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Veggy Salsabilla Amijaya 180410160037 Lovewhich Inexpressible; An Analysis of Theme on Woolf's "To the Lighthouse" "To the Lighthouse," by a well-known British stream-consciousness writer, Virginia Wolf and was publish in 1927. She is honored as "the best female writer of the 20th century". To the Lighthouse is considered as her best work by many critics, reflecting her successful exploration and creativity in the narration of modern novels. To the Lighthouse takes on some elements of Woolf's own life: she felt stifled by her father in much the same way that Mr. Ramsay squeezes the life out of his children. And the sudden deaths of her mother and her sister Stella left her in deep mourning (echoes of Mrs. Ramsay and Prue's deaths in To the Lighthouse). But, Woolf herself got fed up with critics who insisted on reading the Ramsays as direct representations of the Stephens (Stephen was Woolf's maiden name).

To the Lighthouse is also an extended meditation on the relationship between art and life, and on late Victorian family structures. (Source: Mark Massey, "Introduction," To the Lighthouse. Orlando, Florida: Harcourt Books, 2005, xviii.).

In this essay I am going to analyze the theme (Love which Inexpressible) using narrative perspective of narratology theory by Gérard Genette. Gérard Genette's work (1972 and 1983) fits into the German and Anglo-Saxon academic tradition, and is intended to serve as both a culmination and a renewal of this school of narratological criticism. We should point out that internal analysis, like any semiotic analysis, exhibits two characteristics. Firstly, it is concerned with narratives as independent linguistic objects,

detached from their context of production and reception. Secondly, it aims to reveal an underlying structure that can be identified in many different narratives. Using a rigorous typology, Genette has developed a theory of narratological poetics that may be used to address the entire inventory of narrative processes in use.

According to Genette, every text discloses traces of narration, which can be studied in order to understand exactly how the narrative is organized. The approach advocated here clearly addresses a level that lies below the threshold of interpretation, and as such, it constitutes a solid foundation, complementing other research being done in the social sciences, e. g., in sociology, literary history, ethnology and psychoanalysis. A distinction should be made between narrative voice and narrative perspective; the latter is the point of view adopted by the narrator, which Genette calls focalization.

“ So, by focalization I certainly mean a restriction of ‘field’ – actually, that is, a selection of narrative information with respect to what was traditionally called omniscience” (1988, p. 74). These are matters of perception: the one who perceives is not necessarily the one who tells, and vice versa.

Genette distinguishes three kinds of focalization: 1. Zero focalization: The narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures. This is the traditional “ omniscient narrator”. 2.

Internal focalization: The narrator knows as much as the focal character. This character filters the information provided to the reader. He cannot report the

thoughts of other characters. 3. External focalization: The narrator knows less than the characters. He acts a bit like a camera lens, following the protagonists' actions and gestures from the outside; he is unable to guess their thoughts. By examining the characteristics of a narrative instance and the particulars of the narrative mood, we can clarify the mechanisms used in the narrative act, and identify exactly what methodological choices the author made in order to render his/her story.

The use of different narratological processes creates different effects for the reader. For example, one could have a hero-narrator (auto diegetic narrator) who uses simultaneous narration and internal focalization and whose speech is often in reported form. This would undoubtedly produce a strong illusion of realism and credibility. The author describes Mrs. Ramsay who loves everybody and everybody love Mrs. Ramsay but it does not being told, it can be seen from the character. In this novel there is zero focalization or an omniscient narrator who has wide sight concerning the character just like gods, who knows everything. According to German Narratology Scholar F.

K. Stanzel (1984, p. 89), given the factual purpose, the omniscient narrator cannot appear all the time in the whole story in any novel. His vision will sooner or later be confined or will temporarily lose the final direction to the characters or events. At first part of the novel, the omniscient narrator is tactfully exposed to the readers. We can see from this subsequent: "And what then? For she felt that he was still looking at her, but that his look had changed. He wanted something—wanted the thing she always found it so difficult to give him; wanted her to tell him that she loved him. And that, no, she could not do.

He found talking so much easier than she did. He could say things—shenever could. So naturally it was always he that said the things, and then forsome reason he would mind this suddenly, and would reproach her.

A heartlesswoman he called her; she never told him that she loved him. But it was not so—itwas not so. It was only that she never could say what she felt. Was there nocrumb on his coat? Nothing she could do for him? Getting up, she stood at thewindow with the reddish-brown stocking in her hands, partly to turn away fromhim, partly because she remembered how beautiful it often is—the sea at night. But she knew that he had turned his head as she turned; he was watching her.

She knew that he was thinking, you are more beautiful than ever. And she feltherself very beautiful. Will you not tell me just for once that you love me? Hewas thinking that, for he was roused, what with Minta and his book, and itsbeing the end of the day and their having quarreled about going to theLighthouse. But she could not do it; she could not say it. Then, knowing thathe was watching her, instead of saying anything she turned, holding herstocking, and looked at him. And as she looked at him she began to smile, forthough she had not said a word, he knew, of course he knew, that she loved him.

He could not deny it. And smiling she looked out of the window and said(thinking to herself, nothing on earth can equal this happiness)—” Yes, you were right. It’s going to be wet tomorrow. You won’t be able to go.” And she looked at him smiling. For she had triumphed again.

She had not said it: yet he knew.” (Virginia, 1989, p. 99)

This is the

part where there are only Mr. Ramsay and Mrs.

Ramsay. Evidently, the description is not from Mrs. Ramsay, but from the nearby omniscient narrator.

The narrator can describe into the Mr. Ramsay's heart, dig deep his thoughts and emotions, and then give comments from a certain point of opinion. Such comments are whole control of character's state of mind, which enable the readers to look out of the characters' sincere emotion and psychic states in learning so that they can better interpret the mental object and the meaning of the novel.

Likewise, from above, we can see that Mrs. Ramsay, who actually loves her husband, but inexpressible with words and show that however her love does not need to be pressed out in words but can be seen by her married man.

Another example from the theme is how Lily who was Mrs. Ramsay's best friend loves Mrs. Ramsay, but love in means that Lily adores with the way of life and personality of Mrs. Ramsay. Can be seen from this: "And it was then too, in that chill and windy way, as she began to paint, that there forced themselves upon her other things, her own inadequacy, her insignificance, keeping house for her father off the Brompton Road, and had much ado to control her impulse to fling herself (thank Heaven she had always resisted so far) at Mrs. Ramsay's knee and say to her—but what could one say to her? "I'm in love with you?" No, that was not true.

"I'm in love with this all," waving her hand at the hedge, at the house, at the children. It was absurd, it was impossible." (Virginia, 1989, p. 17) From

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that can be seen Lily love the way Mrs. Ramsay life but confused how to tell her. In addition, love not just about want to marry somebody. Lily and Mrs. Ramsay shows a love between a friendship relationship.

So from what that have been analyzed, the conclusion is in “ To the Lighthouse”, Virginia Wolf the author described love which inexpressible from character of Mrs. Ramsay who is the wife of Mr. Ramsay and character of Lily as best friend of Mrs.

Ramsay. They are not telling “ I love you” to them doesn’t mean they were not, they just don’t know how to say it. Bibliography: GENETTE, G.

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