist alternative to male-dominated views of reality. Art may help a woman to change her life in a significant way, giving her the opportunity to fulfill her capabilities.

## CHAPTER ONE

### MRS. RAMSAY: THE NEGATIVE EFFECTS OF GENDER BIASES ON WOMEN AND ON THEIR ARTISTIC AMBITIONS

Focusing on two female characters, Lily Briscoe and Mrs. Ramsey, Virginia Woolf switches from one perspective to another, presenting two different ideologies of the term sexism (or gender discrimination). Woolf criticized the superior and traditional gender stereotypes in contemporary society. *To the Lighthouse*, a novel of artists, deals with the issue of masculinity vs. femininity, more specifically, the differences between the masculine and feminine mind, presenting how masculinity becomes instrumental in defining social roles. By using their power of imagination women can release their untapped potential, which enables them to go beyond the roles socially assigned to them. The contrast between masculinity and femininity is symbolized in the relationship between Mr. and Mrs. Ramsay. The first issue concerning masculinity is egotism and thoughtlessness, which stands in marked contrast to feminine sensitivity and attentiveness to the needs of others, Secondly, there is a clear distinction to be made between masculine intelligence and feminine imagination.

In her research, Pamela Gannon Mazzuchelli draws attention to Freud's theory which states that self needs anger, and anger is the consequence for the first ego's conflict to preserve itself, also to achieve an identity independent of the mother. In *Art and Anger*, Jane Marcus discusses Freud's argument, saying that the sense of self and identity can be achieved only by anger (Jane, 1988, p. 124). The Angel of the House, was the title given to women in the Victorian society (patriarchal system), a perfect ideological model, which ignores their anger. Those angels are always associated with

positive emotions. It is taken for granted that women have no disturbing or annoying emotions like anger or frustration. However, feminist writers, including Virginia Woolf, believe that without anger women have neither freedom of choice in life nor any sense of identity and independence. Woolf criticized the oppressive attitude of the Victorian society toward women who, unlike men, were treated in an inferior manner. She often complained that in a society dominated by male values and standards, an angry female writer was not taken seriously into consideration in spite of the knowledge and creativity she possesses and the position she holds as a novelist and critic. In term of feminism, the critic, Pamela Gannon puts:

Although Woolf's name is often considered synonymous with feminism and feminist issues, she has not been lauded by all feminist critics as the alpha and omega of their issues. During the development of feminist literary theory and feminism in the early seventies, critics debated Woolf's contribution to both causes. Because these second-wave feminists believed anger was an essential component of social change, they questioned her indirect manner of expressing it, which many deemed defensive, an act of denial, or pandering to men, and they claimed she was not angry enough. (Mazzuchelli, 2009, p. 1)

In *To the Lighthouse*, Woolf presents Mrs. Ramsey as a self-satisfied woman who acts in accordance with the traditional roles assigned to women in Victorian society. In his article titled "Feminism Revealed From Lily's Picture in *To the Lighthouse*", Hui Jingrui argues that: "women have to accept passively this traditional role imposed by men and learn to get used to it, losing their own identity and even becoming defenders of patriarchy" (Jingrui, 2013, p.74). Mrs. Ramsay enjoys doing her daily chores in the house. She is happy with her womanhood and with the belief of being the "Angel of the House". This means that she is responsible for meeting the needs of the family members as a mother and a wife. She has to satisfy and take care of each one of her family. An angle has to keep a smile on her face in order to please others and make them

emotionally and psychologically satisfied too. In her essay “Professions for Women” Virginia Woolf gives another important description of the Angel of the House:

. . . You may not know what I mean by the Angel in the House. I will describe her as shortly as I can. She 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; if there was a draught she sat in it—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 . . . In those days—the last of Queen Victoria—every house had its Angel. And when I came to write . . . she slipped behind me and whispered: "My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own.

(Woolf, *Professions for Women*, 1931, pp. 235-42)

On the other hand, Lily Briscoe totally rejects the traditional roles assigned to her as a woman. She does not approve of Mrs. Ramsey’s attitude as a mother, wife and matchmaker.

“It won’t be fine” says Mr. Ramsey who is the dominant father figure in the family. He has a sharp sense of egotism. Also, he is hard, quick-tempered and moody (Woolf, *T.T.L*, 2013, p. 10). Mr. Ramsay is torn between being a unique intellectual and a domestic figure. For him, it is easy to say that he reflects the Victorian attitude to life, which was characterized by gender discrimination against females. Mr. Ramsey is caught between keeping his role as a first class male figure and his need for a woman’s companionship, the dichotomy between his intellect and emotional activities. In the first part of *To the Lighthouse* titled ‘The Window’, Virginia Woolf gives a precise description of Mr. Ramsey:

Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence; standing, as now, lean as a knife, narrow as the blade of one, grinning sarcastically, not only with the pleasure of disillusioning his son and casting ridicule upon his wife, who was ten thousand times better in every way than he was (James thought). . . .

(Woolf, *T.T.L.*, 2013, p.10)

Because of his narrow-mindedness and the complexity of his thinking, Mr. Ramsey constructs the idea that women lack creativity and they have an inferior mind. This tendency to see women as inferior beings reflects the Victorian attitude toward women. As Pamela Gannon Mazzuchelli argues in her research about Mr. Ramsey and Mr. Tensely, “they make the women around them feel inferior by verbally abusing or belittling them in order to feel superior.” (Mazzuchelli.2009.p.31). Another critic, Glenn Pedersen, writes about Mr. Ramsey’s wicked nature: “The reader is influenced to believe that Mr. Ramsay is a villainous character, a father who prevents his son from fulfilling his desire” (Glenn, 1958, p. 585-600).

One may argue that Virginia Woolf reflects her anger in her portrayal of the male characters in the novel. Actually, her anger at gender discrimination seems to originate from two factors, namely gender roles and negative effects of gender biases against women. Yet, the source of her anger remains the same: the traditional roles assigned to women by the Victorian society. Jane Lilienfield argues that Woolf seems to have been angry with her parents; so she “uses the characters of Mr. and Mrs. Ramsay . . . as surrogates for her own parents” (Lilienfield, 1977, p. 345). Woolf’s anger also arises from the conventional ideas about women who were dictated by a society dominated by male values and way of thinking. Her mother, too, was one of those women who accepted the roles imposed on them by the Victorian society. As John R. Maze argues in his book, *Virginia Woolf: Feminism, Creativity and the Unconscious*, that: “there is a perfect complementarity in their (men’s) views of proper sex roles. His (Mr. Ramsey’s) sexism is unreflective-he just expects women to provide sympathy, encouragement, and

general emotional support for men in their pursuit of the great things of life. A part of this is to see there is physical, solid domesticity, and nursery full of children. Mrs. Ramsey's sexism is more explicit and rationalize" (R. Maze, 1997, p. 90). As Virginia Woolf puts it:

Indeed, she had the whole of the other sex under her protection; for reasons she could not explain, for their chivalry and valour, for the fact that they negotiated treaties, ruled India, controlled finance; finally for an attitude towards herself which no woman could fail to feel or to find agreeable, something trustful, childlike, reverential; which an old woman could take from a young man without loss of dignity, and woe betide the girl—pray Heaven it was none of her daughters!—who did not feel the worth of it, and all that it implied, to the marrow of her bones!

(Woolf, *T.T.L*, 2013, p. 12)

Men, according Mrs. Ramsay's point of view, are worthy of her protection for two reasons. First, because she believes that they are the rulers of the world and second, due to the attitude they held against women.

In his book, *Virginia Woolf: Feminism, Creativity, and the Unconscious*, John R. Maze claims that Virginia Woolf personifies the prevalent norms towards women in Victorian society, where women have to cope with those roles assigned to them. The discrimination is very obvious when the novel opens with Mrs. Ramsey's conversation with her son. She attempts to console her son, James, who feels sad and disappointed for the reason that he is not allowed to sail to the Lighthouse. Therefore, as a mother caring for the feelings of her son, Mrs. Ramsey wishes to prevent James from losing his hope, by telling him that tomorrow he will be able to go and visit the Lighthouse. She says to him that "yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added. "To her son these words conveyed an extraordinary joy" (Woolf, *T.T.L*, 2013, p. 9). Mr. Ramsey suddenly interrupts the conversation between

the mother and her son and he tell them that “it won't be fine” (Woolf, *T.T.L*, 2013, p. 9) Apparently, Mr. Ramsey is full of “some secret conceit at his own accuracy of judgment. What he said was true. It was always true. He was incapable of untruth; never tampered with a fact; never altered a disagreeable word to suit the pleasure or convenience of any mortal being” (Woolf, *T.T.L*, 2013, p. 9). Supported by his ideology as a philosopher, Mr. Ramsey speaks with his wife and his son in an uncontrollable manner. He becomes outraged with his wife’s faith in the possibility of sailing to the lighthouse tomorrow:

How did he know? She asked. The wind often changed. The extraordinary irrationality of her remark, the folly of women's minds enraged him. He had ridden through the valley of death, been shattered and shivered; and now, she flew in the face of facts, made his children hope what was utterly out of the question, in effect, told lies. He stamped his foot on the stone step. "Damn you," he said. But what had she said? Simply that it might be fine tomorrow. So it might. Not with the barometer falling and the wind due west.

(Woolf, *T.T.L*, 2013, p. 40)

For Mr. Ramsey, this kind of faith in what seems impossible reflects women’s way of thinking and their inferior mind. His job is to smash the wonderful moments that his wife creates in the family. Mrs. Ramsey provides emotional support for her son where her husband seems to be rather indifferent to his son’s feelings. As John R. Maze puts it, “while Ramsay demands that everyone face unblinkingly the realities of life, Mrs. Ramsay, seeing “life” as the enemy, tries to deny its horrors and preserve people’s hope of something better” (R. Maze, 1997, p. 89). This situation reflects the gender relations within the family, and more broadly in the society.

Virginia Woolf's *To the lighthouse* presents a submissive female figure, Mrs. Ramsay, who tries to hide her capabilities in front of her husband. She prefers to be give the impression of being weak rather than strong. Therefore, the novel provides its readers with two different images of marriage and domestic life. The first image presents

the traditional notion of marriage and the second one reflects the real status of the relationship between the Ramsays. The traditional concept of marriage is represented by male way of thinking, which is mainly based on the notion that women lack talent and creativity. But on the other hand, there is an equalitarian attitude toward women's position in society. In the novel, Mrs. Ramsay is the central figure in the house, who tries to meet every need of the members of her family. Yet, she believes that she is incapable of presenting her strength before her husband. In her book *The Invisible Presence*, Ellen Roseman says:

Mrs. Ramsay's power is ultimately self-devouring, its expression a cycle of self-assertion and self-abnegation. Seeing her "proper function" (p.63) as nurturance and submission, especially in relation to her husband, Mr. Ramsay denies her power because it implies a need or weakness on her husband's part. The moment of successful creation reveals a hidden paradox in marriage: the husband may have the power to demand, but he is under his wife's power when he receives. (Roseman, 1986, p. 96)

This notion is related to Virginia Woolf's portrayal of Mrs. Ramsay as a complex character that has various abilities, yet lives under the influence of social gender restrictions and discrimination. Mr. Ramsay is aware of his wife's potential, but his vanity that results from his male way of thinking prevents him from openly declaring it. Mrs. Ramsay seems to feel completely satisfied with this: "she did not like, even for a second, to feel finer than her husband" (Woolf, *TTL*, 2013, p. 48). Mr. Ramsay's authority over his wife is unmistakable: "You won't finish that stocking tonight," he said pointing to her stocking. That was what she wanted—the asperity in his voice reproving her (Woolf, *TTL*, 2013, p. 138). This extract illustrates an important norm that prevailed in the Victorian society: a woman cannot assert her personality, her identity and her creativity in the presence of her husband. So it is clear how marriage has a large effect on women in that society.

Strikingly, in Part One, Chapter Eight of *To the Lighthouse*, Mrs. Ramsay hides her dissatisfaction with Mr. Ramsay when he is reading the story *The Fisherman and his Wife*, a tale that clearly represents a situation similar to the one in which Mrs. Ramsay. In this story, there are two characters a poor fisherman and a wife. The fisherman hunts a magic fish which can bring wishes, and the wife wishes to be a king.

According to the original tale, God leaves them in poverty and misery because of her wish. So, it might be clear that the message behind this scene is that a woman should admit having no will of her own, and that she should not attempt to challenge men's power and authority in family or society.

(Women) should not seek to appropriate male power, represented by kingship. "Isabil" in the ongoing action, a woman with her own name, she is reduced to her proper contingent role by the frame of the narrative as a whole, which identifies her as the wife of the fisherman. Her power is subsumed and defused by moral teleology of narrative, which allows her to assert herself only so that can be put in her place. Just as Mrs. Ramsay's "delicious fecundity" leads to her exhaustion and self-abnegation (Roseman, 1986, p. 97).

Mrs. Ramsay's submission to the patriarchal authority manifests itself even in an imaginary story. In fact, Mrs. Ramsay has no ambition for using her creativity and realizing her full potential as a woman (Roseman, 1986, p. 97). Nevertheless, Mr. Ramsay regards his wife as a threat to his dominant position in the family. What makes him think in this way is that she is a woman with many abilities, yet few choices. As a patriarchal figure of his family, Mr. Ramsay inadvertently causes his wife to use her creativity in domestic affairs and secure her position as the center of her house. This gives Mrs. Ramsay the chance to enjoy some sort of freedom inside the house and achieve some autonomy in the family, thus being able to find a temporary relief from the domination of her husband.

Virginia Woolf describes the dinner party as if it is a painting. At the dinner party, Mrs. Ramsey is very concerned with all the small details and preparations for the reason that she hopes to make sure that her guests are pleased and satisfied. She is obsessed with meeting all kinds of needs. Mrs. Ramsay believes that enjoyable moments are transient; so, in order to make sure that these moments will endure in our memories for a long time, one must be extremely meticulous in serving his/her guests. She is eager to serve her guests in spite of the fact that some of these people may not be worthy of her attention and kindness. In her book titled: *Virginia Woolf and Her Work*, Sevda Çalışkan remarks: “Mrs. Ramsay on the other hand appears to domineer in her environment through excessive self-sacrifice.” ( Çalışkan , 1997, p. 27). Sevda Çalışkan quotes the words of another critic who also comments on Mrs. Ramsay’s behavior: “as Margaret Drabble states “Mrs. Ramsay is a creator of harmony, of beautiful moments. She charms and reconciles. She draws out the bores and cheers the downhearted and visits the sick” (Çalışkan, 1997, p. 27).

The following scene from *To the Lighthouse* shows the artistic way of looking at a still life. There are flowers assembled in the center of various kinds of objects and there is a dish of fruits on the table of dining room. These fruits are presented in an interesting artistic way. The compositional harmony of this arrangement touches Mrs. Ramsay’s artistic sensibility, “which elevates the mundane table-setting to an artistic creation in her eyes” (Brunelli, 2012, p. 33):

No, she said, she did not want a pear. Indeed she had been keeping guard over the dish of fruit (without realizing it) jealously, hoping that nobody would touch it. Her eyes had been going in and out among the curves and shadows of the fruit, among the rich purples of the lowland grapes, then over the horny ridge of the shell, putting a yellow against a purple, a curved shape against a round shape, without knowing why she did it, or why, every time she did it, she felt more and more serene.

(Woolf, *T.T.L*, 2013, p. 122)

From this scene, one can see how Virginia Woolf presents Mrs. Ramsay, a woman under the power of a man, under her husband's aggressive attitude. On the other hand, Mrs. Ramsay believes that she is capable of finding her way in this male-dominated world, and she is satisfied with her solution: to use her power of artistic creativity in her domestic life.

The dinner party is the central event in Part One of Chapter Seventeen, where Virginia Woolf shows the extent to which Mrs. Ramsay is careful about and obsessed with the details of everything in her house while serving her guests during the party. Actually, this shows how well she uses her creativity in her domestic life. At this party, the dining room is filled with fourteen persons, each one of them expecting to be served in a special way. Mrs. Ramsay knows that she must be aware of her guests' requirements, ranging from arranging their seating to serving the foods and doing everything that is supposed to make them feel comfortable and pleased in her house. She manages to pay attention to all the details in a wonderful and successful manner. She thinks that she is the only one who is responsible for fixing any problem that may arise in her house. As Susan Dick says in her book titled *The Cambridge Companion to Virginia Woolf*, "all presented (realistic details) in a way that makes them contribute to unspoken monologue and dialogues taking place" (Dick, 2000, pp. 60-61). E.M Forster also notes "it is always helpful when reading her, to look out the passage describing eating. They are invariably good" (Dick, 2000, p. 61).

Mrs. Ramsay presents her dinner party as a creative artistic attempt which can be similar to Lily's art of painting. So, it is important to emphasize the difference between Lily and Mrs. Ramsay in terms of their artistic ambitions. Lily presents her art as an "art of representation" while Mrs. Ramsay shows her art as an "art of connection". In other words, Lily wants to represent and show her art through the paintings she draws while Mrs. Ramsay displays her creativity in her confined and restricted domestic environment. Actually, Mrs. Ramsay's art encourages Lily to keep working on her artistic creation. Her creativity in domestic life is a positive factor that motivates Lily to be more creative in her art of painting. In fact, Virginia Woolf describes Mrs. Ramsay's

dinner party as if it is a painting. At the beginning, she starts out by describing the physical details, then Woolf moves on to giving details, elaborating on the way Mrs. Ramsay arranges the table:

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.

(Woolf, *T.T.L*, 2013, p. 97)

The dinner party is a very important occasion in *To the Lighthouse* in that Mrs. Ramsay, as a woman who makes an effort to exploit her artistic creativity, tries to make some sort of a connection in this scene between her guests and her creation by arranging the party in a perfect manner. The quotation below clarifies the significance of the party in an artistic sense. Here, Mrs. Ramsay connects her “creation” with the characters, more broadly the readers:

What had she done with it, Mrs. Ramsay wondered, for Rose's arrangement of the grapes and pears, of the horny pink-lined shell, of the bananas, made her think of a trophy fetched from the bottom of the sea, of Neptune's banquet, of the bunch that hangs with vine leaves over the shoulder of Bacchus (in some picture), among the leopard skins and the torches lolloping red and gold... Thus brought up suddenly into the light it seemed possessed of great size and depth, was like a world in which one could take one's staff and climb hills, she thought, and go down into valleys.

(Woolf, *T.T.L*, 2013, pp. 110-111)

Aware of all details, Mrs. Ramsay interestingly moves the readers of the novel from an ordinary dinner party to the realm of art and beauty. She does so by turning the dinner

scene into something similar to a painting. In her article titled “Depending on Distance: Mrs. Ramsay as Artist and Inspiration in Virginia Woolf’s *To the Lighthouse*”, Ben Beach says:

To further identify the dinner party scene as a painting, Woolf chooses to not only zoom in on the details, but to exclude everything beyond the scene. She notes that the “faces on both sides of the table were brought nearer by the candlelight,” “the night was now shut off by panes of glass,” and that the attendants “were all conscious of making a party together in a hollow, on an island” (p. 99). In this way, the dinner scene takes on the characteristic of a painting as everything outside of the viewable area ceases to exist. As in a painting, the viewer is not privy to what exists, if anything, outside of that which the artist has chosen to recreate on the canvas. In this way, the scene has been described like a painting, has referenced another painting, and been framed as a painting. This perhaps leaves readers with the responsibility of likening the scene, when viewed in the context of the novel, to some other work of art (Beach, 2014, p: 1).

In *To the Lighthouse*, Virginia Woolf presents the activities of the characters in the novel, giving a clear description of what each character is engaged in, whether the activity is painting, walking, playing or knitting. Yet, behind these activities are different roles and issues. The narrator presents every scene with a realistic point of view without overshadowing the “inner drama” of those characters. For example in Part One of the novel, Virginia Woolf tries to draw a link between the activities of the characters and other “matters” that need to be “explored” (Dick, 2000, p60). Knitting is an example of one of these important activities performed by Mrs. Ramsay; therefore, knitting here reflects the woman’s main role as the mother. Commenting on Mrs. Ramsay’s role in the family, Susan Dick says:

In part I, as in part III, where are fewer characters and events, she often links their activities to other matters she wishes to explore. For

instance, Mrs. Ramsay's knitting reflects her role as the creative center of the house and family, the one who makes is "real", as she assures her husband while "flashing her needles. (Dick, 2000.p.60)

The image of knitting also reflects Mrs. Ramsay's duty towards her guests as a matchmaker and social adviser who urges them to get married. Mrs. Ramsay tries to achieve perfection in her domestic life, keeping the family members away from any distributing emotions. Moreover, the relationships among the family members are complicated, but Mrs. Ramsay does her best to prevent chaos within the family, and thus keeping the relations in harmony and order. She tries to iron out the conflicts that arise between family members, especially the conflict between Mr. Ramsay and his son James.

Although Lily Briscoe believes that Mrs. Ramsay is not an independent person because she does not have her own choices and she lives under the constraints of a patriarchal society. Lily has been greatly influenced by the domestic creativity displayed by Mrs. Ramsay. Hence, she considers Mrs. Ramsay to be a primary source of inspiration for herself. Commenting on the extent to which Lily has been influenced by Mrs. Ramsay, Susan Dick says:

The change in atmosphere enables Mrs. Ramsay to consider what is being achieved during this ordinary event. Mrs. Ramsay is experiencing a moment of heightened consciousness, a perception of 'reality' which Woolf called a 'moment of being'. Late in part III, Lily will discover that she seeks to achieve in art what Mrs. Ramsay achieved in life, a moment when the ordinary and the extraordinary are perceived as one (Dick, 2000, p. 61).

In spite of her conviction that Mrs. Ramsay is not an independent woman, Lily is impressed by the way Mrs. Ramsay deals with her family and the way she manage her housework. Fascinated by Mrs. Ramsay's domestic creativity, Lily takes her as a role model to accomplish her desire to use her own creativity in painting. Moreover, in Part

One of the novel, Lily wants to obtain the “Magical Power” that Mrs. Ramsay possesses, and she tries that “physically” by sitting near to Mrs. Ramsay and touching her (Dick, 2000, p. 61):

Sitting on the floor with her arms round Mrs. Ramsay's knees, close as she could get, smiling to think that Mrs. Ramsay would never know the reason of that pressure, she imagined how in the chambers of the mind and heart of the woman who was, physically, touching her, were stood, like the treasures in the tombs of kings, tablets bearing sacred inscriptions, which if one could spell them out, would teach one everything, but they would never be offered openly, never made public. What art was there, known to love or cunning, by which one pressed through into those secret chambers.

(Woolf, *T.T.L*, 2013, p. 61)

For all her efforts, Lily is unsuccessful to obtain anything from her: “Nothing happened. Nothing! Nothing! as she leant her head against Mrs. Ramsay's knee” (Woolf, *T.T.L*, 2013, p. 61). On the whole, Lily is happy with her independent life and her ability to think freely. However, she cannot help expressing her admiration for the important position that Mrs. Ramsay has gained within her family and her role as a creative mother and housewife.

To shed more light on the negative effects of gender biases against women which result from a society dominated by male values and standards, it is important to consider how Virginia Woolf depicts this society throughout her fictional works. On many occasions, Woolf criticizes the gender biases and discrimination against women that exist in her society. In her considerations, Virginia Woolf puts woman liberation in the foreground and she tries to defend the rights of women. She is conscious of her mother's status in the face of the traditional role of the Victorian system. In addition, Woolf focuses on the moment of transformation in the life of the female figure in the society. This transformation brings her from the “perpetuate the patriarchal society” (Daugherty,

1991, p. 289), to the emancipation, and make women involved into various areas and fields of life. And also, to be a creative mother and daughter, to get her artists ambitions are important for women. The struggle in the *To the lighthouse* that aims to obtain the female autonomy, is undermined by the foundations of patriarchy with a clash of gender, but Virginia Woolf presents a woman who challenges the men hegemony to obtain the “sense of individuality” (Daugherty, 1991, p. 298).

Indignant of her reality and the position of women, Virginia Woolf “mothers herself in *To the Lighthouse* [and] creat[es] a mother who, can only sanction the daughter's autonomy after being freed from the patriarchy” (B. Chevigny, 1983). Woolf also tries to “empower” everyone in her life, herself, the characters of her works and even her readers. Her power entirely casts against the patriarchal system that governs the community where she leads her life. In despite of her self-need to achieve the level of autonomy, Mrs. Ramsay herself undergoes the rules of the patriarchal society:

Mrs. Ramsay works hard to be the Angel in the House, "the woman that men wished women to be" ("Speech" xxix-xxx). She wholeheartedly supports patriarchal values, enjoining all to marry and to have children (93), believing wives should subject themselves to their husbands' labors (20), and trusting in the "admirable fabric of the masculine intelligence" to uphold the world (159). She smoothes things over, hiding both small unpleasantries and more painful realities from her husband (62, 104). Although she feels "impeded in her proper function by these lies, these exaggerations. (Daugherty, 1991, pp. 290-291)

Mrs. Ramsay lives in a society that entrenches the policy of single-gender domination and accepts that when everyone goes for sleep at night, she can "be herself, by herself" (Woolf, *T.T.L*, 2013, p. 73), She needs silence and solitude, as well as she foreshadows herself for all and to all, to her children, those who need reading, listening and care, and to her husband who needs comfort and sympathy. Even for her guests, Mr. Tansley and Mr. Banks. Mrs. Ramsay is powerful but only in public; she has a “public

personality”, her Angelic power “operate” only in patriarchal action, her “real self exists in spare moments, does not function in any public way, and has little space in which to grow” (Daugherty, 1991, p. 291). So the Angel of the house must possess self-sacrifice, give up her rights and she must also involve herself into her domestic rules.

Barbara Bellow Watson in her research titled *On Power and the Literary Text*, argues that Mrs. Ramsay in the novel is a “domestic, nurturing woman” and it is hard to say that she is a powerful woman. But “In fact the entire structure of the novel conveys a division of powers that is far from being a credit to the male, whose power is sterile and negative. Mrs. Ramsay's power is liberating and fertile” (Watson, 1975, p. 118). What Bellow comment proves the availability of talent, power, sense of art and creativity, Bellow also adds:

If we learn to read ourselves as well as we read books, we may recognize women's experience of power, our suitability to it, and the skills we have already developed. This recognition may be the first step to taking a share of power. If many women have like Mrs. Ramsay exercised positive power called by other names, and many more have like Edna Pontellier exercised negative power-the power to refuse-a recognition of that fact, our previous experience of power, should by no means be taken to imply that women should rest content with what we have had. We would be like musicians practicing on a silent piano, which may have strengthened our fingers more than we have realized, but we cannot play our concerts on a silent piano (Watson, 1975, p. 118).

As a human being both male and female have the power and creativity, but this power needs to be urged and resurfaced. As a patriarchal society this power has been concealed and destroyed by the rules of the male system. So the situation of women at that time is shaped by the society and environment. In this society, males hold and dominates everything, moral authority, property and leadership, which represent the unjust rules of the society.

In the novel, the male character, Charles Tansely who is a student of Mr. Ramsay, also supports the idea that women lack capabilities and it is hard for him to believe that woman can involve in art. Tansely informs Lily Briscoe that woman cannot paint and they cannot write “and it would never be seen; never be hung even, and there was Mr. Tansley whispering in her ear, "Women can't paint, women can't write . . .,” (Woolf, *T.T.L*, 2013, p. 58), Mr. Tansley can be considered as another patriarchal figure who represents the dominant ideas that prevailed over the early-twentieth-century society of England. His attitude is a reflection of the prejudice of that Victorian society against women.

By focusing on the major characters of *To the Lighthouse* and presenting a kind of gender-based conflict among them, Virginia Woolf is able to shed more light on how women are discriminated and looked at them in an inferior way by the masculine division of the society. This male dominated society represented in the novel by two main characters, Mr. Ramsay and Charles Tansely, stand against and undermine female creativity through disregarding their identity and rights to involve in the field of art. This issue reflects the ideology of that contemporary society which was dominated by male control.

## CHAPTER TWO

### VICTORIAN MARRIAGE AND ITS EFFECT ON THE WOMAN IDENTITY AND CREATIVITY

In *To the Lighthouse*, marriage is viewed as a factor that interferes with the female protagonist's artistic creativity. The writer seems to criticize women who accept their positions as wives and mothers (like Mrs. Ramsay), while rewarding other young women who are sure that they want a different kind of existence and way of leading their lives. Women in the Victorian era were not independent and they had to seek freedom and liberation. Since marriage was defined by the conventions and the gender rules of the Victorian society, people who advocated women's rights considered marriage as a restriction of and a threat to women's liberation. Because of the constraints of marriage, the Victorian society suffered from a shortage of female lawyers, doctors, philosophers and politicians. Hence, Virginia Woolf focuses on the implications of marriage in Victorian society, presenting the attitudes of various characters toward marriage. In the novel, Woolf depicts Mrs. Ramsay's satisfaction with marriage, emphasizing her domestic creativity in spite of the limitations in her intellectual and artistic creativity.

In his article titled "Analysis of Women Images in *To the Lighthouse*", Hui Jingrui argues that for many years critics have focused on Mrs. Ramsay, making comments on Mrs. Ramsay's positive or negative attributes. Some critics consider Mrs.

Ramsay as an “ideal mother, who functions at the level of myth” and is happy with her marriage. Other critics, on the other hand, believe that Mrs. Ramsay is “an isolated person” and a “deceptive self-denigrating apparatus with which she first dramatically gains sympathy and then coerces people to do what she wishes”. For all the restrictions of marriage in Victorian society, Mrs. Ramsay thinks that it is the only way a woman can achieve happiness and security. As Jingrui says:

Mrs. Ramsay loves to make match for others. It may be one of the most important reasons that many critics tend to regard Mrs. Ramsay as the embodiment of Goddess Demeter who is in charge of marriage and reproduction. When she sees William Bankes and Lily Briscoe pass by the window, she smiles because “an admirable idea had flashed upon her this very second— William and Lily should marry” (Ibid, p. 19). She even comes to Lily’s bedroom at midnight and tries to persuade her to marry. She insists “that she (Lily) must, Minta must, they all must marry, since in the whole world, whatever laurels might be tossed to her (but Mrs. Ramsay cared not a fig for her painting), or triumphs won by her (probably Mrs. Ramsay had had her share of those) . . . there could be no disputing this: an unmarried woman has missed the best of life” (Woolf, p. 60). (Jingrui, 2015, p. 3)

In order to understand Lily’s perspective about marriage, one must remember that marriage in the Victorian society is closely related to the patriarchal system. Mrs. Ramsay accepts this kind of marriage and she shows Lily her satisfaction with it. As a result of that, Lily becomes confused about the issue of marriage and whether this kind of relationship can save women or it may destroy their identity, artistic ambitions and creativity. Moreover, Mrs. Ramsay is acting as a matchmaker through her insisting on Paul and Minta to get married. And when her children, Paul and Minta go out, Mrs.

Ramsay waits them anxiously for the reason that she impatiently wants to know the result of Paul's proposal. Her behaviour reflects her passion of being a matchmaker:

Was she wrong in this, she asked herself, reviewing her conduct of the past week or two, and wondering if she had indeed put any pressure upon Minta, who was only twenty-four, to make up her mind. She was uneasy. Had she not laughed about it? Was she not forgetting again how strongly she influenced people? Marriage needed --- oh all sorts of qualities (the bill for the greenhouse would be fifty pounds

(Woolf, *T.T.L*, 2013, p. 71)

Virginia Woolf deliberately tries to explain this attitude of Mrs. Ramsay and her acting as a matchmaker. Economically, women can only depend on men to support them and this makes no choice for them but to get married in order to provide a respectable means of living. Thus, marriage here is a source for women to cope with the requirements of the society, since it is not allowed for women to be involved in any field of work that are only occupied by men. As Hui Jingrui states that "since in the flow of consciousness a very cruel fact that 'the bill for the greenhouse would be fifty pounds' is revealed, which turns beautiful love into cruel reality". In addition to that, in Chapter Eighteen of Part One in *To the Lighthouse*, Mrs. Ramsay confirms the idea that marriage is considered as an economic source for women when Paul informs her the result of his proposal to Minta. She immediately thinks of the economic and material advantages the Minta will gain from this marriage. On "seeing the gold watch lying in his hand" Mrs. Ramsay thinks that "How extraordinarily lucky Minta is! She is marrying a man who has a gold watch in a wash-leather bag!" (Woolf, *T.T.L*, 2013, p. 131). So marriage represents "the only economic guarantee for woman" that enables them to lead a respectable and prosperous life. The patriarchal rules and values exploit the power of woman and distort her real identity. Patriarchy considers marriage to be the only way for a woman to have any identity at all (Jingrui, 2015, p. 3).

In the beginning, Mrs. Ramsay cannot decide whether she should urge Paul to marry Minta. Indeed, she thinks that she would feel guilty if she happened to pressurize both Paul and Minta to get married. This feeling of guilt also reflects her changing attitude toward marriage:

Was she wrong in this, she asked herself, reviewing her conduct for the past week or two, and wondering if she had indeed put any pressure upon Minta, who was only twenty-four, to make up her mind. She was uneasy. Had she not laughed about it? Was she not forgetting again how strongly she influenced people? Marriage needed—oh, all sorts of qualities (the bill for the greenhouse would be fifty pounds); one—she need not name it—that was essential; the thing she had with her husband. Had they that?

(Woolf, *T.T.L.*, 2013, p. 71)

Later, Mrs. Ramsay makes up her mind to urge Paul to propose to Minta. The following extract from the novel is important in the sense that it presents Mrs. Ramsay's insistence on getting the couple married despite Paul's conception of marital life as stressful and frightening.

As they turned by the cross roads he thought what an appalling experience he had been through, and he must tell someone—Mrs. Ramsay of course, for it took his breath away to think what he had been and done. It had been far and away the worst moment of his life when he asked Minta to marry him. He would go straight to Mrs. Ramsay, because he felt somehow that she was the person who had made him do it. She had made him think he could do anything. Nobody else took him seriously. But she made him believe that he could do whatever he wanted. He had felt her eyes on him all day today, following him about

(though she never said a word) as if she were saying, "Yes, you can do it. I believe in you. I expect it of you." She had made him feel all that, and directly they got back (he looked for the lights of the house above the bay) he would go to her and say, "I've done it, Mrs. Ramsay; thanks to you. (Woolf, *T.T.L*, 2013, pp. 90-91)

In fact, the above extract reveals Mrs. Ramsay's insistence that everyone must get married to be happy, while at the same time emphasizing Mrs. Ramsay's power and authority over Paul. Even though Paul hesitates to propose to Minta, Mrs. Ramsay persuades him to do so.

The writer seems to be suggesting that marriage is an institution that undermines women's creativity and causes them to lose their identity. However, there are exceptions to the rule. Mrs. Ramsay, for example, is portrayed as a woman who can maintain and improve her creativity in marital life. Unlike Lily, Mrs. Ramsay is convinced that marriage is the only way for a woman to live in society as a decent human being. While Mrs. Ramsay believes that her life is fantastic, Lily does not think so. In fact, she sees the "cruel truth under the veil of happiness" (Jingrui, 2015, p. 5). Lily thinks that Mrs. Ramsay is doing her best to use her creativity within the confines of marriage. However, Lily is convinced that creativity in domestic life is not enough for a woman to achieve identity and freedom. The ability to prepare a dinner party beautifully, trying to ensure that all the guests will feel satisfied with the occasion are goals that have their own value within domestic life. But Lily does not feel like that toward marriage, she is against the idea that marriage is the only way out for a woman. Here, Lily satirizes Mrs. Ramsay's marriage:

So that is marriage, Lily thought, a man and a woman looking at a girl throwing a ball. [. . .] And suddenly the meaning descends on people, making them symbolical, (the meaning) came upon them and made them . . . the symbols of marriage, husband and wife  
(Woolf, *T.T.L*, 2013, pp. 79-80).

Mrs. Ramsay's desire is to live with the constructed fact, that her life is fantastic and her marriage is perfect, this fact built by male. Lily clearly knows that this fact reflects the common idea and perspective of the Victorian marriage. Lily also thinks that the marriage between Paul and Minta is unlikely to be happy, a marriage builds on Mrs. Ramsay's desire. In a word, after seeing woman's cruel destiny, Lily does not want to accept catering to the needs of men as her only goal.

In his book *A Companion to British Literature, Victorian and Twentieth-Century*, Robert DeMaria argues that in the *To the Lighthouse*, Virginia Woolf focuses on the possibilities in marriage, what marriage consists of, what marriage can provide, and to what extent traditional marriage affects women's ambitions. We can see Lily's struggle against Mrs. Ramsay's pressure when Mrs. Ramsay insists that Lily get married. So, according to Lily, Mr. and Mrs. Ramsay's marriage builds on mutual interest, rather than on love. Mr. Ramsay provides the necessities while Mrs. Ramsay supports him by obtaining relevant material to help him finish his book. One may argue that it is natural for spouses to pursue their own interest in marriage. However, apart from seeking mutual interest, couples should enjoy some freedom within marriage. In marital life, women should have greater possibilities and further opportunities than the limited functions and domestic duties they are obliged to carry out (DeMaria). Lucio Ruotolo, in his article "Bernard Malamud's Rediscovery of Women: The Impact of Virginia Woolf", argues that art is more powerful than "human love", and that love alone is not enough for women to be happy in marriage. Women need to have the freedom to use their creativity if they want to feel happy in marriage:

Honoring a passion for art that lies deeper than human love-"I would give up every man on earth for music" (266)-Alma threatens to betray Mahler's music as well as his sexuality. Confronting the creative woman's need for something more than a happy marriage-"So married, so free, and yet so bound" (267)-Malamud's story honors an alternate hunger expressed

poignantly through Alma's words: "If only I could find my own inner balance" (Ruotolo, 1994, p.337).

Given the constraints of the Victorian society, it was highly important for women to find a suitable environment to exploit their creativity and to realize their potential. Generally, in Victorian society married women were not allowed to use their creativity. Women want to attain the moment of transition at which they will be transferred from the reality defined by the male figure to the sphere of liberation. Analyzing the relationship between Mr. and Mrs. Ramsay, Lily is torn between two attitudes: While on the one hand she expresses admiration for Mrs. Ramsay's position because of the way she applies her talents and creativity to domestic life, on the other hand she satirizes their marriage as a typical example of a traditional marriage in the Victorian society (Ruotolo, 1994, p.338).

One of the problems involved in family life as presented in *To the Lighthouse* is the conflict between Mr. Ramsay and his son, which is clearly seen in Mr. Ramsay's cruel behavior towards his son James. Mr. Ramsay frustrates his son's desire to visit the lighthouse while Mrs. Ramsay supports her son's wish to do so. In fact, there is a discrepancy in the relationship between Mr. Ramsay and his wife. In her research article titled "Abstracting Intimacy: Lily Briscoe's Artistic Vision in *To the Lighthouse*", Laura Anne Collins says, "Virginia Woolf's novel *To the Lighthouse* (1927) delves into the fissures between artistic vision, human intimacy, and traditional marriage in modern society". So, by referring to this minor problem between Mr. and Mrs. Ramsay (because of their son's desire to visit the lighthouse), Virginia Woolf exposes the fundamental conflicts within this marriage, while at the same time emphasizing the lack of intimacy between the spouses. In certain parts of the novel, Mr. and Mrs. Ramsay act as if they were intimate with each other; but, actually it is not hard to find that there is a lack of understanding, even hostility, between them. As Collins argues:

The novel begins by exposing the flaws in Mr. and Mrs. Ramsay's very traditional marriage. Despite their happiness, conflict between Mr. and Mrs. Ramsay immediately exposes

their relationship's disconnection. As she gives her son James permission to go on the long-awaited journey to the lighthouse, Mrs. Ramsay represents joy, light, and "heavenly bliss"; Mr. Ramsay quashes James's hopes and Mrs. Ramsay's light with a dark forecast (Collins, 2005, p. 1)

The clash between Mr. and Mrs. Ramsay becomes clear at the very beginning of the novel through their conflicting attitudes toward their son's desire to visit the lighthouse, which reveals the true nature of their marriage. The fact that they make a big thing out of a minor problem shows that Mr. and Mrs. Ramsay do not get along well with each other, and that their marriage and their life together is far from being happy or satisfactory.

Again Mrs. Ramsay shows her changing attitude toward marriage. After the clash with her husband, Mrs. Ramsay feels angry and she wants to be alone and away of her husband , she goes to the lighthouse keeper and his family "for how would you like to be shut up for a whole month at a time...? . . . and to have no letters or newspapers, and to see nobody; if you were married, not to see your wife, not to know how your children were . . ." (Woolf, *T.T.L.*, 2013, p. 11). In addition, this disagreement that takes place between Mr. and Mrs. Ramsay puts the artistic figure, Lily Briscoe in face of challenges that can impede her own desire to hold on her artistic ambitions.

Mrs. Ramsay feels that she has been forced to get married; therefore she spontaneously involves herself in the role of mother with all the obstacles, concerns and, sometimes, happiness that accompany this role. Sometimes, Mrs. Ramsay is happy with her marriage, but at the same time she is aware of the real position of the Victorian wife, and her life is full of responsibilities which she has to fulfill alone, as Laura Anne Collins says:

Forced by her marriage into a pale simulation of her true artistic abilities, Mrs. Ramsay folds herself neatly into the role of mother, cook, and caretaker. After her triumph of a dinner party,

she puts her children to bed and seeks her husband, hoping for a time of connection. Mrs. Ramsay seeks “something more, though she did not know, could not think what it was that she wanted” from her husband (Collins.2005, p. 7)

Lack of connection and unity between Mrs. Ramsay with her husband Mr. Ramsay are among other problems that face the Ramsay’s marriage. Due to these problems and the lack of understanding between them, Mrs. Ramsay wants to reveal herself just to show her triumph in domesticity. As Glenn Pedersen in his article “Vision in *To the Lighthouse*”, says:

Mrs. Ramsay's relations with the male members of the household reveal her to be so self-centered and short-sighted that her marriage is not a true union of male and female; she insists that her domesticity triumph over Mr. Ramsay's intellect. Thus, finally, Mrs. Ramsay and Mr. Ramsay are both alone, in spite of her unconscious desire for union with her husband, because consciously her domestic triumph, her matriarchy, her selfhood is more important to her than the integrity of the family (Pedersen,1958, p. 585).

In spite of her apparent satisfaction and way of leading her daily life, Mrs. Ramsay feels confused by her marriage. She is torn between acting as an ideal mother and being like Lily, a woman who is independent and free of all the responsibilities of marriage. Through the novel Mrs. Ramsay tries to improve her domestic ability just to achieve self confidence and independence. She is always busy with maintaining her every day duties and taking care of her children and husband. On the other hand Mrs. Ramsay seeks to feel independent, asking herself what is the core of this marriage “After dinner when Mrs. Ramsay went to look in on the children in bed, she was confronted with the essential conflict of her own life, as involved in marriage” (Pedersen, 1958, p. 593)

In her article “Revisiting the Ramsays: Love, Alterity, and the Ethical Experience of the Impossible in Virginia Woolf’s *To the Lighthouse*”, Karen Kaivola says that for Lily Briscoe, the struggle against marriage aims to gain “independence of mind”. Lily Briscoe observes and criticizes the phenomena of marriage. She is also anxious of being involved in a marriage with a patriarchal characteristic. Lily fights against “gender ideologies”:

As a painter and as a woman uninterested in marriage—an unconventional figure of progress and change, Lily seeks to affirm what she sees, against the weight of cultural traditions and gender ideologies that restrict independence of mind: she struggles to find the language, verbal as well as visual, to express what she knows (Kaivola, 2013, p. 208).

Lily is unconvinced of the idea of the (traditional Victorian marriage), she exceeds the economical and social features that marriage provide, but Lily aware of the mind’s independence. Marriage as an institution should be free and not affected by influences of the any gender ideologies.

Apparently, Lily is confused about some contradictions in her life, she adores Mrs. Ramsay and her way of managing her house but at the same time she wants to preserve herself from being involved in love and marriage. Lily is caught in a struggle between traditional roles of women like being a wife, then a mother and achieving her identity by communicating her thoughts and feelings through the painting she draw. The problem for Lily is to answer the question of how it is possible to be a woman without being someone like Mrs. Ramsay (a wife and mother) who lives under the restrictions of the traditional roles assigned to a housewife.

However, for Lily, her painting is actually more important than marriage. Lily does not want her life to be shaped by the universal law according to which woman’s duty is to get married and be a mother. She is not made for that, besides she likes to be alone, to be herself. Lily’s opinion about marriage is the following one:

It scorched her, and Lily, looking at Minta, being charming to Mr. Ramsay at the other end of the table, flinched for her exposed to these fangs, and was thankful. For at any rate, she said to herself, catching sight of the salt cellar on the pattern, she need not marry, thank Heaven: she need not undergo that degradation. She was saved from that dilution. She would move the tree rather more to the middle.

(Woolf, *T.T.L.*, 2013, pp. 79-80)

Comparing between marriage (which suggests limitation) and art (referring to liberation), Lily Briscoe chooses painting in order to be more liberated. Lily knows that marriage can provide her with husband, children and new life, but traditional marriage cannot create spaces for the ambitions of women who seek to release and practice their creativity.

One of the important issues that Virginia Woolf presents in the *To the Lighthouse*, is the traditional marriage in the Victorian era. She shows the readers an example of the defects and disadvantages that face women through this marriage, and how they effect women's ambitions. In fact, the negative effects of the conventional marriage are obvious in the relationship between Mr. and Mrs. Ramsay. The clash that takes place between the couple and even between Mr. Ramsay and his son James is actually a result of the lack of communication between Mr. and Mrs. Ramsay. In addition, it is notable that Lily's perspective toward marriage is also changed because of the constraints of such marriage. Lily believes that, this kind of correlation can frustrate and reduce woman desire to achieve identity and independence. The novel seems to criticize the conventional marriage due to what it causes of lost in women identity and ability to release their full potentials.

## CHAPTER THREE

### IDENTITY AND THE POWER OF ART FOR WOMAN

In *To the Lighthouse*, Virginia Woolf presents a woman's struggle to gain freedom, autonomy, and identity. However, this desire is often hampered by the patriarchal society. Throughout the novel, there is a conflict between male and female ideologies. The writer uses a non-conformist character, Lily Briscoe, to criticize the dictates of a society dominated by male values, where women are not allowed to take on roles other than those traditionally assigned to them. This female character ideally represents the feministic values by opposing men's dominant position in society, in order to achieve identity and autonomy. And indeed at the end of the novel, Lily completes her painting which helps her to form an identity as a free female artist.

Women's search for identity arises from the restrictions imposed upon them by a society dominated by patriarchal values. Traditionally, married women are dependent on their husbands. They are responsible for looking after their children and doing domestic chores. Within the traditional family life, there can be no question of a woman's achieving autonomy and identity. For Mrs. Ramsay it is important to discover a sense of self and to gain identity. As John Mepham argues in his book "*Macmillan Master Guides*" (Psychological Themes), in the *To the Lighthouse* the two female characters, Mrs. Ramsay and Lily both feel the need to achieve an identity. To accomplish this goal, the first step they should take is to achieve self-awareness and self-importance. Yet, it is not so easy to do so. Mepham argues that the "process of forming a stable identity and sense of self-worth is shown in the *To the Lighthouse* to be particularly hard for a woman." One of the ways Mrs. Ramsay can achieve a "stable identity and self-worth is by serving sick and poor people. However, she has to put her

plans off till her children become adults. She feels that engaging in acts of charity like helping such people could enable her to achieve identity and to feel independent. Nevertheless, she knows she has no other choice but to postpone her plans because of her domestic commitments. Since Mrs. Ramsay is highly sensitive toward other people's needs, she gives priority to satisfying them. This leads her to postpone her individual needs such as achieving self-worth and personal growth:

Moreover, the psychological consequence of this model of womanhood can be disastrous, because the rule which says always take other people's interests more seriously than your own may suggest that their lives are in fact worth more than your own (Mephram, 1987, p.29).

Mrs. Ramsay's self-sacrifice undermines her efforts to achieve an identity and to enhance her sense of self worth. Despite the fact that she appears to be self-satisfied with the values and rules of the patriarchal society, Mrs. Ramsay secretly looks into her inner self and questions her lost identity: "But what have I done with my life?" (Woolf *.T.T.L.*, p.97). Achieving a sense of self and identity is an ideal that Mrs. Ramsay tries to live up to in the face of the hardships and obstacles of her domestic life.

For Mrs. Ramsay, the moment of surrender is necessary for her self- salvation. For a while she becomes aware of her helpless status, she wants no more children or no husband to take care of. She feels that she should stop sacrificing herself for the other people around her. Mrs. Ramsay needs to create for herself a private space where she can achieve peace of mind and fulfill her personal needs. There are times when she enjoys the feeling of being liberated just for seconds, which is sufficient to make her happy because she has a feeling of self-worth:

For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of—to think; well, not even to think. To be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a

sense of solemnity, to being oneself, a wedge-shaped core of darkness, something invisible to others. Although she continued to knit, and sat upright, it was thus that she felt herself; and this self having shed its attachments was free for the strangest adventures.

(Woolf, *T.T.L*, p.73)

The next extract from the novel shows another moment of self-interrogation for Mrs. Ramsay, who often pretends to be satisfied with her domestic life. She wonders whether she meets Mr. Ramsay's demands just to be praised:

But, he added, there is considerable merit in some of the plays nevertheless, and Mrs. Ramsay saw that it would be all right for the moment anyhow; he would laugh at Minta, and she, Mrs. Ramsay saw, realizing his extreme anxiety about himself, would, in her own way, see that he was taken care of, and praise him, somehow or other. But she wished it was not necessary: perhaps it was her fault that it was necessary.

(Woolf *.T.T.L*, p121)

Often, Mrs. Ramsay questions her life, for she does not like the idea of living in conflict with her inner self. In fact, Mrs. Ramsay realizes that she must quit the behaviors that undermine her true nature, particularly her efforts to become an ideal wife and mother just to be praised by her husband. Mrs. Ramsay constantly asks herself whether her conduct is consistent with her efforts to achieve identity and self-worth.

Creativity is closely related to one's ability to achieve identity. In the novel, apart from the two female characters who are distinguished by their creativity, there are male characters who stand out with their creative works, such as Carmichaels, who writes poems, as well as Mr. Ramsay and William Bankes, who are engaged in scientific studies (Mephram, 1987, p. 40). So, these male characters are known for their creativity, through which they aim to impose order on life by producing works that

stand the ravages of time. Here, the critical question is how long the influence of their creative works will endure. On the other hand, Mrs. Ramsay's household tasks such as meeting her husband's needs, taking care of her children and hosting the guests invited to her house reveal her domestic creativity seem to be more enduring than the works of the male characters mentioned above. The fact of the matter is that even for a woman who simply performs household chores there is an opportunity to reach a certain level of creativity even though she has no scientific or artistic ambitions. Thus, just by applying her creativity to domestic work, Mrs. Ramsay takes a major step toward achieving identity. As mentioned earlier, when Virginia Woolf depicts the creativity Mrs. Ramsay puts into organizing her dinner party, she draws attention to "its analogy with a work of art" (Mepham, 1987, p. 40). In fact, what makes Mrs. Ramsay's party so special is her unique way of bringing things together and presenting them with a sense of aesthetic and artistic quality.

*To the Lighthouse* centers on the spectrum ranging between creativity in domestic life and creativity in art, demonstrating how both types of creativity can enable a woman to gain her identity. In her research, *Abstracting Intimacy: Lily Briscoe's Artistic Vision in To the Lighthouse*, Laura Anne Collins argues that all the members of the Ramsay family suffer in varying degrees from the limitations of traditional marriage, which makes a negative impact on their creativity. Anne Collins also points out that Lily Briscoe as a guest in the Ramsay's house seems to be torn between holding on her ambitions as an artist figure and being a housewife. As Collins puts it:

Lily bends under different burdens. Faced with the choice of intimacy with a man or her art, Lily chooses painting above any kind of human intimacy. The forms she first lays down with paint on canvas suggest her struggle with intimacy in all forms, even maternal, while her interactions with Mrs. Ramsay, William Bankes, and even Charles Tansley indicate her undeniable desire for intimacy. The Victorian template of womanhood, intimacy, and their consequences for artistry, exemplified by Mrs. Ramsay and her relationship with Mr. Ramsay

denies Lily the fulfillment of all her desires. At first turning to abstract forms as a means of understanding and substituting for desired relationships, Lily becomes frustrated with her nontraditional vision and actions. Choosing art above marriage, Lily rejects Mrs. Ramsay's advice and the world Mrs. Ramsay has created around herself—but by the end of the novel, Lily establishes a more intimate connection with the dead Mrs. Ramsay than any other woman in the novel establishes with a man. (Collins, 2005, p.11)

Lily Briscoe, a woman with artistic talents and ambitions, appears to be interested solely in painting and thinking of art. For Lily, the artwork must be related to all aspects of her life. In her analysis of Lily as an artist, Ben Beach says:

Everything in her world, it seems, is anchored to her artwork. Interestingly though, Lily is not eager for others to view her work. In fact, she actively monitors her surroundings to prevent such an occurrence: “she kept a feeler on her surroundings lest someone should creep up, and suddenly she should find her picture looked at” (p. 21). It is by the thoughts and from the viewpoint of this private artist that we find the majority of the story narrated. (Beach, 2014, p.1)

*To the Lighthouse* is often regarded as an autobiographical work in which Virginia Woolf reflects herself in the character of Lily Briscoe. In his book titled *Virginia Woolf: Feminism, Creativity, and the Unconscious*, John R. Maze writes: “For Lily painting, and for Woolf writing, are attempts to demonstrate they are complete and capable, because they can create from the materials of the world new objects—as a mother creates a child” (R. Maze, 1997, p.87). On the other hand, Woolf seems to be criticizing Mrs. Ramsay for her passive acceptance of traditional marriage and her submission to the gender roles assigned to women by the patriarchal society. Viewed in this perspective, Woolf's critical attitude toward Mrs. Ramsay can be considered to be an allusion to the writer's own mother.

In her journal research titled *The Deceptiveness of Beauty: Mother Love and Mother Hate in To the Lighthouse*, Jane Lilienfeld says, “Lily Briscoe is an artist who must do in paint what the writer of the novel must do in the novel form” (Lilienfeld, 1977, p. 346). So Lily’s art in this novel represents Virginia Woolf’s struggle with traditional gender rules. In addition, Lily realizes that the only way she can stand against “Ramsay's standards” based on his gender biases is to use her artistic talents:

Lily realizes that she will survive-that she has survived -her rejection of Mrs. Ramsay's standards. Lily accepts her validity as a single woman, as an artist whose power comes not from manipulating others' lives in order to fulfill herself, but one whose mature vision encapsulates and transcends reality. Drawing her final line down the center of her painting, Lily reaches the lighthouse. There may as yet be, beyond that, other lighthouses; the realm of the lighthouse is the realm of possibility. But Lily knows now that she has the strength to meet what new tasks lie in store for her in a life beyond the Ramsays (Lilienfeld, 1977, p. 372).

Lily is aware of the fact that Ramsay’s perspective toward the idea of marriage is restricted by the notions of the conventional society. She tries to involve herself in this society through artistic creation. In fact, it is through painting that Lily can find the answer to the question about the meaning of life, as Virginia Woolf did in her lifetime.

Woolf’s *A Room of One's Own* (1929) and *Three Guineas* (1938) also cast light on women’s rights. Driven by the desire to achieve a balance between man and woman, the writer focuses on the difficulties that face “female writers” in the face of man’s powerful and dominant position in society. So, Virginia Woolf uses art to criticize the gender discrimination that puts women at a disadvantage in society. Also, she writes this novel with the hope that women will become more courageous in exploiting their natural impulse for creativity, which will help them achieve identity and autonomy. Moreover, Virginia Woolf aims to hold a mirror up to social life by dealing with the

problematic issues of the modern society. In her research *Embodied Form: Art and Life in Virginia Woolf's "To the Lighthouse"*, Randi Koppen writes:

Woolf's meditations on art's ability to express life, present in Lily's painting (mother and child "reduced" to a purple shadow), but also in other analogies in the novel, are seen as incorporating Fry's theory of an art which does not "seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life. (Koppen, 2001, p.276)

Art has the function of imposing some order on life by creating new forms that help us cope with the difficulties of life. Moreover, art contributes to improving women's living conditions by creating more possibilities and opportunities for them. Through her painting, Lily addresses the challenges that could face any liberated woman who tries to secure a firm position in a society where most positions are held by men. In a society where it is uncommon for women to engage in art (like writing and painting), Lily's achievement in showing her artistic creativity through painting is outstanding. Also, Lily's interest in art has a special significance: it sets a model for other women who have artistic talents, but are afraid to use them.

In an attempt to gain insight into the function of art, particularly for women, Randi Koppen, argues that in the *To the Lighthouse* there are two fundamental patterns: a "natural form" and the "aesthetic vision" or the "artistic attitude". The natural form refers to the real condition of the Ramsay's family - for example, the death of Mrs. Ramsay as well as how James and Lily deal with the absence of Mrs. Ramsay. Also, natural form has to do with the relations among the family members, and the lack of warm feelings among them. In Part Three, "The Lighthouse", Lily finds it difficult to come to terms with Mrs. Ramsay's death: "What does it mean then, what can it all mean? Lily Briscoe asked herself, wondering whether, since she had been left alone, it behoved her to go to the kitchen to fetch another cup of coffee or wait here. What does it mean?" (Woolf .*T.T.L.*, p169) The scene, in which Lily must deal with Mrs. Ramsay's death, exemplifies the natural form of the novel. Lily tries to overcome the bitter feeling of loneliness that she experiences over the death of her close friend. She feels that the

only way she can relieve her suffering is by having “some relation between those masses” (Woolf .T.T.L, p172). Here, Lily describes the relations among the people after Mrs. Ramsay’s death and the ambiguity that occurs as it is a “riddle” in relations, in a “house full of unrelated passions—she had felt that all the evening” (Woolf .T.T.L,p172), as Koppen writes:

It is a project of analogy, of finding shapes which square up, uncovering the aesthetic configuration in the natural form: "There was something ... she remembered in the relations of those lines cutting across, slicing down, and in the mass of the hedge with its green cave of blues and browns, which had stayed in her mind; which had tied a knot in her mind so that at odds and ends of time, involuntarily, as she walked along the Brompton Road, as she brushed her hair, she found herself painting that picture, passing her eye over it, and untying the knot in imagination" (TL 147). Natural form is presented here as a riddle (a knot) that must be solved through art, through the cognitive potential of aesthetic vision. (Koppen, 2001, p.384)

The quotation above illustrates the riddle that Lily Briscoe faces and how she uses her art (painting) to solve it. Most critics hold the view that in the *To the Lighthouse* there is a transformation process, precisely an “aesthetic transformation” through which life is transferred into the art. As Koppen writes “Critics reading *To the Lighthouse* as a process of aesthetic transformation of life into art based on relations of equivalence between experience and aesthetic (con)figuration assumes an analogy between Lily's project and that of the author, to the effect that Lily's painting mirrors” (Koppen, 2001, pp.386-387). In addition to that, Lily thinks deeply about her art’s status according to the reality of her own life. As Beth Rigel Daugherty puts in her article titled: “There She Sat, The Power of the Feminist Imagination in *To the Lighthouse*”: “Lily refuses to let the rationale behind patriarchal myths inform her art. She does not define art as the subduing of reality into a system she can then name truth. She wrestles with reality, knowing she will never control it.” Lily says:

For what could be more formidable than that space? Here she was again, she thought, stepping back to look at it, drawn out of gossip, out of living, out of community with people into the presence of this formidable ancient enemy of hers-this other thing, this truth, this reality, which suddenly laid hands on her, emerged stark at the back of appearances and commanded her attention. ... It was an exacting form of intercourse anyhow. Other worshipful objects were content with worship; men, women, God, all let one kneel prostrate; but this form, were it only the shape of a white lamp-shade looming on a wicker table, roused one to perpetual combat, challenged one to a fight in which one was bound to be worsted.

(Woolf *T.T.L.*, pp.182-183)

Lily uses her art to deal with the difficulties in her daily life. Unlike Mr. Ramsay, who wants to control everything, Lily has no intention of controlling the reality; rather, she is able to “open herself up to reality” (Daugherty, 1991, p.297). Instead of attempting to simplify and underestimate her reality, Lily wants to feel and touch that reality with all its complexity (Daugherty, 1991, p.297).

Fully aware of the relationship between life and art through her artistic vision, Lily Briscoe wants to find an answer to the question “What is the meaning of life?” For Lily, life is full of beautiful moments that must be captured so that as an artist she will be able to find her way in a life full of obstacles, which has a negative effect on a woman’s artistic ambitions as well as on her efforts to achieve identity. For characters such as Mr. and Mrs. Ramsay, and Charles Tansley life is simply life. While these characters see life at a superficial level, the novel suggests another vision to life with Lily, whose way of looking at life is quite different from that of the others. Lily has a profound insight into the true nature of life, which is a product of her artistic perception of life. For her, life means something more than what one sees in real life. As Daugherty writes:

For Lily, the great revelation, the one that would explain the meaning of life . . . , "had never come. The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark ... " (240). Woolf repeatedly reminds us that Lily's vision differs from that of her society. (Daugherty, 1991, p.297)

Lily Briscoe is an artist who has developed full awareness of her own life as well as the lives of the people around her. As Thomas G. Matro argues in his research titled *Only Relations: Vision and Achievement in To the Lighthouse*, in the first part of the novel, Lily is presented as an artist and guest in the Ramsays' summer house, who is able to understand people like Mrs. Ramsay through her art (painting). So, at the end of first part titled "The Window", Lily has not been able to gain full insight into Mrs. Ramsay's character, for she has not yet completed her painting. At this point, G. Matro draws a link between Lily's art and her ability to understand people. Ten years later, after Mrs. Ramsay's death, Lily "returns to the summer home and begins her painting once again. She finishes it only at the end of part three, "The Lighthouse," and the painting and novel are thus completed simultaneously" (G. Matro, 1984, p.212). According to critics, there is a relationship between the development of the novel and Lily's art. As G. Matro argues, "Virtually all commentators have observed the parallel between Lily's progress with the painting and the development of the novel and have long agreed that Lily's descriptions of her painting echo Roger Fry's formalist, postimpressionist aesthetic principles" (G. Matro, 1984, p.212). The relationship between Lily's painting and the structure of the novel is evident:

Critics have also often remarked on the significance of the similarity between the structure of Lily's painting, with its two sides and center mass, or "line," and the structure of the novel, with its first and third parts focused on single days and its center section on the intervening ten years. (G. Matro, 1984, pp.212-213)

Among the considerations that can be included in any research on *To the Lighthouse* are Lily's thoughts related to her own art, her perspective towards Mrs. Ramsay's death, and Lily's question about the life. All of these issues bear testimony to the harmony between Woolf's art (her novel) and Lily's art (her painting). In his research *Feminism Revealed From Lily's Picture in To the Lighthouse*, HUI Jingrui writes,

The narration about Lily and her painting occupies a considerable length of the story and the novel ends with the completion of her picture, which is no doubt of particular importance to the theme. "As Woolf certainly intended, Lily Briscoe's paintings have usually been read as analogous to the novel itself, implying in turn that Lily represents Woolf herself" (Hussey, 1995, p.42). As a pioneer of feminism, Woolf expresses her feminist thoughts through novels. (Jingrui, 2013, p.73)

In fact, Woolf's mind seems to have been deeply preoccupied with art, which accounts for her conviction that a feminist revolution can be accomplished through art against the misconceptions of the patriarchal society. Such a revolution will enable female artists to express not only their own ideas, but also other women's thoughts and feelings, aiming to bring women to an equal level with men.

In Lily's painting, the center of the picture has been left blank, which "hints absence and loss" In terms of art expression, this particular feature of the painting suggests that women in the Victorian society lost their "ability to express" (H. Jingrui, 2013, p.75). Lily uses the blankness in her painting to reflect this lost ability. As a matter of fact, the reason Woolf presents Lily as a character with artistic talents is that she intends to show women's failure to express themselves:

Blankness hints absence and loss. The blankness in the middle of the picture can be linked to the fact that women have lost the ability to express. They are patients with aphasia. For a long time in history women have been deprived of the rights of writing history. Under

patriarchal system, they are confined to the legal and allowable means of expression—needlework. When Lily begins to express herself by painting, she finds it difficult to speak since she cannot understand the discourse that men have been using. (Jingrui, 2013, p.75)

*To the Lighthouse* also shows Lily's perspective towards men's way of producing art. She has difficulty understanding Mr. Ramsay's spoken and written discourse. She cannot get a clear idea about Mr. Ramsay's books. Lily asks Andrew what his father writes about: "She asked him what his father's books were about. Subject and object and the nature of reality, Andrew had said" (Woolf .T.T.L,p30). Like Lily, Mrs. Ramsay finds it difficult to understand the meaning of a painting made by a male character, Mr. Paunceforte, a guest who visited the Ramsay's family three years ago. Commenting on the symbolic meaning of this painting, Jingrui writes, "Mr. Paunceforte is obviously the embodiment of patriarchy and pink is the traditional color that men use to name women". Even a woman like Mrs. Ramsay has noticed the influence of the patriarchal system on Mr. Paunceforte and his painting. Similarly, as a typical example of 'the new woman', Lily fails to understand a work of art made by a male artist. As Jingrui puts it, "Painting is a type of discourse. Lily cannot understand the dominant discourse specially framed by men because when faced with the overwhelming influence of male discourse hegemony, Lily, a voice of new women, becomes aphasic" (Jingrui, 2013, p.75).

In 1928, Virginia Woolf presented her lectures titled: "Woman and Fiction" at Girton College and at Newnham College. Later, her topics were carried on to her essay titled *A Room of One's Own*, a feminist text that was first published in 1929. In fact, this particular essay focuses on a woman who is able to realize her potential as an artist (e.g. a writer). At a time when women often figured as minor characters that vaguely appeared in works of fiction, Woolf tried to draw attention to the importance of women's right to have education, to write fiction, and to be the central focus of work of fiction. She was convinced that this would help create a new kind of fiction in which women's real condition in society would be presented as it was. As Virginia Woolf

argued, “A woman must have money and a room of her own if she is to write fiction” (Woolf, 1929, p: 7). Apart from being an important work in terms of feminist criticism, *A Room of One's Own* confirmed the idea that, it is necessary to build a history for women’s writing. In the following extract from the essay, Virginia Woolf tried to reveal the contrast between the real condition of woman in society and the idealized image of woman presented in works of fiction:

Women have burnt like beacons in all the works of all the poets from the beginning of time. Indeed if woman had no existence save in the fiction written by men, one would imagine her to be a person of the utmost importance; very various; heroic and mean; splendid and sordid; beautiful and hideous in the extreme; as great as a man, some would say greater. But this is woman in fiction. In fact, as Professor Trevelyan points out, she was locked up, beaten and flung about the room. A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words and profound thoughts in literature fall from her lips; in real life she could hardly read; scarcely spell; and was the property of her husband (Woolf, 1929, pp. 48-50).

It is obvious from the extract above that the image of woman within the literary context of the Victorian writing differs significantly from the image of woman in reality. Accordingly, Woolf criticizes the absence or insignificance of female characters in fictional works.

In his research *Feminism Revealed From Lily's Picture in To the Lighthouse*, HUI Jingrui argues that women lost her identity even in history despite their role in all aspects of life, as mother and as an artist (Jingrui, 2013, p.75).

Human history is created by both men and women, but women have been excluded from writing history with pen and brush. They are confined to the role of mother-wife and become “angel in the house that should be killed”. The striking blankness of the picture just symbolizes the history of women’s humiliation. It reminds readers of women’s absence in writing history and the loss of women’s identity in the process of human history writing. By painting, Lily tries to show that women should write their history in their own discourse which can never be replaced by men’s. While the blankness can be regarded as a silent protest from women and the gap of ten years that the blankness has been left represents the process of women seeking their own identity. (Jingrui, 2013, p.75)

In the light of what has been said concerning women’s position in society, it is possible to conclude that one of the ways for women to regain their lost identity against the opposite sex by engaging in artistic works like painting and writing (art in general). Thus, in *To the Lighthouse*, Lily’s experience becomes instrumental in showing how a woman can use her artistic talents to gain freedom, autonomy, and identity.

In the person of Lily, the novel does not suggest an alternative to a housewife, nor does it distort and underestimate women’s role as mothers. On the contrary, the novel suggests a way for women to achieve identity by using their creativity in domestic life. This is exactly what Mrs. Ramsay does. It is true that she is not an artist in the sense Lily is; but it is equally true that the way Mrs. Ramsay arranges the dinner party proves her skills and helps her gain self-worth and liberation. Despite the restraints of traditional marriage, Mrs. Ramsay is able to take care of her husband, children and kindly host her guests and even neighbors (lighthouse keeper's son). Such activities like take care of people, inspire Mrs. Ramsay with a feeling of satisfaction and enhance her self-esteem. The same is true for Lily Briscoe, whose artistic skills and creativity enable her to appreciate life better and to achieve freedom.

## CONCLUSION

*To the Lighthouse*, a novel written with a feminist perspective, is mainly concerned with women's struggle to achieve independence and identity in a society dominated by patriarchal values and standards. By using her artistic talents and her creativity, the female protagonist Lily defies all the restrictions imposed upon women by the society, such as gender discrimination and the traditional roles assigned to women like wifehood and motherhood. As a matter of fact, *To the Lighthouse* includes certain biographical elements related to the author's own life. In other words, it is possible to draw a parallel between Virginia Woolf's own life and certain characters and incidents in the novel. To cite specific examples, it is widely believed that Woolf mirrors her mother's experiences through the character of Mrs. Ramsay, while she reflects herself through the character of Lily Briscoe. In addition, the sudden death of Mrs. Ramsay and Prue (the oldest daughter of the Ramsay family) in the novel is associated with the death of Woolf's mother and her sister Stella.

It is worth noting that Virginia Woolf's works often reflect scenes from everyday life and the individuals' experiences in society. Woolf usually employs an analytical technique in her works, which can be clearly seen in *To the Lighthouse*. In the novel, Woolf analyzes the problems and difficulties that women are confronted with in society. The writer criticizes the dominant values and attitudes in society which prevent women from realizing their potential. Having identified the problems, Woolf offers suggestions about how women can overcome the obstacles set against them. One of the suggestions she makes is that women should do their best to use their creativity in all aspects of life. Virginia Woolf presents her female characters as models of femininity, and through those female characters she is able to stand up against the standards of the patriarchal system. In the novel, Lily Briscoe's presence at Ramsay's summer house is important in the sense that both the writer and her character Lily Briscoe are artists who, through

their arts, try to call attention to and criticize the unfair norms of the Victorian society. The novel is also considered to be an artwork that reflects the relationship between art and life especially in the Victorian period. In general, *To the Lighthouse* portrays a social action in which Mr. and Mrs. Ramsay hosts a number of guests in addition to their eight children at the summer house in the Hebrides at the western part of Scotland. Furthermore, during their gatherings, many issues appear, such as the clash between the couples and the concept of traditional marriage.

As already mentioned in this paper, Virginia Woolf focuses on the relationships within the Ramsay family, as well as on the relationships between this family and their guests. Woolf aims to draw attention to a typical marriage found in Victorian society as opposed to what an ideal marriage should be like. The writer intentionally presents Mr. Ramsay's aggressive attitude towards his wife in order to reflect women's oppression by men, which arises from gender discrimination that dominates the society. On the other hand, Woolf presents Lily Briscoe as a foil to Mrs. Ramsay, as an artistic female figure who wants to become liberated. Unlike a typical Victorian woman, Lily has an independent spirit, a natural inclination to act as a non-conformist. By using her talents and creativity, Lily succeeds in realizing her potential for creating artistic works.

In the first chapter titled "Mrs. Ramsay and the Negative Effects of Gender Biases on Women and on Their Artistic Ambitions," the focus is on the negative effects of gender biases of the Victorian society on women, and how these biases hinder women in their efforts to achieve a sense of self-worth and identity. *To the Lighthouse* sheds light on the issue of masculinity and femininity, focusing particularly on the differences between masculine and feminine way of thinking, as well as on how masculinity becomes instrumental in defining social roles. Through this novel, Virginia Woolf aims to convey the message that women in Victorian society suffered a lot from gender discrimination. Woolf presents this contrast between the masculine and feminine mind by depicting the relationship between the Mr. and Mrs. Ramsay. Similarly, the clash between Mr. Ramsay and his son James suggests that man should be the dominant figure in the family, with the authority to control everything and everyone in the family. Mr.

Ramsay is so authoritative that he does not let his son fulfill his desire to visit the lighthouse. The contrast between the masculine and feminine mentality is also apparent in the interactions among the guests themselves. For example, the idea that women are not capable of painting, writing or becoming involved in any field of art is advocated by one of the male characters in the novel, Charles Tansely, whose view of women reflects the patriarchal values that dominate the Victorian society.

In the second chapter “Victorian Marriage and Its Effect on the Woman Identity and Creativity,” the emphasis is on the idea that traditional marriage in the Victorian society is a major factor that interferes with female creativity. Women in the Victorian era were not independent, but not many women could afford to achieve identity and independence. In *To the Lighthouse*, Woolf criticizes the women like Mrs. Ramsay who accept the roles traditionally assigned to them as wives and mothers with all the restrictions of conventional marriage. Ironically enough, Mrs. Ramsay imposes pressure on Lily and other guests in order to persuade them get married even though she is not happy in her marriage. The novel also seems to reward Lily Briscoe, the non-conformist woman who refuses such marriage. Instead of submitting herself to a dominating husband, Lily prefers to be devoted only to her art and to face the obstacles of the life as an independent individual dedicated to her art.

The third chapter titled “Identity and the Power of Art for Woman” centers on a woman’s struggle to gain identity, autonomy and freedom. Woolf presents Lily as an independent and self-confident woman who seeks to achieve her real identity in the face of the suffering she undergoes due to the restrictions of a society dominated by patriarchal values. Within this context, the novel suggests two kinds of creativity: the first one is represented by Mrs. Ramsay -creativity in domestic life-, which seems to be the only option for her to compensate for her lost identity, and the second one is creativity in art, which is represented by Lily Briscoe’s artistic achievements. *To the Lighthouse* is the mirror of the Victorian society that not only reflects the problem that faces women but it also tries to find a solution for them. The novel defends women's rights and their position that looted by the biased attitude by the males. The novel

addresses the negative effects of patriarchal society on women's ability to realize their potential, while also reflecting the negative aspects of marriage in Victorian society, defined by the notions of a patriarchal system. The novel also suggests a solution to the problems women are confronted with – women can use art as a means to gain self-worth, identity. Viewed from this perspective, art can become an effective instrument to question the meaning of life and to turn it into a meaningful experience.

## WORKS CITED

- Beach, Ben. (2014), "Depending on Distance: Mrs. Ramsay as Artist and Inspiration in Virginia Woolf's *To the Lighthouse*," *Student Pulse* Vol. 6, No.06.
- Brunelli, Mary.(2012), "Geometry By The Book: A Dimensional Analysis Of The Fiction of Virginia Woolf," Williams College, Williamstown, Massachusetts.
- Chevigny, Bell Gale. (1983), "Daughters writing: Toward a Theory of Women's Biography," *Feminist Studies*, Vol. 9, No. 1, pp. 79-102.
- Collins, Laura Anne. (2005), "Abstracting Intimacy: Lily Briscoe's Artistic Vision in *To the Lighthouse*," University of Tennessee Honors, Knoxville US.
- Çileli, Meral. (1997), *Aging in the To the Lighthouse and Mrs. Dalloway, Virginia Woolf and Her Work*, Ed. Çalışkan, Sevda, Ankara, Şafak Matbaacılık Ltd.
- Daugherty, Beth Rigel.(1991), "There She Sat": The Power of the Feminist Imagination in *To the Lighthouse*." *Twentieth Century Literature*, Vol. 37, No. 3, pp. 289-308.
- DeMaria Jr, Robert, Heesok Chang, and Samantha Zacher, eds. ( 2013), *A Companion to British Literature, Victorian and Twentieth-Century Literature, 1837-2000*. Vol. 4, John Wiley & Sons Ltd.
- Dick, Susan. (1989), *Virginia Woolf*. New York, Routledge, Inc.
- Dick, Susan. (2000), "Literary Realism," *The Cambridge Companion to Virginia Woolf*, Ed. Roe, Soe and Sellers, London Cambridge University Press.
- Firestone, Linda. (1997), *Awakening Minerva: The Power of Creativity in Women's Lives*. Warner Books, Indiana, iUniverse.
- G. Matro, Thomas. (1984), "Only Relations: Vision and Achievement in *To the Lighthouse*," *PMLA*, Vol. 99, No. 2, pp. 212-224.
- Jayakrishna, Louise. (2011),"The Exclusion of Working-Class Women in Virginia Woolf's *A Room of One's Own*," Karlstads university, Karlstad, Sweden.

- Jingrui, HUI. (2015), "Analysis of Women Images in *To the Lighthouse*,". *Cross-Cultural Communication*, CSCANDA. Vol. 11, No. 1, pp. 1-6. DOI: 10.3968/6341.
- Jingrui, HUI.(2013), "Feminism Revealed From Lily's Picture in *To the Lighthouse*," *Studies in Literature and Language* CSCANDA, Vol. 7, No. 3, pp. 73-76.
- Koppen, Randi. (2001), "Embodied Form: Art and Life in Virginia Woolf's *To the Lighthouse*," *New Literary History*, Vol. 32, No. 2, Reexamining Critical Processing, pp. 375-389.
- Lilienfeld, Jane. (1977), "The Deceptiveness of Beauty": Mother Love and Mother Hate in *To the Lighthouse*," *Twentieth Century Literature*, Vol. 23, No. 3, pp. 345-376.
- Marcus, Jane. (1978), "Art and Anger," *Feminist Studies*, Vol. 4, No. 1, pp. 68-98.
- Maze, John R. (1997), *Virginia Woolf: Feminism, Creativity, and the Unconscious*, London, Greenwood Press.
- Mazzuchelli, Pamela Gannon.(2009), "The Rebellious Angel: Virginia Woolf, *To the Lighthouse*, and the Debate about Female Anger," Rhode Island College, Providence, Rhode Island.
- Mephram, John. (1987), *Macmillan Master Guide To the Lighthouse*, Macmilan Educatution Ltd, London.
- Pedersen, Glenn.(1958), "Vision in *To the Lighthouse*," *Twentieth Century Literature* Vol. 73, No. 5, Part 1 pp. 585-600.
- Rosenman, Ellen. (1986), *The Invisible Presence*, Baton Rouge, Louisiana State University Press.
- Ruotolo, Lucio.(1994), "Bernard Malamud's Rediscovery of Women: The Impact of Virginia Woolf," *Twentieth Century Literature*, Vol. 40, No. 3, pp. 329-341.
- Sang, Yanxia. (2010), "An Analysis of Stream-of-Consciousness Technique in *To the Lighthouse*," *Asian Social Science*, Vol. 6, No. 9.
- Smith, Susan Bennett. (1995), "Reinventing Grief Work: Virginia Woolf's Feminist Representations of Mourning in *Mrs. Dalloway* and *To the Lighthouse*," *Twentieth Century Literature*, Vol. 41, No. 4, pp. 310-327.
- Suarez, Carrera. (2001), "Professions for Women," *Essays on Her Work*, Ed. Christl Verdun, Toronto, Guernica Editions Inc.

Watson, Barbara Bellow. (1975), "On Power and the Literary Text," *Chicago Journal*, Vol. 1, No. 1, pp. 111-118.

Woolf, Virginia.( 2000), "*A room of one's own/Three guineas*,". Penguin Ltd, London, UK.

Woolf, Virginia.(2013), "*To the Lighthouse*,". SIS Yayıncılık ve Dağıtım San. Ve TicLTD, İstanbul, Turkey.

## CURRICULUM VITAE

### PERSONAL INFORMATION

Surname, Name: ABDULQADER, Ali

Nationality: Iraqi

Date and Place of Birth: 15 January 1984/ Baghdad, Iraq

Marital Status: Married

Phone: +90 5369166612 +9647826597405 +964 07730020040

Email: [ali.waleed8484@gmail.com](mailto:ali.waleed8484@gmail.com) [e\\_aw29@yahoo.com](mailto:e_aw29@yahoo.com)

### EDUCATION:

Degree	Institution	Year of Graduation
MA	Çankaya University, Graduate School of Social Sciences, Dept. of English Literature and Cultural Studies.	2015
BA	Al- Mamon University College/Department of English Language.	2007
High School	Al-Khadraa High School.	2003

### Languages:

Native Arabic, advanced English, elementary Turkish.

**Areas of interest:** Literature, Hunting and traveling