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**The Influence of Place and
Ideas on the Creativity of the
English Writer Virginia Woolf**
A B S T R A C T

This study focuses on the importance of the role of the place or the geographical environment in shaping the personality of the writer, in addition to the nature of the ideas and concepts that prevailed in the time period in which the writer lived, and how they could be the aid or the source, which the writer cannot neglect . Our example in this study was the English writer Virginia Woolf, who is the ideal model for the writer who simulates his/her geographical surroundings and is proud of it, but rather prefers it over other places, and this is one of Woolf's symbols of belonging . In addition to addressing the writer's style, which revealed to us the extent to which ideas and the general culture of society influenced her works.

Perhaps the importance of the writer's output depends on the amount of real pictures the writer presents that show accurate details of the nature of his/her environment or his/her city, as they make the reader harmonize with a real lived reality, and feel through her what the writer recounts in his works .

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تأثير المكان والأفكار في إبداع الكاتبة الإنجليزية فيرجينيا وولف

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الخلاصة:

يركز البحث على أهمية دور المكان أو المحيط الجغرافي في صياغة شخصية الأديب أو الكاتبة , بالإضافة الى طبيعة الافكار والمفاهيم التي سادت في المرحلة الزمنية التي عاشها الكاتبة , وكيف يمكن ان تكون المعين او المصدر , الذي لا يمكن للكاتب اهماله . وكان مثالنا في هذا البحث هو الكاتبة الانكليزية فرجينيا وولف , التي كانت النموذج المثالي للأديب الذي يحاكي محيطه الجغرافي ويعتز به , بل يفضله على الاماكن الاخرى , وهذا احد رموز الانتماء لدى وولف. اضافة الى التطرق الى اسلوب الكاتبة , الذي كشف لنا عن مدى تأثير الافكار والثقافة العامة للمجتمع في اعمالها. ولعل أهمية نتاج الكاتب يعتمد على مقدار ما يعرضه الكاتب من صور حقيقية تبين تفاصيل دقيقة لطبيعة بيئته او مدينته

, كونها تجعل القارئ ينسجم في واقع حقيقي معاش , ويستشعر من خلاله ما يسرده الكاتب في اعماله .

الكلمات الافتتاحية : الادب الانكليزي , الرواية , فرجينيا وولف , اعمال متفرقة , (المكان – الأفكار)

Introduction

This study dealt with the nature of the creative path of the famous English writer Virginia Woolf, in addition to the nature of the features of the literary process in Britain at the beginning of the twentieth century, That environment was rich in ideas and ideologies, through the contributions of many prominent writers, philosophers, historians and at that stage, which had a major role in formulating the aspirations of the writer V.Woolf, as its effects appeared clearly in the ideas and style of V.Woolf and its artistic development ,especially the ideas of those who communicated with the writer Woolf closely.

English author Adeline Virginia Woolf (1882-1941) is considered one of the most important modernist authors of the twentieth century and a pioneer in the use of stream of consciousness as a narrative device. Born into a wealthy family in South Kensington, London, Woolf was homeschooled in English classics and Victorian literature from a young age. From (1897) to (1901) she attended the Ladies' Department of King's College London, where she studied classics and history, and came into contact with the early reformers of women's higher education and the women's rights movement. Woolf began writing professionally in 1900 , after her father's death in 1904, Stephen's family moved from Kensington to the more bohemian Bloomsbury, where, jointly with the brothers' intellectual friends, they formed the Bloomsbury Art and Literary Group, and in 1917, she published her first novel, (The Voyage Out), through her half-brother's publishing house, Gerald Duckworth and Company. Among her most famous works of fiction: Mrs. Dalloway (1925), To the Lighthouse (1927) and Orlando (1928). In addition, she was known for her articles, including: A Room of One's Own (1929).

Woolf became one of the central figures in the feminist criticism movement in the 1970s. Since then, her work has been attracting much attention and widespread comment as contributing to the "inspiration of the feminist movement". Her works have been translated into more than 50 languages.

I. The place is in Woolf's Creation:

Toponyms can be thought of as antecedents, that is, as names characterized by the possibility of mass reproduction, and implying chains of associations. It refers the reader, in the broadest sense, to the hyper cultural text , and in a narrower sense, to urban text . That is, the supratextual unit includes those semantic features of all texts about a particular city, and finally, to a group of texts of a particular writer .

Where the writers often take toponymy and proper names as cross-references which are ensured, by having more features in them, when compared to common nouns. Geographical names have a large number of achievable features necessary for intertextual reference.

When we talk about the place in Woolf's works, we immediately think of the images of the city of London, which expressed the ideal surroundings in Woolf's creativity. Through the global context of "English", and its narrower framework - a text about London, accordingly, the fictional characters and their situations are acceptable; The increase in London toponymy in literature indicates that, the primary setting of the text takes London as a prior reference, to create complex compositions such as collages and interpretations of literary figures alongside real people . As cities, with their urban sites and scenes, do not represent a single element on its own, but rather express the spirit and culture of society. “the city records the attitude of a culture and an epoch to the fundamental facts of its existence. The dome and the spire, the open avenue and the closed court, tell the story, not merely of different physical accommodation.” (Mumford,1970, p.5).

We do not want here to present and talk about the importance and role of the place in general but we tried to shed light directly on a virtual tour of the topography of London, by V.Woolf : a real city, directly related to her life and work, and a literary city, as it appears in her works. It adopts the "journey" approach; The streets and buildings of London were more than just home to Virginia Woolf. They were a source of vitality to her, which she tried to include in her novels. Woolf's works are imbued with the spirit of London .

This city meant as much to her as Dublin to James Joyce or Paris to Marcel Proust . Woolf wrote in her diary on May 31, 1928 .She described the beauty of her city, and says: “When I walk around the streets of London, it fascinates me and pushes me to write something and getting up we say: “Really I must buy a pencil,” as if under cover of this excuse we could indulge safely in the greatest pleasure of town life in winter—rambling the streets of London” (Woolf ,2013, p.199)

In this study, we will accompany Woolf on four walking tours of London ,where accurate knowledge of the place in which a literary work was created plays an important role in understanding it, and on the contrary, through a literary perspective, the place reveals itself more fully. The structure of the spatial environment in the form of literary and cultural paths depends on some factors, like the “journey” method of studying city and urban texts, being an integral part of general education, and as a necessary type of historical school, thanks to which the opportunity is given. “The greatest competitive advantage of cities, both in the past and today, lies in this creative edge. As cultural, technical, and social concepts collided on the urban stage of meeting houses and marketplaces, cities gave birth to writing, the evolution of art, abstract concepts, and mathematics, thus giving the city a predominant role in the development of world culture”.(Siegel ,2001,p.22).

Woolf preferred to explore London on foot, or from a vantage point as on double-decker buses, where it used four walking tours, inviting the reader to go through it: Kensington, Bloomsbury, Mrs. Dalloway's roads in London and Richmond. Along the way on these tours, Woolf exhibits a number of images in literary, social and cultural context extensively, as stated in the example of Ms. Dalloway, In the same novel entitled by her name: “Clarissa superficially at least, so easily moved, now in despair, now in the best of spirits, all aquiver in those days and such good company, spotting queer little scenes, names, people from the top of a bus, for they used to explore London and bring back bags full of treasures from the Caledonian market.” (Woolf, 2008,p.129).

Here we will talk about **the first walking tour** that was talking about a Kensington Station and its surroundings: Woolf's ancestors were lawyers, civil servants, and legendary writers of the Victorian era, they inspired artists, and they married very favorably. Virginia's father, Sir Leslie Stephen, was an influential literary critic of the late nineteenth century, who belonged to an "intellectual aristocracy", many of Woolf's relatives chose Kensington as their residence. The 32 arrondissement, part of Greater London, has some self-governing rights (Boroughs of Kensington and Chelsea). Kensington is directly linked to the English monarchy. In the 17th century Kensington Palace was built for King William III and Queen Mary II.

Princess Victoria, who became the future queen, was born in this palace. And one day in 1837, she was awakened to announce that she had inherited the throne ,subsequently, Queen Victoria granted Kensington the status of the "Royal Borough" (Royal Borough). Living in Kensington (especially the southern part of it) is considered prestigious, and real estate there is very

expensive . Kensington is famous for its museums: we cannot here, except to mention some of them: Museums of Science and Natural History, as well as the Victoria and Albert Museum, in the time of Virginia Woolf, known as the South Kensington Museum.

Sir Leslie Stephen, however, did not want to mention that in 1882, “The street below was a cui-de-sac. Our house was near the blank brick wall at the end. Hyde Park Gate, which led nowhere, but made a little sealed loop out of the great high road running from Hammersmith to Piccadilly, was something like a village street.” (Schulkind,1976,p.119).

Leslie and Julia Stephen have a daughter, named Virginia , who lived in this house until the age of 22 - all her childhood and happy Victorian youth were overshadowed by the death of her mother and her difficult relationship with her older brother.

Based on Woolf's memoirs, collected in the book Moments of Being, which was published in 1976, long after the writer's death, it seems that we could have relived what happened in those years at the gate of No. 22 Hyde Park, and draw comparisons with the scenes of the "1880" chapter of the novel "The Years". Stephens' house had many rooms - for parents, eight children and many servants. The interior of the rooms was gloomy Victorian: gas lighting, oak paneling, heavy burgundy curtains. As Woolf states in Moments of Being article "Sketching from the Past". “For at five father must be given his tea. And we must be tidied and in our places, she at the tea table, I on the sofa,” (Ibid,1976,p.148).

Virginia Woolf, therefore, wandered about London so tirelessly, and so often met her friends and acquaintances outside the house, as if all London were her living room, in Gordon Square Garden, that she exchanged news and gossip with John Maynard Keynes, in Green Park with Clive Bell and Kew Gardens with Aldous Huxley.

Characters in Woolf's novels often choose the beautiful green parks and squares of London as a place for conversation and meditation. In Jacob's room, the hero, after returning from Greece, is talking with his friend Bonamy in Hyde Park; “The sun had already blistered the paint on the backs of the green chairs in Hyde Park; peeled the bark off the plane trees; and turned the earth to powder and to smooth yellow pebbles.” (Woolf, 2009, p.115).

In Mrs. Dalloway, Letitia and Warren Septimus Smith sit on a bench in Regent's Park the same one Peter Walsh sleeps on the bench ; “Peter Walsh thought , coming out of Regent's Park and holding hid hat in his hand.”(Woolf,2008, p.67).

In addition, Woolf mentioned James's Park in the same novel Mrs. Dalloway ; When you talk about the character Clarissa. V. Woolf was inspired by the glare and bustle of Oxford Street, as well as the coexistence of market and elite culture in Covent Garden, where she dined at Ivy , and went to performances at the Royal Opera House. **In The Novel of the Years**, there is an episode in which Kitty Lasswade goes to the opera wearing a sparkling evening dress . “The ladies swayed awkwardly with the high heels of their shoes,(...) then, raising their hands to their coiffures. (...) Loaders from Covent Garden market, nondescript frivolous clerks in everyday clothes” (Woolf ,2013,p.185).

Virginia Woolf likely suffered from bipolar psychosis, or manic-depressive disorder, for which no cure had been invented at the time .On the other hand, doctors believed that the author's depression and suicide attempts were caused by "excessive excitement" due to the hustle and bustle of the city. Particularly during the last six months of their lives , after the Woolf family home in London was destroyed by German bombs, Virginia and Leonard spent in East Sussex. “Virginia's genetic inheritance translated into a high risk of developing mental illness. Nevertheless, it could be argued that her disease would have been milder had she not been exposed to childhood traumatic experiences.”(Williams,2014, p.11).

Undoubtedly, geographical names are the organizing centers for the plot events of the literary work and its artistic determination. Distinguishing the technical element in relation to reality, According to Bakhtin: “Out of the enormous diversity of subjects and meanings accessible to the given social group, only a certain meaning and definite subject enter the purview of those engaged in the given type of ideological intercourse at the given time and place.” (Dentith,1996,p.147).

To further clarify some details, she mentioned in her novel (The Years), the tea-party of the Pargeter family, led by their father, Colonel Pargeter, is described thus: “He drank up his tea. Some drops fell on his little pointed beard. He took out his large silk handkerchief and wiped his chin impatiently. Eleanor, sitting on her low chair, saw a curious look first on Milly's face, then on Delia's.” (Woolf ,2013, p.11).

In a scene from the 1913 chapter of The Years, inspired by the sale of the house by the children of Leslie Stephen and V. Woolf's realization of social injustices in the Victorian era, Eleanor Pargeter, who is about to sell the house, is ashamed in front of the gentleman-estate agent of the conditions in which

their servants lived. "I should think you'd be glad to be out of that basement anyhow, Crosby," said Eleanor, turning into the hall again. She had never realized how dark, how low it was, until, looking at it with "our Mr Grice," she had felt ashamed." (Ibid.p.126). Twice a day Victoria and her siblings went for walks in Kensington Gardens, her favorite place to play.

They had two main roads. The closest entrance to the park, Queen's Gate, is just across the street from which Hyde Gate leaves . If we turn right after entering the park, we will soon find ourselves at the Albert Memorial, a majestic monument erected by Queen Victoria in memory of her husband.

From the Albert Memorial we will go to the wide cobbled Rotten Row, where the knights are still galloping, as in the chapter "1914" of the novel (The Years):"The procession through the gates into the park was beginning. Everyone looked festive. Even the little dressmakers' apprentices with band-boxes looked as if they were taking part in some ceremonial. Green chairs were drawn up at the edge of the Row. They were full of people looking about them as if they had taken seats at a play. Riders cantered to the end of the Row; pulled up their horses." [Ibid, p.134].

Another entrance to the park located next to Hyde Park Gate is the Palace Gate, on Gloucester Road.

"It was natural always to compare Kensington Gardens with St Ives, always of course to the disadvantage of London. That was one of the pleasures of scrunching the shells with which now and then the Flower Walk was strewn." (Schulkind,1976,p.76).

Let's go back to the entrance to the park and go up to the Broad Walk alley, from where beautiful panoramic views of the park open. On the left is Kensington Palace and on the right is the round pond. Like Martin Pargeter in 1914's Chapter of the Years, let us indulge in contemplation of the landscape: "It was admirably composed. There was the white figure of Queen Victoria against a green bank; beyond, was the red brick of the old palace; the phantom Church raised its spire, and the Round Pond made a pool of blue. A race of yachts was going forward.." (Woolf ,2013, p.153).

Today, children still boat on the pond, and in winter they skate on it. Also from the novel The Years, Woolf describes some places in London; Behind the pond is a serpentine, a body of water that runs diagonally across the park. In the same chapter, Martin is driving through the serpentine to a big party in Grosvenor Square in Mayfair: " The water glowed with sunset light; twisted poles of lamp light lay on the water, and there, at the end the white bridge composed the scene. The cab entered the shadow of the trees, and joined the

long line of cabs that was streaming towards the Marble Arch. People in evening dress were going to plays and parties.(...). Everything looked festive.” (Ibid,p.156).

In 1904, after the death of Leslie Stephen, his children left Kensington forever .On October,1918, Woolf wrote in his diary: “...having moved from Kensington to Bloomsbury, we crossed a whole chasm between a respectable existence in an idle dream and a more difficult life, even perhaps cruel, but real.”(Gina & Lisa,2008,p.4).

Here we will talk about the **second round** that Woolf portrayed in her works, as it reflected images of a: Bloomsbury (Tottenham Court Road Underground Station). More than 60 years after Woolf's death, the borough of Bloomsbury has become highly commercialized on account of its name. Consumer demand for memoirs, biographies, critical essays, critical essays, stage plays, and feature films continues unabated. The Virginia Woolf name is everywhere: on T-shirts, on stationery, and as Virginia Woolf's Bar & Bistro in Russell Square, it has become a widespread brand name.

Bloomsbury occupies a small, but very important place in the history of English culture. In this part of London, a community of intellectuals and creators was formed, who had a major role in Great Britain until the 1940s, during the 20th century it became comparable to the role of intellectuals on the continent until that elite became known as the Bloomsbury Group. At Cambridge Alumni Meetings (E.M. Forster, J.M. Keynes, L. Strachey, G. Bell, Fry, etc.). Thursday evenings in the fifties included coffee, cigarettes and whiskey, and new ideas and theories were constantly being born. Then, in the autobiographical essay "Old Bloomsbury," included in "Moments of Being," Woolf wrote about how difficult it was to remember and write at least some of them: “ My father always climbed on top and smoked his pipe; she I think never did that, but, if she could, chose the corner seat and talked to the conductor.”(Schulkind,1976 ,p.121).

The spirit of old Bloomsbury, which Woolf captured in her essay , which she read for the first time for her friends in 1922 can still be felt when walking through the streets of the area. From Tottenham Court Road tube station, we will go up through New Oxford Street to Bloomsbury Street, the central street of a whole small world, where the University of London, the Royal Academy of Dramatic Art, the British Museum, as well as the University ;There is a distinguished group of shops, art galleries, bookstores, restaurants and bars. Also in “A Room of One's”, Woolf describes some places in London through

her room: “in the neighborhood of the Museum (...)were drawing up and depositing on the pavement corded boxes containing, presumably, the entire wardrobe of some Swiss or Italian family seeking fortune (...)be found in the boarding-houses of Bloomsbury in the winter(...)Some shouted; others sang. London was like a workshop ” (Woolf,2019,p.22).

Also in the novel, "Jacob's Room," we find: “Not so very long ago the workmen had gilt the final "y" in Lord Macaulay's name, and the names stretched in unbroken file round the dome of the British Museum. At a considerable depth beneath, many hundreds of the living sat at the spokes of a cart-wheel copying from printed books into manuscript books”(Woolf, 2009, p.219). In This Sacred Place, Jacob Flanders compares editions of the Elizabethan playwright Christopher Marlowe: “But what brought Jacob Flanders to read Marlowe in the British Museum? Youth, youth—something savage—something pedantic. For example, there is Mr. Masefield, there is Mr. Bennett. Stuff them into the flame of Marlowe and burn them to cinders(...). Build a better one. And to set that on foot read incredibly dull essays upon Marlowe to your friends..” (Ibid,p.222).

After the library moved to a new site on the outskirts of Bloomsbury in 1997, the rotunda reading room was used as a visitor center , also in another text about Bloomsbury we see that Clive and Vanessa Bell rented House No. 50 in Gordon Square several times. It also hosted at one point Adrienne Stephen and his wife Karen Costello, both psychiatrists by profession. Lytton Strachey lived in house number 51 for some time.

In Gordon Square garden, you can sit quietly and immerse yourself in the atmosphere of old Bloomsbury: time flows imperceptibly; Woolf wrote in his diary on May, 1921: “I sat in Gordon Square Yesterday for an hour and a half talking to Maynard, sometime I wish I put down what people say instead of describing them.” (Bell & McNeillie,1980 ,p.120). To complete this walk tour in Bloomsbury, Woolf suggested, there are two options for completing this walk. If you head north from Fitzroy Square along Fitzroy Street, then turn left onto Euston Road, this will lead to Regent's Park (just outside Bloomsbury) , Woolf loved to walk, and descriptions of that place play an important role in Mrs. Dalloway: “Regent's Park where Septimus Smith is seated . The readers eye is led then , from Septimus Smith back to Peter watching him.”(Woolf,2008,p.1).

In **third Walking Tour**; We touched on talking about the (Westminster Underground Station), with Mrs. Dalloway: Woolf's interest and attachment to London is justified, as London is the capital of a great empire, preserved after

the war, It is a city rich in past and history, a city of great architecture and military parades, a city of luxury, beauty and grace , city of influence, regal, arrogantly proud.

One could argue for a long time that London scenes play a more important role in Mrs. Dalloway or in *The Years* .But in each of them, the fate of the heroes is inextricably linked with the terrain of the city, and their social status is determined by where they live and the roads they take . “I love walking around London.,” said Mrs. Dalloway.”, in the novel of the same name (Ibid, p.5).

In Mrs. Dalloway, the action unfolds over a single day on 1923, and it seems possible to study the entire terrain of the novel in one excursion: Mrs. Dalloway's world is centered on prestigious areas. stands for royalty, power and politics ,while Mayfair stands for wealth and high society. The characters in the novel, who do not belong to Mrs. Dalloway's circle, live in areas far from the center.

When Lady Dalloway's daughter Elizabeth boarded the coach in Victoria Street and traveled down Whitehall and the Strand to Chancery Lane, she felt an overwhelming sense of freedom, and some fear of the unknown : “She looked up Fleet Street. She Walked just a little way towards St. Paul's. Shyly ,like someone penetrating on tiptoe ,exploring a strange house by night with candle , on edge lest the owner should suddenly fling wide his bedroom door and ask her business.(...) One might be a very good farmer- and that strangely enough,”.(Ibid,p.116).

In addition, in Mrs. Dalloway's novel, we notice that from the beginning of the novel until it ends, the events take place in Mrs. Dalloway's house in Westminster . She talks about her touring from the tube station of the same name, located near Parliament Square, to the left of the station are the Houses of Parliament , except for the rest of the characters in the novel who participate in describing London like Clarissa's husband Richard Dalloway, where he is a Conservative and sits in the House of Commons , and the clock tower with Big Ben, whose bell still sets the rhythm of London It imparts a kind of romance about London.

Perhaps Woolf used the Big Ben clock, as it represents the auditory dominance, and it is at the same time a special technique that helps the reader to move, in addition to allowing the author to switch between characters according to time . Otherwise, it represents a great symbolism in the history of Britain, as one of the symbols added to the British national identity since the Victorian era. “Big Ben; whose stroke was wafted over the northern part of London.” (Ibid,p.80).

South of Parliament Square is Westminster Abbey, and from its western front one can pass through the arch to Dean's Yard. Woolf does not give the exact address of the Dalloway family, but indicates that Richard, on his way home, enters Deans Yard. Which was mentioned on (page.180) from Mrs. Dalloway's novel.

From Victoria Street, Clarissa exits to Birdcage Walk, on the south side of St James' Park. There she meets her old friend Hugh Whitbread, who is walking against the background of government buildings, holding a folder with the royal coat of arms under his arm. "So she would still find herself arguing in St James's Park" (Ibid, p.6). Elsewhere she remarks, Mrs. Dalloway crosses to the other side of Piccadilly and enters Bond Street, which is mentioned on (page .169) of the same novel.

The described path is confined to Mrs. Dalloway's London world however it is possible to trace the paths of other characters in the novel. Peter Walsh took a long walk through Whitehall, reached Haymarket, turned into Regent Street, entered Regent's Park, and Lucretia Smith there, and mused: "Lucretia warren Smith , sitting by her husbands side on a seat in Regent's Park in the Broad Walk" (Ibid,p.18). Although the boundaries of London in Woolf's creation are significantly narrowed, in Mrs. Dalloway the city appears in different guises. London, the heart of the civilized world: Returning from India to England, Peter Walsh strolls around Regent's Park: "Never had London seen so attractive—dissolving distances; stately. And further quotes made in the novel about the importance of surroundings and place: "the richness ; the greenness , the civilization , after India." (Ibid, p.60).

Else, Woolf shows London as a source of vital energy , June stuck every leaf on the trees , Pimlico mothers breastfed their babies, "messages were passing from the fleet to the admiralty. "Arlington Street and Piccadilly seemed to chafe the very air in the park and lift its leaves hotly(...) brilliantly on waves of that divine vitality which Clarissa loved. to dance, to ride, she had adored all that.".(Ibid, p.6).

We end with the last quote in which Woolf points out, London remains a permanent thing, to which the consciousness of belonging helps to live: "somehow, in the streets of London, on the abb and flow of things ,here, there, she is survived ,Peter survived, lived in each other , she being part, she was positive, of the trees at home ; of the house there, ugly ,rambling all to bits and pieces as it was; part people she had never met; being laid out like a mist between the people she knew best , who lifted her on the branches as she had

seen the trees lift the mist , , , but it spread ever so far , her life ,herself ”. (Ibid ,p.8).

As for the **fourth and last walking** tour that we were exposed to, which dealt with scenes about a Richmond (Underground: Line to Richmond; Waterloo-Richmond Train): Woolf, Drawing on records from her many letters and diaries, the author exhibits how Richmond's comfortable manner of lifestyles got here to persuade the writer, from her experimentation as a novelist to her work. “Crosby muttered as she hobbled along the asphalt path across Richmond Green. Her legs were painng her. It was not actually raining, but the great open space was full of mist ;” (Woolf, 2013,p.169).

The author lived in Gordon Square, Bloomsbury, until 1912, when she married journalist and writer Leonard Woolf . Immediately after the wedding, they settled in the building of Clifford's Inn on Fetter Lane , near the Strand, but in 1913, she decided to change the situation, and the family moved to Richmond (Richmond), which at that time was a separate small town and was not part of Greater London . “A common sort of people lived in Richmond she always felt. Here the ladies and gentlemen had the same kind of way with them. She glanced approvingly into the shops as she passed.” (Ibid,p.134).

V.Woolf finishes her stroll through Richmond and on different in advance tours of introduction to London. And after the ones 4 tours, surely, Woolf's works constitute the quality witness to that town thru pix that found out its geography in all its herbal and concrete details.

II. Ideas in creativity Woolf:

Woolf asserted that it was not up to her to decide the value of one type of writing over another. However, Woolf did make a distinction between modern writers and those who uphold materialism – the belief that matter is all that exists. While Modern writers may take pride in their craftsmanship, Materialists believe that the worth of a piece of writing is determined by its content alone. Woolf respected both kinds of writers, but ultimately placed greater importance on subjectivity . “write of unimportant things; that they spend immense skill and immense industry making the trivial and the transitory appear the true and the enduring” (McKeon,2000,p.740).

II.1.Modernism:

She is renowned for the use of flow of focus narrative approach wherein someone’s thoughts and reactions to occasions are portrayed as a non-stop go

with the flow . Modernism makes a specialty of non-public reviews and individuality. Subjectivity is the finest cognizance of modernism. Modernists unfastened themselves from cultural and social limitations and experiment with one-of-a-kind and new kinds of writing, portray, and so on. That is how it's miles related to impressionism. Literary Impressionism tries and make language an experimental pastime. Impressionism offers with sensory perceptions like feeling, fleetingness etc.

To Woolf, it was more important to find the life or spirit (truth or reality), rather than relying on traditional themes and plot devices. Woolf argued that a novel should reflect life as it really is, not just according to conventional standards. “this unknown and uncircumscribed spirit” of life.” (Yekplé.2020.p.151).

By doing this, Woolf advocated a damage from both customized and convention to ensure that contemporary fiction would certainly look like more carefully our truth. This method can be seen in her unique Mrs. Dalloway which documents the occasions of a solitary day, while continuously moving viewpoint from a variety of various characters. Woolf utilizes a stream of awareness method to mirror the ideas that go across the characters' minds, from their sensations, responses and memories, at any type of provided minute throughout the occasions of the day. The unique doesn't comply with a direct outline line, however instead dives backward and forward from occasions happening in today day and memories from the characters' pasts. Woolf intertwines the characters' interior truths with their outside truth to look like the method where we experience life. Virginia Woolf Mentions: “Life escapes; and perhaps without life nothing else is worth while. It is a confession of vagueness to have to make use of such a figure as this”(Black ,2006.p.253).

Life for Virginia Woolf is not set, however a altering procedure. It's a flux, shower of atoms of (luminous halo). The human awareness is a sanctuary of feeling and perception. It's the responsibility of novelist to communicate these feeling and perceptions. There ought to be no restrictions or conventions. Therefore, Virginia Woolf is the clenched hand theorist of the (Stream of Consciousness). So, she mentions: “the proper stuff of fiction does not exist, everything is the proper stuff of fiction, every feeling, every thought, every quality of brain and spirit is drawn upon”(Blair,2012. p.47).

The appropriate things of fiction doesn't exist, whatever is the appropriate things of fiction, every sensation, every idea, every high quality of mind & spirit is attracted after. However the books of Virginia Woolf have well weaved

outline, ideal framework and coherence unlike the majority of contemporary mental novelists coming from (the stream of consciousness). She highly and considerably factors out that the contemporary unique can expand just if a novelist is devoid of conventions to compose from his very own vision of life and maintains in the see the altering idea of life as exposed by contemporary psychology and such various other clinical discoveries regarding the functioning of human mind or awareness. Therefore Woolf's , (Modern Fiction) ,essay concentrates on how authors ought to compose or what she wishes for them to compose. She recommends "Any method is right, every method is right, that expresses what we wish to express, if we are writers, that brings us closer to the novelists" intension if we are readers.."(Rainey,2005, p.899).

She desired authors to reveal themselves as though it revealed life. She establishes bent on influence authors of contemporary fiction by requiring creativity, criticizing those that concentrated on the inconsequential points and contrasting the distinctions of social writers, all for fiction and literary works. Woolf's experiments, which continued unceasingly throughout her creative life, turned as a result to the language of painting as a source for updating the arsenal of literary techniques, in addition to her experiments on the influence of various artistic schools and trends, as well as taking into account the achievements and discoveries of individual masters.

She became born in a prosperous and widely known own family however the gradual deaths of her family individuals left her with a great deal shocks. There had been robust senses of determined emotions in her existence. She desired to get returned sure things which she misplaced. Woolf confronted numerous problems in her non-public life which cause her mental breakdown. Her final mental breakdown became induced at some stage in the second global war. Woolf's(*The Waves*); for instance, is a novel that is filled with colorful and descriptive words. Whilst someone reads the novel, he receives the attitude that he is observing the entire surroundings. "But we who live in the body see with the body's imagination things in outline. I see rocks in bright sunshine. I cannot take these facts into some cave and, shading my eyes, grade their yellows, blues, umbers into one substance." (Woolf,2000. P.107).

These ideas are also reflected in the novel *To the Lighthouse* : " the hoary Lighthouse, distant, austere in the midst; and on the right, as far as the eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grasses on them, which always, seemed to be running away into some moon country, uninhabited of men." (Woolf,1927, P.25).

She was always interested in the secrets of the workings of the human mind, the secrets of the subconscious mind and the characteristics of the mechanism of thought and memory, so Virginia Woolf could not help but become interested in Expressionism, an artistic trend that emerged in the first decades of the twentieth century, which was particularly evident in Germany and Austria. Artists of this direction reflected in their works eccentric images that revealed the features of the human subconscious, and adhered to the principle of comprehensive self-interpretation of reality. Whereas, subjectivity and abstract art represent a distinctive combination of the characteristics of modernist artistic awareness.

This exhibit and the visual concepts of Roger Fry, stressing mainly the freedom of art, and the flexibility and vision of the musician, significantly affected Virginia Woolf's functions. Woolf sees flexibility as among the primary preconditions of literary work of withstanding high quality. Woolf praises that the uniformity common of the 19th century literary works was, in her very own time, prospered by literary experiments utilizing sensory understanding and the inherent feel for comprehending the deepness and intricacy of human.

Woolf singled out 1910 as the borderline of modern era because in December of that year Roger Eliot Fry, "the English art critic and painter, organized the first exhibition of postimpressionist painters in London". (Hilský, Modernisté, p.158).

In interrelations among Woolf's early as opposed to with "literary galvanize Conrad's and Ford's narrative device tactic of " superimposing the diverse with transparency, one on pinnacle of the other. Her 'painting creative equivalents of the recognition photo becomes that shape of warren on the painter's canvas.

The Voyage Out gives glimpses of Woolf's fiction, here she wishes occurring as passing scene, the fleeting moment and Space , the breath of existence, mind receives a myriad impression, a semitransparent envelope precisionists, Monet, Renoir, Pissarro tracked by actions of daylight lights on darkish water, cities by way of snow, floods, and crowds strolling. The visible scenes in Woolf's display an Impressionist sensitivity to coloration, environment, and moving relations of concern and item.

Woolf provides us in (Night and Day) with a rich portrayal of her heroine, Katharine, in both night and day. "heroine, Katharine, in Night and Day, "in the blue dress which filled almost the whole of the long looking-glass with blue

light and made it the frame of a picture, holding (...) shapes and colours of objects reflected from the background " (Woolf, 2019, P. 365).

The mirror that frames and reflects is a microcosmic image of art, and the actual situation of this concord in blue is Virginia's sister, Vanessa, with her artist ethos. Florinda, one among Jacob's girlfriends, fees handiest floor impressions: "Gold and white with bright beads on her she emerged, her face flowering from her body, innocent, scarcely tinted, the eyes gazing frankly about her, or slowly settling on Jacob and resting there". (Woolf,2009, p.164). Self-esteem is confused in Jacob's Room, in which the narrator suppress intensity and detail, to comic strip inside the anonymity that envelopes Jacob and to subordinate his hazy yearnings to a self-conscious display of her ow style.

In the same novel ,Woolf uses the metaphor of an arti drawing faces, with brush or crayon: "The women in the streets have the faces of playing-cards; the outlines accurately drawn in with pink or yellow, and the line drawn tightly around them" (Ibid,2009, p.115). The early Impressionists sought to trap the play of sunlight on sur- faces, and in this mode Woolf describes her imaginary South the us: "The sea filled in all the angles of the coast smoothly, breaking in a white frill, and here and there ships were set firmly in the blue. The sea was stained with purple and green blots, and there was a glittering line upon the rim where it met the sky." (Woolf ,2009, p.136).

II.2. Expressionism:

Expressionist artists tend to deform, that is, to distort the natural forms of objects and the proportions of human figures or to stylize forms, which makes it possible to sharpen the most important thing in an object, a tendency towards irrationality, dynamism, heightened emotionality, exaltation and fantasy. grotesque, to the use of bright, sharply contrasting colors - dazzling light or hopeless darkness - in order to create a powerful expressiveness of the artistic image and reflect the author's worldview (Childs P,2007, p.7).

Virginia Woolf wrote the story "Three Pictures", which is a sequential description of three "pictures" from everyday life. The narrator describes the scenes he observes as an artist would depict them on a painting. The second picture of this triptych bears an obvious resemblance to the aforementioned Munch Picture The Scream. Actually, the plot of the story is the cry heard by the hero in the dead of night. In fact, this story is an ekphrasis of Munch's

painting with only minor differences. The object of the image in the story is not the surrounding reality, but the feelings of the hero, a gloomy, oppressive atmosphere of inexplicable, superstitious horror. In Munch's painting it is impossible to determine the gender of the figure in the foreground. The narrator realized that the woman was screaming, however, noting: "It was a woman's voice, made by some extremity of feeling almost sexless, almost expressionless. It was as if human nature had cried out against some iniquity, some inexpressible horror" (Woolf ,2002, p.34). Here we try to highlight the features of the Expressionism school in a model of Woolf's work: Bernard, one of the six main characters in Virginia Woolf's *The Waves*, said: "who is to say what meaning there is in anything? (...) All is experiment and adventure" (Woolf, 2000, p.113). And as in Munch's painting, the woman's cry expresses the depth of her despair, her impotence before the forces of evil, which, with their indifferent cruelty, give rise to inexpressible horror. In this quote from the story, there is a striking resemblance to the words of Munch himself, who described the cry he heard as the never-ending cry of nature itself; The cause of the woman's suffering is unknown to the narrator, and this makes the horror even more oppressive. The ominous atmosphere in the story is intensified through the use of appropriate lexical units that synesthetically recreate the situation through sound and visual images. The story uses vocabulary that conveys the colors and degree of illumination of the described space, directly naming them or associatively evoking ideas about these qualities: words and phrases "night", "there was no moon", "no light came from anywhere" , "no light came", "darkness descended" "dark arose", "obscure" , "obscure", create a picture of impenetrable darkness. The predominant color in this passage is black. Analyzing sound images, it should be noted that the scream itself in the story last only a moment, yet afterwards even is useless silence. The speech "dead silence" is repeated three times within this quick story, growing an picture concerning the land about obscurity or death so much reigned of earth: the make declaration heralded the triumph of evil, zero existent survived.

Impenetrable darkness and absolute silence set in, no matter how intensely the narrator peered and listened. Another sign of the death of all living things is the lack of movement: "the branch of lilac tree hanging motionless", "silent night" , "still night", "the trees stood motionless" , "the trees were motionless", "no footsteps were heard" , "no feet were heard".

Munch's picture and Woolf's story are brought together by the theme of existential loneliness, suffering and despair of a person: the narrator waited in

vain for a response to the woman's cry, no one responded, no one rushed to help. The unfortunate woman was left alone with her grief, defenseless against the indifference of the world, which would swallow her up ("swallowed up") just as the night swallowed up her cry. The story ends with the appearance of a figure of a man with vague outlines ("obscure human form almost without shape") and distorted proportions ("raising a gigantic arm"), raising his arms in an attempt to protect himself from an incomprehensible, inexorably advancing evil.

Thus, the amalgamation of Woolf's account then the painting concerning the expressionist mechanic can stand traced between the usage regarding a similar plot, in the reconstruction over an same surroundings via synesthesia images, between the development about an existential affair about loneliness or fall.

The given instance demonstrates possible approaches of interaction within literary or pictorial language. In the book Walter Sickert, the author discussed the position concerning the pictorial establishing into literature: "For though they must part in the end, painting and writing have much to tell each other: they have much in common. The novelist after all wants to make us see, and he must often think that to describe a scene is the worst way to show it. It must be done with one word, or with one word in skillful contrast with another , the mixing and marrying of words that goes on unconsciously, probably, in the poet's mind to feed the reader's eye" (Sickert,2008, p. 32).

It can be said that the influence of the past, with all its ideas and events, left its mark on Woolf's narrative style, making it seem farther from reality and more like a fantasy, and a psychological handicap that made it tend, as we mentioned earlier, to abstraction.

Head believes that Woolf's ability to combine literary convention with innovation was her chief contribution to the development of the genre. He points out that she was as influenced by these two factors as she was by innovation itself, and sees her writing as a prime example of how they can work together to create a new style. "Woolf is always challenging and developing the capacities of the fictional form. Her fundamental compositional principle is to adapt fictional convention in the process of examining the need to transcend it ." (Head,2009, p.105).

Virginia Woolf's interaction with the literary previous went to its many immediate and extreme in (In between the Acts). Composed versus the background of the escalation of the Fascist risk and the outbreak of the 2nd World Battle, a duration Woolf was afraid may indicate. "the complete ruin not only of civilization in Europe, but of our last lap" (Schneider,1997, P.111).

It can also be said that Woolf's distinguished and strange style represented a mixture between fantasy and the vague biography of its heroes, as in the case of Orlando. The story of Orlando features is a biography, although its actual difficulty is never named as its number one character. Orlando struggles along with her new identification—not androgynous, but not best male or female. Eventually Orlando unearths a man whose sexual identification is as nebulous as hers, marries him, publishes the poem she has been writing when you consider that she was a younger guy, and has a toddler. While the tale features as what might be termed “a historic myth,” it additionally has a 2d function as a biography of Virginia Woolf’s someday lover, Vita Sackville-West. In modern parlance, Orlando's genre can best be described as “historical fantasy” .Woolf used Knoll and the Sackvilles, a book about the Witt Sackville-West family and the estate that was the center of their family for centuries, to shape the book in its movement through history. The novel is so realistic in many ways. “the character of Orlando is based on the history of the Sackville family as well as on Victoria Sackville-West herself” (Hoffman,1968, p.435).

II.3.Feminism:

In Virginia Woolf’s works, there are several spaces: one is academic, another is imaginative, and the others are historical, memorial and emotional spaces. Women in all of these spaces are subjected to discrimination; they are excluded from all of them. So Virginia Woolf realized that the rehabilitation of the private space is just as important as the rehabilitation of the public space for women.

Woolf can be considered one of the writers who paid attention to the feminist movement and defended it, and perhaps the features of this trend appeared in a number of her works. In her 1931 essay (Professions for Women), V.Woolf describes the almost violent act of killing the(angel in the house). For Woolf, the "angel" inhibits her ability to develop a "mind of her own" and restrains her voice from expressing her own opinion.

As a domestic, figure who “preferred to sympathize always with the minds and wishes of others” (150), It does not help Woolf to divulge what she has to say; “expressing what she thinks to be the truth, about human relations, mortality, sex” (151). Thus Woolf defends what she did as an important and necessary act of "self-defense" and as part of the occupation of a woman writer

"(151). (V.Woolf. "Professions for Women" / the Angel in the House. 1942). These ideas are fully evident in many of Woolf's other works, particularly in their feminist aspect (A Room of One's Own) (1929) and (To the Lighthouse) (1927) ;"Without being conscious what it was, to approach any woman, to force them, he did not care how, his need was so great, to give him what he wanted sympathy." (Woolf ,1927, p.125).

As for the novel To the Lighthouse, we find that Woolf depicts some metaphors integrated with the image of the woman to express her being and her solid position in front of men .Lily did not accept his style and the temptation he was practicing to make her welcome what he wanted, but on the contrary, she "*stood there completely silently, holding her paintbrush.*" (Ibid, p.127) That is, she expressed her refusal through this situation, as her holding of the brush represents a symbolism of steadfastness and victory over that angel who is much courtship and sympathy.

It seems that Woolf found herself in a period during which she had to go through in order to achieve her artistic and literary creativity. We find that she made Lily a mirror reflective of herself and her feelings, to show the image of the artist woman. In her article on the eclipse, Woolf highlights the status and good nature of the fish when she sees in her imagination transforming into a fish: "Under our tweed and silk is nothing but a monotony of pink nakedness, Poets are not transparent to the backbone as these fish are. [...] if we were to be turned naked, into an Aquarium , but enough." (Ibid,p.183).

Woolf's style was not limited to the use of landscapes and colors in her works, but rather employed those landscapes into symbolism or metaphors for knowledge and culture, which the author himself adopts, and through which she simulates the surroundings to which she belongs and adopts his ideas, this can be seen in the enumeration of the names and types of flowers presented in (Mrs. Dalloway's novel): " ... flowers: delphiniums, sweet peas, bunches of lilac; and carnations, masses of carnations. There were roses; there were irises, snuffing in, after the street uproar, the delicious scent, the exquisite coolness." (Woolf,2008,p.11).

Otherwise, Woolf may have wanted to show that these interests reflect within her the features of civilization and civility of the society in which she lives. Woolf repeats these images in To the Lighthouse with the character Mrs. Ramsay. This is shown, through the role of the mother's gender matching

flowers, which Woolf gives to Mrs. Ramsay. Through Tansley's perspective and feelings. " ...felt the wind and the cyclamen and the violets for he was talking with a beautiful woman for the first time in his life." (Woolf,1927,p.15). Here we must show the relationship of those scenes with Woolf's feminist tendencies .

"Our life was ordered with great simplicity and regularity. It seems to divide itself into two large spaces , one space was spent indoors, in the drawing room and the nursery, and the other in Kensington Gardens".(Woolf,1989, p.35).

Woolf wrote a satirical biography in 1907 titled "Friendship Gallery", (1979). The work became one of Woolf's earliest attempts at fiction, In it, she focuses on Violet's relationship to nature and gardening. The paintings also deal with the question of female identity, and gardening is portrayed as a liberating and even feminist endeavor, as well as an opportunity for outsiders who do not conform to normative stereotypes. Dickinson is aligned with nature at some point in the text.

She is described as being as "tall as the tallest hollyhock in the garden' before she was eight years old, and as being more comfortable in gardens than in ballrooms." (Woolf "Friendships Gallery, 1979,p.276").

Conclusion

The creativity of most writers cannot come from a vacuum and without influences, visual and audio, that is, places and the geographical environment must contribute to the formation and formulation of the human personality. As well as the ideas and ideologies associated with the time in which that writer exists.

This leads to knowing and diagnosing the writer's style and orientations is by reviewing the nature of the place and the environment in which that writer lived, in addition to the ideas that prevailed in his time. That is, in the sense of knowing the culture of that society comprehensively.

Here, through the features of the works of the author or writer, we can know his affiliation with his national identity and the traditions of his country, and his isolation from his intellectual heritage.

Undoubtedly, realistic pictures that represent human life and society have the greatest impact on the reader, as they embody real pictures, and are not just

fleeting stories devoid of the spirit of real time and place. As a result, it is among the weak and marginalized works of memory.

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