Vol. 5No.3 2021

ISSN Online : 2709-4030
ISSN Print : 2709-4022

SPACE AND GENDER IN WOOLF'S *NIGHT AND DAY*: THE SOCIOCULTURAL IMPLICATIONS OF THE DRAWING ROOM AS AN EMBLEM OF THE VICTORIAN GENDER ROLES

Muhammad Ilyas Mahmood
Lecturer
Department of English, University of Okara, Punjab, Pakistan
Ilyas.edu.tesl@gmail.com

Dr. Shabbir Ahmad
Assistant Professor
Department of English, University of Sahiwal, Punjab, Pakistan
shabbirahmad@uosahiwal.edu.pk

Mobashra Mobeen
Visiting Lecturer
Department of English, University of Okara, Punjab, Pakistan
mubashrailyas.edu.tesl@gmail.com

Abstract:
This study delves into Virginia Woolf's portrayal of the outside world for an understanding of the political and social realities of her time through the presentation of drawing room setting and drawing room party in her second novel Night and Day (1919). It is being argued that Woolf's presentation of a particular space setting (drawing room) functions as an important factor for portrayal of gender based domestic politics in the start of the 20th century. This study highlights Woolf's critique of patriarchy and the incapacitating nature of the Victorian portrayals of femininity through the valid theories of space such as Lefebvre's view about space to be a social product, thus authenticating Woolf's identification as a feminist novelist as well as a feminist theorist working for revision of the conventional gender roles.

Key words: drawing room, space, gender roles, Victorian, Virginia Woolf

Introduction:

Since its publication, critics have been showing much less enthusiasm for *Night and Day* due to its conservative or classical narrative style.[1] Her Bloomsbury Group friends considered it inferior than her first novel: Forster, calling it "a deliberate exercise in classism", holds it to be "the simplest novel she has written and …the least successful" (Majumdar, 1975, 173).Katherine Mansfield, who invoked a comparison between *Night and Day* with Austen's novels in her review, famously attacked Woolf for ignoring "what has been happening" in the outside world in this novel (Majumdar, ,1975,82). However, Woolf herself thought it "more mature ... book than *The Voyage Out*" (Diary 1, *1977,259*). Woolf was particularly offended by the comparison between her and Jane Austen: "I had rather written in my own way …than be, as Katherine

[1] Julia Briggs, for example, observes that *Night and Day* is "at once the most accessible and the most neglected of Woolf's novel, the most conventionally narrated and organized" (31).

ISSN Online : 2709-4030
ISSN Print : 2709-4022

Mansfield maintains, Jane Austen over again" (*Diary 1, 1977,* 316). However, Peach has noticed the "cryptic" nature of the text, suggesting that it be "read with secrets and a hidden sense of destiny in mind" (Peach, 2000,58). My re-reading of *Night and Day* concentrates on what Woolf has done in this novel that enables her to be confident about her originality and sincerity.Through drawing attention to the spatial metaphors deployed in the novel, this study intends to unravel more layers of the coded reality.

In *Night and Day*, Woolf continues to put under scrutiny the discourses of love and marriage, Englishness, and imperialism, issues that have been questioned in her first novel *The Voyage Out* (1915), and more importantly, she proceeds to explore the construction of female subjectivity and subvert the courtship plot. For such purposes, this study tends to argue, Woolf gives fuller play to the sociocultural implications of the drawing room, invoking it as an emblem of the Victorian gender roles and of the Victorian values. This novel *Night and Day* demonstrates how the construction of female subjectivity is obstructed by the Victorian drawing-room life. Furthermore, this novel brings into focus the clash between public and private spaces, an issue of great significance in the debate on women's question at the turn of the twentieth century (Snaith,2007, 13). Moreover, Woolf complicates and problematizes the courtship plot by making her characters involve in three love triangles that revolve around Katharine Hilbery, Mary Datchet, William Rodney, and Cassandra Otway, through which the conventional narrative is invoked, and the new relationship between man and woman as well as woman and work is explored. In this sense, *Night and Day* offers a more profound study of the clash between women and society, and a more thorough examination of the social and cultural forces that obstruct women's construction of subjectivity.

Theoretical Framework and Literature Review

Woolf's inclusion of the party events in her fiction works as a vehicle for the depiction of her social and political concerns based on gender. Woolf's novels have abundant parties of various kinds. Christopher Ames is the famous critic who has put forward the liaison between parties and the modern literature. In *The Life of the Party: The Festive Vision in Modern Fiction*, Ames brings fore, "the importance of parties to the novel" (Ames, 1991, 299).

In the current study, the notion of space is taken from Henri Lefebvre who contends: "(Social) space is a (social) production" (Lefebvre, 1991, 26) which implies that Space is historically, ideologically and socially constructed. Space, thus, is not a neutral entity for unfolding of human activities because "any space implies, contains, and dissimulates social relationships" (Lefebvre, 1991, 82-3). In reality, Woolf gives great importance to the spaces setting in which the drawing room parties are organized. Through examination of the drawing room setting and the interaction of party with space, this study highlights Woolf's presentation of gender issues.

While critics have looked at the poetics of parties in Woolf's fiction, much remains to be explored regarding the connection of parties and spaces with feminism and gender studies. In foregrounding the party space as a historical, social and ideological construct, this study engages itself with the social relations spatially constructed. It joins the current critical efforts towards more nuanced inquiries into the social and political implications of Woolf's work and the restoration of the socio-historical contexts of her modernist texts that have been underplayed by the critical emphasis on the "inward" or psychological truth. Unlike previous studies, this study

Vol. 5No.3 2021
HARF-O-SUKHAN Urdu Research Journal of PAKISTAN
ISSN Online : 2709-4030
ISSN Print : 2709-4022

looks at party in Woolf's novels as both a social product developed by social forces and a carrier of Woolf's literary experimentation. For this purpose, the novel being studied is *Night and Day* (1919).

The imperial setting is a significant place of pondering over in the critical analysis of *Night and Day* (1919). The significance of the imperial setting has been acknowledged by certain critics in Woolf's critique of the conventional descriptions of gender roles. On one level, the conventional marriage can be compared with an imperial practice to "subjugate an entire country as well as individual women" (Williams, 2000, 33). Linden Peach comments: "Woolf tries to exploit the parallels between narratives of popular romance and narratives of empire" (Peach, 2000, 46). To him, the discourse of empire lends its force in Woolf's disruption of the patriarchal depictions of women's role in social settings: "to challenge the expectations of patriarchy and the way in which they are represented in Victorian romance narrative" (Peach, 2000, 46). This study investigates how the marriage narrative is invoked and disrupted and what role imperial space settings of drawing rooms play a role in Woolf's disruption of social and domestic conventions.

Discussion

Unlike Rachel in *The Voyage Out*, who is on the liberating voyage away from the world of conventions, Katharine Hilbery, in *Night and Day*, is deeply entangled with domesticities. At the very beginning, Katharine is found in the drawing room, ministering to the requirements of the guests of her mother's party:

> Katharine Hilbery was pouring out tea….But although she was silent, she was evidently mistress of a situation which was familiar enough to her…. (*Woolf, 1919,1*)

This opening paragraph, with the afternoon tea party in the drawing room promises to be "a drawing room comedy" (Briggs,2006, 29). However, on closer examination, we find that instead of observing the manners of the guests, Woolf apparently singles out the young, Katharine Hilbery, as the "anchor and point of focus" (Peach, 2000, 57).

Through the drawing-room scene, Woolf sketches Katharine's situation in a way that we feel only some part of her mind is engaged by the duties of ministering to the needs of the guests. One of the guests, Ralph Denham, who is late for the party, also observes that Katharine ministers to the demands of the guests "only with the surface of her mind" (*Woolf, 1919,4*). In foregrounding such disparity between what Katharine is doing and what she is thinking, Woolf shows how the drawing-room life exerts restrictive force on the development and exercise of the female intellectual power. Thus Katharine's habit of falling silent is rebellious and strategic, as the narrative voice recognizes "silence being … both natural to her and imposed upon her" (*Woolf, 1919, 31*). Being neither "stupid" nor "indifferent" in nature, such silence gestures towards Katharine's embarrassing situation in her parents' house, which is further revealed in the later part of the drawing-room party scene.

However, Woolf complicates the dichotomy between public and private sphere by turning the drawing-room tea-party into a literary saloon hosted by Mrs. Hilbery, who is a biographer of her father, Richard Alardyce, a famous poet. This saloon, Woolf suggests, is mostly associated with the literary convention, given that all the guests, except Ralph Denham, are elderly people, who are complacent and comfortable in the drawing room. A Mr. Fortescue, who is an eminent

Vol. 5No.3 2021

HARF-O-SUKHAN Urdu Research Journal of PAKISTAN

ISSN Online : 2709-4030
ISSN Print : 2709-4022

novelist, reminds us particularly of Mr. Bennett. He imagines and describes the situation of Katharine's cousin who is married and lives in Manchester in exactly the same way as Mr. Bennett would have described Mrs. Brown, focusing exclusively on the external circumstances such as the streets, the moors, the little house, and ignores the "soul" of the character.

The "greatness" of the past can be evidenced by the family relics displayed in the antre-room of the drawing room. Compared to a cathedral, the little room contains a promiscuous display of objects associated with their ancestors:, a long skirt in blue-and-white paint, the great poet's mahogany writing-table with its orderly equipment of glasses, pen and a pair of slippers, family portraits, manuscripts and the first edition of the poems, the walking stick of Katharine's uncle, a sword of Clive, a bowl that celebrates the silver wedding-day of the great poet and his wife, etc. Even Ralph, who is a proponent of the modern life, could not help "suffer[ing] a little shock which would have led him," (*Woolf, 1919,6*).

However, these objects are mixed in a peculiar way: a skirt, a bowl, slippers, walking-stick are juxtaposed with books and poems of the great poet, or are related to the great story of saving the empire from troubles in India. Clive's sword seems to be a proper symbol for the imperial agenda, but the ownership is questionable—it is more of a "family tradition" than a historical fact. What deserves further attention is the way Woolf should choose to have things displayed in the room which is analogous to a museum. It appears that there are two possible explanations: either Woolf attempts to mock and deconstruct the concept of greatness, the empire and the fanatical worship of it, or she aims at the revaluation of domesticity, hinting at its complicity with the imperial system. Either way, the interconnection between domestic sphere and the English Empire is made explicit.

As Peach notices, "[a] number of the items reveal how the family's distinguished ancestral line is inextricably bound up with the British empire in India, in particular" (Peach,2000,58). The items referred to by Peach include the walking-stick and the sword. Peach also shrewdly observes that "books in the relic room are red and gold while behind the glass there is a long skirt in blue and white colours associated with the British empire" (Peach,2000,59). Indeed, Katharine's family, one of the most distinguished in England, is inextricably related to India. The owner of the walking stick, Sir Richard Warburton, participated in the Relief of Lucknow, and the sword belongs to Sir Robert Clive, who contributed to the solidification of the British Empire. Though Ralph is suspicious of the ownership of the sword, the link between this sword and the expansion of the British Empire is unmistakable.

However, what is of particular interest to this study is how Katharine presents these things to Ralph. Peach has recognized the 'mechanical' or 'automatic' tone which Katharine adopts to explain the history of these objects, but they seek to explain this phenomenon from different or almost opposite angels. Peach suggests that the mechanical explanation serves as embodiment of Katharine's "alienation and acts of subversion", and "challenge[s] many of the narratives of empire, simultaneously deconstructing (in the sense of 'undo') her family's close association with British imperial history" (Peach, 2000, 58). Peach's argument seems vague when it comes to accounting for Katharine's conscious identification with the room. Though pointing out that the identification is imposed on her, Peach does not sound convincing in his explanation of Ralph identifying herself with her family history. I argue that to understand Katharine's alienation, rebellion and identification in relation to her presentation of the relics, one has to

HARF-O-SUKHAN
Urdu Research Journal of PAKISTAN
ISSN Online : 2709-4030
ISSN Print : 2709-4022

understand Katharine's problematic position in the family.

I suggest that Katharine is a "marginalized" figure in her parents' house. As has been pointed out above, the drawing room is not such a space where she can construct her subjectivity. It is Mrs. Hilbery who identifies with this space, as is evidenced by the intimacy between her and the material objects: "Dear chairs and tables! How like old friends they are" (*Woolf, 1919,12*). By contrast, Katharine is possessed by a sense of aloofness when she performs her duty at the tea-table, being conscious of what the room looks like from an outsider's eye. Katharine has passion for mathematics, but she can only pursue it secretly since it is considered inappropriate for women. As Rosner notes, her pursuit of her own interest "is pushed to the domestic margins" (Rosner, 2005, 155).

Katharine has no interest in literature or writing. Showing the guests their family relics is one of the domestic duties she has to perform. The words she has to say about the objects displayed are mechanic or automatic because they have been rehearsed and repeated so many times. Even the faint effort at joking about her grandfather's large slippers sounds dull. Katharine's mechanic repetition of the narratives also problematizes or calls into question the magnitude of the objects, the imperial discourse. While listening to Ralph, Katharine "looked at him expectantly, as if between them they were decorating a small figure of herself" (*Woolf, 1919,10*). Ralph's comments offer her a new perspective to view her life.

Woolf's critique of the social system lies mainly in the fact that marriage is still a paramount choice for Katharine's escape from the stultifying life engulfed by the past and tradition. Katharine conceives of marriage with William Rodney, an aspiring poet and her social equal, as a way to achieve her independence, freedom and self-construction, or in Elizabeth Evans's words, "the time and space to develop her knowledge" (Evans,2006,210). However, Katharine gradually realizes that a marriage with the romantic and conventional Rodney will be a mistake since it requires self-abnegation rather than self-development. What this poet needs is an ardent admirer of his poetry, a role that is eventually fulfilled by Katharine's cousin, Cassandra Otway. Meanwhile, Katharine comes to discover that she loves Ralph.

Hermione Lee regards Ralph as "a spokesman for modernism" who "opens the doors for Katharine to the outside world of human activity from which she has been sheltered in Cheyne Walk by privilege and tradition", ushering her into the twentieth century (Lee,1977, 63). To accentuate the possibilities of change he brings to Katharine, Woolf foregrounds the social differences between them: Ralph comes from another class, living with his family in a shabby house in Highgate, whereas Katharine apparently belongs to the upper-middle-class who dwells in Cheyne Walk. However, Ralph does not belong to the working class. Lee maintains that "Katharine's emancipation from the nineteenth century in all its forms – her parents, the house, William's idea of marriage, the family tea-kettle ... – is the result of her emotion for Ralph, and its reward is their marriage" (Lee,1977,63). However, I would argue that Woolf's attitude towards marriage remains ambivalent in *Night and Day*. Although the union between Katharine and Ralph is granted at the end of the novel, it is decentralized in the plot of the novel. For Katharine, marriage is no longer the end of the journey. The significance of Katharine's love for Ralph as well as her choice of him over Rodney lies in the fact that it is an outcome of her self-discovery, and is crucial to her self-realisation. Woolf projects her ambivalence towards marriage onto another major character in the novel, Mary Datchet, who is Woolf's version of modern

Vol. 5No.3 2021

HARF-O-SUKHAN
Urdu Research Journal of PAKISTAN

ISSN Online : 2709-4030
ISSN Print : 2709-4022

woman.

To figure out Mary's unconventional life, Woolf accommodates her in a modern flat which is in many ways the opposite of the "backward-looking" environment of Katharine's life at Cheyne Walk, and offers an alternative to the restrictive life in the drawing room. In the first place, Mary's flat breaks down the boundaries between the outside and the inside. As Rosner maintains, "Mary creates her home in the image of the streets in order to change the drawing room from a foggy tomb to a flexible space" (Rosner,2005,155-56). Mary's home is vitalized by the colors, noises and lights of the street. Such liberal outlook finds its counterpart in the movable furniture in the room: "a great deal of moving, and pulling, and ranging of furniture," (*Woolf, 1919, 33*). She even lays mattress on the floor so that people will have extra room to sit. This setting highlights a great deviation from the "clusters of furniture" in the traditional Victorian house.

This arrangement of the furniture also shows that Mary's flat is creating a free, liberating environment where imagination can be triggered.[2] Woolf even turns this room into an aesthetic object. Mary enjoys immensely such aesthetic moments generated by the continuity of the space of private life and those of the city.

Katharine is envious of Mary's room, as she observes in Chapter XXI when she visits Mary alone for the first time, the space there: "; in such a room one could work – one could have a life of one's own" (*Woolf, 1919,* 222) which anticipates Woolf's claim in *A Room of One's Own*. Such juxtaposition of work and life in a liberating private room also problematizes the dichotomy between public and private sphere that was under vigorous debate during Woolf's time. While home is the place where she is able to work, her workplace is converted into a public space.

However, Woolf goes further than merely subverts the ideally separated and combined spheres of home and work in the Victorian society: she calls into question the nature of work and marriage. At the beginning of the novel, when Katharine shows Ralph the family relics, the issue of work and marriage has been introduced through their conversation. Denham assumes that Katharine is writing the biography of her grandfather:

> "Do you do anything yourself?" he demanded.
> "What do you mean?" she asked. (*Woolf, 1919, 10)*

Katharine asks Denham to clarify his question, not because she is ignorant of what "work" means. Rather, her question de-familiarizes the notion of "work", leaving the meaning of "doing something" to be doubted.[3] Apparently, for Katharine, work does not necessarily involve leaving one's home. In this way, Woolf raises questions about the tyrannical spatial separation of public and private sphere of her culture, which intensified the distinctions between masculine and feminine activities and trivialized women's work at home. Katharine is conscious of the fact that to Denham and his set, her work at home is a leisure activity, though she is adept at turning a house into "an orderly place, shapely, controlled" (*Woolf,1919,*31). As is commented by the

---

[2] No dressing code is required for the guests, for example. As many critics have noticed, Mary's rooms are modeled on Woolf's Bloomsbury rooms where she and her sister, Vanessa, undertook domestic experiments. See *Moments of Being*, 201.
[3] See Whitworth 153.

Vol. 5No.3 2021
ISSN Online : 2709-4030
ISSN Print : 2709-4022

narrator, she is part of a "profession, which has, as yet, no title and very little recognition … She lived at home." (*Woolf,1919,*31). Her importance is undermined by such namelessness of her trade. As she confesses to Mary at her party, it is difficult to assert oneself without a profession (*Woolf,1919,*42).

Mary's relationship with work is more complicated: she acquires a sense of authority through her work, but at the same challenges the division between work and marriage. She is aware that it is the idea of going to work that makes her private life in the modern flat more meaningful and enjoyable. In the street, Mary "liked to think herself one of the workers" and "indistinguishable from the rest" (*Woolf,19191,* 59). Such self-consciousness is rooted in the fact that she is "properly speaking, an amateur worker whose services were unpaid" (*Woolf,19191,* 59). Though she does not subject Mary's amateur status to satire, Woolf does undermine the seriousness of her work as a secretary for the society for women's suffrage by turning the office into a semi-home environment as well as by caricaturing her fellow workers, Mrs. Seal and Mr. Clacton.[4]

On the other hand, Mary keeps juxtaposing marriage with work. As she says to Katharine, "you can't limit work … there are other sorts of work. No one works harder than a woman with little children" (*Woolf, 1919,* 292). And when her associate Mr. Basnett asks Katharine whether she is "one the look-out for a job", Mary answers "Marriage is her job at present" (*Woolf,1919,* 293). It is hard to gauge whether Mary means these comments to be a justification of the significance of domestic work or a personal criticism implying that Katharine might have other choices, but there is no doubt that they invoke the sociological and feminist contention about motherhood as profession.[5]

Woolf later points out in *Three Guineas* that the life narrative of an educated man's daughter in the nineteenth century was extremely limited. Marriage was the only "profession" open to the daughters of educated men, Woolf maintains. Therefore, for them, "it was not a question of *whether* [they] should marry, but simply of *whom* [they] should marry" (*Woolf, 1938,206*). With the progress of women's movement, more work opportunities were open to women, which brought women a broader range of options in their life. As has Whitworth noted, "the question of *whether* to marry and the question of the conditions under which one *might* marry had become possible narratives by the early twentieth century" (Whitworth, 2000,149). When the New Woman writer and the Edwardian novelists undertook to delineate modern women who struggled for equality and rebelled against traditional descriptions of femininity, they tended to appropriate work as a major subversive force. Woolf, however, calls into question both the meaning of work and the meaning of love and marriage in *Night and Day*. This is revealed through her effort to balance the two characters, Katharine and Mary. As Whitworth contends, "Woolf's mode of narration does not allow Mary to be completely transformed into a working woman, or Katharine into a woman in love" (*Woolf, 1919, 156*)

As has been mentioned above, Mary juxtaposes marriage with work and is doing unpaid work for the suffrage office. Katharine, by contrast, is inclined to adopt detached, critical attitude towards love and marriage. From the very beginning of the novel, we are told that she is "the most practical of people" (*Woolf, 1919,30*), who develops no interest in literature or writing – the

[4] This is why Mary later abandons this work and joins Mr. Basnett's project of social reform.
[5] For further information, see Whitworth 154.

Vol. 5No.3 2021
ISSN Online : 2709-4030
ISSN Print : 2709-4022

exact antithesis to her poetic, romantic, impulsive mother. Katharine tends to position herself outside the conventional courtship narratives. Reading Rodney's letter and a sonnet dedicated to her, Katharine "could see in what direction her feelings *ought* to flow, supposing they revealed themselves" (*Woolf,1919,* 84). Apparently, she is aware of the traditional narrative of romance and can imagine her place within it, but she cannot bring herself to perform that role. Based on the observation of her parents and the young men around her, Katharine perceives love as "a pageant" (*Woolf,1919,* 84) or "illusion" (*Woolf,1919,* 397). As she explains her relationship with Ralph, Katharine merely describes her feelings, rejecting the word "love" as she is conscious of the conventional implications imbued with it. Marriage to her is more like a social convention she can dispose with, as she says boldly to her mother, "we don't want to be married ?" (*Woolf,1919,*396)

When Ralph confesses his love for her, he is described as "a person who feels", whereas Katharine is absorbed in her own thoughts, "no more listening to him…than she was counting paving stones at her feet" (*Woolf,1919,* 245). This apparently is the consequence of her drawing-room "servitude". However, as Goldman maintains, it reveals that "Katharine is developing an alternative rational, algebraic language at the same time as she coolly participates in the discourse of traditional courtship" (Goldman,2008,48). After their engagement, Katharine and Ralph stand under Mary's window, where a light is still burning late at night. Katharine asks: "Is she alone, … Why should we interrupt her? (*woolf, 1919,* 414). Mary's flat seems to partake of a narrative quality that stands as an alternative to the marriage plot. The burning light in Mary's room strikes Katharine as a "sign of triumph shining there forever" (*Woolf, 1919, 415*), reminding her of other possible options in life. By representing the lighting in Mary's room in such an inspiring, enlightening slant, Woolf has once again subjected the courtship narrative to interrogation.

Conclusion

Like Rachel in *The Voyage Out*, Katharine has trouble figuring out her authentic feelings in relation to love and marriage. Her secret interest in scientific inquiry, which cultivates her pleasure in the rational, is her silent subversion of traditional definition of femininity and is appropriated most effectively as a subversion of the conventional love scenes.

By placing such a self-conscious, skeptical and rational woman at the center of the narrative, Woolf sabotages the most essential element of a conventional plot of marriage. For such a figure, the drawing room is no longer a legitimate site for the development of her unconventional love story; Katharine and Ralph as a rule meet outside their houses and make excursions to urban spaces.

For such a woman, marriage can no longer provide a closure to her life narrative; likewise, the narrative that figures such a heroine refuses to close in the way a conventional social comedy does. The last pages of the novel particularly gesture towards uncertainty and ambivalence, once again bringing into focus the issue of marriage and work.

Works Cited:

Ames, Christopher. *The Life of the Party: Festive Vision in Modern Fiction*. Athens and London: University of Georgia Press, 1991.

Austen, Jane. *Pride and Prejudice*. Ware, Hertfordshire: Wordsworth Editions, 1999.

Vol. 5No.3 2021

ISSN Online : 2709-4030
ISSN Print : 2709-4022

Briggs, Julia. *Virginia Woolf: An Inner Life*. New York: Houghton Mifflin Harcourt, 2006.
Evans, Elizabeth F. *Liminal London: Gender and Threshold Spaces in Narratives of Urban Modernity*. Dss. University of Wisconsin-Madison. Ann Arbor, UMI, 2006
Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*. Cambridge: Cambridge University Press, 2008.
Insenga, Angela Susanne. *"Looking Together United Them": The Party at Play in Virginia Woolf's Canon*. Dss. Auburn University, 2004. Ann Arbor, UMI, 2004, AAT 3136000.
Lefebvre, Henri. *The Production of Space*. Trans. Donald Nicholson-Smith. Oxford: Blackwell, 1991.
Majumdar, Robin and Allen McLaurin, eds. *Virginia Woolf: The Critical Heritage*. London and Boston: Routledge & Kegan Paul, 1975.
Marcus, Jane. , ed. *Virginia Woolf: A Feminist Slant*. Lincoln and London: University of Nebraska Press, 1983.
Peach, Linden. *Virginia Woolf*. New York: St. Martin's Press, 2000.
Rosner, Victoria. *Modernism and the Architecture of Private Life*. New York: Columbia University Press, 2005.
Snaith, Anna.ed. *Palgrave Advances in Virginia Woolf Studies*. Basingstoke: McMillian, 2007.
Swanson, Diana L. "'My Boldness Terrifies Me': Sexual Abuse and Female Subjectivity in *The Voyage Out*." *Twentieth Century Literature*, Vol. 41.4 (Winter, 1995): 284-309.
Whitworth, Michael. "Virginia Woolf and Modernism." *The Cambridge Companion to Virginia Woolf*. Eds. Sue Rose and Susan Sellers. Cambridge: Cambridge University Press, 2000. 146-163.
Williams, Lisa. *The Artist as Outsider in the Novels of Toni Morrison and Virginia Woolf*. Connecticut and London: Greenwood Press, 2000.
Woolf, Virginia. *The Voyage Out (1915)*. Ed. Lorna Sage. Oxford and New York: Oxford University Press, 2001.
---. *A Room of One's Own*. New York: Harcourt, Brace and Company, 1929.
---. *Moments of Being: An Autobiographical Writings*. Ed. Jeanne Schulkind. New York and London: HBJ, 1976.
---. *Night and Day*. Ed. J. H. Stape. Oxford: Blackwell Publishers, 1994.
---. *The Diary of Virginia Woolf*. Ed. Anne Oliver Bell. 5 vols. New York: Harcourt, 1977-84.
---. *Three Guineas*. New York: New York: Harcourt, Brace and Company, 1938.
Zwerdling, Alex. *Virginia Woolf and the Real World*. Berkeley: University of California Press, 1987.