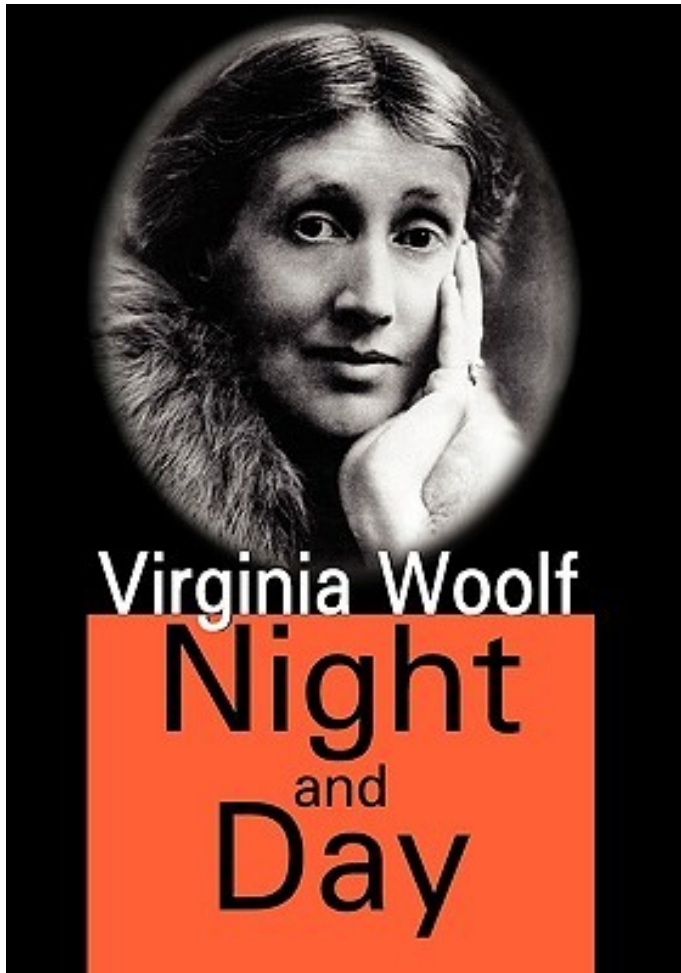

Virginia Woolf

Night And Day



Title: Night And Day

Author: Virginia Woolf

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Language: English

Pages: 583

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Description

"Night and Day" was Virginia Woolf's second novel and it has been overlooked by critics and readers in favor of her more experimental works. It is important for its treatment of women and modernity, in the city, in politics and in the workplace. It is a novel about social transition. Set before the First World War, but written after the war, Woolf hints at the sense of chaos and relativism which the war will bring about.

The novel looks backwards as well as forwards. Katharine and her mother are engaged in the seemingly never-ending project of writing the biography of poet Richard Alardyce, Katharine's maternal grandfather. Woolf depicts the Victorian fetish for great men. As Ralph Denham, Katharine's eventual fiance, says, "I hate great men. The worship of greatness in the nineteenth century seems to me to explain the worthlessness of that generation." His middle-class family in Highgate boasts no such great figures, and the cross-class relationship between Ralph and Katharine is a sign of the novel's modernity.

Katherine is harnessed to a "great" man, taught to remember her own insignificance in the face of his greatness. "One finds them [the Alardyces] at the tops of professions, with letters after their names; they sit in luxurious public offices, with private secretaries attached to them; they write solid books in dark covers, issued by the presses of the two great universities, and when one of them dies the chances are that another of them writes his biography." "They" are, of course, all men, and Woolf here launches an attack on the perpetuation of privilege through the patriarchal institutions which she would analyze in "A Room of One's Own" and "Three Guineas."

Insightful reviews

pearl: Not what I expected at all--which was "Yay! More Mrs. Dalloway!" I should have known better, because this is very early Woolf, and stylistically it is quite different (a straightforward narrative in a "classic comic structure").

Now, I have gripes about this book, but they are hard to explain. It is well-written and beautiful, but I felt a distinct lack of empathy for the main character Katharine, whom I had wanted so much to like. Her personality and circumstances should have resonated with me, but as bored and frustrated as she was with her life, I found myself losing touch with her motives.

Meanwhile I loved Mary's character. Practical, hardworking Mary. But goddamnit, why couldn't there have been more scenes of Mary + Katharine being friends? The whole setup of the first chapter led me to believe they were going to be best friends (*weep* *sob*), but they hardly interact! Or maybe they do but it's never shown in the book, idk. Oh man, I felt so cheated when they ended up competing over the same man, haha. On that note, I found Ralph Denham to be a pretty unremarkable guy as well.

But that's not really what the book is about! Haha, so any misconceptions I had were my own fault. I went into it expecting Clarissa + Sally levels of friendship awesomeness, and Peter levels

of amazing character, but what I got was feminism. Ya heard me right. Feminism. So, in that regard, I liked the book. It was a nice exploration of personal agency and what it takes to make your own life happy, if that means work, love, or whatever else. And it's V. Woolf, so what else can I say.

(Still disappointed by the lack of gal-pal scenes, though Cassandra was cute)

Melissa Somerton: I just feel so strongly that this novel is highly underrated. I am a huge, HUGE Virginia Woolf fan and I love her later work, but I hold a special place for this novel. Straight forward and less cutting edge than her more popular works, but still beautifully crafted. Night and Day explores the inner workings of 4 characters as they try to understand the nature of their relations to others and the clash between the desires of the inner mind and the desire to fit in and do right.

At first glance it's a Victorian romance novel, but for anyone who cares to give it a proper read, it is so much more about 4 introverts who try really hard to live truthfully, but fear their truths are unacceptable to others. They struggle to hide or bend it, but in the end, realize that life is a matter of being honest about who you are and accepting the consequences. Sometimes the consequence is that many turn away but sometimes, it's the only way to find someone to really understand or at the very least accept.

All 4 characters are passionate and rich in detail. We learn about them almost exclusively from their own thoughts which lends a deeply personal vision of the events of the story. The one piece of advice I give is get through the first quarter of it before giving up. It builds slowly. If you dig character studies, this novel will have you feeling as if you might even be one of the characters from knowing them so well. I've read and re-read this so many times. Each time I am deeply moved by my relationship to the characters and by Ms. Woolf's astounding talent for beauty in words.

Casey: This book seemed endless and it took me so long to read. I assume Woolf was attempting to write a story about finding your true love, rather than marrying who seems appropriate, and sticking it to traditional gender and class norms, yet Night and Day was a bore.

Katherine was unlikable. I had thought she might team up with Mary Datchet and put her mathematical brain to some use in the suffrage movement. However, all Katherine does is internally whine and bemoan her life and does nothing to change it. I couldn't believe that she still couldn't truly acknowledge that she loved Denham at the end - his presence just made her happy. A very self-absorbed, cold, and incapable character.

I had high hopes for Mary. In the end she is just left with her work, and as readers we are supposed to assume that she has truly found her happiness? She got the short end of the stick in my opinion because every scene with her involved mental suffering and anguish, and Woolf abandons her in the end, substituting Cassandra. I would have preferred Katherine and Rodney

to have stayed together because they were both conceited, and reading their demise would have been more entertaining. Even though the beginning of the novel appeared political, it completely disappeared later on, and I felt confused as to why Woolf even brought it up in the first place.

Also, I don't understand why Woolf completely ignored most of the London population. It's like the whole story operated in this neat little bubble. In fact, there wasn't much variation. It was 400 pages of the same conversations over and over again.

Jennifer: at the start i enjoyed this book--it's crystal transparent perception into the heads of four varied people who find themselves alternately out and in of affection with each one other, and who continually misunderstand every one other. a brain-y 'friends' (don't kill me literati.) additionally illustrating our basic alienation and the way we're always misreading one another. and plenty of stable writing.it's solid to learn in small bits, and that i came across myself particularly deciding on with various characters at diversified times. haha, which now i believe like is damning to myself...because on the end, i noticed that woolf's 'love' is an illusion. those four individuals are thoroughly self-absorbed and that makes them into jerks who imagine they're desperately in love after they are literally simply in 'love' with 1.being in love or 2.relief from emotional/intellectual anguish. they by no means show what will be genuine love in the direction of one another: they by no means try and paintings for the other's gain (except whilst it coincides with their figuring out that it'll be larger for themselves within the longterm--argh--the cloying, martyred tone once they need to make momentary 'painful' sacrifices), take an curiosity within the different person's interests--in fact, they appear vaguely dismissive/condescending approximately each one other's interests, and the leap forward on the finish is while 2 of them form of get each one other's doodlings and this makes them imagine they're thoroughly united in realizing one another now (gag). the worst 2 individuals are so much in love with one another while the opposite is absent and the key quandary to their courting is how one can determine how one can be in love in a constant way, once they are literally together.and the only personality who does try and take into consideration humans except herself is the single person who finally ends up by myself and is more or less portrayed as this pissed off dupe who throws herself into eventually meaningless social/political work. and her friend who she used to be in love with cannot even deliver himself to inform her that he is engaged--the tale ends with him figuring out opposed to it and traipsing off into the evening together with his "beloved".ugh ugh ugh. yet it is a solid book. simply because loads of this is often real approximately what we expect is love.

Jessica: evening and Day is so varied from the opposite Woolf novels i have learn and love that it truly is demanding to claim what's specific concerning the novel except that difference. What has been on my brain approximately it, though, has been that (having lately learn and located this out within the Hermione Lee bio) the feedback surrounding the novel, either modern and later, turns out to target the Edwardian-ness of the novel--and i could not disagree more. possibly simply because i have not learn sufficient Edwardian novels. yet i might say evening and Day has even more in universal with the rambling philosophical musings of The Waves and the overt wish for social swap of A Room of One's personal (not the vituperative 3 Guineas) than it does along with her subsequent move into "real" modernism. while i started the novel, i used to be awaiting extra confined prose and disguised arguments or positions, frequently due

to the editorial interference, or not less than presence, of her half-brother. I discovered on the contrary as soon as I received into the book. Maybe humans did not take her seriously? I do not know. What I know is that Woolf explores at size the feelings and reasoning at the back of attraction, love, kin ties, and work, and in case you can undergo the rambliness of a few of the passages, and the unlucky omission of a few of the extra attention-grabbing personality qualities that she forms of explores after which leaves behind, then you will discover the publication rewarding. Specifically when you've got an ambivalent dating together with your relations and their expectations. The explanation I simply gave the booklet 3 stars is simply because it is easily inferior to a few of her different books. It really is too long--I mean, I have learned conflict and Peace, and I am telling you, this e-book is just too lengthy at 500 or so pages. The size isn't helped through the rambling beginnings of flow of awareness technique, and infrequently occasions the very features or rules she issues us in the direction of in her prose are obscured by means of this lengthy wrapping round them. Overall, though, I loved some of the principles she ponders during the novel, normally the relationships among mom and dad and youngsters in a cultural shift and the belief of the worthiness of labor within the face of non-public disappointment. The characters are interesting, if in simple terms simply because they're the cars of those ideas. However, her move in the direction of extra experimental concepts might be distracting, and occasionally she forgets to inform us stuff that's lovely very important (imho).

Zahraa: at present hearing it as an audio ebook on my strategy to and from work.

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