

Exploring Lily Briscoe's Journey from Being to Aesthetics in Virginia Woolf's *To the Lighthouse*

Nitisha Seoda & Devendra Kumar Sharma

Abstract

Transformation is the fundamental basis on which our life stands, as without it life becomes purposeless and monotonous. Apocalypses of the world, the pragmatic reality of stagflation and economic depression, political instability, unprecedented growth of science and technology, and cultural transformation, almost everything has experienced a great metamorphosis. Hence, it is crucial to contemplate that whatever constitutes the self, its consciousness, episteme, subjectivity, identity and ideology has gone under some ineffable alteration. This paper intends to explicate Virginia Woolf's *To the Lighthouse* through the spectrum of female *Bildungsroman* in general, and how the pragmatic realities of the world account for the aesthetico-spiritual growth and development of Lily Briscoe in particular. In other words, the study follows eclectic approach, which further focuses on the aesthetic development of Lily tearing out of the different challenges, and insecurities she faces during the process of subjectivization, objectification, bureaucratization, rationalization, and interpellation towards her journey of becoming an aesthete.

Keywords: Aesthetics; Epiphany; Female *Bildungsromane*; Self; Virginia Woolf.

Introduction

One hopes at the end of one's career, to have made some significant statement on life – not necessarily a watertight, hard and fast set of rules, but preferably an ambiguous, shifting, elastic kinetic one that always remains capable of further growth and change.

(James Wilson, *Contemporary Novelists*, 1976: 355)

The unprecedented growth of science and technology at the turn of the nineteenth century took over the beliefs established since the time immemorial and situated new questions about the nature of the world, life, truth, reality and human experience. Similarly, with the advent of Post-modernism and Poststructuralism, the phenomena of multiple fragmentations, pastiche, parody, fracturedness with all complicity have shaken the entire foundation of self, truth, and subject. While Charles Darwin's theory of 'evolution' in *On the Origin of Species* (1859) contradicted people's understanding of the world which they believed is governed by God, Sigmund Freud's 'Unconscious' weakened people's understandings of their own construction of mind by referring to an arcane part of the mind about which nobody was aware earlier. Again, Bergson's 'Duration' signified time as *durée*, and Einstein's 'Special and General Theory of Relativity' propounded that events in time are not the exact same everywhere for everyone, but rather depend on an observer's thought, distance, and speed. As a consequence, these theories have not only transformed the possible ways of looking at reality but have also changed the entire fabric of *logos, telos* or *aletheia*.

The hindsight in the context can aptly be observed in Virginia Woolf's *To the Lighthouse* (1927) where Woolf's approaching interest is into both the unknowability of the world, and how the human brain reflects the influence of such theories in the process of one's self acculturation. Julia Briggs's "The Novels of the 1930s and the Impact of History" (2010) enunciates somewhat the same as "Virginia Woolf's fiction explores the nature of the human condition: what makes up our consciousness when we are alone and when we are with others, how we live in time, and to what extent our natures redetermined by the accidents of gender, class and historical moment" (70). Furthermore, it seeks to delineate the uncanny process of becoming that the subjectivized self of Lily experiences throughout the journey of her growth and development as an aesthete. When Lily navigates from being a subject to becoming an aesthete by transcending the boundaries of material globe to the world of aesthetics, the novel simultaneously follows a chronological structure of life, death and transcendence in its chapters respectively.

Exploring the poststructuralists' apodosis that there is a continuum between life and death, Woolf covers the entire journey of self through the three parts of the novel namely 'The Window' representing the division between the inner and outer core of the world, of the family and self, 'Time Passes' encounters death, the "down pouring of immense darkness" (93) and 'The Lighthouse'; explores the becoming of Personalities further de-

picturing the predicament of flux and insubstantiality. Douglas Hewitt's *English Fiction of the Early Modern Period 1890-1940* (1988) espouses that:

The third part of the novel is to demonstrate the truth of this intuition; at its opening we are told that the expedition to the lighthouse is planned again and that Lily Briscoe is returning to the painting which she had started ten years before. In both actions Mrs. Ramsay is discovered but in neither is the remembrance simple; Lily, in particular, admits to very mixed feelings about her and about that day in the past. (120)

In a less general way, however, the novel opens with the journey of all the characters', their interrelations; unexplained and unidentified. With the death of Prue, Andrew, Mrs. Ramsay, the text establishes the ontological reality of time, which is ubiquitous and yet momentary and can only be realized through the psychological reality of *durée*. As the final chapter interrogates:

Mrs. Ramsay... She was dead... years ago in London... But many things had changed since then... Many families had lost their dearest. So she was dead; and Mr. Andrew killed; and Miss Prue dead too, they said, with her first baby; but everyone had lost someone these years. Prince had gone up shamefully, and didn't come down again neither. (101)

The demise of Mrs. Ramsay brought struggles between the force of existence and order, and death and chaos, "it was all dry: all withered: all spent" (164), as she had been trying to create an order from the existing disorder. As time passes humanity puts death outside and situates an order. The universal nature of change can be witnessed as humanity begins to reclaim its possessions, and impose its will upon the house, a kind of harmony is again heard, a harmony of human and animal sounds which the novel depicts as "the ear strains to bring together and is always on the verge of harmonizing, but they are never quite heard, never fully harmonized..." (212). Though the novel is plagued with the topos of death, darkness, absence, and nothingness yet it celebrates the philosophy of existence, as the novel proposes "but there is a force working; something highly conscious, something that leered, something that lurched; something not inspired to go about to its work with dignified rituals or solemn chanting" (103). In continuation this chapter also contains a thorough imagery of metamorphosis that arose in life-philosophies during the war, from the firm security and certainty of the pre-war days to the uncertain-

ty and insecure self consciousness of the post-war period. The inception of the final part generates the story of Lily Briscoe through her dawning encounter with Mr. Ramsay wherein she feels herself sundered from him, unable "to give him what he wanted: sympathy" (165). From this point the plot mushrooms on two parallel lines. The first scrutinizes Lily's painting, the developing awareness of the symbolic meaning and importance of Mrs. Ramsay's personality, and 'what *life* means?' The second, alongside, charts Mr. Ramsay's journey until he lands at the lighthouse and achieves the best mode of living. The voyage out to the lighthouse and Lily Briscoe's painting act in an aligned manner to provide the stop-and-go signals for the reader and to show the transitions from one set of thoughts to the next. It also indicates how these notions are progressing toward their destination. The two major transformation and developments are, however, in the minds of the two parties; Mr. Ramsay and the children, and Lily Briscoe and Mr. Carmichael.

The diegesis of the novel introduces the *bildung* or *Kalokagathia* of Lily Briscoe, enmeshing into the complex rubrics of different state apparatuses which are interconnected with the process of Lily's subjectivization. In other words, through Lily in the novel Woolf observes how the self which is once sovereign and universal, is transformed into a subject when it undergoes the power play of Žižek's 'Subjectivization', Foucault's 'Objectification', and Althusser's 'Interpellation'. This results in the construction of her epistemic structure, which further designs her ideology and consciousness. However, Lily being a post structural character with her multiplicity and parody realizes several 'moments of being', resists the idea of an absolute form, negotiates with the vortexes of pseudo identity which the socio-pragmatic world offers her, and gradually places herself in the world of aesthetics.

The novel brings out the immanent critique of her becoming; as she mounts into the world of art which holds the Coleridgean 'esemplastic power' to integrate *ousia* with *eidos* or ontological reality of being with the epistemological construction. Lily as the alter ego of Woolf goes through the feeling of being caught in the vortex of finding the essence of life as she asks; "...What does one live for? Why, one asked oneself, does one take all these pains for human race to go on? Is it so very desirable? Are we attractive a species?" (64). For Woolf, truth of life cannot be understood in totality only by looking at just one hemisphere of the universal phenomenon rather it can be attained by integrating a continuum between the two opposite poles; life and death, which the structuralist had believed to be completely unbridgeable. Further, Lily examines 'what is life?' and 'how

it is constituted by addressing the question of life and death?', 'how they are inextricably intertwined with each other and how the existence of one implies another?' As the final part of the novel interrogates:

What is the meaning of life? That was all a simple question; one that tended to close; in on one with years. The great revelation had never come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one. This, that, and the other; herself and Charles Tansley and the breaking wave; Mrs. Ramsay bringing them together saying, Life stand still here; Mrs. Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent) this was of the nature of a revelation. (120)

In addition, explaining life and the process of knowledge formation in "Modern Novels" (1919) Woolf explicates; "life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from beginning of consciousness to the end" (212). As in the novel, Lily being in a complex texture of connection with the characters, where everyone has a different angle to look upon things, understands the temporary and fragmented nature of reality and realizes that there is no way to perceive the authenticity, rather there are multiple point of views to analyze and to illustrate which creates a new version of truth and reality every moment. For example, in the novel, Mrs. Ramsay finds meaning of life in being together with family and attains domestic satisfaction, while Mr. Banks and Mr. Tansley find meaning in their career development. Mr. Ramsay wanders between seeking the ultimate sense of life sometimes in the household, sometimes in ideology and philosophy, and sometimes reaching out from 'Q' to 'R'. Whereas, Lily believes it is art where life's finest significance can be found. Thus, the becoming of the novel is more and more an explicit statement of I. A. Richards's idea of 'multiple perception' of looking at life, and achieving its greatest glories and best insights as depicted in *Practical Criticism: A Study of Literary Judgment* (2004).

In *To the Lighthouse*, life and art are generally viewed as two opposite poles, where Lily and Mrs. Ramsay are playing their roles in the respective exponents. The novel opens with 'life' as the central theme and further follows into the world of aesthetics towards the end, where 'art' becomes the main motif after experiencing the different state apparatuses as a medium to the development of self. Further, by portraying some sketchy reflections

on socio pragmatic and aesthetico spiritual realities in her writings, Woolf has successfully portrayed the theme of art into the very fabric of her fiction. Trying to highlight the essence of art Woolf writes "It is more than an aesthetic exercise proposing art as an alternative to rational thought in investing life." (67)

It is only possible by establishing art and aesthetics in the postmodern wasteland that one can bring back a disoriented being into the right path. Having a similar notion in the era of moral languish, G. C. Spivak in *An Aesthetic Education in the Globalized Era* (2012) propagates the idea for the need of aesthetics in this modern world because it's the only way to hold people and unite them on at least some grounds. Similarly, Terry Eagleton in *The Ideology of the Aesthetics* (1990) and Paul de man's *Aesthetic Ideology* (1996) articulate the fact that the world of art, which is based upon the continuous chain of epiphanies, creates harmony and synthesis. Articulating a similar concern, Gregory Castle in *Reading the Modernist Bildungsroman* (2006) writes "What we want is something spiritual added to life. Nothing is so ignoble that art cannot sanctify" (225). Achieving the moment of epiphanies makes Lily imagine art and artists. As she thinks about the poet Carmichael; "she remembered, smiling at the slipper that dangled from his foot, he was growing famous. People said that his poetry was so beautiful" (144). And thus she situated herself in the world of aesthetics finally having her true *heimat*. Lily realizes that everything in this material world is transient, temporary, but the only thing which stays immortal is art. Lily affirms in the novel:

She looked at her picture. That would have been his answer, presumably-how 'you' and 'I' and 'she' pass and vanish; nothing stays; all changes; but not words, not paint. Yet it would be hung in the attics, she thought; it would be rolled up and flung under a sofa; yet even so, even of this scrawl, not of the actual picture, perhaps, but of what it attempted, that it remained forever, she was going to say, or, for the words spoken sounded even to herself, too boastful, to hint, wordlessly; when, looking at the picture, she was surprised to find that she could not see it. Her eyes were full of a hot liquid (she did not think of tears at first) which, without disturbing the firmness of her lips, made the air thick, rolled down her cheeks. She had perfect control of herself-oh yes! - in every other way. (180)

Lily though is subjectivized yet the aporia of her becoming continues and for that the character surreptitiously moves into the world aestheticism

as the aesthetico spiritual world is *autotelic* and hence the character may achieve the aesthetic truth at a given frozen time of epiphany, spot of time, moment of becoming or egotistical sublime. Aristotelian *substance* and Heideggerian *aletheia* can be attained through art as it amalgamates Thomas Aquinas's idea of *Quidditas*, *Claritas*, and *Integritas* in *Summa Theologiae* (1485).

Thus, the uncanny texture of self can be defined as the consequence of a complex process of subjectivization and interpellation, which results in the objectification of the subject. This objectification is the integration of ontological realities and the process of epistemological construction. The formation of self according to Karl Marx is triggered and controlled by economic realities; Base and Superstructure, what Althusser calls the Civil Society: family, education, and religion, which together construct our intellect, and Political Society: police, judiciary, military, and army, which construct our life. As Lily in the novel gets confused by the opinions of others, and sees herself through the lense of people around her. The statement given by Charles Tansley which espouses; "And it would never be seen; never be hung even... 'Women can't paint, women can't write'" (68), creates a negative impact on her as a result of which she starts doubting her own self-worth, as the novel encodes "she began to paint...her own inadequacy, her insignificance" (40). Further, seeking answer in nature about her existence she espouses:

Did nature supplement what man advanced? Did she complete what he began with equal complacence; she saw his misery, his meanness, and his torture. That dream, of shaping, completing, finding in solitude on the beach and answer, was then but a reflection in a mirror, and the mirror itself was but the surface glass-iness which forms in quiescence when the nobler powers sleep beneath? Impatient, despairing yet love to go (for beauty offers her lures, has her consolations), to pace the beach was impossible; contemplation was unendurable; the mirror was broken. (134)

During her becoming and unbecoming, Lily finds herself divided because one part of her is ready to go for expedition but others intend to remain there in the house. This can appropriately be seen when the narrator expresses that "She felt curiously divided as if one part of her were drawn out with them and the other remained there in the lawn" (120). Thus, the novel in the context records several instances where Lily has been found fearful, confused and uncertain which is the result of being subjectivized and hegemonized by the power structure.

The concept of *Bildungsroman*: a set of ideas proposed by the Germans regarding art, literature, human life, and mind. Castle (2006) articulates; "The Bildungsroman emerged in late eighteenth century Germany in a climate of intense aesthetic and philosophical exploration and creative production; it emerged not only as the signature narrative expression of the concept of bildung but also as the genre of aesthetics" (07). This artistic genre explains the process of becoming, which constructs the epistemological realities of the protagonist however, the presence of *aporia* and antinomies is always there in the process of becoming because the *bildungsheld* grows and develops in the atmosphere of parody, slippage, lacuna, medley and multiplicity of reality. Hence, "*Bildungsroman* presents an imminent critique of the process of subjectivization" (182) as mentioned by V. K. Mishra in *Modern Novels and Poetics of Self* (2014).

Until the rise of feminist criticism, the *Bildungsroman* was traditionally considered as the novel of development of a young man, and not woman. During 1970s the feminist critics introduced a new or rather a least revised genre, i.e. the Female *Bildungsroman*, what Georgia Farinou-Malamatari in "The Novel of Adolescence Written by a Woman: Margarita Limberaki" (1988) defines as "the novel of the development of a female protagonist" (104). Having a contrasting idea Patricia Juliana Smith raises a question in "The Things People Don't Say: Lesbian Panic in *The Voyage Out*" (1997) "[W]hat is the purpose of a *Bildungsroman* in which the heroine has so little chance to develop to any meaningful end, save the rejection of marriage" (128). Answering to this Woolf expresses that a *Bildungsroman* explores the internal inconsistencies, conflicts, and contrary conditions which propel the epistemological construction of the *Bildungsheld*. Further, in 1972, Ellen Morgan in "Human Becoming: Form and Focus in the Neo-Feminist Novel" identified the female *Bildungsroman* as a 'recasting' of an old form that was distinctly male until the twentieth century. She describes the genre as 'the most salient form for literature influenced by neo-feminism' because, "woman as neo-feminism conceives of her as a creature in the process of becoming, struggling to through off her conditioning the psychology of oppression." (18)

A close reading of 1990s feminist theories broadly focuses upon the process of becoming of a female protagonist. Woolf in *The Voyage Out* (1915) establishes a complex dialectics as far as the place of woman in the practical world is concerned. Further in *Orlando* (1928), a fantastical *bildungsroman*, in which Orlando is highly constrained by the Victorian ideology, laments the loss of freedom which she had enjoyed in her previous incarnation as a man. Woolf here grasped the difference between the journey

of becoming of a male and female *bildung*.

Lily Briscoe being an amateur artist is upset regarding the fate of her work, like Mr. Ramsay, she doubts that her paintings are going to be adorned in attics or tossed absently beneath a couch. Standard muliebrity in marriage as represented by Mrs. Ramsay and her family confounds Lily, and she rejects it. The revenant memory of Charles Tansley which articulates womens' inability to do artistic things deepens her anxiety. Lily's internal doubts on her own feminine essence are laid by the patriarchal environment. With a similar idea, Castle (2006) reinscribes that the process of self-culture is "complicated by the fact that the very society that ought to permit such accommodations delimits or represses the process of self-development even before it starts" (214-15). It is the upshot of these self-doubts that Lily initiates painting, the portrait of Mrs. Ramsay towards the opening of the novel, a figure inscribed with dilemmas that she is incompetent to tackle. She was quite aware of her own artistic potential regardless of the disappointing criticism made by the male characters with regard to her painting. As she continues to paint following her heart and will:

He was really, Lily Briscoe thought, in spite of his eyes, but then look at his nose, look at his hands, the most uncaring human being she had ever met. Then why did she mind what she said? Women can't write, women can't paint-what did that matter coming from him, since clearly it was not true to him but for some reason helpful to him, and that was why he said it? Why did her whole being bow, like corn under wind, and erect itself again from this abasement only with a great and rather painful effort? She must make it once more. There's the sprig on the table cloth; there's my painting; I must move the tree to the middle; that matters nothing else. (86)

Lily has got her own individual philosophy about life because she could also look at things from a different critical and philosophical perspective. Her perceptions of place, the surroundings, and the cycle of time influence her understanding of the meaning of life and death. Munca Daniela in "Virginia Woolf's Answer to 'Women Can't Paint, Women Can't Write'" (2009) notes:

... Lily comes to realize that Mr. Ramsay, like herself, has doubts about the value of his work. She appreciates what he does. Having reached this moment of understanding, Lily will follow

Ramsay's progress to the Lighthouse as she works on her painting; and she will complete her work simultaneous to his arrival there, thus bringing closure to her identification with him. (287)

Lily begins to be more mature and aware of people around her. The artistic value that she has realized and appreciated in her work as well as in others reflect the amount of maturity, appreciation, and understanding of humanity and the value of human art. However, Lily goes through an extreme change of ideology throughout the novel, encountering sequential revelations, experiencing a chain of Joycean epiphanies, Wordsworthian spot of time which transcends her from a lady who can't sort out the shapes and shadings that she strives to replicate into an artist who accomplishes her vision and more significantly, conquers the tensions that have kept her away from the world of aesthetico-spiritual.

The growth of Lily Briscoe traces the journey of a girl from her failure to making an understanding of the shapes and shades that she attempts to become an artist. She further attains her vision and more essentially overpowers the insecurities that have resisted her from transcending to the world of aesthetics and spirituality. In the process of attaining her aesthetic self she crosses several trashy roads of the mysterious vex of the lucid halo of life from 'The Window' to 'The Lighthouse' where she unveils the basic characteristics of the female *Bildungsroman*, which espouse the cardinal propositions of what Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland have proposed in *The Voyage in: Fictions of Female Development* (1983). The formation of our self and consciousness depends fully on the environment we are living in, the people we are surrounded with, the things we observe etc. Terry Eagleton's *The English Novel* (2005) proposes "The self, anyway, is a network of strands and fibers which curl around the roots of other lives, so that as with Lawrence, one is never the proprietor of one's own being." (321)

To the Lighthouse is fascinated by women, as the aspects of Mrs. Ramsay and Lily are the most exclusively developed narratives within the text. On the one hand, Woolf delves into the Victorian ideal, Mrs. Ramsay, a traditional housewife, and the mother angel who finds ease at home. Lily Briscoe, on the other edge depicts the new woman, who struggles at first, fights with her own insecurities, works for better, welcomes newness and lives a self-reliant life as an artist. Lily does portray Woolf's 'ideal woman', unlike Mrs. Ramsay who represents the 'angel of the house'.

Silence, being a beneficial implement in the path of Lily's becoming as an

aesthete, is found more vivid and eloquent than utterances, of which she becomes well aware of towards the final passage of attaining her inner self-culture. As in the novel she feels more connected to Carmichael in silence which leads them to understand each other perfectly well, which might not have been the case if they had spoken. Lily's experience gradually elevates her on to the point of unbecoming. And she just feels; "They had not needed to speak." (225)

The social criterion puts an effect on Lily. She knows she is expected to get married and give up on her journey towards becoming an artist. In a crucial juncture which emerges in silence, Lily concludes on the thought to not marry and chooses to paint. But, that does not vindicate her from the position allotted to women in the society. It just makes that role a clumsy fit. It is then when Lily loosens her hand on the ideal of Mrs. Ramsay whom she greatly admires and yet manages to keep a grip on her by painting Mrs. Ramsay's portrait. Lily succeeds as an artist and paints what inspires and fascinates her.

Lily's development as a matured soul can be found when she, instead of trying to see the lighthouse, chooses to continue with her painting. She doesn't want to blend into a conventional feminine role like Mrs. Ramsay. She uses her art to reflect the aroma of the Lighthouse without having to be a part of what it stands for. Lily is essentially committed to her art, and hence there is no need for her to sail to the Lighthouse, as she has already discovered her path to walk upon and the Lighthouse as a guide in the deep dark road has nothing to offer Lily besides a scene. Lily, herself now a bright-star for whom the rays coming from the lighthouse play no essential role. As the novels unfurl, one can witness how the *bildungsheld* becomes a successful aesthete and attains her vision which makes her universal and further reunites with her real authentic self. As the moments of being expressed by Lily towards the end of the novel:

She asked herself, taking up her brush again. She looked at the steps: they were empty; she looked at her canvas: it was blurred. With a sudden intensity, as if she saw it clear for a second, she drew a line there, in the center. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision. (154)

Conclusion

The attainment of the aesthetic experience is the result of a series of epiph-

anies that one experiences while undertaking the odyssey of life. All aforementioned deliberations are explicitly or implicitly associated with the journey of becoming and unbecoming of Lily Briscoe as an aesthete, who has been found to be deeply embedded into social, cultural, and aesthetic reality of the Ramsaian family. Further, by experiencing the stark reality of the family, she unveils that the order of the world is transient, contingent and flitting. The novel thus traces the way Lily unveils her conflicting self under the prevailing pull within the framework of female *kunstlerroman*. Throughout the process of self exploration of Lily, bureaucratization and interpellation perform as a catalyst in the process of her becoming. In essence, Woolf recounts the change and transformation in Lily Briscoe's character further redefining her growth and development as an artist.

Works Cited:

- Abel, Elizabeth, Marianne Hirsch, and Elizabeth Langland. *The Voyage in: Fictions of Female Development*. University Press of New England, 1983. Print.
- Althusser, Louis. *Lenin and Philosophy and Other Essays*. Monthly Review Press, 1971. Print.
- Briggs, Julia. "The Novels of the 1930s and the Impact of History." *The Cambridge Companion to Virginia Woolf*. Ed. Susan Sellers. CUP, (2010). 70-88. Print.
- Castle, Gregory. *Reading the Modernist Bildungsroman*. University Press of Florida, 2006. Print.
- Daiches, David. *The Novel and the Modern World*. Chicago University Press, 1960. Print.
- Daneila, Munca. "Virginia Woolf's Answer to 'Women Can't Paint, Women Can't Write' in *To the Lighthouse*." *Journal of International Women's Studies*. 10.4 (2009). 276-89. Print.
- Darwin, Charles. *Origin of Species*. John Murray, 1859. Print.
- Eagleton, Terry. *The English Novel: An Introduction*. Blackwell, 2005. Print.
- Farinou-Malamatari, Georgia. "The Novel of Adolescence Written by a

-
- Woman: Margarita Limberaki" in *The Greek Novel*. Ed. R. Beaton. Croom Helm, 1988. 103-09. Print.
- Freud, Sigmund. *Introduction to Psychoanalysis or Introductory Lectures on Psycho-Analysis*. Penguin, 1991. Print.
- Hewitt, Douglas. *English Fiction of the Early Modern Period 1890-1940*. Longman, 1988. Print.
- Man, Paul de. *Aesthetic Ideology*. University of Minnesota Press, 1996. Print.
- Mishra, VeerendraKumar. *Modern Novels and Poetics of Self: Reading Modernist Bildungsromane*. Authorpress, 2014. Print.
- Morgan, Ellen. "Human Becoming: Form and Focus in the Neo-Feminist Novel" in *Images of Women in Fiction: Feminist Perspective*, Ed. Susan Koppelman Cornillon. Bowling Green University Popular Press, 1972. 183-205. Print.
- Smith, Patricia Juliana. "The Things People Don't Say: Lesbian Panic in *The Voyage Out*" in *Virginia Woolf: Lesbian Readings*, Eds. Eileen Barrett and Patricia Cramer. New York University Press, 1997. 128-145. Print.
- Spivak, Gayatri Chakravorty. *An Aesthetic Education in the Era of Globalization*. Harvard University Press, 2012. Print.
- Wilson, James. *Contemporary Novelists*. St. James Press. 1976. Print.
- Woolf, Virginia. *To the Lighthouse*. Hogarth Press, 1927. Print.
- _____. *Orlando*. Hogarth Press, 1928. Print.
- _____. "Modern Novels." *The Broadview Anthology of British Literature: The Twentieth Century and Beyond*. Ed. Joseph Black. 2006. 227. Print.