



THE NOTIONS OF 'SUBJECT' AND 'IDEOLOGY' IN VIRGINIA WOOLF'S WORKS

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ABSTRACT

This paper is an endeavor to think about the ideas of Identity and Self and its development through the interruption of Ideology in "The Mark on the Wall". Virginia Woolf had just been very much presented as a women's activist faultfinder and topics such as the subtle nature of narrating and character contemplate, the nature of truth and reality, and the part of ladies in the public eye had been completely investigated in her short stories. Being known as the ace of continuous flow and one of the pioneers in inside monolog, her thoughts of 'Self' and 'Character', with their striking likeness to Freudian idea of 'Subject Formation' have to be sure yet not gotten the fitting thought in the looks into and merits more consideration. Investigations drawing on her ideas of 'Subject Formation', definitely prompt Althusserian Gramscian 'Ideology'/'Authority', and also the power battles and 'Dissidence' disguised in the oblivious to the content.

KEYWORDS: *Virginia Woolf, short stories, 'Subject Formation', 'Ideology', 'Dissidence', unconscious.*

1. INTRODUCTION

Running a fast inquiry about Virginia Woolf as an essayist, author, and faultfinder, one starts to get to know her for the most part as a cutting edge women's activist essayist. Having composed a few short stories, books, and papers _particularly the exposition 'A Room of One's Own' which either specifically or by implication, obtusely or certainly decide her position against the man centric strength throughout the "second sex", which had smothered the voice of women to the degree that ladylike presence as a social and recorded patron is about rejected, Virginia Woolf leaves no uncertainty to be known as a suffragette.

The way that her works merit investigation in the light of "woman's rights" is certain; in any case, despite everything they have the possibility to be seen basically in a substantially more extensive sense.

What is by all accounts prominently truant in a large portion of the evaluates are her ideas on 'Self' and philosophical/ideological _dared to state "sexless"_ 'Subject'. This isn't to censure the feministic point of view toward Woolf's compositions, yet to transmit or even outperform the sexist perspectives which had quite often lessened her functions as a simple statement to restore the nevertaken-genuine ladies' privilege and position in the general public. The previously mentioned potentiality in her works, goes past the impediments of genderbased perspectives and opens another skyline to a confusing equivocalness which includes the "Being"(Wander,32)_ paying little respect to sexual orientation and "anima" i.e. the frame or epitome in which presence develops. The kind of the feedback which can completely pay off obligation to Virginia Woolf's exceptional craftsmanship is one which looks for and looks through the fundamental attitude, belief system, and rationality whereupon just the shell of woman's rights had been contemplated.

A moment diagnostic vantage point is expected to burrow considerably more profound and furrow the writings which are unavoidably and undoubtedly inseparable from their specific circumstance. Regardless of how skillfully the ideas of 'Self', 'Truth', and 'Reality' have been covered up, inconspicuous subtleties of significance are yet crying to be deciphered. Obviously this isn't guaranteed to be done effectively. Along her confounding methods of continuous flow, and inward monolog which as of now confuse the way toward disentangling and perception, experiencing 'dissidence', 'obstruction', and clashing disjointed qualities inside the oblivious socio-politico-notable ideological setting of their generation, make the perusing of her works such an uneven affair, to the point that one can't get by securely without stumbling.

2. IDENTITY AND SUBJECT FORMATION

As Ronchetti(2004) states "[...] the topic of the craftsman's relationship to others and the encompassing scene is one that charmed Woolf all through her composition profession" (131). Doubtlessly Woolf's works are to an incredible arrangement anecdotal and selfreflexive, nonetheless, taking the "passing of the creator" into thought, one may go above and beyond than an oversimplified connection between the "creator" as a "craftsman" and "the encompassing scene" to confront a considerably more noteworthy and more extensive connection between the 'People'/'Subjects' to the setting in which they are set.

Woolf's portrayal of the 'Self' or 'Individual Subject' is impressively equivalent with the 'unforeseen' model proposed by Foucault. Despite the fact that the fundamental battle, or now and then clash, that Woolf has in with respect to 'Self' as what Foucault calls 'free operator' does not permit an aggregate and finish scope, yet snapshots of covering happen.

Marshall (2001) in his article draws on Foucauldian idea of 'Self', recommending that "the self can't be taken as a settled and changeless given, as in numerous conventional records of the self" (77). It is to state that 'Self' is variable, and an ontological inquiry on the "what"-ness of 'Subject' may remain a for-ever-open one. Woolf's mindset of 'Self' is pretty much the same in emphasizing and inclining toward the "how"-ness of 'Subject Formation', and the impressionist-relativistic view over a deterministic one. The generally characterized ideas of 'Reality' and 'Truth' which are characteristically interlaced with the meaning of 'Self' and 'Personality', are not of supernatural centrality for Woolf; for the most part in "The Mark on

The Wall" she is giving occasion to feel qualms about uncertainty every single thought that has been accepted to be an immaculate celestial 'Actuality'.

The specific first section of the story peruses "keeping in mind the end goal to settle a date it is important to recall what one saw" (Woolf, 1997, p.47). As Woolf continues, holding the grasp on 'Reflection', she proclaims that And the writers later on will acknowledge increasingly the significance of these reflections, for obviously there isn't one reflection however a relatively unending number; those are the profundities they will investigate, those the ghosts they will seek after, leaving the portrayal of reality more out of their stories, underestimating a learning of it, as the Greeks did and Shakespeare perhaps_ yet these speculations are exceptionally useless (50).

It ought to be focused on that Woolf's short stories are not declarations rotating around and taking a stab at displaying a model for 'Subject'. However there are follows spread sporadically all through the writings which can constitute the body of her philosophizing on the idea of 'Being' and 'Presence'. In "The Mark on the Wall", for instance, she takes after her continuous flow, by taking the hold on the chains of signifiers to concede the way toward 'Naming', or 'Naming', and renounces the underestimated meaning which it suggests. She unendingly plays in a 'Doubter' way, sprinkles the eggs of 'Vulnerability', and sneaks past the paws of solidifying power of unflinching out of commission "meaning". "No, no, nothing is demonstrated, nothing is known" (52). She wouldn't like to let the "hanging suspended" (52) particles of thought lose their dynamicity while ensnared in a gravity-based structure which drives them to surrender and gives them no other alternative yet to "break down noticeable all around".

Marshall (2001) cites from Foucault that "... it's anything but a substance. It is a frame, and this shape isn't generally indistinguishable to itself for each situation one plays, one builds up an alternate connection to oneself" (pp.84-85). The same could be found in the Woolf's mentality towards the "Stamp" on the divider. She is continually sidestepping from giving an unmistakable definition on the check, and her avoidance is a ponder restraint from assurance, "However concerning that stamp, I don't know about it" (p. 48).

The "Check" on the divider, can be viewed as 'Self', 'Subject', 'Character', and it is assuming the part of an image for any signifier which is credited discretionarily to a connoted, characterized by and within any sign framework. What Woolf's strategy for portrayal recommends, is the significance of 'how' one's subjectivity or interiority decides the 'Presence' and the 'Truth' of an outside question. "Everything is moving, falling, slipping, vanishing... There is a huge change of issue" (54).

Morris (1994) gives a glossary of Bakhtin's terms, among which, "[...]mean[ing] is to react always and open-endedly to one's addressivity on the planet, as every individual must. Which means is dependably a turning into, an outright potential in a flat out future. Bakhtin is on a very basic level contradicted to any thought of significance as settled in time or space" (p.249). What Woolf's storyteller calls "anonymous perdition" (50) is the urgent need of 'Administration' to catch "signifying" so as to survive.

To finish up, Rochetti's (2004) attestation is deserving of mention:[T]he author may make his or her craft at some expel from others, yet simply subsequent to having gotten the

crude materials of that workmanship from life, which he or she watches nearly and encounters in the entirety of its extravagance as a conventional individual living among his or her counterparts (p.131).

Woolfian state of mind towards the 'Subject Formation' which is indistinguishable from 'Reflection' and 'Understanding' is well-said in "The Mark on the Wall": Suppose the mirror crushes, the picture vanishes, and the sentimental figure with the green of timberland profundities about it is there not any more, however just that shell of a man which is seen by other individuals _ what an airless, shallow, uncovered, noticeable world it moves toward becoming! A world not to be lived in. As we confront each other in omnibuses and underground railroads we are investigating the mirror; that records for the uncleaness, the sparkle of shininess, in our eyes(p.50).

It is detectable that Woolfian 'Subject' isn't an "aeternaveritas" i.e. interminable truth; "as something that remaining parts steady amidst all transition, as a beyond any doubt measure of things" (Marshall, 2001, p. 75). To her, 'Subject' is shaped through what likewise Foucault trusts in as "insightful defiance" or "willful disobedience" (Marshall, 2001, p. 77). The similitude between the thoughts of these two noncontemporaneous figures is bewildering and provocative, particularly when both, each in his/her own particular manner, stress "the self's refusal to be subjected" and it is very obvious in Woolf's first-individual storyteller/focalizer whose portrayal is only an avoidance and escape towards the run-method for the riotous domain of thought.

3. FUNCTION OF 'IDEOLOGY'

In "The Mark on the Wall", which is distributed as the remainder of eight short stories gathered in Monday or Tuesday, Woolf is "lodging [...] upon" (p.47) "the puzzle of life; the mistake of thought! The numbness of mankind! To indicate how almost no control of our belonging we have _ what a coincidental illicit relationship this living is after the entirety of our human progress" (p. 48).

The beautiful outcry on the "obliviousness" and "little control" is somewhat a miserable feedback on the prevailing 'Belief system'. Barry's citation of Goldstein, characterizes 'Belief system' as a key term for Althusser, as "a framework (having its rationale and appropriate thoroughness) of portrayals (pictures, legends, thoughts or ideas as per the case enriched with a presence and an authentic part at the core of a given society" (141). Woolf's storyteller however guarantees "Yet how dull this will be, this chronicled fiction! It doesn't intrigue me by any means. I wish I could hit upon a wonderful track of thought, a track by implication reflecting credit upon myself, for those are the lovely thoughts"(49).

While she is communicating her disappointment with a phony 'Actuality' forced on the people through the procedure of "human advancement", she looks for liberation in withdrawing into the 'Self' and drenching into her boundless musings which unendingly resist and oppose the guidelines of society, as well as "Time" and "Space".

The cure of "thought" can reduce the torment of being a doll, controlled by the pushes and pulls of the undetectable strings in the hands of the predominant talk. I need to think discreetly, serenely, largely, never to be intruded on, never to need to ascend from my seat, to

slip effortlessly starting with one thing then onto the next, with no feeling of antagonistic vibe, or snag. I need to sink further and more profound, far from the surface, with its hard separate realities. [...] how dull this will be, this chronicled fiction! It doesn't intrigue me by any means. I wish I could hit upon a wonderful track of thought reflecting credit upon myself, for those are the pleasantest musings [...]. (49)

The "antagonistic vibe" and "deterrent" which she says are the limits divided by Power. It helps one to remember the Althusserian qualification between "state power" and "state control", and the constancy with Gramsci's complexity amongst "lead" and "authority" as in the previous is kept up by "oppressive structures" and "direct political control", while the last is rehearsed in a more inconspicuous way, "by appearing to anchor the inside assent of its subjects". Barry (2009) clarifies that 'authority' (as characterized by Raymond Williams) [is] 'the entire lived social process as for all intents and purposes sorted out by particular and overwhelming implications, qualities and convictions of a kind which can be disconnected as a "world-view" or "class viewpoint"' (p. 85).

Dominion resembles a disguised type of social control which influences certain perspectives to appear to be 'characteristic' or undetectable so they scarcely appear like perspectives by any means, only the way things are. For Woolf, in any case, there is no such sentiment of assent in this detainment. In this short story, Woolf is eagerly looking for opportunity, however exceptionally warily, questioning "_if flexibility exists [at all]. ... " (p. 51) Maneuvering on the idea of Althusserian "philosophy", one discovers Woolf's "The Mark on The Wall", a negligible rebellion and insubordination. Bertens recommends that "[ideological] faultlines are to be found in all societies, it is just regular that they should turn up in scholarly texts_ particularly in artistic writings, actually, in light of the fact that writing offers a place where, with philosophy still immovably in charge, inconsistencies and pressures can be tended to and worked through" (pp.186-187). 'Dissidence' in certainty constitutes the plain base of the story when the subjectivity and interiority of the primary individual, restricted storyteller is favored over the attractive 'objectivity' in 'Administration'. By favoring 'thought' over 'activity', Woolf states: "Hence, I assume, comes our slight scorn for men of action_ men, we expect, who don't think. Still there's no mischief in putting a full stop to one's obnoxious considerations by taking a gander at a blemish on the divider " (p.53)

Allen in the last section of Virginia Woolf and the Politics of Language, asserts that Woolf is "thinking against the current", and "Woolf's call for support, for action, for basic reasoning and basic perusing" is in truth urging every one of us to do as such (113). She proceeds with "Woolf's compositions pass on – in a large number of settings – that the smooth and regular must be cannot, while the harsh and the 'wild' will go far towards helping us 'see', in the fullest feeling of that word" (114).

4. CONCLUSION

Allen helps with giving the finish of this investigation so well by pinpointing that strangely, these restricting voices, this mass of contrasting and nuanced supposition serves us well, as we recall Woolf's words, to her requires numerous points of view, different voices, a feeling of mindfulness, association, basic reasoning and basic perusing; this approach,

demonstrated by her account and explanatory techniques, will keep us moving, far from the carelessness that besets such huge numbers of, and will free some new voices to enter the shred.

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