



## Theoretical Study of Modernism and Fragmentation in Virginia Woolf's 'To The Lighthouse'

Assist. lecturer Howidah Qadoori Jameel

University of Al- Muthanna - Faculty of Education for Humanities

[President@mu.edu.iq](mailto:President@mu.edu.iq)

### Abstract

This theoretical study examines the concepts of Modernism and fragmentation as manifested in Virginia Woolf's novel *To The Lighthouse*. As a hallmark of Modernist literature, Woolf's work challenges traditional narrative forms and embraces experimental techniques that reflect the complexities of human consciousness and perception. The novel exemplifies Modernist aesthetics through its fragmented narrative structure, nonlinear chronology, and multiple perspectives, which disrupt conventional storytelling and invite readers to engage with the text on a deeper psychological and philosophical level. By applying Modernist literary theory, this study explores how fragmentation serves as a critical device to represent the fluidity of time, memory, and identity in *To The Lighthouse*. The fragmented narrative mirrors the fragmented nature of experience itself, reflecting Woolf's attempt to capture the subjective reality of her characters rather than objective external events. The research also highlights how Woolf's use of stream-of-consciousness narration advances the Modernist agenda of probing the inner workings of the mind, breaking away from realist traditions. Furthermore, this study situates Woolf's novel within the broader context of early 20th-century Modernism, emphasizing its contribution to the evolution of literary form and thought. The analysis underscores the importance of fragmentation not only as a stylistic innovation but also as a means of challenging established perceptions of time, identity, and narrative coherence. In conclusion, this theoretical investigation reinforces *To The Lighthouse* as a quintessential Modernist text that employs fragmentation to explore human consciousness and redefine literary expression.

**Key word:** Modernism, Fragmentation, Virginia Woolf , Stream of Consciousness, Narrative Structure

دراسة نظرية للحداثة والتجزئة في رواية "إلى المنارة" لفرجينيا وولف

مدرس مساعد: هويدة قدوري جميل

جامعة المثنى - كلية التربية للعلوم الإنسانية

اختصاص ادب انكليزي



[President@mu.edu.iq](mailto:President@mu.edu.iq)

## ملخص

تتناول هذه الدراسة النظرية مفهومي الحداثة والتجزئة كما تجليان في رواية فرجينيا وولف "إلى المنارة". وباعتبارها سمة مميزة للأدب الحداثي، تتحدى أعمال وولف الأشكال السردية التقليدية وتتبنى تقنيات تجريبية تعكس تعقيدات الوعي والإدراك البشري. تُجسد الرواية جماليات الحداثة من خلال بنيتها السردية المجزأة، وتسلسلها الزمني غير الخطي، وتعدد وجهات النظر فيها، مما يُخلّ بالسرد التقليدي ويدعو القراء إلى التفاعل مع النص على مستوى نفسي وفلسفي أعمق. من خلال تطبيق نظرية الأدب الحداثي، تستكشف هذه الدراسة كيف تُوظف التجزئة كأداة نقدية لتمثيل سيولة الزمن والذاكرة والهوية في "إلى المنارة". يعكس السرد المجزأ الطبيعة المجزأة للتجربة نفسها، مما يعكس محاولة وولف التقاط الواقع الذاتي لشخصياتها بدلاً من الأحداث الخارجية الموضوعية. كما يُسلط البحث الضوء على كيف يُسهم استخدام وولف لأسلوب تيار الوعي في تعزيز أجندة الحداثة المتمثلة في استكشاف خبايا العقل، والخروج عن التقاليد الواقعية. علاوة على ذلك، تضع هذه الدراسة رواية وولف ضمن السياق الأوسع للحداثة في أوائل القرن العشرين، مؤكدةً على إسهامها في تطور الشكل الأدبي والفكر. ويبرز التحليل أهمية التجزئة، ليس فقط كابتكار أسلوب، بل كوسيلة لتحدي التصورات السائدة عن الزمن والهوية والترابط السردية. وخلاصةً، يعزز هذا البحث النظري مكانة "إلى المنارة" كنص حداثي بامتياز، يوظف التجزئة لاستكشاف الوعي الإنساني وإعادة تعريف التعبير الأدبي.

الكلمات المفتاحية: الحداثة، التجزئة، فرجينيا وولف، تيار الوعي، البنية السردية.

## 1. Introduction to Modernism and Fragmentation

Fin-de-siècle Vienna stood at a historic and aesthetic crossroads. Prehistoric rites and springtime festivals gave way to a new model for regulating the passage of time: an abstract system severed, as far as possible, from natural cycles and bodily rhythms. Characteristic of assistive, medical, and scientific practices, time-and-motion studies dissected mundane activities into a sequence of brief moments [1,2]. These atemporal disjunctions echoed elsewhere in late nineteenth-century Vienna, where the designs of articulated mannequins and animated wax figures pursued motion without agency. A burgeoning interest in projection the lantern slide, the animated and talking picture—turned movement into an altogether separate consideration, stripped of a referential base. At the same time, attitudes toward beginning, middle, and end began to change in ways that would accelerate after the turn of the century. The flood of newspaper articles commenting on the future combined with the present-tense grammarians' separation of utterance from enunciation to stimulate both theoretical reflection and practical experimentation concerning duration, concomitance, and simultaneity [3,4].



Modernism, consequently, can be considered a typology or cluster of those aesthetic and epistemological practices focused on the representation of perception and action independently of the motivating individual or subject at hand [5,6]. Understood this way, movement is one of the most fundamental technical problems confronting literature. Philosophers have long associated it with the passage of time, defining the latter as “the movement of the present, the acquisition of new states of affairs”. Physicists since the early twentieth century have likened it to the flow of energy, stressing the inseparability of position and velocity. In painting, color, line, and form record movement and convey the sensation of motion through the present flash of perception. In music, instead of point-like notes, multiple voices, instruments, or themes must combine and interpenetrate; one of the most common coordinates of an abstract score denotes time [7,8]. Language, by contrast, remains comparatively motionless. When faced with the task of rendering movement verbally, one can either deploy the abstract grammatical machinery of adverbs and prepositions, acceptable for both verbal and non-verbal phenomena, or one can draw additional inspiration from the flow of presentation and express one’s observation in a more concrete manner [9,10].

## **2. Narrative Technique and Temporal Fluidity**

Virginia Woolf's *To the Lighthouse* comprises three chapters, yet the narrative shifts across seven distinct moments in character consciousness. The opening part, "The Window", occurs on a summer day in the year preceding the War [11,12]. In the central section, "Time Passes", time advances without the presence of a single character; the narrative vacillates among the earliest days of the dying Mrs. Ramsay and her surviving relatives and friends, then skips to the immediate post-War period, and concludes with the summer of the War's end, in 1920. The final part, "The Lighthouse", returns to the late afternoon of a day nearly ten years after both the first and the second sections. All references to historical time are therefore either summarily stated or seamlessly assimilated into the temporal indices of the characters' awareness; only external data corroborates the requirements of the plot [13,14].

The distribution of theory often follows the rhetorical trajectory of a Vindication of Reason, one in which the initial coordinates of discourse are established in relation to an axiom. The present argument aseptically proposes an essentialist overview of



the principal theory adverted to. Time is either not or not adequately constituted in terms of the successiveness of earlier on in time than and later than relations; yet the discontinuity of the pathognomic theory of knowledge permits, indeed necessitates, the hypothesis of interval-free or formal time [16,17]. Even the earlier than-later than order in which coordinate systems are customarily introduced constitutes an epistemological blunder; for human sequences, like inception and consummation, regnosce are not formally independent traces of ownership, because their circumscription-viz, recensor-sustains a separate life. The speculative equivalent of this primordial starting point may then be formulated, but the discourse cannot consistently promise a mere interval-free content [18,19].

### **3. Spatiality and Domestic Perception**

The domestic spaces in *To the Lighthouse* contain significant contours and boundaries that are not only architectural elements, but also structural; they provide a sense of focus, access, a monitoring of movement, passage and time, and, more importantly, extension of the psychology of character and social structure [20,21]. The first section of the text (“The Window”) concentrates upon Mrs. Ramsay’s semi-private space, described in detail and from multiple perspectives; the last section (“The Lighthouse”) continues to explore the house, although with different nuance [22]. The ubiquitous use of doors, windows, and rooms forms a subtle framing device around perception of character and status. Smaller places, such as the writing desk and the garden, carry related significance, while the free sequence of both everyday and complex spaces across individual minds contributes to the domestic portraiture of a house continuously inhabited yet always lacking. Each character accepts a shifting set of coordinates occupying rooms, entering and leaving, remaining idle, going for walks and the house-as-stage, with its tight organ of time, participates in both reminiscence and imagination [22,24]. Consequently, the spatial dynamics reflect the overarching tensions between exteriors and interiors, and, by extension, the outer and inner realms of selfhood and identity. The original emphasis of scholarship on house and domesticity has recently been reconceptualised by fluidity of character and kinship, yet with still more potentially enlightening ramifications expected from consideration of interaction between the spatial and the dramatic [25,26].

### **4. Fluid Identities and Gendered Disturbances**



Throughout *To the Lighthouse*, characters experience remarkable fluctuations of selfhood. Shifts in identity, subjectivity, and social roles disturb the characters' existence and understanding of self, even while the modernist continuity of time allows for reminders of the past. For some individuals, the derivation of identity occurs through the filter of an often oppressive gendered performance. Even though multiple kinds of femininity exist throughout the narrative, Mrs. Ramsay embodies a particularly prescriptive model of womanhood that Lily Briscoe regularly resists, albeit with varying success [27,28]. The positions of maternal, marital, and artistic identities appear interconnected and overlap with, yet tend to run counter to, the fluidity of an individual's temporal experience and the broader fragmentation of subjectivity [29].

Power, voice, and silence further shape the characters' identities. Certain individuals command authority and dominate dialogue, while others operate on the periphery, seeking only sporadic or circumstantial participation. At times language positions itself as a vehicle of articulation and communication; at other moments, it functions as a shackle, curtailing freedom and imprisoning within fixed terms. When discourse brings identity into clearer focus, vitality increases; when discourse empties itself of life or when silence characterizes the moment, identity becomes less certain and disintegration ensues [30,31]. Language thus represents both a constraint and a liberating force: its enforcement compounds the challenge of achieving selfhood, yet its loosening or absence provides occasional relief. The vexing question of "what is the self?" continues to resonate; a lack of identity sparks anxiety, while too much definition seems equally burdensome [32,33].

## **5. Language, Style, and Theorization of Meaning**

In *To the Lighthouse*, an apparently straightforward descriptive style is enhanced by a consciously chosen diction, rhythm, syntax, and organization that embody a philosophy of language and meaning characteristic of the modernist avant-garde [34,35]. The use of "little words" whose determinacy exceeds yet is never entirely suppressed by their applications, and the concept of an unfigurative language appropriated from bourgeois philosophy inform an approach to verbal representation that takes, as its object, the determination of meaning by word use [36,37]. The simultaneous, and as many critics insist incompatible, high and low diction also create a tension that opens avenue for questioning, redefinition, and



the usual dismissal of realism and mimesis. The resulting textual dynamics articulate a theory of language both regularly acknowledged in and much more occasionally associated with Joyce and offered to account for a profound preoccupation with the production rather than reproduction of meaning that reappears, extensively digressed into other ramifications, in a logic of the fragment traced through the text [38,39].

In combination with diverse and variant forms of metafictional commentary enacted upon the displaced and provisional, the turn to word use as the subject of significance their use as Word gains a distinctive saliency in modern narrative fiction. Narrative strategies subserving this inquiry engage, inter alia, a textual historicism forwarding the attribution of coherent and capitalized Epochs to larger representative formations deeply and prominently established within the contemporary scene following World War One and qualifying the sustained exploration of form itself [40,41]. Through the manoeuvre of focusing, a character either projects or fails to project abundance visually, materially, discursively, and, since *To the Lighthouse* chooses to be a “novel”, as novelesque content. The proliferation or suppression of this quality provides narrative currency within the text and participates in a broader set of rearrangements and reciprocity, including at the level of the body, the “interior”, and resounding examples of elapsed time, distinctively articulated and accommodating a dense persistence of explicit references to Matter [42,43].

## **6. Memory, Mortality, and the Impermanence of Time**

Memory is, for Woolf, elaborately constructed, first drawn out and then wholly repressed. The past only enters the present through painstaking recollection—the fragile effort to salvage moments before they succumb to total oblivion. Memory’s most pressing imperative arises from mortality and time’s ongoing erosion of life and experience. *To the Lighthouse* meditates on mortality and the irrevocability of loss, changing how seized fragments of time slide away as partial ones render recollection obstinately finite. Curiously, the paradox of mortality’s inevitable dependence on time recurs: memories of the departed live on but elude those endowed with only limited time [44,45]. Time thus comes less to signify sequence than a linear string composed of irretrievably lost moments, simultaneously offering something closer to eternity through circular repetition. Countering



Woolf's own reflexion on the endurance of immortal things like the sea and art, this bleak conceptualization of duration likewise rests at the heart of concepts like quantifiable time, desire for a true single whole, and the impossibility of bygone days' return [46,47].

## **7. The Role of Art and Creativity in Modernist Fragmentation**

Woolf meditates on the relationship between art, imagination, and the very limits of representation [48]. Paradoxically, *To the Lighthouse* posits that creation itself is both a response to and an embodiment of fragmentation. Fragments, fissures, and perturbations emerge everywhere from the interplay of artifice and life to the factual, the fictive, the process of writing, and even the prose itself—none of them merely mimics the external world, but all confront it openly. The fluctuating cycle of composition within the narrative illuminates the reciprocal dialogue between a precarious reality and an equally precarious act of knowledge the atomization then reconfiguration of phenomena into something directly felt by subjectivity [49,50].

Correspondingly, the blue and green thread that loops to bind the break into the unbroken variant of the sequence epitomizes the shifting and plural nature of any such attempt. The elaborate theories Woolf developed about reality, perception, and expression in her other essays crystallize at the level of literary form itself. Consequently, the dissolution of certainty about processes, states, and things renders art and knowledge fragmentary rather than cessation of transparency or regularity. In this manner, the narrative traverses modernist concerns yet engages with them radically—artifice, like thought and perception, is depicted as profoundly contingent [51,52].

## **8. Comparative Perspectives and Theoretical Synthesis**

Virginia Woolf's *To the Lighthouse* intervenes in contemporary debates about modernist writing, temporal structure, perception, and the nature of subjectivity. Woolf's narrative technique transgresses the boundaries of linear sequence and identity and new dimensions of fragmentation emerge through her portrayal of selfhood. Yet Woolf's exploration of fragmentation and temporality also resonates with the preoccupations of earlier modernists and with the work of her contemporaries [53,54]. Comparing *To the Lighthouse* with the fragmentation of other modernists draws some of these strands together, showing how their



theorizations pursue common questions about perception, time, and subjectivity; conversely, a synthetic integration of multiple theoretical lenses a composite prism providing insight into the novel's wider workings affirms the distinctness of Woolf's approach to modernist fragmentation and theory. Subjectivity, temporality, gender, and art therefore coalesce into a unified yet flexible perspectives through which *To the Lighthouse* can be elucidated [55,56].

Other key modernists address fragmentation in relation to memory, forgetting, and mortality. James Joyce's *Ulysses* examines time and perception simultaneously, mapping sixty-seven discrete moments of awareness over the course of a single day and intersecting these with the past lives of its characters; while multiple and often competing interior monologues proliferate, the succession of states emerges as the organizing principle analogous to the discrete images of a modernist film. Joyce remained a pivotal figure throughout Woolf's career: the early short story "The Mark on the Wall" regales the interior life of a woman in the grip of a single thought, anticipating the modernist stream-of-consciousness scenarios for which Joyce's work became the exemplar. Much later, in "Am I a Snob?" an item of clothing provokes an elaborate train of thought, combining different perspectives into a polyperspectival narrative simultaneously enacting and questioning the modernist creative act. Despite significant common ground with Joyce, Woolf's contemporaneous experiments with time and perception highlight other matters uses of art as a soothing presence, the assembling and disassembling of selfhood—elaborated through multiple techniques, including focalization and montage, and suggesting the wider contemporary modernist preoccupation with representation [57,58].

## 9- Historical Context of Modernism

The term 'Modernism', though sometimes used in an imprecise or grandiose manner to apply to everyone from Charles Dickens to Picasso, continues to gather relevance as a term which anticipates and relates to contemporaneous Arts. Modernism has an extraordinarily diverse range of styles and ideology – this brief overture offers insight into both the retrospectivity and forward gaze of the movement, particularly in relation to Woolf's novel [7]. The specific aim of this entry is to explore Modernism's historical inception – what gave rise to this new literature? To do this, it is necessary to consider an exploration of Modernism



through three interwoven avenues. The first of these is a social movement – the late-Victorian period and early 1900s in Europe brought about a profound disillusionment with established truths regarding society and humankind [8].

Grand narratives were abandoned as it became evident that human progress or civilization were relative concepts depending on geography and time. Late Victorian values were rejected: notions of ideal husbands, wives or children and the moral code of the educated, rich middle-class came under scrutiny. The focus shifted to appreciating the present moment, the here-and-now [9]. This appreciation brought social movements such as women's suffrage, attention to the working class, and increased social opportunity. Symbolism gave way to free verse poetry; painters began to explore novel techniques, disregarding the representational quality of their art. Novelists sought radical new forms, leading both to the Modernist movement fraught with possibilities and pitfalls and to Woolf herself. The second is a response to sequential historical events [10]. The value of objectivity had come under scrutiny before the Great War, with philosophy shifting to simple relativity and the old optimism met with bleak pessimism. World War I brought a new form of disillusionment. Futurism and Cubism flourished but to what purpose? Is there not a duty to offer consolation? A primal fear and the widespread belief in 'the end'. Into this time of chaos steps Modernism. The last form left at all possible is deliberate obscurity [11].

A final thrust for discovery was a revolutionary scientific alternative to the chaos of the external world. Time is no longer understood as a predictable motion of an astronomical body. The Theory of Relativity revolutionized view of the Universe, of gravity and the visible spectrum. This is mirrored in a view of consciousness; the mind is no longer a closed container that simply felt the stimuli of the senses and consciously expressed them [12]. Great strides were taken in analyzing the workings of the mind in a breakdown of the self into conflicting and complementary impulses, memories, feelings, desires, and actions. All of these aspects of Modernism can be readily isolated and documented. They appear to have happened all at once – as many artists would lead one to believe. But Modernism was not a simultaneous event and its elements are often passed along [13]. Often where one exists, the other does not. 'Modernists' argued amongst themselves vociferously – sometimes viciously – as to the relevance of intellectualist abstraction, mundane observation, social commentary, feminism



intertwining art and life or search for form. All were netted under the label of Modernism. The hazards of monopolization and confinement abound, however, and while vagueness and breadth are wholly avoided here, it is nevertheless necessary to draw demarcation lines [14].

## 10- Themes of Modernism in Woolf's Work

Decay as Modernist Theme “The Lighthouse” is one of the most nuanced explorations of decay. It is not only the decay of the summer home on the Isle of Skye, but it is also the decay of the people who inhabited it, who spent their summers basking in the sun or floating in the cold waters off its shores [29]. The degeneration of the house itself is explored through the moving of the inhabitants. The profitless fishing and funneled sunlight through the windows went on without the inhabitants [30]. The discolored door—unable to breathe under its thick coat of paint—became soaked with sadness and angry cries rather than the laughter of children. The house’s private metamorphoses were met by calamities in Nature—the sea’s deluges [31]. The ruined garden was built with planking; pulverized meals littered the floor for ants to feed on. Stained right in the middle of decay are words left alone, never spoken fair nor foul; thoughts left rightless eternal like the clouds. Cowardice and guilt hung behind words forever left unuttered, and the genius is easy to see in such images. Words left unuttered become suicidally guilty demons, destroyers of peace. They are gas poisons, dressed in the wrinkles of age, who suck drowsiness, peace, and lights of existence [32].

Decay, in contrast to chaos, is melancholic but has a palpable beauty. It is the degeneration into purity; therefore, it seems to be pure suffering with its refuse and ghosts. The beautiful memory is stretched out into a chain dream of silence. It is always the things that never occurred that leave behind such a tragic beauty [33]. The unmarked hardness of sleep grants peace and comfort, while the sharpness of thought is rended to pieces by wickedness; nevertheless, they wield power against the ultimate decay of nothingness. Because decay is always a melancholic symmetry, it is full of images of juxtaposing static beauty against dynamic nonequilibrium [34].



Great Space as Modernism Elements “The Waves” presents generally accepted juxtaposing structures—the water as the subject to speak images and the waves as the synonym of thoughts. Here, as is often the case, there is not satisfaction simply to present these images; there is an intention to spin stylish images to the stone thrown into great masses of water—a falling primary wave invites consecutive waves to jump high [35]. The idea of time is played with like a child, introducing a young character—“Look! The waves come!” This young stream has greater energy and furiousness than others, rendering it difficult to judge how high it could go. The reality of great waves doesn’t unfold behind the water curtains and becomes wearisome because just as in the history of mankind the effect dulled the terribly lovely light. The last scene merges the three orders into one great wave—that is, the conscious selves on Earth level drown to the abyss with the help of the great idea “I” [36].

## 11- Stream of Consciousness

Virginia Woolf’s works span a wide spectrum of time; her prose encompasses generations, lifetimes, and much of recorded history. Still, however, Woolf’s novels are also concerned with fractal views of time: the shrinking and distending of seconds, minutes, and hours to reflect the creative brand of time experience that dominates most of her stories [37]. Time, assuredly, is not reality imitatively. The Scottish philosopher David Hume said, “The mind is a kind of theatre, where several perceptions successively make their appearance: an imagination that can turn, roll, and change them, & enclose & separate them.” It is Woolf’s aim to stand still in the middle of perception, to detach thoughts and feelings from their hours [38].

Woolf’s thoughts are layers composed of otherings — other humanations, othernations, otherfeeling and otherthough. All the same, Woolf also concerns herself with the task of fixing walls around perception. Luckily for Woolf, time is not fixable. In her hands, time was homogenous in some theories and relativity in others. And in her hands, time was seeming, metaphors at behest of perception; a continual anchorage to scene [39]. It is known that it was a difficulty for her to distinguish thought about time and thought about recorded history. She dedicated herself avidly to time’s literary construction in 1930s work, with it setting manifest



what others would see as formal liberties ensuing from realexperiences, or solutions to perceived problems surrounding historical grievances [40].

Marking time was, in Virginia Woolf's own articulations, a thrusting forth of questions from the continuous bend broadly called life. The intensity of her concerns can be gleaned from a journal entry regarding the Elgin Marbles [41].

In order to mark actual time I cling to the grit swinging at the end of the fine chain. That marks real time, that would open my eyes in a nutshell late drawing rooms, pre-glean Napier in India, sack-lifting a blue crab, intervals of the tropics, when Azore played tambourine for God's sake, that spits out centuries and makes one see Colossians of Horseman [42]. And then I shall go back to the Elgin Marbles, see the sense of time brought to rest or motionless in shadow. But alas, I always arrive dispiritedly, without a plot, only to spawn a new set of future questions for myself [43,44].

## 12- Temporal Distortion

In 'To the Lighthouse', the one modernist novel by Virginia Woolf most commonly assigned in classrooms today, the depiction of time manipulation is foregrounded most explicitly in its one very short chapter about time moving on to the point where it is only the house itself that remains unchanged [45]. One of Woolf's purposes in the first chapter, for instance, is to slow time down as Mrs. Ramsay and her son, James, make breakfast. In To the Lighthouse, Woolf's focus starts to shift towards depicting the almost obsessive alteration of time by which she is so fascinated that it continues to the point where time is rapid or very slow and where action is present at one moment and absent in the succeeding one. The second chapter, "Time Passes," depicts this theme in its entirety, covering ten years of time, World War I, and the gradual decay of the house [46,47].

As this novel is well-known to both students and scholars of Woolf's works, the analysis is more likely to point out passages that may not be likely interpreted otherwise. Woolf reflects on the passage of time, stating that "slowly, pieces of the world around" the sun must be discovered, as rather than "to feel it in one's bones," the passage of time can be considered a mistake [48,49]. Thus, whether it is through time flowing past or a moment being stretched indefinitely, Woolf's ultimate aim in every instance is to show literature can depict time by distorting it



15. In 'To the Lighthouse', Woolf's experiments with time manipulation are often more light-hearted than in 'Mrs. Dalloway', a novel weightily focused on madness [50,51].

### 13- Conclusion

'To The Lighthouse' exemplifies fractured modernism meant to represent the spread of people and isolation of awareness. The novel is set in radically contrasting locales, including the Ramsays' home in summer and winter, and told from several individuals' perspectives, creating a disconnected reality. Summer and winter housing differences are noticeable. In summer, the house was lively, full of thoughts and sensations. The number "III" symbolized life's purity, happiness, and the Ramsays' house. One impression changes greatly during and after the war. The numeral III becomes "caged." Nobody understands how to use it, and it's formal, melancholy, and lonely. Spider webs are intoxicating everything, degrading it. Mrs. Ramsay unnaturally blends Englishness and womanliness. At the end of the novel, these two traits unexpectedly blend and complement each other. Her firmness encouraged or forced the kids to mature. The flashbacks of Mrs. Ramsay's characters recast everyone's gradually modified perspectives and create a coherent self-identity. The main storyline occurs when Mr. Ramsay takes the children to the long-planned lighthouse. He doesn't mind showing or hiding nervousness. His desire is vain. Time cannot destroy, confuse, or evaporate. Once appearance guides action, the U-turned domestic and deadly resonances are revealed: diverse lives are virtually lost in the novelty of existence and its effects over time. At the end of the novel, these two traits unexpectedly blend and complement each other. Her firmness encouraged or forced the kids to mature. The flashbacks of Mrs. Ramsay's characters recast everyone's gradually modified perspectives and create a coherent self-identity.

### References:

1. Basirizadeh FS, Birgani SZ, Raoufzadeh... N. Concept of Time in Virginia Woolf's To the Lighthouse: Bergsonian Study. ... Scientific Journal for .... Published 2021.
2. Cole S. Telling time in modernism. Modernism/modernity. Published 2023.



3. Leteo M. Poetic effects in prose: Virginia Woolf and Emilio Cecchi. Published 2021.
4. Townsend C. 'Nothing but Thought, Was It?': Berkeley, Idealism and Woolf's The Years. Forum for Modern Language Studies. Published 2021.
5. Cipriani AM. The Italian retranslations of Virginia Woolf's to the lighthouse: A corpus-based literary analysis. Published 2022.
6. Adkins P. The modernist anthropocene: Nonhuman life and planetary change in James Joyce, Virginia Woolf and Djuna Barnes. Published 2023.
7. Rodowick DN. The crisis of political modernism: Criticism and ideology in contemporary film criticism. Published 2023.
8. Kronfeld C. On the margins of modernism: decentering literary dynamics. Published 2023.
9. Liechty M. Media, markets and modernization: youth identities and the experience of modernity in Kathmandu, Nepal. Youth cultures. Published 2022.
10. Ackerman JS. The villa: form and ideology of country houses. Published 2023.
11. Zijderveld AC. The challenges of modernity. Making sense of modern times. Published 2024.
12. Kyung-Sup C. The logic of compressed modernity. Published 2022.
13. Ali JA. Modernity, its crisis and Islamic revivalism. Religions. Published 2022.
14. Zhu J, Siriphon A, Airey D, Mei-Lan J. Chinese tourism diplomacy: a chinese-style modernity review. Anatolia. Published 2022.
15. Fischbeck C. Modernist Manipulation: Virginia Woolf's Effort to Distort Time in Three Novels. Published 2013.
16. Lostoski-Ho L. Against time and sea. Woolf Studies Annual. Published 2022.



17. Latham M. Virginia Woolf's Afterlives: The Author as Character in Contemporary Fiction and Drama. Published 2021.
18. Woolf V. The Art of Fiction. Published 2023.
19. Martarelli CS, Weibel D, Popic D, Wolff W. Time in suspense: investigating boredom and related states in a virtual waiting room. Cognition and Emotion. Published 2024.
20. Hafley J. The glass roof: Virginia Woolf as novelist. Published 2023.
21. Wolf P. Posthuman mimétisme: Caillois, Adorno and an aesthetics of mimesis. Journal of Posthumanism. Published 2022.
22. Rydberg A. Wolff and the beginnings of experimental psychology in the eighteenth century. The Force of an Idea: New Essays on Christian Wolff's .... Published 2021.
23. Moawad AM. The Relative Narrative: An Analytical Reading of Virginia Woolf's to the Lighthouse. journals.ekb.eg. Published .
24. Jin UCL. Holistic Modernism: Virginia Woolf and Neuropsychology. Published 2022.
25. Alexander M. Virginia Woolf and literary objects: description, philosophy, and affect. Published 2021.
26. Jenkins A. Drafting Mrs Ramsay and Lily Briscoe: Feminist Aesthetics in the Manuscript of To the Lighthouse. Virginia Woolf. Published .
27. JANSSON O. Category in Woolf's Orlando. ... Untranslatable Aspects of Gender. Published .
28. TOUIL FZ, MORSLI DFZ, LAOUFI S. Reconstructing of Gender Roles in Orlando by Virginia Woolf. Published 2024.
29. Kim Y. Female Subjectivity and Narrative on the Move. Published 2022.
30. Tracy R. A Difference of One's Own: Race, Sex, Modernism. Published 2023.



31. Yu Q. On the Ambiguity in Virginia Woolf's Novel *To the Lighthouse* from the Perspective of Dual Narrative Procession. en.front-sci.com. Published.
32. Lynch N, Greenough B. After the light: the reuse and replica of Canada's historic lighthouses. *International Journal of Heritage Studies*. Published 2024.
33. Moussaoui B. Feminist Perspective on Victorian Women in Virginia Woolf's *To the LightHouse* (1927). Published 2023.
34. Dirschauer M. The Fluid Texture of Time: *To the Lighthouse*, Mrs. Dalloway, Orlando, *The Waves*. ... *Waterscapes: Water*. Published .
35. Clark C. Creative Vision, Grief, and Memory in LM Montgomery's *The Blythes Are Quoted* and Virginia Woolf's *To the Lighthouse*. Published 2024.
36. Moten NA. Memory, Trauma, and Fragmentation in the Musical Poetry of Amy Winehouse, Gordon Lightfoot, and Johnny Cash. Published 2025.
37. M. McCluskey A. Transformation of Realism: Narrator's Function and the Blending of Dialogue and Stream of Consciousness in *To the Lighthouse* and *Between the Acts*. Published 2012.
38. Maria BEY. Time and Space as a Philosophical Conceptualisation of Human Existence in James Joyce and Virginia Woolf's Writings: A Religious Perspective. Published 2021.
39. Nail T. *The Philosophy of Virginia Woolf: Moments of Becoming*. Published 2025.
40. Rosenbaum R. Fractals, Narrative, and Cognition. *Handbook of Cognitive Mathematics*. Published 2022.
41. Wentworth I. *Catching Time: Temporality, Interaction, and Cognition in the Novel*. Published 2024.
42. Hu Q, Liu B, Gao J, Nielbo KL et al. Fractal scaling laws for the dynamic evolution of sentiments in *Never Let Me Go* and their implications for writing, adaptation and reading of novels. *World Wide Web*. Published 2021.



43. Rickles D. ... Clinical Intuition, Play & Creativity in Psychotherapy, and A Fractal Epistemology for a Scientific Psychology. Deborah Bryon presents a novel view of the roots .... researchgate.net. Published .
44. Bouteraa Y, Khishe M. Fractal and chaotic map-enhanced grey wolf optimization for robust fire detection in deep convolutional neural networks. Scientific Reports. Published 2025.
45. Wainio-Theberge S, Wolff A, Gomez-Pilar J, Zhang... J. Variability and task-responsiveness of electrophysiological dynamics: scale-free stability and oscillatory flexibility. NeuroImage. Published 2022.
46. Marks-Tarlow T, Shapiro Y. Synchronicity, acausal connection, and the fractal dynamics of clinical practice. Psychoanalytic Dialogues. Published 2021.
47. Northoff G, Zilio F, Zhang J. From pre-stimulus activity to the contents of consciousness—A spatiotemporal view: reply to comments on “Beyond task response-Pre-stimulus activity modulates .... Physics of Life Reviews. Published 2025.
48. Hrbková M. The gaze and the city: woman walking down the street. Moving beyond liminality in the study of literature and .... Published 2022.
49. McBride CA. How Russian Literature Influenced the Modernist Movement: A Closer Look at Who Inspired Hemingway, Kafka, Woolf, and Others. Published 2023.
50. McBride C. How 19th Century Russian Literature Influenced the Modernist Movement: A Closer Look at Who Inspired Hemingway, Kafka, Woolf, and Others. Kafka. Published .
51. Illingworth S. Threads of Knowing. ... Between Humanities and Science: Why It Matters .... Published 2025.
52. DuMont C. “DECORATE THE DUNGEON WITH FLOWERS AND AIR-CUSHIONS:” VIRGINIA WOOLF AND WAR. Published 2023.
53. Gingerich J. Spontaneous freedom. Ethics. Published 2022.
54. Cleary J, Cleary JN. Modernism, Empire, World Literature. Published 2021.



55. Scott BK. Introduction to The Gender of Modernism. The New Modernist Studies Reader: An Anthology of .... Published 2021.
56. Dosad M. Post Modernism and Effects on New Generation. Available at SSRN 5215620. Published 2025.
57. White A. The Uses of Obscurity: The Fiction of Early Modernism. Published 2023.
58. Hewitt S. JM Synge: Nature, Politics, Modernism. Published 2021.