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**Autobiographical Elements in the select novels of Virginia Woolf:
A Critical Study**

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Abstract

Virginia Stephen was perhaps the English language's most important autobiographical author. Virginia's works are very experimental, and they mirror her own experiences. In the characters' receptive awareness, a storey that is usually boring and banal is refracted and, at times, virtually dissolved. Virginia Woolf evidently persuaded her own inspirations in her key characters in her autobiographical books. She never attempted to portray any of the characters in her works from the outside. She continued into the heart of their nature, bringing to light what was vital in her family and around her. According to the critics, Virginia Woolf's autobiographical books include *The Voyage Out* (1915), *Mrs. Dalloway* (1925), and *To the Lighthouse* (1927). Virginia Woolf's letters, diaries, and essays capture the essence of her social life. It is addressed in the following chapters by the researcher. Virginia constructed a fictitious universe that was not a reflection of the real world, but rather one built in the image of her own delicate sensitivities; a better world, maybe, but a bodiless world. The present paper aims to study the autobiographical elements as reflected in her novels.

Key Words: Autobiography, Autobiographical Elements, Modern, Fiction

Introduction

Virginia Woolf was one of the most influential female authors in English literature. The ambiguity inherent in her ideas of life, self, and reality, as well as the complexity and uniqueness of her thinking, remain obstacles to a broader and better comprehension of her artistically organised books. "Her objective as a novelist was to capture, the moment with all its ephemeral sensations of light, texture, and colour, to transfix reality that was more artistic than expressionistic," George Wicker said of Virginia Woolf (Kapur 13). Every writer is a product of the time period in which she was born and raised, as well as the time period in which she worked and created. Her writing reflects her age in a variety of ways, and her works cannot be fully appreciated without knowledge of the era in which she lived.

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She was interested in life in all of its chaotic and fragmented elements as an individual, but as an artist, she felt compelled to give it structure, order, and wholeness in the moments of consciousness that she mirrored in her works. Virginia Woolf began writing novels in the traditional style, but by 1925, she had developed her own novel form, departing philosophically and aesthetically from her Edwardian forefathers H.G. Wells, John Galsworthy, and Arnold Bennett to join innovators such as T.S. Eliot and James Joyce.

Autobiographical Elements in Her Novels

The Voyage Out (1915) was Virginia Woolf's first traditional book, and though she did not employ the stream of consciousness approach, it did include a unique aspect. The novel The Voyage Out was far more mature than the debut works of many authors. The numerous views and attention put on characters' inner lives were both significant parts of this piece, which suggested some of this. Virginia's command of the English language was in full bloom, as was her ability to describe both "great events" and "every days" of life in a fresh and thrilling style that avoided the melodrama of some of the early Victorian authors.

Virginia Woolf took a stroll with her father to keep up with what was going on in the world. This was demonstrated in her writings. Rachel Vinrace, a twenty-four-year-old young girl, embarked on a journey with her father, Willoughby, in Virginia Woolf's novel The Voyage Out, which offered her additional opportunities to see the world. "I prefer strolling in the park alone; but not - with the dogs," Rachel Vinrace said to Mrs. Clarissa Dalloway. "I shall love strolling with a man - is that what you mean?" she answered to Clarissa once again. Rachel "had seldom travelled through a poor street, and always under the escort of father, maid, or aunts," (Voyage Out 55-56). Rachel was inspired by Virginia Woolf's personal inspirations to investigate the actual existence of the world. "During Rachel's travels aboard her father's ship, she spent a few months at a little port with a quirky English colony, which helped Rachel grasp the practical significance of existence (Woolf, Times 110). Rachel Vinrace, like Virginia Woolf, gathered information about society while on the ship. The writer beautifully depicted the individuals she encountered, notably her aunt, Helen

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(Willoughby's sister), who was both genuine and perplexing - the manners were amusingly satirised.

Madge Vaughn, the daughter of J.A. Symonds and wife of Virginia Woolf's cousin, was the basis for the character of Mrs. Dalloway in Virginia Woolf's novel Mrs. Dalloway. Virginia Woolf's novel Mrs. Dalloway is the best-known and most popular of her works. She imbued Mrs. Dalloway and Mrs. Ramsay with Julia Stephen Helen Ambrose's beauty. The fact that it had been translated into a number of languages added to its appeal (For example French, Danish, German, Hungarian, Italian and Spanish). Virginia Woolf was easy to show individuals the affection she had for them, according to Leonard Woolf, and she spoke openly to them about her sentiments. She also enjoyed pleasant settings. She (Virginia Woolf) loved and got along with a wide range of individuals once they came to know her and she got to know them. She possessed an odd timidity around strangers that made them uncomfortable (Woolf, Beginning 28).

“With the exception of a state of consciousness, nothing exists outside of us” (Mrs. Dalloway 63). Walking on Mrs. Dalloway impacted Virginia Woolf's own personality. Mrs. Dalloway advised Hugh Whitbread (whom she had known since infancy) to take a walk along Bond Street, saying, "I adore walking in London, really, it's nicer than strolling in the country" (9). Mrs. Dalloway recalled going for early walks at Burton when the air was “like the flap of a wave; the kiss of a wave; cold and sharp” (7). Clarissa had a huge passion for life and, like Virginia Woolf, liked almost everything. “It was a bed of tulips, now a youngster in a perambulator, now some engrossed little play she devised on the spur of the moment,” she remarked as she strolled through Hyde Park (86). She strolled solely to display her palm and wealth, as well as to read the thoughts of her former acquaintances. Clarissa, like Virginia, enjoyed taking people out to lunch, getting to know them, and inviting them to events. She enjoyed bringing people together and listening to them converse. Clarissa possessed "divine energy," which she admired in others: "To dance, to ride, she had cherished all of it" (11).

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Virginia Woolf's autobiographical novel *To the Lighthouse* was published in 1939. With the elder and younger boys and girls, the Stephen family in their London home at Hyde Park Gate must have mirrored the Ramsays in the Lighthouse. It's more autobiographical than much of her literature, as she made clear in her letters and diaries. *To the Lighthouse* is an elegy for both of her parents, however it's noteworthy that she mentions her father first; the central figure is her father, who sits on a boat reciting. Although some believed the picture of her father was unjustly harsh. No one questioned that she lived with both of her parents again.

Mr. Ramsay was a figure created by Virginia to represent her father. Virginia wrote to Vanessa in admiration of her father while she was working on the novel, and this was not a fabrication. Vanessa read it in 1927 and wrote a letter to her sister, which was discovered in Virginia's journal on May 16th. Vanessa's response was as follows:

...of the portrait of her father, the original central character, Vanessa says merely: You have given father too I think as clearly but perhaps, I may be wrong, that isn't quite so difficult, Virginia makes no reference to this response (Drabble ed. 13)

Following Juliast's death, Virginia Woolf appointed her sister, Vanessa, as her guardian. Virginia Woolf identified Vanessa as Helen Ambrose in *The Voyage Out* and wrote to Virginia Woolf, "I assume you will make Vanessa believe in herself," in the words of Clive Bell (Moore 83). Rachel Vinrace, the author's heroine, is based on the author's actual life. Rachel was raised by Helen Ambrose, Willoughby's sister, after the death of her mother (Theresa Willoughby). Mrs. Dalloway, by Virginia Woolf, mirrored this sentiment. Mrs. and Mr. Richard Dalloway had just one daughter, Elizabeth. Mrs. Dalloway was preoccupied with the celebration. So she selected a Tutor, Miss Doris Kilman, and Elizabeth was placed under her care from then on. *To the Lighthouse*, by Virginia Woolf, had a similar impact. Mrs. Ramsay's eight children were constantly in the care of Lily Briscoe, a painter in the storey.

Virginia Woolf liked the society and its events, and she liked to throw parties for her friends. The notion of a party always piqued her interest, and she was acutely aware of the

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mental and physical thrill of the event itself, the rise in mental and bodily warmth, the ferment and fountain of noise. (Mrs. Dalloway's Party 11).

Mrs. Dalloway, the author's novel, reflected this sentiment. Mrs. Dalloway was preoccupied with party preparations, and she turned down her lover, Peter Walsh, who arrived suddenly and called on her. The celebration brought together a number of other acquaintances from her earlier years, and it was a success. Mrs. Dalloway threw parties to bring people together and to delight them in order to earn their trust. "Elizabeth was a queer-looking girl," (62), Peter Walsh thought.

Septimus Warren Smith, a poet, is a figure she depicted in the same work. He is a young man, around thirty years old, pale-faced, and wearing a ragged overcoat from Italy, who worked as a clerk. He fell in love with Miss. Isabel Pole, who was giving a Shakespeare lecture on Waterloo Road. To alleviate his loneliness, he married the lovely Lucrezia alias Rezia, the daughter of a Milanese hatmaker (Italy). Novels like Mrs. Dalloway capture the tension and excruciating loneliness of living in a big metropolis. The blood of an Italian family ran in Mrs. Ramsay's veins. She was a witty woman who was usually cheery and upbeat. Doris Kilman, another character, was Elizabeth's history instructor, and she was a German (Mrs. Dalloway 132-135)

Conclusion

Virginia Woolf's books are seldom without autobiographical elements. The substance of most novels is mostly half reality and half fiction if it isn't a re-cast of personal experience. Modern playwrights base their characters after people they've met in real life, similar to how sculptors and painters use real-world models. An autobiography is a book in which the author tells the tale of his or her own life and accomplishments. Their goal is to give a good impression of themselves. Its enticing flaw is that it can never be finished. From a psychological standpoint, one may deduce what motivations drove him to take decisive action. What were his/her hidden aspirations and aspirations, and how far did his/her profession achieve them? The product of firsthand experience is autobiographical dementia.

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Virginia Woolf is an aesthetic, and her goal is to express her own joy in life's beauty, her own feeling of living pleasure. She always chooses the beautiful elements of life, and ugliness is simply introduced as a point of contrast.

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