

⇒ [Read] ⇒ Night and Day By Virginia Woolf ➤ – Soccerjerseys-wholesale.co

Posted on 07 December 2017 By Virginia Woolf

Katharine Hilbery Is Beautiful And Privileged, But Uncertain Of Her Future She Must Choose Between Becoming Engaged To The Oddly Prosaic Poet William Rodney, And Her Dangerous Attraction To The Passionate Ralph Denham As She Struggles To Decide, The Lives Of Two Other Women Women S Rights Activist Mary Datchet And Katharine S Mother, Margaret, Struggling To Weave Together The Documents, Events And Memories Of Her Own Father S Life Into A Biography Impinge On Hers With Unexpected And Intriguing Consequences Virginia Woolf S Delicate Second Novel Is Both A Love Story And A Social Comedy, Yet It Also Subtly Undermines These Traditions, Questioning A Woman S Role And The Very Nature Of Experience With apologies to Cole Porter Night and day you are the oneOnly you beneath the moon or under the sunWhether near to me or far it s no matter I struggle to get through you.By my bedside, in the kitchenI m reading youDay and night, night and day.Why is it so that this determination to finish youNags at me where ever I goIn the roaring traffic s boom, in the silence of my lonely roomI m gritting my teeth and pressing on with youNight and day, day and night.Under the duvet, next to the hob, pulled out of my purse, There s oh such an annoying yearning burningto finish youAnd this torment won t be throughTill I m done with youDay and night, night and day Let s put it this way, Harlequin does it better Who cares about good writing when the story is crap, when the characterisations are stupid men sighing and moaning around the place like lovesick pubescent girls having a crush on a boy in fourth form How this has passed as a classic, as literature has to rest on

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Woolf's membership of the much vaunted but I've never been able to discern why Bloomsbury Set upperclass twits who lived off family money, wrote, painted, screwed whatever moved and made all sorts of modern political pronouncements that they had no intention of ever following themselves. As does Woolf herself, displaying as it does her fake political preoccupations. She espouses feminism and work, but not for her and her friends who take tea prepared by maids endlessly. Those who work are to be pitied, Mary was 25 but looked older as she was earning her own living. For one of our heroines, voluntary work proves too arduous when there are romantic problems to be pondered. Even the men give up work for country existence of the well off or dabble at writing, even if they aren't very good at it. Snobbery abounds. You may come from the oldest family in Devonshire but that is no reason why you can't be seen talking to me. That from one of the leisured classes. And worse, it goes on for 600 pages. Harlequin's are done in just about half that. view spoiler Truth be told, I've never read a Harlequin and refuse to even stock them. But I have seen them in the supermarket. hide spoiler One way of describing *Night and Day* might be a comedy of manners without the comedy. Much of the novel takes place in a Victorian drawing room. Katherine Mansfield famously took exception to Woolf's utter disregard of the war that had recently taken place. And it's true there's something distasteful about the relentless vivisection of nuanced sexual emotion that occupies much of this novel. Like Lawrence but without his vitality and flaming insights. It's difficult to place exactly when this novel is set. There are allusions to the suffragettes but no mention of the war which is a jarring contradiction. It's as if Woolf is warping historical context for her own artistic ends. Nothing wrong with that if the end product is successful but it just isn't here. At times the various characters seem to be living in different centuries. The house in which Katherine, the heroine, lives is Woolf's childhood home which would place it in the late 19th century. It's apparently a portrait of her sister Vanessa but at this time in her life Vanessa was already ripping to shreds many of the Victorian social constraints. Katherine struggles with what Woolf is attempting to do is show through the divergence of generational social's the transition from the Victorian to the Edwardian age, something Forster was already doing with

Me, Margaret

The Chronicles of Narnia

Hop On Pop

Stuart Little

Curious George

One Fish, Two Fish, Red Fish, Blue Fish

Where the Wild Things Are

The Little Engine That Could

The Hobbit, or There and Back Again

James and the Giant Peach

Where the Red Fern Grows

Because of Winn-Dixie

Island of the Blue Dolphins

Guess How Much I Love

much subtlety There s little of Forster s playful disregard for realism, his mischievous lightness of touch here This is porridge in comparison Katherine has two choices for a husband William, a slave to convention and appearances and Ralph, the penniless idealist who tends to fall in love with creations of his imagination rather than flesh and blood women Not much of a choice, in other words It was odd to trawl through nearly 500 pages of Woolf writing about romantic sexual feeling considering how little interest she was to take in it in later life, both in literary and personal terms I d say she was wise to drop it as a principal theme of her writing It s also interesting how dismissive she was of the novel s suffragette There s barely any indication in this novel that Virginia would go on to write the ground breaking novels that followed She had a breakdown after finishing *The Voyage Out*, and perhaps fearing she had ventured too far into perilous parts of her mind played it safe with this one True, it s a controlled novel than her debut but essentially, it s hard to view it as anything but much ado about next to nothing It s a novel the interfering Victorian aunt in this novel probably wouldn t disapprove of Perhaps an act of clearing out her closet and all its Victorian appendages Katherine Mansfield did her an invaluable favour by dismissing it as decorous It stung her into changing her entire perspective. Every now and then, when you think you re having a busy and difficult week, you come across the book There is an indescribable feeling you get, once you ve come into contact with such words blended with adroitness, words which add measure to the beat of human thought through a scheme of scenes How else does one describe the sensation one gets from a book whose author takes such a conventional story, adds psychological potency through inner thought narrative, and makes one fall in love with the English novel It is the giddy you feel, when you re reading about fully fleshed characters particularly female characters of the classic novel with diversity of mind and personality, when you can relate to a main character so wholeheartedly, even after thinking that you would most relate to her friend It is the relief that comes not with the novel s beginning or ending, but with what happens in between Here, perfect sentences give way to perfect sequence and humdrum scenes turn delightful with each passing remark, each carefully thought out dialogue, for love is not about when

You

The Mouse and the Motorcycle

Horton Hears a Who!

The Darkangel

The Secret Garden

Old Yeller

The Golden Compass

it happens but how it happens, marriage is an idea considered, not a mere happenstance, and women are not just decorative beings, but partners, with intellectual capabilities. Are the great ones ever really about the plot alone, or is a great book a compound of narrative elements I'm still unsure what the plot was in Proust's *Swann's Way*, or where Dostoyevsky really intended on meandering in *The Brothers Karamazov*, but like both of these books, *Night and Day* has left an imprint upon my reading conscience and if I were to attempt a reason, I would attribute this to the psychological adeptness of all three books. However, a much simpler answer would be this: they gave me what I needed when I most needed it, one word spoke than a sentence. Woolf wrote this on her sick bed where she battled depression, for one half hour a day according to *The Letters of Virginia Woolf*, after she published *The Voyage Out*, and three years later, we were blessed with this masterpiece. This sentence from the novel sums it up with fluidity that I can't describe.

Moments, fragments, a second of vision, and then the flying waters, the winds dissipating and dissolving then, too, the recollection from chaos, the return of security, the earth firm, superb and brilliant in the sun.

2018 Update

Although an early work by Woolf there is a development of her poetic style of writing in parts. Something that may etch the reader also is how good it is to be middle class. Aside from Katherine, most characters have jobs that start at 10:00 and pay reasonably well. Woolf, not being working class, was apparently out of touch with it in her writing. There are a few dead ends in the book, too. Ralph plays the stock market with the family's savings early on, then that never mentions it again. You love her but she loves him. He loves someone else, you just can't win.

J Geils Band, Love Stinks

Night and Day by Virginia Woolf is her second novel and was published in 1919. The story takes place in pre-war England and involves four characters and their relationships: Kathryn Hillbery, the middle-class privileged girl; Ralph Denham, the middle-class lawyer who supports his whole family; William Rodney, the mediocre poet and the suffragette; Mary, round out the main characters. Also in the mix is Kathryn's slightly ditzy mother who, while working on a book, seems to be easily distracted. The characters all work well together. Woolf manages to add some social relevance to the story with the suffragette movement, a bit of class difference, possibly some

new ideas on marriage, and a tie in to later nonfiction book *A Room of her Own* I enjoyed this book as I have enjoyed all of Woolf's work For those unfamiliar with Woolf, this is a good place to start The story is very good along with the character development and interaction The social lessons are also present How this story differs from later works is in its form *Night and Day* is a traditional novel of action and interaction unlike later works where stream of consciousness plays a much larger role This book also differs in that it lacks Woolf's almost lyrical writing style of later novels *Night and Day* is a very well written story that will not disappoint Woolf fans or new readers. Her words were set down as gently and cautiously and exactly as the feet of a Persian cat stepping among china ornaments. Woolf, writing about Katherine, could just as easily have been describing her own novel.

Choices What does it mean to be a woman today Are love and marriage inextricably linked and what sort of love platonic, passionate, or both Can men and women be intimate friends without being sexually intimate, or sexually intimate with someone they are not married to When Harry Met Sally came to mind To be engaged to marry some one with whom you are not in love is an inevitable step in a world where the existence of passion is only a traveller's story brought from the heart of deep forests and told so rarely that wise people doubt whether the story can be true. Where do career ambitions fit Does wedlock confine us to conventionality and stymie opportunities outside the home Must wives submit to their husbands as exhorted in Ephesians 5:2 What about less orthodox relationships How independent can a single woman be This was written, and mostly set, in London, almost exactly a century ago, at a time of great social upheaval and uncertainty The questions the characters agonise over are still valid, though the answers slightly different today Although war isn't even hinted at, this was written during WW1 and finished days after the Armistice in November 1918 Queen Victoria had died less than twenty years earlier, some women aged 30 and over had been given the vote in February 1918, and the importance of religion was something that could be questioned, gently. In this climate of shifting social s, five single people in their late twenties and early thirties, in overlapping but not equal social circles, consider their futures All are crippled by indecision Uncertainty

about how, when, why, who, and whether to marry, how they feel about the changing roles of men and women, issues of independence versus family obligations as provider, or as wife and possible mother, the appeal of or need to work, and literature versus science specifically, the secret vice of unwomanly maths and astronomy. No work can equal in importance, or be so exciting as, the work of making other people do what you want them to do. Then again, that could include the work of raising a child.

Night and Day, *Inner and Outer*

A feeling of contempt and liking combine very naturally in the mind of one to whom another has just spoken unpremeditatedly, revealing rather of his private feelings than he intended to reveal. The title has no direct bearing on the story, but is indicative of the contrasts within platonic versus passionate love, career and independence versus commitment and family, town versus country, moneyed versus not, and past versus future. There is a clear narrative, but much is revealed through inner thoughts though Mrs Hilberry has a natural antipathy to introspection and Ralph Denham has no use for dreams. These insights are witty, sometimes caustic, and invariably enlightening though so to the reader than the person concerned. Outer actions are not necessarily clearly correlated with inner ideals.

Proxies for Passion

Although they are broad minded for the period a single woman visiting a man in his rooms at night arouses no angst, and cohabitation and three way relationships are mooted, statues, gloves, handbag contents, flowers, and flames are also used as proxies for real feelings. Outer manifestations are sometimes veiled. Some passages were strongly reminiscent of DH Lawrence. Examples hidden for brevity no plot spoilers view spoiler

The very trees and the green merging into the blue distance became symbols of the vast external world which recks so little of the happiness, of the marriages or deaths of individuals. When he saw Katharine among the orchids, her beauty strangely emphasized by the fantastic plants, which seemed to peer and gape at her from striped hoods and fleshy throats, his ardor for botany waned, and a complex feeling replaced it. She fell silent. The orchids seemed to suggest absorbing reflections. In defiance of the rules she stretched her ungloved hand and touched one. He looked at her taking in one strange shape after another with the contemplative, considering gaze of a person

who sees not exactly what is before him, but gropes in regions that lie beyond it Her still look, standing among the orchids in that hot atmosphere, strangely illustrated some scene that he had imagined in his room at home So secure did she feel with these silent shapes that she almost yielded to an impulse to say I am in love with you aloud The presence of this immense and enduring beauty the Elgin Marbles made her almost alarmingly conscious of her desire, and at the same time proud of a feeling which did not display anything like the same proportions when she was going about her daily work But he persuaded her into a broken statement, beautiful to him, charged with extreme excitement as she spoke of the dark red fire, and the smoke twined round it, making him feel that he had stepped over the threshold into the faintly lit vastness of another mind, stirring with shapes, so large, so dim, unveiling themselves only in flashes, and moving away again into the darkness, engulfed by it

hide spoiler

Night and Day is Virginia Woolf s second novel We can find some imperfections, especially in a little too theatrical structure The characters often take assigned poses, moving like actors on a set, making the scenes somewhat artificial But already, the softness of the woolfian rhythm makes fly The slow and incessant oscillations of the waves of her prose carry the reader into this story questioning the sentiment of love After reading Mrs Dalloway , Night and Day confirms the literary genius of Woolf Woolf s writing shows the world through the sensations of each character, especially Katherine and Ralph, two candid young persons confronted and disturbed by the emotional overload of love She shows the capacity of human beings to live not through the material reality of the world but by telling stories, immersing themselves in fiction Katherine and Ralph, in love with each other, ask the same question Do I love her for what she or he really is or for what she or he represents to my eyes Is not love feeling a need to tell a story

Night and Day is Virginia s attempt at reconciling past and the present Here Virginia Woolf submits to the traditional form of a novel Yet this submission is qualified, for one can see the traces of stream of conscious writing which was fully developed in her later novels

Edwardian time marked a change in social perception and a deviation from rigid Victorian conventions These changes affected the concepts of love, relationship and marriage In

Night and Day Virginia attempts to throw some light on these slow changes that were steadily taking place One of the unique features of Virginia Woolf is that she does not write a story Instead she writes about events, about places, about concepts, about moments, about feelings, about emotions In Night and Day, she writes about the daily life of four youths, their personalities, their perceptions on love, marriage, happiness and success Katherine Hilbery, the protagonist, is a complex character Her idea of a happy and a successful life is to study mathematics and live in freedom Being a privileged middle class girl, her learnings and duties are restricted to the drawing room This highly unsatisfactory life makes her unfeeling, moody and absent minded Katherine finds her trapped in a love triangle but her view on marriage as an encumbrance makes her shy away from it Even after falling in love, she contemplates an unconventional living which scandalizes her parents William Rodney, one of the pursuers of Katherine is an unsuccessful poet He is the traditional wing of the story Ralph Denham, the other pursuer, is a solicitor and he represents the modern wing Mary Datchet, a suffragist, represents the social and political changes that are slowly coming about The main characters are in stark contrast with each other but at the same time they are similar in their inconsistencies and inarticulate manner of expression Their differences as to personalities, feelings and emotions are intensely and passionately described so that the reader forgets them to be fictitious They become your friends, your neighbours All these characters, places, moments, feelings, emotions will however be bare, if not for her beautiful writing It is her writing that I love the most it has a poetic beauty Here in Night and Day, being an early work, descriptive writing dominates although traces of stream of consciousness can be observed But what really struck me with awe was her description of emotions and feelings through symbols, colours and landscape The effect had such a strong impact on me that I found myself, struck with its beauty, unable and refusing to move on Undoubtedly Virginia's writing is her most treasured gift to the literary world However, reading her is not easy It is demanding, and it saps your energy but all the same, the effort is worth it With Night and Day I have read four of her works and I can say each is unique and original I feel privileged and honored to have met her through her books

Decidedly Virginia Woolf is the best literary production of the twentieth century. London, Early 20thC Four characters two men and two women, estranged by their social status but tightly knotted by the invisible strings of their restrained yearnings feature the storyline of this novel More traditional in style and form than Woolf's later and exploratory works, *Night and Day*, as the title implies, juxtaposes the struggles of a younger generation to disengage from the corseted legacy of the Victorian era and to find a place in the shifting tides of impending modernity. The result could have easily emerged as a hybrid between a novel of manners and a romantic comedy, but in Woolf's hands it becomes an introspective meditation on the search of identity, the fluctuating whims versus the rational expectations of human beings, of the trade off between alienated solitude and individual freedom and a call into question of the social conventions regarding marriage and the emancipation of women. The female protagonists in *Night and Day*, Katharine and Mary, wish to be liberated from the imposed roles attached to their gender and, in their particular circumstances, they both ponder on the importance of having a professional career to achieve such goal, a theme that will be further developed in *A Room of One's Own*, and subsequently in *To the Lighthouse*. As a matter of fact, there is literal association between the characters' fleeting emotions and the flashing beams of a lighthouse that recurs throughout the text and bespeaks of sporadic moments of vision in which man and woman communicate from equal to equal through intuition rather than through verbal expression. Woolf's prose conquers the unconquerable. Her ability to evoke the solidness of London in all its shapes, smells and sounds is simply magisterial: the Strand shrouded in misty darkness, the smoldering warmth of Mary's fireplace, the small window of Ralph's alcove at the top of a hill with the sparkling city sprawled out underneath, the twittering of docile sparrows that delights impromptu strollers. The precision of these static images contrasts with the fluidity of the river Thames, location where Ralph and Katharine speak freely, ignoring the constraints ascribed to their sex, role or class, giving substance to silent conversations, to things left unsaid. The characters' inner life is minutely dissected and probed into, defying the tedium of time and the romantic idealization of the object of one's desires until it becomes the

truncal aspect of the story as it approaches a climatic, if also conventional ending Such deliberations reminded me of D.H Lawrence s controversial novels, although physical intimacy is not as overtly discussed in this book Not that it needs to be Woolf s prose is delectable it flows with unfeigned sophistication, flickering with flashes of subtle irony Her unrestrained voice calls out to the melancholic disposition of a person trapped in her own mind, a person whose poetic vision will triumph over the external hindrances of reality It transfigures shady dailiness into blinding cascades of light, where words become the one and only materialization of dreams, even the ones you never had. There are some books that LIVE , she mused They are young with us, and they grow old with us. Mrs Hilbery, of course, is quite right about that And this was one such book for me, I suspect At least, I feel now, upon closing it, that it reached the span of my years and, quite unexpectedly, understood me. The first half was a bit tame to me There was no narrative to speak of The characters seemed mere ideas, though with occasional meaningful conversations This set the scene for the second half, however, and something happened about half way through for me Suddenly much of the wisdom in the novel felt too close for comfort many times one of the characters said or thought things that were disconcertingly close to my own life now or previously , and I found myself exclaiming, I ve felt exactly that and That s been my dilemma, too Woolf has reached into the depths of her understanding of human beings in this novel, and once I realized that that was what this novel uniquely had to offer me, I submerged myself in her voice Unlike her experimental novels, there is a faint storyline in this novel, along which Woolf has strewn her usual graceful words, which I obediently followed and cherished I mostly listened to the novel, which is apparently and clearly the most autobiographical of her works, as I cycled through town, spring having finally decided to make an entrance in my northern country, and as I went about in my garden The mellifluous, fragile voice of Juliet Stephenson was perfect for Woolf s words soothing when surrounded by urban noises, like gliding into a cool pool after a hot day perfect for walking in a garden at dusk an almost sensory experience. Virginia Woolf explores the nature of work here, of human relationships especially romantic ones but also the

relation with oneself, of family, of all connections to things that we come to see as meaningful in our own lives There was something between the pages of this novel which made me feel strangely seen, an experience that doesn't occur often to me and which is of course entirely dependent on our own mental luggage Night and Day is that of Woolf's novels which reminds me most of Forster's books, who, as friend and fellow member of the Bloomsbury group, of course read all her books, and she has there is, perhaps, even a tiny nod to Jane Austen, whom Woolf loved, in the storyline who is to have whom and in the characters of Katherine Hilbery who reminded me a bit of some of Austen's most stubborn heroines Elizabeth Bennett and Emma and her delightful mother, Mrs Hilbery who, to me, was much likeable than most of Austen's mothers, but the caricature was there she absolutely adores Shakespeare and is forever quoting or mentioning him, probably echoing Woolf's own love of the Bard It was the first of Woolf's novels that didn't perplex me or frustrate me or make me feel inept at seeing her brilliance Here I see it as she sees my flaws, and I think that this, though her longest novel which teeters on the brink of being long-winded, might be a good place to start for anyone who has yet to try reading her It is, in some ways, a fictionalized version of the motif of a room of one's own

Strangely, some including Katherine Mansfield considered this novel a product of Woolf's snobbery I don't see that But I do see a sharp mind, a bookish mind, a mind which juxtaposes different characters and personalities and, thus, shows truths about human foibles That, surely, is intelligence Words I have come to associate with Virginia Woolf and which cropped up multiple times in this novel alternately, omnibus, lamentably, truth, waves, garden, lighthouse, embankment, the dome of St Paul's Life. Apart from the adverbs, clearly these words make up the fabric of her novels and or part of the London backdrop that many of her novels are set in It's life that matters, nothing but life the process of discovering, the everlasting and perpetual process, said Katherine, not the discovery itself at all



PENGUIN  CLASSICS

VIRGINIA WOOLF

Night and Day

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