

FEMININE COGNITION AND AESTHETICS IN FICTION OF VIRGINIA WOOLF

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Abstract

This paper examines the phenomenon of a twenty-year renaissance in sales of Virginia Woolf's books and seeks to determine its causes. The article makes an effort to learn why Virginia is so significant to feminists of many persuasions. The Introduction briefly discusses the passionate discussions that have surrounded Virginia's place in English literature. There's also a little nod to the ways in which Virginia's feminist stance is comparable to that of French feminists. The following are the subjects covered in the thesis's five chapters. Virginia's brief life history, the type of schooling she had, the culture of the time, the Bloomsbury set, and the stream-of-consciousness writing style are covered in Chapter 1. In the second chapter, we discuss feminist theory, Virginia's perspective on feminism, and feminist literary criticism. The chapter begins with a brief overview of feminism in Europe before moving on to its development there. Virginia's complicated history with feminism is discussed in the next section. An examination of feminist writing may be found in the second chapter's last section. Virginia's first two books are discussed in Chapter 3. We can see the beginnings of a new literary style in "works like "The Voyage Out (1915) and Night and Day (1919). What we see here may be approximately categorised as female handwriting. To the Lighthouse (1927), The Waves (1931), and Jacob's Room (1922) are discussed in the fourth chapter. It investigates whether or not these four books are structured using the stream-of-consciousness method as influenced by women's awareness. The novels Orlando (1928), The Years (1937), and Between the Acts (1941) are examined in the fifth chapter as examples of works that are limited by historical context but yet attempt to reinterpret cultural history from the standpoint of female consciousness. Virginia's efforts to "create a stereotypically feminine look in her works are the focus of this final section. It also makes an effort to delve into the many ways in which transgressive elements have been incorporated into this new style. In addition, the conclusion makes an effort to explain the political and historical ramifications of this kind of subversive female aesthetics. The startling parallels and discrepancies between Virginia's aesthetics and those of French Feminists, notably Julia Kristeva, have been attempted to be untangled.

Key words: Feminism, Aesthetics, Consciousness, Women, Sex, section

INTRODUCTION

Attempts to rekindle interest in 'cold' Virginia might be motivated by any number of factors, some of which may appear overdone at first glance. Her photos, which give off the impression of a deep-rooted 'frigidity,' have been utilised at crucial times and locations to forewarn women of the utter barrenness and the unrelenting spiritual decay that result from the willful rejection of household joys. Overly ironically, "Virginia's images and pictures, with a focus on her legendary infertility, have been seized to raise an alert about the inevitable perils of women straying into the realm of writing. An excerpt from What's WoolfGot to Do with it? by Brenda R. Silver. or, the Perils of Popularity, a text chosen for extensive use in this deliberately nontraditional introduction to the dissertation, alerts the reader to the perils of cultural "nonconformity," "from the decision to write (let alone write differently) to the decision to be photographed in a particular manner and style. By" "early reviewers," Brenda means the critics who have repeatedly brought up Virginia's "non - feminine" and "unappealing" look in their critiques. "Virginia has always been not only seen, literally, but also photographed and portrayed, and often this kind of ideologically interpolated photograph is accompanied by comments to declare the undeclared, as in the following photograph of Virginia taken by Lenare, which is reproduced in Brenda R. Silver's" essay.

Virginia is one of the few literary personalities to be the subject of heated argument, contentiousness, and controversy. This may be due to the deliberate ambiguity present in both her writings and her interactions with the world around her. She has been the subject of so many conflicting interpretations that it might be difficult to get a clear picture of how she has been regarded. The current thesis makes an effort to create a unified "aesthetic sensibility of Virginia via her works, and in doing so, it aims to map the boundaries of a consciousness that guides and shapes this sort of defined aesthetics. For, this thesis's fundamental arguments are based on the main hypothesis that every piece of writing, every type of writing, and every aesthetic brand is marked; marked by the writer's socioeconomic status, sexual orientation, political ideology, and/or race. While this dissertation takes a strong anti-postmodernist attitude and tone, it is founded on the unwavering belief that transcendental art is impossible. A concession to Virginia's talent, but one that cannot be forgiven, is if the thesis shows traces of the researcher's attempt to downplay Virginia's attitude to class or, more particularly, her vowed fealty to the English nobility. Yet, the entire premise is emphasised by an awareness of this nagging proviso that is preferred to be left unreported. The major emphasis being on the building of a distinct kind of aesthetics shot through with feminine inclinations and feminist concern, all other putatively minor issues, it has to be conceded, are proverbially swept under carpet. The following paragraphs provide a detailed outline of the structure that was used to divide the thesis into chapters. The first chapter of the dissertation deals with the following topics: a quick rundown of Virginia's life, the schooling she received, the culture of the time, the Bloomsbury set, and the stream of consciousness method she used. Virginia was born into a culture with a history of prejudice towards women. According to Virginia's argument, sexism in both public and private realms has persisted for centuries because of the bias of social and political institutions. Virginia belongs to the first generation of women which reaped advantages of women's movement carried out over a period of several centuries. She inherited" her family's strong predisposition for preachiness in literature. Her works display, in not-so-subtle ways, the influence of her father's inculcation

of the necessity of moralising in writing and her own artistic drive to break away from this stifling requirement. The revolutionary shift from a feudal to an industrial civilization will be witnessed in Virginia. Her works of fiction try to address a central concern of modernist literature: how to create social and spiritual cohesion from the chaos of a world full of shattered images. She concludes that women's lack of personal space has influenced their worldview and character. Virginia adopts a remarkably postmodernist stance on the issue of the separation of private and public spheres. She devotes several pages to demonstrating how the problems of war and women's exploitation and oppression are intertwined. After researching the social history of England, including works by Trevelyan, she came to the conclusion that English women had been held in virtual thralldom for centuries.

The second chapter discusses feminism, feminist literary criticism, and Virginia's views on feminism. The chapter begins with a brief overview of feminism in Europe before moving on to its development there. The world's view of women shifted after the publication of *The Second Sex* by Simone de Beauvoir. As an existentialist, Beauvoir based her analysis of women's subordination and marginalisation on the idea that we are fundamentally doomed to be confined by our bodies. Religious, philosophical, and epistemological traditions have connived at and even sanctioned the attempts of "secular institutions to sustain the myths of woman's selflessness by depriving women of their tools of autonomy and selfhood. The fight for women's right to vote was one of the longest and most pivotal in history. The Anglo-American women's liberation movements, on the other hand, chose to ignore the book's radical implications. The English-speaking world's cool reception of de Beauvoir's work may be traced back to the widespread prejudice that everything with French roots is automatically dismissed as hopelessly idealistic and unnecessary. Feminist theorization in the Anglo-American world matured with the 1963 release of Betty Friedan's *The Feminine Mystique*, which was destined to be more influential than *The Second Sex*. Virginia's complicated history with feminism is discussed in the next section. Modern feminism has yet to fully understand its relationship to Virginia since she challenged many of its fundamental tenets. Although Virginia dabbled with the feminist movement for quite some time, her commitment solidified when she joined the suffrage movement that was sweeping England at the time. Both *A Room of One's Own* and *Three Guineas*, Virginia's critical writings, include her feminist ideals. In contrast, the themes of *Three Guineas* centre on problems of how language might be reinvented to alter power dynamics between sexes. Virginia has persistently argued that, because of their fundamental differences, men and women hold to radically different moral standards. In every aspect of their lives, men and women hold different ideals, and the writing they produce reflects that. Feminists interested in postmodern and poststructuralist speech have reread Virginia from a variety of angles. The psychoanalytical ideas of the past two decades have been applied in an effort to comprehend Virginia. Liberal bourgeois feminists were able to convince themselves that capitalism and consumer culture held the key to solving women's issues. Many of the issues that women experience, according to socialist feminists, can be traced back to patriarchal structures like private property and class distinctions in society. The corporate world's assertion that unrestrained materialism ushers in an era of freedom to women is nothing more than a blatant propaganda aimed to govern women's thoughts, attitudes, and " interests. To consider in terms of absolute exclusivity between the sexes is a classic patriarchal position to take.

Virginia's "first two novels, *The Voyage Out* (1915) and *Night and Day* (1919), are" discussed in the third chapter, where we can see the beginnings of a new literary style taking shape. What we see here may be approximately categorised as female handwriting. Virginia began writing at a time when the distinguishing characteristics of the era were becoming increasingly muddled. The one thing on which modern Virginians could agree was that they were not Victorians was that they were not Victorians. Yet Victorianism maintained its influence among those who had not yet adjusted to the new period. Virginia reveals many struggles with her Victorian heritage in her first two works. *The Voyage Out*, published in 1915, was the result of several years of preparation and effort from Virginia, who ultimately fell short of the desired degree of proficiency in book writing. Despite the fact that there is no overarching storyline in *The Voyage Out*, critics continue to look for one because of the novel's traditional approach to storytelling. "The novel is infused with a woman's suspicion of the necessity for centrality in works of art, despite the fact that the author is as far from utilising a stream of consciousness method as she is from being good at articulating the subjective world of persons. The" story gives a wide, unexpected look into Rachel and other individuals' inner lives.

To the Lighthouse (1927), *The Waves* (1931), and *Jacob's Room* (1922) are discussed in Chapter 4.

This analysis seeks to determine how the feminine awareness-informed stream of consciousness techniques used in these four books organise their narratives. Virginia's quest for a fresh aesthetic led her to try out a variety of writing formats, from "which stream of consciousness emerged as the most natural and effective. The unconventional narrative style used by Virginia is a huge step forward for female authors. Virginia was ecstatic at the discovery of the stream of consciousness method, which she was convinced would set novel-writing free "liberation from the literary establishment's patriarchal norms. Virginia tries out the presentation of consciousness in its constitutionally fractured and confused form for the first time in *Jacob's Room*. The novel does not have a traditional storyline. Virginia's other intention in *Jacob's Room* is to use the feminine-gendered narrative style by giving the reader unrestricted access to the protagonist's inner existence. After finishing *Jacob's Room*, Virginia realised she wanted to learn more about her topics than she had in the novel. For Mrs. Dalloway, she decided to condense the story's events into a single day in the hopes that doing so would allow her readers to feel closer to the story's protagonists and antagonists. Virginia's use of stream of consciousness is very different from that of other writers of the time. Her method makes it hard for the reader to determine where the narrative voice is coming from, keeping the identity of the author a mystery. Mrs. Dalloway opens with Clarissa Dalloway preparing for the evening's main event: a lavish dinner party. Clarissa, now in her fifties, has accumulated a wealth of experiences throughout her life, and each new sensation brings back a flood of vivid recollections. Clarissa can go from one point of view to another without even realising it. The novelist's fluidity in shifting perspectives is symptomatic of her ambition to create a web of minds. Clarissa's inner world is built on an intense awareness of the human condition, and this sharp feeling of an overpowering evocative reality turns her sensations into an eternally active life. The essence of femininity, as defined by Virginia, is flexible and ever-evolving. Clarissa's gender-bending behaviour, in which she shifts between femininity and masculinity at will, challenges conventional ideas about how people should behave.

The fifth and final chapter examines *Orlando* (1928), *The Years* (1937), and *Between the Acts* (1941) as historical novels that attempt to rewrite cultural history through the lens of female awareness. In an effort to find a middle ground, Virginia developed her own concept of androgyny, which has been criticised by many feminists for its sexism and androcentric overtones. More than a parody of a biography, *Orlando*, like her subsequent novels *The Years* and *Between the Acts*, seeks to explain what it means to write as a woman and how that writing is shaped by a female perspective. Despite the fact that certain readings of Virginia suggest that it is feasible to separate a man's sentence from a woman's phrase on the basis of sentence structure, Virginia meant something far deeper and more profound when she talked about feminine writing. Before *A Room of One's Own* was out, there was *Orlando*, written a year earlier, which represented a wide variety of breaches, from the general to the sexual. *Orlando* may alternatively be read as a love letter from Virginia to Vita Sackville-West, in which she expresses her dissatisfaction at her friend's adultery while ostensibly consoling Vita for becoming a bomb lady and losing her family house. *The Years*, Virginia's least-read and least-appreciated work, resists categorization, maintains an essentially elusive quality, and attempts to address some of the fundamental questions that plagued Virginia throughout her life "from her youth in a way that seems to answer none of them in a traditional sense. Although Virginia was uncertain of the extent to which Victorian ideals had penetrated her mind, they continued to torment her and force her to wage an uphill struggle. *The Years* is an effort to shed light on the shadowy side of Victorian family life, whose structure had always unnerved Virginia and whose very dynamics and style of operation had sown in her heart a permanent seed of fear, rage, and hate. To some extent, the novel is an effort to record the experiences of women throughout more than half a century. The story opens with Mrs. Pargiter's death in 1880, which permeates the thoughts of all the characters and creates the mood for the first part of the narrative. Virginia's grand objective was to record her perspectives on life at the eras she thought pivotal, thus she planned to pack "the novel with as many affairs on all elements of English social life as possible. Eleanor Pargiter, a spinster, represents the plight of Victorian women, for whom marriage was sometimes the only way out of a life of monotony that often ended in death. She felt the impulse to write freely and without inhibition when she freed herself from her emotional and intellectual baggage, and the result was *Between the Acts*, which she ultimately decided was not worth revising. *Between the Acts* is set in a village, which stands in for England as a whole, and takes place against the backdrop of World War II, which threatens to overrun its people and material. Like all of Virginia's earlier works, *Between the Acts* does not rely on a captivating plot to delve into an investigation of the patterns that form, condition, and regulate both the lives of individuals and the larger schemes of things. For "nearly sixty years, the work has been criticised for ignoring the problems that plagued English society in the 1940s. Virginia uses a more oblique and circuitous style in *Between the Acts* in an effort to achieve a number of goals, including, but not limited to, rethinking the canonical novel's general norms. Virginia's techniques for constructing a feminine aesthetic in her fiction are the focus of the last section. It also makes an effort to delve into the many ways in which transgressive elements have been incorporated into this new style. In addition, the conclusion makes an effort to explain the political and historical ramifications of this kind of subversive female aesthetics. The parallels between Virginia's aesthetics and those of French feminists, notably Julia Kristeva, are explored in an effort to tease out their differences in the last section.

Virginia's Place in the Modernist and Feminist Literary Canons The purpose of this chapter is to analyse the factors that impacted Virginia's mental and psychological development, as well as her perceptions, worldview, social reactions, and literary preferences. This chapter is broken up into four sections that focus on different aspects of Virginia's life: her strange connection with her mother, her involvement with Bloomsbury, her insight into women's issues, and her use of the stream-of-consciousness approach. This chapter makes selective use of commonly held beliefs about Virginia in an effort to delve into what may have prompted her to seek out a new style of writing. It should be noted, however, that the chapter is not oblivious to the many inconsistencies that characterise Virginia's worldview, moral code, and political philosophy. Though the chapter doesn't explicitly address the current contradictory perspectives on Virginia, it is presented with a keen awareness of the chapter's frequently unsettling theoretical viewpoints. My ancestors, the Stephens of Virginia, were established writers, and so was I. Virginia's father, Leslie Stephen, was widely regarded as a great scholar with a number of critical and philosophic articles to his name. He also had the good fortune to rub elbows with a number of notable writers of his day. As the second wife of Virginia's father, her mother was more cultured and well-groomed than he was, and she encouraged her children to explore their emotional sides. Virginia's feelings of insignificance and exclusion were perpetuated by the towering egos of her parents. The fact that she was never sent to school and received a subpar education at home was a constant source of discouragement in her writing. Therefore, her female characters may often feel inadequate because of their lack of education. In any case, she clearly did not let her lack of schooling hold her back creatively. Even at the tender age of nine, she felt unrestrained by the stifling educational system of her day and published her first journal.

Locating Virginia in Modernist and Feminist Traditions of Writing

The purpose of this section is to trace the development of Virginia's mind and soul, as well as the factors that impacted her way of thinking, worldview, interpersonal responses, and literary preferences. Virginia's enigmatic connection with her mother, her involvement with the Bloomsbury set, her grasp of women's issues, and her use of the stream-of-consciousness style are just a few of the major biographical elements discussed in this chapter's four sections. Using the common assumptions about Virginia in a nuanced way, this chapter investigates what may have propelled her to seek out a new style of writing. The chapter is not oblivious to the seeming inconsistencies in Virginia's worldview, ideology, and political approach, it must be said. The chapter is written with a keen awareness of the drift of these, often unsettling, theoretical ideas towards Virginia, but makes no direct reference to the modern ambiguous attitudes about Virginia.

Virginia was born into a culture that discriminated against women in a unique way. Not to mention that segregation was deeply embedded in English culture for well over a half millennium. Women possessed virtually no meaningful legal protections. Women's perspectives were only considered valid in the modern world provided they did not conflict with those of their spouses. No woman could ever file a lawsuit against her husband because of the sexist legal system of the time. In the eyes of the law, once a couple ties the knot, the woman ceases to exist and loses all of the rights she had as a young lady. Blackstone writes, "By marriage, the

very being or legal existence of the woman is suspended, or at least it is merged or consolidated into that of the husband, under whose wing, protection and cover she executes everything.... My wife and I are one and I am he." According to Virginia's argument, women have been perpetually oppressed in both private and public arenas due to the sexism that permeates social and political structures. The 19th-century English society was characterised by widespread support for domestic violence and other forms of abuse against women. But we must not forget that this was the era that saw 26 noticeable shifts in attitudes about women's rights and equality. Numerous democratic and liberal forces were beginning to exercise their influence in a broader European setting, and this lent a boost to the women's movement. The "Married Women's Property Act was passed in 1882, giving married women the legal right to buy and sell property at any time. The" current age of consent is 13, but it was raised to 16 because of the widespread nature of girls' trafficking under the pretence of marriage. Women fought for years in court to be recognised as legal guardians of their children in the case of the death of the father. Virginia is one of the first wave of women to enjoy the fruits of the women's movement's gradual but steady growth over several centuries. Virginia witnessed firsthand the sea change in the treatment of women when they came of age. The predominantly patriarchal structure of Victorian families was immune to the transformations that transformed the public sphere. Virginia developed a deep-seated resentment for the stifling upbringing she had to endure at her father's hands. She had to fight relentlessly all her life to free herself from the disturbing grip her father had on her thoughts. Virginia had mixed feelings about her father, who embodied Victorian era conservatism, amiable humanism, and an elevated appreciation for literature. According to Nogl Annan, Virginia's life was stifled by Stephen's orthodoxy. Loose living and desire are the hooks that hold man down to earth, according to [Stephen] and other Victorian moralists. Woman has the power to save man from his baser instincts; the purity of femininity can awaken him from his slumbering desire. If we don't get rid of people's "brutalising and anti-social inclinations," marriage and the family, and society as a whole, would collapse. Therefore, all of society's resources should be used to promote chastity. * 27 She tried to be accommodating of her firm belief that didacticism in art was inappropriate despite her innate tendency to be preachy whenever possible. She tried repeatedly to free herself from her father's unappealing set of ideas and goals, but she was thwarted by a stubborn connection to her past that she could never shake. She felt uneasy about having lost a world that was fundamentally a part of her as she let the ideals and perspectives of modernism to replace her Victorian way of thinking. This dissonance between aesthetic preferences and intellectual understanding is a defining feature of her works. Her father instilled in her a need for moralising in writing, and her works reflect that desire and an artistic yearning to break out from it.

Virginia viewed the stream-of-consciousness writing style as revolutionary because of the possibility it offered for the use of a more feminine vocabulary. She came to the conclusion that it is feasible to write about a non-masculine universe using a consciousness and experiences that predate language and social shaping and conditioning. When writing her books, she set out to portray the pre-oedipal, or the one who has not yet been shaped by the Law of the father. She resorts to the approach that is little constrained and unrestrained in its extent and power because she wants to be able to utilise a language that is as of yet unstructured and 44 unfettered by societal constraints. This language is unconstrained by space and time and is therefore well suited for and capable of probing the depths of the human mind. The semiotic space of the pre-oedipal maternal matrix is a place where women authors frequently find themselves yearning to return. Despite being inextricably intertwined with it, the semiotic is the "other" of language. Due to its origin in the pre-Oedipal stage, the affective is linked to the infant's physical proximity to the mother, whereas the symbolic is linked to the father's Law. Therefore, the semiotic has deep ties to femininity; nevertheless, it is not a language used just by women, as it originates from a pre-Oedipal time that does not differentiate between the sexes. Virginia, in her use of the stream-of-consciousness method, is also attempting to rethink what it means to live in the world and, if at all possible, to build new realities that can replace the old, more established ones. Her work is an effort to organise a female reality that is independent of and complementary to the dominant male reality. As a result, Virginia's interests in language and awareness, which are appropriated to complement androcentric concepts of reality in art, become important to her work. Women, as foreigners to the environment in which they find themselves, must resort to the language of stream of consciousness, which is the method of unconventionality and nonconformity, in order to make a difference, in her view. Virginia's purpose to relocate reality, as well as her desire to experiment with the modernist method of stream of consciousness, both contribute to her ambition to try something new in her writing.

A Feminism of Her Own

The Feminine Role of Virginia There was nothing particularly noteworthy that occurred regarding women or their rights throughout the time span of the 15th, 16th, and 17th centuries. Though pre-modern and early-modern European civilizations witnessed the creation "of an integrated and well-defined subjecthood, they yet managed with crudely-medieval conceptions of women's subjectivity. Indeed, women's legal standing did not advance much, and they were shut out of many of the social, political, and legal institutions that provided different levels of protection for males based on their socioeconomic status. However, this is not to suggest that pre-revolutionary cultures allowed for no political or social dissent. To fully grasp the dynamics of social and political upheaval, we need to radicalise our concept of nonconformity. In their introduction to *Feminist Readings of Early Modern Culture*, Valerie Traub, M. Lindsay Kaplan, and Dymna Callaghan argue that the idea of resistance has to be relative, taking into account the altering identifying aspects of the institutions of domination: Subcommunities, pockets of resistance, and alliances amongst subjugated groups may have emerged due to the lack of investment in a clearly specified, unified topic. Looking for resistance in context is more useful than 50 judging early modern women's words and deeds by post-Enlightenment criteria of subjective self-consciousness. Certain challenges to the prevailing culture are made conceivable by the situation of a fragmented, dispersed subject that may not be possible in the modern day. For example, while the political standing of the family may reinforce the wife's submission, it also provides women with a public function and a proximity to power that is lost" when the home is turned into a private refuge, as occurred in the seventeenth century. Thus, the feminist movement's roots may be traced back to the many subversive behaviours of early modern civilizations, which may be seen to have generated a wide variety of potential strategies for social change. Many paths may be traced back to pre-Enlightenment and early Enlightenment lifestyles to find the germ of today's

varied female political activity. Unfortunately, the sole tool that might guarantee women's economic independence was also the most oppressive institution in society: marriage. The law essentially saw women as property of their fathers or spouses. To view the sexes as inherently separate and inherently superior is a classic patriarchal mindset. Realizing that both masculine and feminine qualities are present in one's thoughts at the same time and giving equal voice to each is essential for women to achieve peace. They may learn how men's thoughts function and shed the constraints of their own sex by doing so. Virginia's lifelong pursuit of mental harmony is one of her highest aspirations. "In A Room of One's Own, Virginia" elaborates on the concept of androgyny at great detail. She writes here that the sexes are not fundamentally different from one another. She argues that women and men are simply different expressions of the same thought, and that none should be suppressed in favour of the other. She seems to think that the only solution to women's issues is for them to develop an androgynous mindset, and that extreme feminism might backfire. Virginia's philosophy of androgyny finds its ultimate embodiment in Orlando. According to Virginia, the pinnacle of feminism is a character who has a gender transition in the middle of the story. Orlando is androgynous, meaning he can identify with and play the part of either sex with equal comfort. Virginia appears to imply that Orlando's transformation is superficial and that his true nature—a balanced blend of male and feminine qualities—remains unchanged. She hopes to show that most men authors solely consider the masculine side of their identities while crafting their works. They celebrate the masculine aspect of their works to the exclusion of the feminine, which makes their creations seem unbalanced. Shakespeare, on the other hand, is admired by Virginia for the harmonious way he combines male and feminine ideals.

Finding Female Narrative in the Earlier Novels

Finding the correlation between a writer's age and the level of development of his or her intellect might be a fruitless or frustrating exercise. More often than not, the age itself is too nebulous to be described in terms of a stable set of defining characteristics. Virginia began writing at a time when the characteristics of the era to which she belonged were the subject of rising debate. Everyone of the same generation in Virginia agreed that they were not Victorians. People who had not yet adjusted to their new century clung stubbornly to Victorianism. The people of Virginia's age gradually realised that Victorian principles were indelibly implanted in them and that the sooner they got rid of them, the better for their moral and mental health, but their connection and attitude toward Victorianism remained generally conflicted. Virginia started writing while well knowing that many of her predecessors and contemporaries had fallen into the same trap.

Virginia's first two books might be read as an attempt to develop a language untethered to the androcentric language's epistemological, ideological, and spiritual tenets, and thus to highlight the terminal inadequacy of the patriarchally institutionalised and matter-centred language. This need for the creation of a radical new feminine language is inspired by a more nuanced and sophisticated aesthetic.

Subversive Semiotic Space in Virginia's Middle Novels

Virginia's quest for a new aesthetics led her to try out a variety of writing styles and approaches, from which she ultimately found that stream of consciousness was the most effective and relevant. In *The Voyage Out* and *Night and Day*, Virginia fails to master the approach that would have allowed for the growth of feminine language and aesthetics. Despite the fact that her first two novels share the viewpoints and concerns of a majority of women, she has yet to adopt a technique that can lead to a particularly feminine writing style and aesthetic. Her next three novels show a progression in her writing from naivety to mastery when it came to psychological reality after the success of *Night and Day*. Virginia was always astounded by the infinite capacity of the human mind to shatter into a million pieces and come together in the most miraculous ways. She seems to have settled on the type of author she wanted to be and the image she wanted to convey with the release of her second novel. She had some enlightening inklings about the shape her writing would take to capture the massive internal and external conflict. She found it incredibly tiresome to close the gap between her inner self's poetically flimsy qualities and the repressive externalities. Her fictional characters are her sole means of making that dreary but vital contact with the real world. She also interpreted this struggle as exemplifying the fundamental gulf between art and reality. In his account of Virginia's development as a novelist, Ralph Freedman says: 128 Woolf's main challenge as a fiction writer was figuring out how to transmit pictures in the lofty lyric style while yet adhering to a severe lineament of hard facts. She frequently alluded to this need in her work as a struggle between the "inner" and the "outside" in her critique, but she took a somewhat different tack in her fiction. As she thought about awareness at work and tried to break it down into its constituent parts, she realised she needed to provide her characters, her narrators, and herself, suitable forms to carry out their private and public lives. This all-encompassing idea needed "its matching design," to use a phrase from the late, great Roger Fry. The works that filled this void firmly planted fantastical ideas in the canon. The unconventional narrative style used by Virginia is a huge step forward for female authors. Departing from the standard method of using objective realism in fiction writing, she instead adopts a severe type of subjectivism. Novelists of the 19th and early 20th centuries were preoccupied with depicting the world as they saw it, while Virginia is more interested in giving voice to the "flickerings of that deepest fires" within herself. She hoped to create a method that could capture the depth of the human heart and soul. She shifts her storytelling method to avoid describing events, tangible characteristics, and occurrences. She is an advocate of using the stream-of-consciousness technique to introduce characters. Virginia's works are predicated on the central premise that there is no clear border between the world within and the world beyond, and her characters serve as an invariable point of contact between these two realms. Virginia's growing confidence in the indivisibility of the universe as it is constructed in consciousness but evident via phenomenal occurrences takes on new dimensions as her writing career develops.

When it comes to Bernard's work, it's as if the author is putting all the weight on his shoulders, and he just can't seem to convince himself that he's capable of making the universe he's been tasked with expressing comprehensible and consistent. Like Virginia, he is well aware of the dangers of trying to manufacture cohesion and meaning into something they are not. Virginia's problems are

his problems, and vice versa, since the fact is that there are more and different people in the world than the ones who have developed and control language, and neither of them can articulate what they really mean.

Cultural Politics and Feminine Consciousness in Virginia's Last Novels

Virginia, in a final, self-defeating line of *A Room of One's Own*, undermines her own argument by declaring that, in order to produce work of "pretty considerable quality," authors must transcend the constraints of their gender. She warns writers that considering their sexuality while they work is a suicide mission. You can't just be a guy or a woman; you have to be a manly woman or a womanly man. To speak up as a woman, even subtly, or to emphasise a grievance, even with justice, is a death sentence. And it's no exaggeration to say that anything written with such an inherent bias is guaranteed to fail. No more fertilisation occurs. No matter how brilliant, efficient, strong, or masterful it seems for a day or two, it must wither at dusk; it cannot develop in the thoughts of other people. When it comes to the creative process, it takes some mental teamwork between the sexes. There must be a successful union of opposites somewhere. This theoretical volte-face, if it can be called that, raises a lot of questions about her position on feminist action, feminine writing 195, and feminine aesthetics, especially coming from a writer who formerly argued that women must think through their mothers. Virginia's attempts to unite traditionally feminine and masculine traits resulted in an evocation of her own concept of androgyny, which has been criticised by many feminists for its sexism. Virginia is often cited as advocating a sexless, or androgynous, style of writing as the optimum approach for writers of both sexes. Despite Virginia's description of androgynous prose as objective, impartial, and impersonal, this style of writing is sometimes misread as being skewed toward men. Virginia's advice to women writers in *A Room of One's Own* often reads like it's no different from the stereotypically masculine writing style. Many French feminists share this position, to the chagrin of many Anglo-American feminists, and Virginia goes even farther to claim that the androgynous phrases and writing may be and have been produced by males as well. Some feminists claim that the language we now speak is one that was created and refined by males, and that this means it is woefully insufficient when it comes to conveying the ideas, thoughts, and demands of women. With this in mind, they agree that a feminine language tailored to women's needs is necessary. Virginia herself stresses the need of women writing differently from males, albeit she does not elaborate on how this is accomplished. The creative "potential of a woman is very different than that of a guy. One can only draw the conclusion that it would be a thousand times more tragic if it were stymied or wasted, as it was the result of millennia of the strictest discipline and its replacement does not exist. If two sexes are quite inadequate in dealing with the richness and variety of the universe, how could we cope with one only? It would be a thousand pities if women wrote like men, lived like men, or looked like men. Should schools not be places where people's unique qualities are celebrated rather than their shared ones? For we have too much similarity now, and nothing would do more good for humanity than for an adventurer to return with 196 word of different sexes staring through the branches of other trees at other" sky.

Conclusion

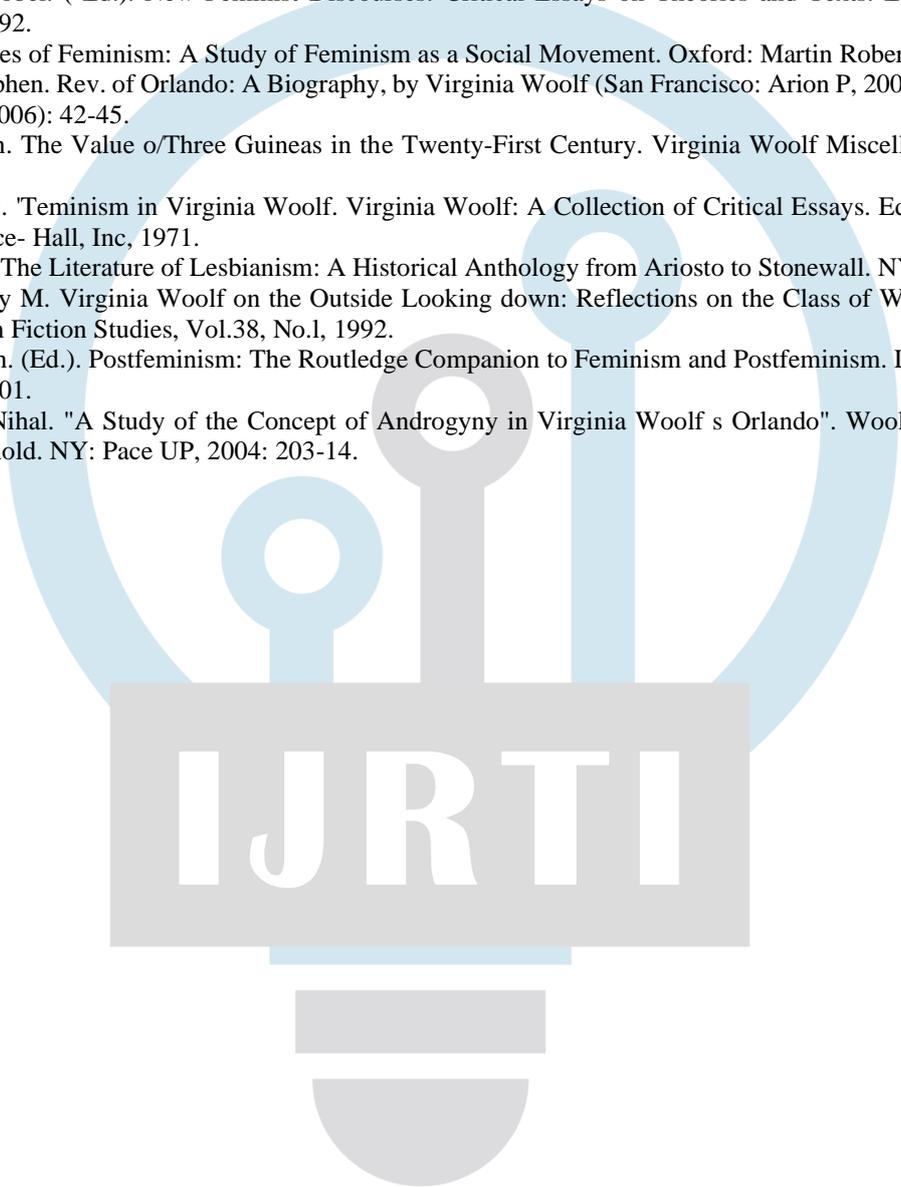
One of Kristeva's fundamental articles, "Women's Time, argues that the shift in the women's bom's ideological emphasis after 1968 is evidence of a fatal flaw in the feminist political movement. Women of previous generations may have been concerned with the ideals of reorganising existing social, political, and economic institutions in order to make them more equitable; with reintroducing women to a chapter of history from which they had been excluded; and with gaining entry into linear time; but the women of the post-1968 generation hope to progress beyond these limitations. Kristeva continues by saying that this antitemporal generation is dedicated to fulfilling women's emotional needs. According to her, this current has a different idea of who it is and how time works than the first generation. These women want to give a voice to the inner subjective bodily sensations that have been rendered silent by cultural norms in the past, and they are primarily interested in the uniqueness of female psychology and its symbolic realisations. In their artistic or literary endeavours, they have engaged in a thorough investigation of the dynamic of signals, an investigation that connects this trend, at least on the level of its goals, to every significant project of aesthetic and theological revolution. In attributing this experience to a new generation, we are not just saying that the original demands for socio-political identity have been compounded by the addition of new, more complex challenges. This feminism places itself outside the linear temporality of identities that communicate by projection and vindication, and it does so by demanding acknowledgement of an irreducible identity that has no counterpart in the opposite sex and is therefore exploded, multiple, fluid, and in some ways non-identical. Such feminism reunites the timeless quality of ancient (mythical) memory with the cyclical or monumental temporality of marginal times. For Kristeva, the demands of suffragists and existentialists for economic, political, and professional parity have been mostly satisfied, but the new wave of feminism is based on a stubborn trust in the intrinsic diversity of women. The current wave of feminists is focused on achieving the fourth equality—the sexual one—and, since they believe the other three have already been met, they see no need to differentiate themselves from one other. For the new wave of feminists, a return to pre-subjective, pre-oedipal, and pre-social semiotics seems more politically and psychologically profitable in their quest to define women's specificity and difference than the Freudian-Lacanian symbolic and phallogocentric" conceptualization "of subject formation. After" realising that the equality desired by suffragists, existentialists, and post-existentialists had not been reached (or had been misunderstood to have been), Virginia began writing. Contrary to what is suggested in *A Room of One's Own*, there is a lot of scepticism "in Virginia regarding the importance and value of material property for women. As a result, her writings reveal a healthy dose of cynicism regarding the promised outcomes of modern feminist groups. She wanted to ask herself and other feminist's questions that were far deeper and more interesting than anything that would occur to most feminists in the following half-century. She shared the view of the French poststructuralist feminists that the 250-year-old grand project of women's emancipation was tied less to economic autonomy than to the revision of the symbolic order as a means of setting in motion the primary actions needed to reorganise the power dynamic between sexes.

Virginia's feminine aesthetic serves primarily two functions: It is important to do two things: 1) develop strategies to undermine gender formation processes, and 2) produce a radical critique of the mechanisms that bring about gendering. To achieve this goal,

she employs very standard romance plots in her works. But the books' starting points continually shake up conventional values by challenging taken-for-granted worldviews. The privileged heterosexuality and marriage conjugality are constantly challenged by a disturbing lesbian concern in a parallel storyline that runs through all of her works. Virginia's aesthetics use the notion of androgyny as the possible space from which a really feminine writing may emerge, rather than relying on the biological characteristics of woman as the major source of feminine writing. Because it emerges from the androgynous sphere, this kind of writing is distinctly feminine in that it disrupts the established patterns of writing that are typically associated with men and which serve to maintain and bolster patriarchal hierarchies. Thus, feminine aesthetics not only contests and subverts patriarchal forms of storytelling but also the power structures that underlie and are informed by such an aesthetics and" awareness.

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