

The De-Romanticization Of Paternity And Male Characters And Woolf's Romantic Valorisation Of Female Characters In Virginia Woolf's *To The Lighthouse*

¹Farooq Shah , ²Dr. Mahrukh Shakir , ³Sania Gul

^{1.} Lecturer in English, Abdul Wali Khan University Mardan, (farooq@awkum.edu.pk)
(corresponding author)

^{2.} Assistant Professor of English, Abdul Wali Khan University Mardan, (mahrukh@awkum.edu.pk)

^{3.} Assistant Professor of English, University of Swabi, (sania.shah@uoswabi.edu.pk)

Abstract

This paper explores the complex relationship among Virginia Woolf's serious yet whimsical characters in her luminous fiction, *To the Lighthouse*. Woolf is the champion of complicating the stance and determination of her characters. This study is an attempt to find out how Woolf treats her characters and to reach an agreed point where she discriminates between genders. The study also attempts to find out how and why Woolf appropriates and relegates male characters, particularly Mr. Ramsay's to a secondary and less important position. The critique of male characters and an unwarranted appropriation of substantial value to women characters is the main focus of the paper. The study is qualitative in nature and employs theories of Sigmund Freud, especially his Electra Complex and other personality theories. The study concludes that male characters have been de-romanticized and women characters have been uplifted to a valorized status.

Introduction

Mr. Ramsay and Mrs. Ramsay live on the sea-shore in Hebrides. They live with their many children. James, their child, wants to visit the lighthouse which is also the title of the novel. This is the reason their attitude towards that visit draws immense significance in the novel. However, until the end of the novel, they are unable to visit there or make any substantial progress. This procrastination has been attributed by Woolf to the pessimistic and philosophically real attitude of Mr. Ramsay and what was much to the disgust of James. Along with this cause, English weather also counts for their delaying program to the lighthouse. This sets up the plot of the novel. Although, there are numerous themes in the novel but all revolve around the confusion regarding whether or not to go to the lighthouse. It is said that she had a very complicated

relationship with her father. Mr. Leslie Stephen was a determined supporter of Woolf's intelligence and creativity, but he was also, in her own words, a "tyrant father" (Ardam, n.d.). He supported her, yet he was harsh on her and it deteriorated her condition, even more after her mother's death. In another place, she described him as "the exacting, the violent, the histrionic, the demonstrative, the self-centered, the self-pitying, the deaf, the appealing, the alternatively loved and hated father." Thus, it is a clear representation of her complex relationship with her father. She was in this dilemma of loving and hating him, at the same time. This simultaneous love and hate had an effect on her mind and she started to see men as oppressing and tyrant. That ambivalent relationship gave her a biased approach towards her male counterparts. All her characters seem to be meaningfully or

meaninglessly bantering over trivial points. When Woolf's approach is seen, she is less strict towards female characters but when it comes to their male counterparts, she becomes harsh, her pen writes adamantly, and this discriminated pen does not do justice to men. Ramsay has been considered as more philosophical, harsh, adamant, realist and pessimist, whereas Mrs. Ramsay as soft as moon, less harsh, non-critical, joyful and optimist.

Statement of the Problem

Complex gender narrative is a contemporary issue and Woolf is the main champion to do it in her works. The issue here is to unlock her work and see if there is a gender polemic presented. Treating gender through her writing style in an otherwise manipulated way is the main concern of the paper under work.

Objective of the Study

This research being under considerable amount, attached to gender issues, will draw the researchers' interest to Woolf's works. As Woolf's approach to gender is steadied along a narrow limit for male character and males in general society, she documents an expansive range of ideas and space for women by showing a slightly dismissive attitude's to men. However, this study will offer a good understanding of gender studies in Woolf's works and also in other contemporary fiction. This study has another aim of how men non-traditionally have been subjected to an undue criticism, whereas as traditionally women have been discarded from such criticism.

Significance and Rationale of the Study

Literature till date has been mostly filled with the issues of how, why, and when women have been victim to torture and criticism. But Virginia Woolf's reverses this narrative by doing the opposite of what males would do to them either through pen or through violence. She brings

under her spotlight the men or authors who did the same. Therefore, this study will be quite interesting and significant to reverse the direction of the feminist and find support for men who are under the limelight of Woolf's rampant harsh pen.

Delimitation of the Study

Although nearly all Woolf's writing and her fictions celebrate the beauty, intellect and body of her female characters or women in her academic essays, such as in *Room of Her Own*, *Orlando*, *Mrs. Dalloway*, but due to space limitations of this paper, it cannot afford all her works, therefore, this paper is delimited to *To The Lighthouse*.

Research Questions

1. What are the ways through which Virginia Woolf achieves the feat of championing the cause of women characters?
2. To what extent is Virginia Woolf able and successful to valorize women and depreciate male characters?

Methodology

This paper is qualitative in nature and uses an eclectic approach. Freud's psychoanalysis and emotive theories form the basis for the core investigation of the paper. His theory of how unconscious thoughts in us do breed hatred, or a lasting acrimony submerged in deep unconsciousness bring forth poison against such characters. The book is rich with elements that offer fertile ground for this type of research. The thoughts and language emanated from both Mr. Ramsay and Mrs. Ramsay have been given due consideration in the paper. Other research papers, articles, critiques on Woolf's works and herself, documentaries, autobiographies have been studied to present it in the paper and then a textual analysis is made. Firstly, the narrative is established through gender polemic through

Freud's work on Electra Complex and then a textual analysis is made through consulting other sources and articles and from theory of intertextuality.

Literature Review

Mr. Ramsay, supposedly the main character of the novel, *To the Lighthouse*, has always been criticized by the critics and researchers and is considered to be the substitute for the Woolf's father, Leslie Stephen. A.H Bond and J. Am Accad depicts Stephen in their paper as "a bully, a manipulator and a blustering, pessimistic, emotionally dishonest man". Stephen always aimed to gain family's sympathy and especially of females (Maggio, 2012). He had to use different tricks and tactics to accomplish his goal. Furthermore, they also describe her mother's character, she is described as selfless and an optimistic person. She was a typical mother, who always cared for her children, without any sense of self-interest.

But her father was not that bad. He was a role model to her; he supported her more than anyone and appreciated her creativity. He allowed her to read books from his library without any restrictions. This liberation of reading gave her an opportunity to make a stable place in the society. In other words, she owes her fame to her father. Woolf describes her father as a very striking figure; always well dressed, lean, tall and bent, with long beard (Virginia Woolf and her father, Leslie Stephen, n.d.). He would go for long walks with sandwiches in his hands and come back with some new information, fact or an opinion about something he had seen on the way. He was well informed almost about everything and whatever he had to say, everyone would listen to him respectfully.

Katherine C. Hill quotes Woolf, "I was more like him (father) than her (mother)." Woolf has depicted Mrs. Ramsay as humble, polite and soft hearted, unlike Mr. Ramsay. But through the

mouth piece of different characters, it is found that they all hate Mr. Ramsay for his exactness, sympathy seeking and cruel behavior. That is very opposite of what Katherine has said. Woolf also said that families send their sons to colleges at the expense of intelligent daughters. But at another place, she acknowledges that she owes her creativity and writing style to her father. So, basically what matters and is of utmost importance are education and the final result which was delivered by her father very honestly. The way he had taught her, had a major role in her writing career. Alma also argues that Mrs. Ramsay had a major role in contributing to Mr. Ramsay's abusiveness. But critics fail to acknowledge the intensity of their love. They loved each other to the extent that it seemed offensive to them to disagree or contradict. Jane Elizabeth quotes Woolf, saying that Leslie Stephen had occupied a position of dual and contradictory authority. She was in conflict with loving and hating him, at the same time. This reveals one important element of her life which is Electra complex. The love at puberty and adult stage shrouded the feeling of hate she carried for him and the hate at an old age shrouded the love of puberty stage. Mr. Ramsay is also depicted as a power seeker who seeks influence over others. But what Woolf has said in a live commentary about her father is very much different. She said that her father gave them enough freedom to choose any profession for themselves, which according to Woolf, is more liberating than freedom of smoking cigarettes openly. Lastly, Martha talks about the possibility of knowing someone else's mind and that is where everything takes a sudden and opposite turn. The novel is basically written through omniscient power which allows us to question the thoughts of all characters and how Woolf knew about those thoughts.

To say that Woolf's relationship with her father was complicated would be an understatement and to say that her relationship

with her mother was a pleasant one, then it also does not seem to be clearly defining their intimacy. Woolf's relationship with her father and mother had been an interest of critics and readers lately. Very little documents are available on this topic, but yet it opens up a whole new horizon of understanding of her writings.

Alma H. Bond explains in her paper the dual embedded nature of Woolf's mother and father into her character and its effect on her. At the age when she was going through oedipal stage and was in the process of making her identity and selfhood, she integrated her father's monstrous, manipulating and blustering character into herself, along with her mother's optimism, selflessness and sweetness. The combination of these different and completely opposite character traits proved to be fatal. It made her personality unstable and inconsistent, resulting in anxiety, depression and suicidal thoughts. Furthermore, Bond alludes Bell, "the difference between her maternal and paternal relatives led Woolf to say that two contradictory blood streams clashed in her veins, creating conflicts and polarities in her". (Bond, 1986). Because of her endeavor to identify herself with her father, she started off writing professionally, just like her father had done and further opened herself to his other traits. It literally made him the captain of the ship, who could take it anyway he wanted.

Discussion and Analysis

The very first dialogue of the novel is:

"Yes, of course, if it's fine tomorrow" (Woolf, p.09)

It is said by Mrs. Ramsay to her son, about going to the Lighthouse. The dialogue seems to be very optimistic one and full of hope. But Mr. Ramsay says:

"But, it won't be fine" (Woolf, p.10)

Now, from hearing first, it sounds pessimistic, lacking hope and is utterly blunt. This clearly shows that Mr. Ramsay is a realistic man, he is not the kind of a man to live under the umbrella of false reality or illusion and neither does he let others do so. To his father's response, James gets filled up with rage and detest. He wants to gash a hole in his breast, such extreme is his rage. But it doesn't mean that Mr. Ramsay is a bad person, instead he is just unable to tell lie and give false hope to his son. He even wants this quality to be incorporated in his children, but instead, they hate him for his direct and straightforward talk. They hate him for being always serious and real; Mr. Ramsay would not say a single word just to please someone or even his own children.

Katherine C. Hill quotes Virginia Woolf in her Virginia Woolf and Leslie Stephen: History and Literary Revolution, after Woolf published, *To the Lighthouse*, she said, "I was more like him (father) than her (mother). I think; and therefore more critical: but he was adorable man and somehow, tremendous." It shows Woolf's love for her father and how she adored him. She considered herself more like her father than her mother. But this statement contradicts the character of Mr. Ramsay, who is assumed to be the isotope for Stephen Leslie. As we move through the novel, there are several stances where Woolf has expressed her conception about Mr. Ramsay as being a manipulator, bully, irresponsible and attention seeker. She expresses it through the mouth of different characters. For instance, James' conception about his father is revealed through stream of consciousness technique:

"he (James) hated him... for his exactitude and egotism (for there he stood, commanding them to attend to him) ... Nothing would make Mr. Ramsay move on. There he stood, demanding sympathy."(Woolf, p.58)

It clearly demonstrates Ramsay's attention and sympathy seeking behavior. He is all about

himself, never cares for others, except for himself. But one can't be sure if this idea of Mr. Ramsay is revealed consciously or unconsciously, that is still a mystery.

Katherine C. Hill further talks about a stance from 'The Leaning Tower', in which Woolf says that literature is controlled by well-to-do young men and especially those men whose families give them expensive education often at the expense of the educations of the families talented daughters (DeSalvo et al., 1982). It is also portrayed in *To the Lighthouse*, where Mr. Ramsay sends his son to Cambridge, while he home-tutors Woolf. Woolf has shown Mr. Ramsay as irresponsible and careless. It can be clarified by:

"The Ramsay's were not rich, and it was a wonder how they managed to contrive it all. Eight children! To feed eight children on philosophy!" (Woolf, p.36)

So, what she basically means is that he did not give a thought on to how he would be raising these babies, yet he kept on producing more and more babies. Though, he was a clever and intellectual man, still he lacked sense of responsibility. Due to a large number of family members and poverty, she did not get a proper education and luxuries of life. Providing quality education to children is clearly one of the fundamental responsibilities of a father and Mr. Ramsay definitely couldn't fulfill it due to his financial position. At one place, Woolf says that the way her father taught her history, it contributed to her writing immensely. He also taught her other subjects which also helped her a lot, throughout her career, as a writer. So, from one perspective, he seems that he did not fulfill his responsibility and duty, while from other perspective; it would not be baseless to say that he performed his duty duly. He failed to send her to a renowned university, but the purpose was fulfilled and at the end that's what matters. Alma H. Bond argues in her paper that since the very

beginning, Adrian Stephen (James) had decided that he would help others to stand for themselves and so, he became a doctor of psychoanalyst and helped people in speaking for their right. Woolf, too became an advocate for the rights of women (Bond, 1986). She is one of the earliest and famous feminist. In Alma's opinion, it was the unjust and cruel treatment of their father which led them pursue that specified profession. But that may not be the case. If Stephen had not sent his son to Cambridge and had not taught Woolf at home, probably Adrian would not have become a doctor and likewise, Woolf would not have become a writer. That strictness could be best described as care. Ramsay never wanted anything less for his children, as would any father. But his way of showing that care and executing it, was not the best of the ways. Just as he cared and worried about his own book sales, his future fame, in the same way, he cared for his children's future and in the process of making them almost perfect from every aspect, he lost the love of his children and became a manipulator, a cruel and an unjust person. Alma also argues that Mrs. Ramsay had a great role in contributing to Ramsay's abusive behavior. She always agreed with him, no matter what he said, she would just say yes to everything. But Alma forgot to mention her love for him and his for her. They loved each other and to the point that they considered it inept to disagree on any occasion. There are few lines in the novel which says:

"People said he depended on her, when they (the people) must know that of the two he was infinitely the more important, and what she gave the world, in comparison with what he gave, negligible." (Woolf, p.62)

So, her subjugation to her husband opinions maybe because of two main reasons; firstly, she loved him a lot and disliked opposing him. Secondly, she considered him too wise and shrewd to differ with. Alma further states in her paper, "A vital aspect of Stephen's

encouragement of Woolf's identification with him, for which posterity owes him a debt, occurred when he took over her intellectual development. In an important sense, Stephen became his daughter's mentor and trained her to become his intellectual heir." And then she quotes Woolf describing her father's beautiful methods of teaching her as she went into his study to get herself a new book. "There I would find him, swinging in his rocking chair, pipe in mouth. Slowly he would realize my presence. Then rising, he would go to the shelves, put the book back and very kindly ask me what had I made of it? Perhaps I was reading Johnson. For some time, we would talk and then, feeling soothed, stimulated, full of love for this unworldly, very distinguished, lonely man, I would go down to the drawing room again. . . ." She owes her writing style, thought process, fame and writings to her father. He motivated her to read, to write and he was a determined supporter of Woolf's intelligence and creativity. Woolf also said once, talking about commonality with her father, "What have you got hold of?" he would say, looking over my shoulder at the book I was reading; and how proud, priggishly, I was, if he gave his little amused surprised snort, when he found me reading some book that no child of my age could understand. I was a snob no doubt, and read partly to make him think me a very clever little brat. And I remember his pleasure, how he stopped writing and got up and was very gentle and pleased when I came into the study". This clearly demonstrates his concern for his children's education and study. It is evident from his actions that he wanted the best for his children and who would not? He would worry for his book sales and what would he write next and would it be as good as his previous work? In the same way, he worried for his children and helped in choosing the best profession for them. From the very beginning, it was clear that Stephen appreciated Woolf's writing style and her thought process and so, he wanted her to become a writer.

One reason being that profession of writing was considered more like feminist than masculine.

Jane Elizabeth Fisher explains in her paper that Leslie Stephen played two roles at the same time in Woolf's life: of a mentor and a father, which occupied a position of dual and contradictory authority in her life and writing. She herself characterized this ambivalence as "this violently disturbing conflict of love and hate (Fisher, 1990)." It can be clearly seen in her writing and in the letters she wrote to different friends. This conflict of love and hate at the same time is not a simple phenomenon; rather there are several reasons behind it. She was given tough time by her father, as states most of the critics and writers and she was also a subject of **Electra complex**. This mixture of two different feelings contributed into giving birth to two very opposite agencies, i.e. hate and love. While reading the novel, *To the Lighthouse*, the researchers came across certain stances where Woolf has described Mr. Ramsay very contradictorily. For instance, James stream of consciousness of thrusting his father with a knife to death actually shows her feelings. It shows how many times and how desperately, in her life, she had wanted it, but she could not do it. But the love Mrs. Ramsay expresses for her husband shows Woolf's love for Mr. Ramsay. Without even a slight doubt, it is very clear that she adored him and it is also the indicator of Electra complex in her personality, which she suppressed for years and took the form of love of Mrs. Ramsay for Mr. Ramsay.

"[H]e could do nothing to help her (Mrs. Ramsay). He must stand by and watch her. Indeed, the infernal truth was, he made things worse for her."(Woolf, p.98)

There is clear indication of Woolf towards herself. She clearly saw her father trying reaching to her and helping her. But none of that made any difference, in fact, it only made things worse. Another important point is that at an early age when Woolf tried to enter the state of dual unity

and get close to her father (Bond, 1985), she was disappointed, seeing her father involved with her mother. So, she backed off, but later on in her life when she tried the same with her mother, she found that the place was already taken by her father. It increased her insecurity and the only ray of hope of 'going home' was demolished. That desperation and helplessness filled her with rage and ferocity which she started to dispose through writing. But when it no longer served her purpose, she committed suicide at the age of fifty-nine (59), eventually.

After Freud first coined the Psychoanalysis Theory, another phenomenon took birth, later on started to be called as "Daddy Issues." It stems from Freud's theory of psychoanalysis and shows the aftermath of Oedipus and Electra Complex (Santos-Longhurst, n.d.). It is not only limited to girls, but to boys as well. The reason of it could be absence of father in a daughter's life which could lead to an insecure attachment style later in adulthood. A subject of daddy issue looks for the qualities of father in a husband or boyfriend. Such person also feels very anxious about her partner, needs lots of reassurance and always thinking that the relationship is doomed (Moore, n.d.). Daddy issues create hurdles and obstacles later on in relationships and can even make a relationship toxic. In the novel, Mr. Ramsay is also oblivious of his children. He is so caught up in his work that he does not even have the time to notice her or talk to her. Mrs. Ramsay complains about this, saying;

"His understanding often astonished her. But did he notice the flowers? No. Did he notice the view? No. Did he even notice his own daughter's beauty, or whether there was pudding on his plate or roast beef?" (Woolf, p.107)

After applying this generalization on Leslie Stephen in Woolf's case, it is clarified that she indeed was a victim of daddy issues, while already being a subject of Electra complex, this

created unprecedented problems for Woolf in life. She kept on compressing it into her unconscious which as a result, kept on releasing venom in her unconscious mind. That venom turned out to be hate for her father. And later on it took the shape which can be seen in the novel, *To the Lighthouse*. Instead of placing her father in a justified place, which is usually done by most of the writers, she de-romanticized him. It also created a misconception in the minds of researchers and critics and they all started to regard him as a villain. Psychology has given the daddy issue a new term; they call it 'fatherless daughter syndrome'. Psychologists around the world are constantly trying to fight it and let people know of its potential consequences.

In the novel, Mr. Ramsay is depicted as a person seeking power and influence over others, for instance, there are few lines which say:

"She (Cam) woke in the night trembling with rage and remembered some command of his; some insolence: 'Do this,' 'Do that,' his dominance: his 'Submit to me.'" (Woolf, p.249)

When Cam wakes up in the night and remembers her father's dominating nature, it troubles her. She feels subjected to him. But Jane Elizabeth Fisher says in her paper that Woolf acknowledged once in her public commentary on her father that he did give them "freedom" and that too equally to both sons and daughters. But it was only limited to their intellectual and artistic pursuits. Woolf admitted that this kind of freedom is worth more than the ordinary freedom children are given in their lives. But she was frequently puzzled by the contradictory standards that divided the intellectual and social worlds of her adolescence. Elizabeth quotes Woolf in her paper showing the unchanging contradictory opinions of Woolf's mind, "a conventional mind entirely accepting his own standard of what is honest, what is moral, without a shadow of a doubt accepting this is a good man; that is a good woman; I get a sense of Leslie Stephen, the

muscular agnostic; cheery, hearty; always cracking up sense and manliness; and crying down sentiment and vagueness, yet putting a dab of sentiment in the right place — 'I will say no more . . . exquisite sensibility . . . thoroughly masculine . . . feminine delicacy . . .'" Woolf is constantly battling her double standard about her father. Same situation can be seen in the novel, *To the Lighthouse*. Throughout the novel, the reader witnesses that Woolf has revealed different opinions about Mr. Ramsay, through different characters. For example, Mr. Ramsay is a great and loving person for his wife. But he is a bad father for James and Cam. Similarly, he is an honest and just person for Mrs. Ramsay, but for Lily Briscoe, he is the opposite of it. This contradiction of opinions is a constant cycle in the novel which doesn't seem to stop or end. Let me allude a few lines from the novel to make my point explicit. When Mr. Ramsay approaches Lily Briscoe, she says in her mind, "he is absorbed in himself, he is tyrannical, he is unjust." But on the other hand, complete opposite depiction of Mr. Ramsay can be seen in Mrs. Ramsay's mind. "Her husband was so sensible, so just." Character of a play or a novel is the creation of the writer. The writer makes a world, based on his/her own experiences, perception and understanding. But in the novel, *To the Lighthouse*, Woolf does not seem to cling to one idea or perception of hers about her father, rather her opinion about her father oscillates from left to right and vice versa and that too, in a consistent manner.

Conclusion

The paper finds that males' dominance in the aforementioned work has been challenged by Woolf who has consistently tried to be overtly dismissive of male characters. This discriminated approach makes Woolf, to some extent, a target and a victim of males' writers' criticism. Woolf however seems to be undaunted while approaching males' pride and the characters in her work who are males. The paper further finds

that although Woolf assigns a sub-status to male characters in *To The Lighthouse* but by doing so she co-creates a space for women only to dispel any discrimination being perpetrated onto them by chauvinism. The researchers believe that the factor which contributed to such negativity towards males is that of Electra complex. She could not gain her father's love and had compressed this thought in her unconscious, which as a result, gave birth to hate and negativity in her unconscious part of the mind. Due to this negativity, she had generalized this idea of men as being manipulators, harsh, cruel and violent, so she applied it to all men. It can be supported through this line:

"All these young men parodied her husband."

That seems to be the probable/valid reason of distancing herself from male agency and involving in an intimate relationship with the same gender, i.e. Sackville-West.

In her rage for father, although, he had nothing to do with that rage or hate, she de-romanticized him and presented him as a vile, disrespectful and contemptuous person. Though, it was the creation of her own unconscious mind, still she blamed her father for it. The only sphere in the novel where he is not de-romanticized is his love for his wife and her love for him. His love for his wife can be evidently seen by the fact that after her death, in the second part, "Mr. Ramsay stumbling along a passage stretched his arms out one dark morning, but, Mrs. Ramsay having died rather suddenly the night before, he stretched his arms out, they remained empty." Mr. Ramsay even goes to the lighthouse with Cam and James, just to fulfill Mrs. Ramsay's cherished wishes. And neither was he all ignorant about his children, rather, he wanted his children to take decisions for themselves, by themselves. He believed in freedom and so, he conferred them with it, but that was very much misunderstood. His children called it ignorance and irresponsibility.

The paper finally concludes that Woolf's outright rejection of males' dominance has an antecedent cause that made her do so, and that was her own personal relationship with her parents. In other words, it may be inferred that elements in this work are primarily autobiographical.

References

1. Ardam, J. (n.d.). How the Alphabet Helped Virginia Woolf Understand Her Father. <https://lithub.com/how-the-alphabet-helped-virginia-woolf-understand-her-father/>
2. Bond, A. H. (1985). Virginia Woolf: manic-depressive psychosis and genius. An illustration of separation-individuation theory. *The Journal of the American Academy of Psychoanalysis*, 13(2), 191–210. <https://doi.org/10.1521/jaap.1.1985.13.2.191>
3. Bond, A. H. (1986). Virginia Woolf and Leslie Stephen: a father's contribution to psychosis and genius. *The Journal of the American Academy of Psychoanalysis*, 14(4), 507–524. <https://doi.org/10.1521/jaap.1.1986.14.4.507>
4. DeSalvo, L. A., Fox, A., & Hill, K. C. (1982). Virginia Woolf and Leslie Stephen. *Pmla*, 97(1), 103. <https://doi.org/10.2307/462246>
5. Fisher, J. E. (1990). The seduction of the father: Virginia Woolf and Leslie Stephen. *Women's Studies*, 18(1), 31–48. <https://doi.org/10.1080/00497878.1990.9978818>
6. Maggio, P. (2012). Thoughts on Virginia Woolf and her father. <https://bloggingwoolf.wordpress.com/2012/06/17/thoughts-on-virginia-woolf-and-her-father/>
7. Moore, J. D. (n.d.). What Are “Daddy Issues” Exactly? <https://blogs.psychcentral.com/life-goals/2017/12/what-are-daddy-issues-exactly/>
8. Santos-Longhurst, A. (n.d.). Yes, ‘Daddy Issues’ Are a Real Thing — Here’s How to Deal. <https://www.healthline.com/health/what-are-daddy-issues>
9. VIRGINIA WOOLF AND HER FATHER, LESLIE STEPHEN. (n.d.). <https://www.smith.edu/woolf/fatherwithtranscript.php>