

# The Elusive Self Psyche And Spirit In Virginia Woolfs Novels

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**Vita and Virginia** Suzanne Raitt 1993 `When I finished your book, I cried aloud "Phew!" And Phew meant that I wish I had written it. It seems to me remarkable that someone who never knew Vita

and Virginia can understand them so much better than me, who knew both well. And I think of you spending all those years writing, researching, contemplating, finding so much that I have never read, never imagined, and coming up with

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a book that is a marvel of condensation and commitment.' Nigel Nicolson When Virginia Woolf first met Vita Sackville-West at Clive Bell's house in 1922, she wrote that Vita made her feel 'virgin, shy, and schoolgirlish'. But over the next three years Vita charmed away her shyness, and at the end of 1925 made Virginia her lover. Vita and Virginia examines the creative intimacy between the two, interpreting their relationship in the light of their experience as married lesbians. The contradictions and conflicts of their situation are worked out through the construction of different narratives of femininity, in letters, novels, diaries, and other texts. The book discusses the two women's continual renegotiation of what it means to be female, and suggests that the mutual exchange of different versions of 'womenhood' is crucial to the development of their friendship. Vita and Virginia offers innovative readings of both women's fiction, their

autobiographical texts, and a long-overdue study of Sackville-West's work as a biographer and a novelist. Emphasizing also wider contexts, Suzanne Raitt assesses the links between homosexual desire and literary innovation, public politics and private lives. Her work provides an invaluable new perspective on the relations between sexuality and feminism in modernism. The Flight of the Mind Thomas C. Caramagno 1992-07-27 In this major new book on Virginia Woolf, Caramagno contends psychobiography has much to gain from a closer engagement with science. Literary studies of Woolf's life have been written almost exclusively from a psychoanalytic perspective. They portray Woolf as a victim of the Freudian "family romance," reducing her art to a neurotic evasion of a traumatic childhood. But current knowledge about manic-depressive illness—its genetic transmission, its biochemistry, and its effect on brain

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function—reveals a new relationship between Woolf's art and her illness. Caramagno demonstrates how Woolf used her illness intelligently and creatively in her theories of fiction, of mental functioning, and of self structure. Her novels dramatize her struggle to imagine and master psychic fragmentation. They helped her restore form and value to her own sense of self and lead her readers to an enriched appreciation of the complexity of human consciousness.

### **Modern British Women**

**Writers** Vicki K. Janik

2002-11-30 The 20th century witnessed several major cultural movements, including modernism, anti-modernism, and postmodernism. These and other means of understanding and perceiving the world shaped the literature of that era and, with the rise of feminism, resulted in a particularly rich body of literature by women writers. This reference includes alphabetically arranged entries on 58 British women writers of the 20th century. Some of

these writers were born in England, while others, such as Katherine Mansfield and Doris Lessing, came from countries of the former Empire or Commonwealth. The volume also includes entries for women of color, such as Kamala Markandaya and Buchi Emecheta. Each entry is written by an expert contributor and includes an overview of the writer's background, an analysis of her works, an assessment of her achievements, and lists of primary and secondary sources. The volume closes with a selected, general bibliography.

### **Routledge Library Editions:**

**Virginia Woolf** Various

Authors 2021-03-01 The volumes in this set, originally published between 1963 and 1990, draw together research by leading academics on Virginia Woolf, and provide a rigorous examination of related key issues. The volumes include literary criticism on Virginia Woolf's novels, poetry, plays and essays, through the lens of linguistics, narrative

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theory, psychoanalysis and textual analysis, whilst also exploring the literary modernist movement. This set will be of particular interest to students of literature, history and linguistics respectively.

*New Essays on Virginia Woolf*

Helen Wussow 1995

### **Catalog of Copyright**

**Entries. Third Series** Library of Congress. Copyright Office 1979

Women & Literature 1978 "The annual bibliography of women and literature appears in the fall issue of each volume," 1975-spring 1976.

**Feminist Collections** 1983

### **The Blackwell Companion to the Bible in English**

**Literature** Rebecca Lemon 2012-02-28 This Companion explores the Bible's role and influence on individual writers, whilst tracing the key developments of Biblical themes and literary theory through the ages. An ambitious overview of the Bible's impact on English literature - as arguably the most powerful work of literature in history - from the medieval period through to

the twentieth-century Includes introductory sections to each period giving background information about the Bible as a source text in English literature, and placing writers in their historical context Draws on examples from medieval, early-modern, eighteenth-century and Romantic, Victorian, and Modernist literature Includes many 'secular' or 'anti-clerical' writers alongside their 'Christian' contemporaries, revealing how the Bible's text shifts and changes in the writing of each author who reads and studies it

### **Colonial Odysseys** David

Adams 2018-08-06 Works such as Joseph Conrad's *Heart of Darkness* and Lord Jim, Virginia Woolf's *The Voyage Out*, E. M. Forster's *A Passage to India*, and Evelyn Waugh's *A Handful of Dust* explore the relationship between Britain and its colonies when the British Empire was at its height. David Adams observes that, because of their structure and specific literary allusions, they also demand to be read in

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relation to the epic tradition. The elegantly written and powerfully argued Colonial Odysseys focuses on narratives published in English between 1890 and 1940 in which protagonists journey from the familiar world of Europe to alien colonial worlds. The underlying concerns of these narratives, Adams discovers, are often less political or literary than metaphysical: in each of these fictions a major character dies as a result of the journey, inviting reflection on the negation of existence. Repeatedly, imaginative encounters with distant, uncanny colonies produce familiar, insular presentations of life as an odyssey, with death as the home port. Expanding postcolonial and Marxist theories by drawing on the philosophy of Hans Blumenberg, Adams finds in this preoccupation with mortality a symptom of the failure of secular culture to give meaning to death. This concern, in his view, shapes the ways modernist narratives reinforce or critique imperial

culture—the authors project onto British imperial experience their anxieties about the individual's relation to the absolute.

### **Virginia Woolf's To the Lighthouse** Harold Bloom

1988 Spine title: To the lighthouse. Contains critical essays reprinted in the chronological order of their original publication.

### **The Elusive Self** Louise Ann Poresky 1977

### **Only Through Time Time is Conquered** Dana Ann

Tobiassen 1983

### **The Pool Group and the Quest for Anthropological Universality** Betsy van Schlun

2016-11-21 The Anglia Book Series (ANGB) offers a selection of high quality work on all areas and aspects of English philology. It publishes book-length studies and essay collections on English language and linguistics, on English and American literature and culture from the Middle Ages to the present, on the new English literatures, as well as on general and comparative literary studies, including

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aspects of cultural and literary theory.

*CR. The Centennial Review*  
1999

Literary Aesthetics of Trauma  
Reina Van der Wiel 2014-04-08

Literary Aesthetics of Trauma: Virginia Woolf and Jeanette Winterson investigates a fundamental shift, from the 1920s to the present day, in the way that trauma is aesthetically expressed.

Modernism's emphasis on impersonality and narrative abstraction has been replaced by the contemporary trauma memoir and an ethical imperative to bear witness.

*Virginia Woolf: Recollections and obituaries, early critical reviews, Bloomsbury, Writers on writing* Eleanor Jane McNeese 1994

*Virginia Woolf and Mrs. Brown* Herta Newman 1996 Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The

criticism centers on three aspects of the play: the love/friendship debate.

*Regenerating the Novel* James J. Miracky 2013-09-13 First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

**The Publishers' Trade List Annual** 1992

**Writing and Gender** Sue Roe 1990

The Elusive Self Louise A. Poresky 1981 The complex novels by Virginia Woolf are seen with clarity and coherence in "The Elusive Self," a thorough and detailed literary interpretation by Louise A. Poresky. The result is a reliable map that guides the reader through the nine novels. Adding the wisdom of religion and psychology to her literary criticism, Dr. Poresky demonstrates how Woolf's characters strive to achieve personal wholeness. The quest progresses sequentially through the novels as a major character in each work struggles against certain demons, whether the superficial dictates of society

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or the voices that say women cannot be artists, and thus realizes the difference between ego and essence.

### **Biography and Source Studies** 1994

#### **Dissertation Abstracts**

**International** 1990 Abstracts of dissertations available on microfilm or as xerographic reproductions.

*Recasting Social Values in the Work of Virginia Woolf* Judy S. Reese 1996 She attempts to define and explore her value system using two fabricated measuring standards, the public psychometer of great art and the private psychometer of instinct or taste. These often conflicting standards, however, lead her into a maze of circular reasoning and contradiction. In order to escape her cultural context, Woolf needed an Archimedes point, some distant position and objective perspective from which to view and judge the whole of society.

[The Bookseller](#) 1982

### **Anti-Portraits: Poetics of the Face in Modern English, Polish and Russian Literature (1835-1965)**

Kamila Pawlikowska

2015-10-05 **Anti-Portraits:**

**Poetics of the Face in Modern English, Polish and Russian Literature (1835-1965)**

examines prose portraits which challenge the belief that the face reflects character. Their authors consider physiognomy as a form of aesthetic dictatorship conducive to stereotyping and racism.

**Detaining Time** Eric P. Levy

2016-10-20 **Detaining Time** is the first book to investigate the representation of time in literature in terms of the project to reconceptualize time, so that its movement no longer threatens security.

Focusing on the nature, consequences, and resolution of resistance to temporal passage, Eric P. Levy offers detailed and probing close readings, enriched by thorough yet engaging explication and application of prominent philosophical theories of time. Philosophy is here employed not as a rigid model to which literature is forced to conform, but instead as a lens through which elements crucial to the

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literary texts can be isolated and clarified, even as they concern ideas different from those expounded in philosophy. The literary texts treated include Hamlet, Hard Times, Ulysses, Mrs Dalloway, To the Lighthouse, a wide range of Beckettian works, and Enduring Love - texts distinguished by their challenging, relentless, original, and dramatic depiction of the struggle with temporality. The philosophies of time covered include those of Aristotle, Kant, Bergson, John McTaggart, C.D. Broad, Edmund Husserl and Gilles Deleuze.

*The Psychology of Love* [4 volumes] Michele A. Paludi 2012-03-09 From arranged marriages to online dating, this four-volume work presents everything from personal accounts to empirical evidence to document what creates love in our culture as well as around the world. The field of biology views "love" as a hard-wired mammalian drive, akin to thirst and hunger. In contrast, psychology views love from a

social and cultural perspective where our drive to find love—and our responses to it—are highly dependent on societal norms. In *The Psychology of Love*, esteemed author and educator Michele A. Paludi examines love through all lenses, thereby providing readers a deeper understanding of the ways we can express caring, sensitivity, empathy, and respect toward one another. Each chapter in this comprehensive four-volume work includes a scholarly overview of empirical research and theories about the psychology of love. In addition, individuals' own definitions of love are included. Special attention is paid to accepted standards of love across a variety of cultures, the ways individuals express liking and love across the lifecycle, and patterns in dissolutions of friendships and romantic relationships, making note of gender and race differences. *Virginia Woolf* Mark Hussey 1994 The 47 papers discuss such aspects of Woolf's writing as gender crossing, the body,



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imperialism, teaching her work in the undergraduate classroom, and her relation to Alice Walker, Toni Morrison, contemporary critics and readers, and her own heritage. No index. The CIP shows a subtitle: Themes and Variations. Annotation copyright by Book News, Inc., Portland, OR

### **The Prose Elegy** John B.

Vickery 2009-05-15 Traditional English poetic elegists offer both writers and readers hope. After lamenting an individual's death and confronting the mortality of all living things, these poets seek consolation from religion, philosophy, or culture for the inevitability of death. The modern prose elegy, however, follows a different path -- one that determinedly questions all possible resolutions. In *The Prose Elegy*, John B. Vickery continues the work he began in *The Modern Elegiac Temper*, which examined the form in British and American poetry. He now considers the works of American and British fiction writers from Henry James to

Joan Didion and reveals how the elegy expanded into prose and why it evolved so as to deal not only with death but also with other forms of loss. Focusing on individual works, Vickery explores both the forms the elegy takes throughout the twentieth century and the skeptical and uncertain attitudes of writers struggling to confront the trauma of loss. He offers detailed interpretations of the elegiac components in the works of novelists James Joyce, William Faulkner, Virginia Woolf, and Ernest Hemingway, each of whom forged a distinctive style, as well as chroniclers of a pervasive stoicism, such as Malcolm Lowry and Joan Didion, and writers as nuanced as Sherwood Anderson, F. Scott Fitzgerald, James Agee, and Ford Madox Ford. For these writers, Vickery shows, sorrow intrudes upon the personal, intellectual, and cultural aspects of daily living. By exploring how loss touches each of these areas, their books probe intellectual

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boundaries and discover new elegiac themes. Truman Capote and John Updike, for example, view memory -- which can disappear quickly -- as inherently sad. They therefore elegize memory. What consoles writers of the modern elegy changes too. In place of Milton's religion or Shelley's philosophy, twentieth-century writers also seek comfort from what also saddens them: family, marriage, and ideas of the self. In *The Prose Elegy*, Vickery convincingly demonstrates that the elegy remains a dominant mode throughout British and American literature -- with perhaps greater pertinence to our lives than ever before.

### **Modernism and the Theater of Censorship**

Adam Parkes 1996-02-22 Adam Parkes investigates the literary and cultural implications of the censorship encountered by several modern novelists in the early twentieth century. He situates modernism in the context of this censorship, examining the relations between such authors as D.H.

Lawrence, James Joyce, Radclyffe Hall, and Virginia Woolf and the public controversies generated by their fictional explorations of modern sexual themes. These authors located "obscenity" at the level of stylistic and formal experiment. *The Rainbow*, *Lady Chatterley's Lover*, *Ulysses*, and *Orlando* dramatized problems of sexuality and expression in ways that subverted the moral, political, and aesthetic premises on which their censors operated. In showing how modernism evolved within a culture of censorship, *Modernism and the Theater of Censorship* suggests that modern novelists, while shaped by their culture, attempted to reshape it. *Challenging Gendered Subjects* Miriam Latané Wallace 1993 **Aesthetics and Ideology of D. H. Lawrence, Virginia Woolf, and T. S. Eliot** Petar Penda 2017-12-15 Scrutinizing the aesthetic and ideological in the works by Lawrence, Woolf, and Eliot, this book gives a different perspective on Modernism and what are

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considered to be its principal features. In that respect, fragmentation, disunity, relativity of things, break with tradition, as well as the depiction of life's disorder, are disputed and seen as aesthetic means for the promotion of certain ideologies. Aesthetics and Ideology of D. H. Lawrence, Virginia Woolf, and T. S. Eliot offers a smooth transition from general discussion and revision of some fixed concepts related to Modernism, through individual authors and their major works to the conclusion where the main findings are summarized and further explicated. Apart from dealing with Modernism in general, Aesthetics and Ideology of D. H. Lawrence, Virginia Woolf and T. S. Eliot presents a somewhat different view on the authors it deals with. They are not only seen as opponents of established religious, political, and social views, but to a certain extent as their perpetrators. This duality concerning their stances is reconciled by their insisting on the aesthetic unity.

**Narrative** 2000  
MLA International Bibliography of Books and Articles on the Modern Languages and Literatures 1981 Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-  
Search for Space Transformation from House as Ideology to Home and Room as Mythology in Virginia Woolf's Novels Masami Usui 1989  
Virginia Woolf and the Politics of Style Pamela J. Transue 1986-01-01 This readable, informed, and insightful book illustrates the effects Virginia Woolf's feminism had on her art. Woolf's committed feminism combined with her integrity as an artist and her ability to metamorphose ideology into art make her work particularly suitable for a study of the complex relationship of polemic to aesthetics. There is hardly a more crucial issue for the feminist artist today, who must seek a successful fusion of her principles with her art. For the student of this art Virginia

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Woolf and the Politics of Style provides a means to evaluate the success or failure of these strategies. While Woolf's essays reflect a strong if somewhat quirky feminism, she was highly critical of didacticism in fiction. For that reason her novels at first glance appear relatively free of polemic. Virginia Woolf and the Politics of Style reveals that her feminism is more accurately described as latent in the novels, having been merged into the aesthetic components of style, structure, point of view, and patterns of imagery.

### *Bloomsbury and Modernism*

Ulysses L. D'Aquila 1989 This book is a study of the relationship between that remarkable set of writers and painters known as the Bloomsbury Group, and the complex of new ideas in aesthetics, psychology, philosophy and literature which came to be called Modernism. Bloomsbury and Modernism is focused primarily upon the writings of E.M. Forster, Lytton Strachey and Virginia Woolf,

but it makes reference throughout to the other members of the group as well as to the advanced notions which inspired their work.

**Virginia Woolf** Thomas Jackson Rice 2018-02-21 Originally published in 1984, Virginia Woolf: Guide to Research is a bibliographic guide to the writings and critical reception of the works of Virginia Woolf. The guide is a simply organized guide that makes easily accessible, a diversified body of critical works on Virginia Woolf. The scholarship is organised into key collections, based around Woolf's major works of fiction, and contains studies from a variety of content, including periodicals, articles, book chapters as well as foreign-language books.

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