The Heterogeneous Sense of Self:

Writing Lily's Material Enunciations in *To the Lighthouse*

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【摘要】

長久以來，吳爾芙被視為英美現代文學裡意識流小說的主要作家。本文檢驗吳爾芙小說中「詩歌的要素」，企圖將其由現代主義「完整的主體性」這樣的固有意涵暫時詮釋為流動的「異質主體」。不同於意識流對語言的溝通功能之樂觀看法，本章援引克莉絲蒂娃的斥物化理論探究主人翁 Lily 對語言表達功能限制之哀悼。因此推論她的主體意識受擾於那些無法以父性象徵語符言說的母性斥物的回返。 整部小說所談時停時行的繪畫敘事中，Lily 其實無時無刻不在重建她所感受到的斥物侵擾與分裂，此意向性的過程也形成了本論文所提出的「異質主體」。

【Abstract】

Virginia Woolf has long been associated with stream-of-consciousness novels in Anglo-American Modernism. By examining the *poetic* elements in *To the Lighthouse*, this study tentatively shifts Woolf from the fixed connotation of the "unified subjectivity" in the stream-of-consciousness school to "the heterogeneous sense of subject." Specifically, different from confidence in the communicative function of language in the stream-of-consciousness perspective, using Kristeva's theory of *abjection*, I trace the character Lily Briscoe's lamentation for the verbal expression of the immediate perception and show the "material enunciations" of painting, which compensates for the unspeakable sense of loss of her mother figure, Mrs. Ramsay. In this sense, our psychoanalytic reading of the novel assumes that the subject is conditioned by the limit of language and the unspeakable *abject* returns and haunts the consciousness of the "subject." During her intermittent painting process throughout the novel, Lily reconstructs every moment of *abjection* she experiences and works out a heterogeneous sense of self.

【Keywords】

stream-of-consciousness, the problematic of language, material enunciation, poetic language, *chora*, *abject*, *abjection* of self, the heterogeneous sense of self

Introduction

A. Stream of Consciousness vs. Psychoanalysis

Virginia Woolf has long been associated with the stream of consciousness novel, a genre that originated in psychological novels at the end of the nineteenth century. Under the influence of Freudian psychoanalysis and Existentialist philosophy, novelists experienced a paradigm shift from scientific (materialistic) naturalism to the spiritual s-o-c trend[1]. Robert Humphrey, one of the leading s-o-c critics in the 1950s, declares: the revolutionary element of s-o-c novels lies in the fact that s-o-c novelists depict "the individual's psychic life" as accurately as the naturalists do the inner life (9). Thus, the characters' actions or the plot of the novel is no longer the main concern of s-o-c novelists; instead, they explore the inner world of the characters' consciousnesses. Since the 1920s, Woolf's novels from *Jacob's Room* (1922), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), to *The Waves* (1931) have been considered s-o-c fiction. The s-o-c critics in the 1950s, like Humphrey and Melvin Friedman, commonly agree that the content of consciousness "can be represented" through "faithful" depiction by the "Author-God." As Humphrey clarifies, to present characters "more accurately and more realistically," Woolf, Joyce and Faulkner depict consciousness, the "internal man," while novelists like Zola and Balzac depict the "external man" (7). This shift of concern (from the external man to the internal man) constitutes a paradigm shift in narrative and enriches the conventional form of fictional art by bridging philosophically between "a broad, [scientific] materialism and a generalized existentialism" (Humphrey 8).

While the s-o-c view of the "unified self," which the existentialist or the humanist tradition still retains, crosses what Woolf describes as "Mr. Bennett's" boundary[2] and reaches the "internal" representation as one paradigm shift, this study supposes that reading Woolf through a *French psychoanalytic* approach shall bring us

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[1] In this study, I use "s-o-c" to stand for "stream-of-consciousness."

[2] In Woolf's essay on modern fiction, "Mr. Bennett and Mrs. Brown," the two people in the title represent respectively realist narrative and modern writing. It was originally a paper read to the Heretics, Cambridge, on May 18th, 1924, and was reprinted in Virginia Woolf's *Collected Essays*. v. 1. , 319-37.

another shift. That is, contrary to the unified subjectivity of the s-o-c view, which is confident of the representative function of language, this study, based on French psychoanalysis, takes Woolf's lamentation for language into account and views Lily as the *heterogeneous sense of self*, whose painting process thus as *material enunciations* in *To the Lighthouse.*

In fact, most critics assume Woolf's *To the Lighthouse* is a great achievement as regards its s-o-c device, "representing" the inner reality of the consciousness and the unconsciousness of the *dramatis personae*. In *The Reading of Silence: Virginia Woolf in the English Tradition*, Patricia Ondek Laurence discusses "stream of consciousness" as a way Woolf portrays unconscious thoughts which exists in silence. For Lawrence, the horizon breaking in Woolf's novels is "the structure of the inward speech" or how "the inner life of the characters [is] to be represented" (17) within a conventional, realistic writing approach. She praises Woolf's experimental "stream of consciousness" device, which "suggests the order of thought," to break the distinctions among speech, thought, writing or dialogue. In other terms, Laurence endorses the point that s-o-c technique brings Woolf out of the boundary between inner reality and exterior reality. As Laurence notes: "In exploring interiority, Woolf, as a novelist, is not interested in presenting clinical mental states but in finding narrative method to *represent* thought and feeling, both conscious and unconscious" (19-20; italics mine). For Laurence, getting out of the realist tradition that depicts the exterior objective facts with clear logical links, Woolf *represents* "thought and feeling," those interior facts of both one's "conscious and unconscious."

Eric Auerbach, in his "The Brown Stocking," elaborating on the s-o-c technique in Woolf's *TL*[3], goes a step further and doubts the simplified classification of the conscious and the unconscious depiction of *one* character's state of mind. He emphasizes the great achievement of Woolf's "multipersonal representation of consciousness" in modern literature. Auerbach discerns Woolf's consideration of the problematic "objective reality" and appreciates her elaboration of a more thorough narrative via the so-called "multipersonal representation of consciousness." Yet,

[3] Virginia Woolf, *To the Lighthouse*, (London: Harcourt, 1927). Hereafter in this study, I will use *TL* to refer to this version of the novel.

when he argues that Woolf "represents" and "maps" Mrs. Ramsay's inner world through multi-characters' inner worlds, he still follows in the steps of the humanistic tradition and does not hit the core problem that Woolf raises in the novel—*the problematic of language* itself. Through Lily's agitation about the impossibility of self expression by *words* ("The urgency of the moment always missed its mark. Words fluttered sideways and struck the object inches too low" [*TL* 265]), we sense Woolf's lamentation for the insufficiency of symbolic language expression. Accordingly, if we take Woolf's *concept of language* into account, we will not be as confident in "representation" of characters' inner worlds, as Laurence and Auerbach are. Thus, reading in light of Kristeva's theory of abjection developed throughout *Powers of Horror,*[4] this study will shift temporarily the presumed connotation, which sheds light on the nuance that the aesthetic "void" entails and its effects on "the concept of self." Being conscious of *the grid of language* means that we are conscious of the void between our immediate perception and language expression, and thus of the somatic space beyond our judging consciousness. In light of this unidentifiable somatic space, we see the fragile ground of the symbolic order and the possibility of transgression beyond the accepted ideology. In the textual analysis of *TL*, I will take Lily's painting process as a heterogeneous process of signification. In other words, I view Lily's paints and brushes as well as Woolf's writing of the painting process as *material enunciations* of poetic language, which provide reconstructive spaces after the deconstructive wartime.

B. Reconstruction in Material Enunciations

As a psychotherapist, Kristeva awaits *a reconstruction of self* in her clients after every *choran* experience[5] they have. Reading this novel in light of Kristeva's

[4] Julia Kristeva, *Powers of Horror*, (New York: Columbia UP, 1982). The version used here is the English translation of *Pouvoirs de l'horreur*, which was originally written in French and published by Éditions du Seuil in 1980. Hereafter in the study, I will use *POH* to stand for the book.

[5] In her "The Semiotic and the Symbolic" from *Revolution in Poetic Language* (1974), Julia Kristeva borrows the term "chora" from Plato's *Timaeus* to "denote an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral stases." As she clarifies, the mobile and

theory of abjection, we thus expect the reconstruction of new selves in the main characters after the traumatic experience in *To the Lighthouse*. The main plot of the novel, as is implied by its title, is the main characters' (the Ramsay family's) journey to the lighthouse, which this study views as a journey of reconstruction. The novel is divided into three parts: "The Window," "Time Passes," and "The Lighthouse." To sum up (though in oversimplified fashion), this novel is well-structured and fits the psychotherapeutic terming: "construction," "deconstruction" and "reconstruction." "The Window" concerns an ordinary day of the Ramsay family and their friends at a summer house in Hebrides: chats, readings, walks, playing on the beaches, dinner, etc. Among the characters, we find *two* major groups of people: One led by Mr. Ramsay and the other by Mrs. Ramsay. While Mr. Ramsay, a philosophy professor, is rigidly rational in life, Mrs. Ramsay provides a contrasting model of love and emotions. In this contrasting model, a main issue is raised when Mr. Ramsay is displeased with Mrs. Ramsay's comforting words on weather to their youngest son James. He considers Mrs. Ramsay's comfort a lie since the weather can not possibly be fine the next day and they cannot be going to the lighthouse soon.

Another main storyline within "The Window" is the neighbor Lily Briscoe's creative process of painting Mrs. Ramsay from the window. As Mrs. Ramsay is Lily's spiritual mother figure, the creative process of her painting becomes a process of *drawing* the line between a subject-to-be and its maternal world before entering into the symbolic order. In other words, the painting is a signifying process of Lily's self-identity. She is a mediative figure struggling in between the different life ethics of the contrasting groups. For example, she is a painter, yet at the same time she is not confident and has been troubled by Charles Tansley, Mr. Ramsay's disciple, who doubts the ability of women to paint. Lily's inner struggle exemplifies the issue of the differences between the contrasting groups. On the one hand, Charles represents

provisional articulation of the *chora* differentiates from "a disposition that already depends on representation, lends itself to phenomenological, spatial intuition" (25-26). So "the semiotic *chora*" in Kristeva's theory of subjectivity (the dialectical process between the semiotic and the symbolic of language acquisition) evolves to become a preparatory "rupture and articulations (rhythm)" before the phenomenological representation in the symbolic order.

the patriarchal forces that repress women when he claims "women can't write, women can't paint." And Lily, on the other hand, being imprinted by the dominant ideology, needs "a great and rather painful effort" to "erect" herself again "from the abasement." This part of the novel constructs the basic web among the circle of friends and foreshadows a sense of crisis through Lily's uncertainty about her self identity, or simply foreshadows the forthcoming Great War.

Part II of the story, "Time Passes," is set during the Great War, a time when members of the Ramsay family leave the summer house and Mrs. Ramsay and two members of the family pass away. Woolf's deft parallel between Lily's creative process and the expedition to the lighthouse continues in the deconstructive "Time Passes:" As Lily stops painting during the war years, so does the Ramsay family suspend its journey to the lighthouse. However, Part III of the novel, "The Lighthouse," is a time for reflection and reconstruction during and after the characters' recognition of emptiness after the disastrous wartime. Lily ceases her wandering and comes back to the summer house dining room and thinks of the "salt cellar" and "tree" between the two major masses on the canvas. Right at about the same time the Ramsay family undertakes its re-expedition to the lighthouse, Lily re-starts her wiped-up, blank canvas on the lawn. The paralleled signifying process goes on separately in two symbolic spaces: One on the domestic lawn, and the other in the wild sea. In her heterogeneous painting process, Lily keeps remaking her vision and strives to cohere the two masses on the canvas. By the time Lily draws the last line in the center, reintegrating her life issues through her material enunciations, Mr. Ramsay, in the next few paragraphs of the novel, reaches the lighthouse and achieves mutual understanding with Cam and James. In Woolf's writing of the Ramsay family's journey or Lily's painting, what this study is intrigued with is *the somatic space* that is beyond language description. Thus, through the analysis, I prove that with the material enunciations, being a more *material* system of expression than the symbolic language, Woolf creates a reconstructive space of the heterogeneous painting process.

C. The Heterogeneous Sense of Self in Modern Literature

> On close inspection, all *literature* is probably a version of the *apocalypse* that seems to me rooted, no matter what its socio-historical conditions might be, on the fragile border (borderline cases) where identities (subject/object, etc.) do not exist or only barely so—double, fuzzy, heterogeneous, animal, metamorphosed, altered, abject.
>
> —Julia Kristeva, *Powers of Horror* 207; emphasis mine

In her "The Subject in Process," an essay published in *Tel Quel* 52-3, 1973, Kristeva elaborates the idea of "a split subject," addressing to a "unified" subject. Kristeva's play on words in her French title "procès" hints at crucial elements of "violence and struggle" in subject formation, since "procès" involves a double meaning of both "trial" and "process" in English. As she illustrates the dialectical mode of function in the "process," we get the heterogeneous sense of subjectivity:

> The process in question is not only a "topologization", or a spatial dynamic which remains subsumable by One (or Unity). It goes as far as rejecting even the Unconscious/Conscious division, the Signifier/ Signified division, that is, even the very censoring through which the subject and the social order are constituted. (*TQR* 134)

Containing *both* universality of the symbolic order *and* heterogeneity of the somatic rhythm, the "subject in process" breaks the stable relation between subject and object, signified and signifier, as well as reality and language expression, that a unified subject holds. Concerning the dialectical mode of meaning production in the Kristevan "subject in process," we should refer to *phenotexts* and *genotexts* involved in the signifying process that she discussed in her *Revolution in Poetic Language*. This is similar to the dialectical interaction between *genotexts* and *phenotexts*: instead of operating only one unified signifying system, the "subject in process" constantly shifts its logics when the returned heterogeneity reiterates, contradicts with, and even breaks from other parts of the signifying processes.

Kristeva examines Dostoyevsky, Proust, Céline, Artaud, and Joyce's writings and claims that the dialectical subjectivity (or the subject in process) in their works incarnates "chaotic alienations" of modern society. For Kristeva, modern times are

the age of the absence of Divinity, when God ceases to be the ultimate Signified. Signifiers cannot be traced back to their proper signified and immediate feelings cannot find exact expressions. All these "symptoms" indicate *breaks* of the phenomenal world from Divinity and also show obstructions of the return of the excluded impurity or the obscene in the process of *sublimation*[6]. She attributes the origin of chaos (or alienation of modern society) to *the return of the heterogeneous maternity*, which is oppressed or excluded in the process of "sublimation" or of constituting a stable subjectivity. After the *break* from Divinity, modern literature, with multiple senses of space and time, replaces the "criteria position" of the Sacred. That is, dealing with the *choran* moments in modern society, modern literature provides a chance to exceed limits of the symbolic norms.

Taking language expression into consideration, Kristeva revises Freudian psychoanalysis and develops mediate spaces of "chora" and "powers of horror," which are negated and excluded by the social norms and return to haunt the consciousness. The most significant difference between Freudian unconsciousness and the mediative *chora*, for Kristeva, is that the *antithetical* semiotic/symbolic operates with and through *verbal communication*. Therefore, Kristevan psychoanalysis emphasizes the "reconstruction" by means of going beyond the symbolic norm after the return of the "deconstructive" *chora* or the negativity powers of horror. For clarity, the *chora* is a term Kristeva borrows from Plato's *Timaeus* to formulate, in light of textual analysis, the mediative space at the limit of the conscious and the unconscious in *Revolution in Poetic Language* (1974). Then, in her *Powers of Horror: An Essay on Abjection* (1980), extending literary analysis to history of religions and contemporary literary experiences, Kristeva relates the well-founded

[6] The process of *sublimation* here refers to the Occidental mode of meaning production that psychoanalysts point out and intend to revise. The fact that it is a process of sublimation can be discerned in the subject formation of Western civilization. In light of psychoanalysis, Occidental subject formation is a process of transcending the mother's bodily, rhythmic patterns to the Father's Law, the material phenomenal chaos to spiritual Ideals. The process of sublimation also finds its example in the modernity of currency, which goes through concrete exchanges of goods in ancient time to the use of an abstract currency system in modern society.

theory of the *chora* to the theory of "abject" and "abjection." According to the theory, the *abject* is the unnamable desire before a proper acquisition of names, or before turning into "object," and thus, like the idea of the *chora*, it is also a mediate between the conscious and the unconscious. Modern literature, embodying its *material enunciations*, brings up the power of catharsis, that is, the reconstructive capability beyond the grand symbolic order. Part II of the study will focus on Lily's heterogeneous process of painting in light of Kristeva's revision of the Lacanian Schema *L*. In Kristeva's terms of *abjection*, discerning the *void* between physical perception and symbolic language expression, Lily develops a more *material* system of enunciation for her self expression in art.

D. The Void between the Symbolic and the Somatic

Under the schema of psychoanalysis, Makiko Minow-Pinkney interprets well the internal relation among the main characters in the novel and touches upon the idea of the heterogeneous sense of self. She analyzes Lily's in-between status of mind and holds that her personality is shaped in the process of struggle between Mr. Ramsay's philosophical, symbolic world and Mrs. Ramsay's unidentifiable, physical realm. For Minow-Pinkney, Lily is both the symbolic and the somatic, while she, at the same time, identifies neither with the Father nor the mother:

> Lily is in the double-bind of needing the Law of the Father to distance herself from the (unrepresentable) mother, yet finding that the symbolic endlessly defers the unmediated *jouissance* she also desires, that "very jar on the nerves, the thing itself before it has been made anything." (114)

As Minow-Pinkney suggests, under the threat of the Father's Law, Lily, the child figure, leaves her somatic mother and gets into the symbolic realm. Yet the child's desires for the somatic mother, i.e. for "the unmediated *jouissance,*" do not disappear. As a matter of fact, remaining in the symbolic realm, they transfigure into various forms, haunt the judging consciousness and, in the process of subject formation, multiply a heterogeneous sense of subjectivity. Trying to find proper signifiers attaching to his/her desires for the mother, or finding exact linguistic expression for the immediate perception in the symbolic order, the eternal void between them becomes *drives* functioning throughout the subject in process. In Lily's subject

formation process—her differentiation from the mother and her attempts to find words asserting herself in the symbolic realm—we detect Woolf's critical attitudes towards language. When Lily gazes at the stairs blankly and speechlessly, when she feels ambivalent about chatting with Mr. Carmichael about her "everything" immediately, or simply when she tries to find another sign system for self-expression, we understand Woolf's *lamentation* for linguistic signs. To be precise, *failing* to find exact signifiers for *somatic perceptions*, Woolf employs non-communicative *genotexts* to escape the normative connotation in the symbolic system and transmit the unspeakable bodily experience after every *choran* moment. And thus we know that, to assume Woolf as a unified, transcendental writer and miss her resorting to "the materiality of language" after the reconstruction of the split subject in this novel, we lose a good perspective to approach the novel. In the next part of this study, taking Lily's physical gestures in the painting process, her rhythmic pauses, as well as Woolf's *writing* of Lily's painting as alternative ways of expression in terms of Kristevan poetic language, I will attempt to exemplify *the materiality of language*.

* * *

The Heterogeneous Subject in the Painting Process:

> Mrs. Ramsay sat silent. She was glad, Lily thought, to rest in silence, uncommunicative; …. Who knows what we are, what we feel? *Who knows even at the moment of intimacy, This is Knowledge? Aren't things spoilt then, ….by saying them? Aren't we more expressive thus?*
>
> —Virginia Woolf, *To the Lighthouse* 256; italics mine

Throughout the novel, via different *dramatis personae*, Woolf expresses her lamentation for the limitation of symbolic language. For her, the moment of "bodily intimacy" is the most fertile moment of communication, as she puts it through Lily: "not inscriptions on tablets, nothing that could be written in any language known to men, but intimacy itself" (*TL* 79). Lily's vision of bodily intimacy echoes the psychoanalytic view of *jouissance* before "the mirror stage," i.e. the "chora" or the

"abject" that Kristeva probes at length. As it is incapable of verbal communication, it fails to be "objects" that can be recognized "as a thing"—in this novel, the unspeakable "something," that Lily feels uncanny about is the *abject* that is mobile in between the conscious and the unconscious. Discerning Woolf's lamentation at the *void* between the symbolic law and somatic desire, this part of the study will read Lily's meditative painting process as Woolf's *way out* of the limitation of language. Writing Lily's unnamable desire for Mrs. Ramsay (Lily's abject of desire) as well as her struggle for self-identity in the symbolic order, as I discussed, Woolf works out a material "language" of painting. Specifically, Woolf's writing of the rhythmic bodily acts in Lily's painting process and "the materiality of language"—the sound or sensory perceptions of the language itself that she employs when writing Lily's life issues in painting—show traces of the Kristevan "thetic breaks," to which I will give further analysis. Lily's painting process, in other terms, becomes an exemplification of the Kristevan *abjection*, following the decisive *thetic* breaks—the *chora*, the mirror stage, the discovery of castration—to reach "catharsis" through Woolf's "modern writing." Thus, in the following discussion, through Woolf's writing of Lily's painting process—or "material enunciation" which includes her bodily gestures, silent gaze as well as her use of brush and paints on the canvas—we "imagine" the return of the *abject*.

A. Primal Repression: The Perception of Hollowness

> But what is primal repression? Let us call it the ability of the speaking being, always already haunted by the Other, to divide, reject, repeat.
>
> —Julia Kristeva, *Powers of Horror* 12

Through a sudden sensory perception, the Kristevan subject is linked to a certain space and time in the past that is familiar but in an "opaque and forgotten life" (*POH* 2). In Section III of Part Three ("The Lighthouse,") we have Lily resuming her painting on the lawn outside the summer house after her ten-year roaming. After several exchanges with Mr. Ramsay, who is leading two of his kids to execute the

lighthouse visit planned ten years ago, Lily comes back to her old concerns about the structure problem on the canvas. Before she makes her first stroke, there is a long struggling process of "non-expressive movements." She stares at her canvas and feels that she is rebuked as if to blame her "disorderly sensations" aroused by Mr. Ramsay's presence. Being overwhelmed by the physical sensation, in terms of Freudian "primal repression," Lily's self expression is metaphorically in the baby's *mirror stage*, beginning to be able to enunciate. Before the holophrastic utterance of the subject, the experience of hollowness is his only "signified" that activates the abjection of self. Being haunted by the unnamable other, Lily goes through an unspeakable bodily agitation process, in which she "divide[s], reject[s], [and] repeat[s]" the unknown other, the abject.

If we read the following excerpt carefully and trace how Woolf transmits Lily's sensory agitation via *the materiality of language*, we catch the symptoms of the excluded *abject*, in Lily's quest of life. To be precise, with the sound effects, the material essence of language, we trace *the fluidity of the unknown forces* in Woolf's writing of Lily's moment of *want* in the excerpt.

> To *want* and not to have, sent all up her body a *hardness*, a *hollowness*, a strain. And then to *want* and not to have--to *want* and *want*--how that *wrung* the heart, and *wrung* it again and again! Oh, Mrs. Ramsay! she called out *silently*, to that essence which sat by the boat, that abstract one made of her, that woman in grey, as if to abuse her for having *gone*, and then having *gone*, come *back* again……Suddenly, the empty drawing-room steps, the frill of the chair inside, the puppy tumbling on the *terrace*, the whole wave and *whisper* of the garden became like *curves* and *arabesques* flourishing round a centre of complete *emptiness*. (*TL* 266; *italics* mine)

After the "suddenly extremely unpleasant" blank gaze at the bare drawing-room steps, Lily's "body," instead of "mind," as she realizes at the moment, becomes hard, hollow and strained. She is thus linked, by the abrupt sensory experience, to a realm of physical sensation out of the recognition of the "loss" of the abjection. So, in the realm of physical sensation, we have a series of short phrases without a clear "subject" and "object"—which shows the unclear separation between the enunciative

subject and its object. Then in the next statement, from the reiterative phrases of "to want" and "not to have" or "wrung," "again and again," we sense the painful disturbance by the disastrous loss of Mrs. Ramsay. Struck by all the physical sensations, Lily calls out silently but fiercely: "Mrs. Ramsay!" Obviously, she is still undergoing the preparing phase for linguistic expression of her feeling of loss for Mrs. Ramsay. Or we can say that the loss of Mrs. Ramsay for Lily is too disastrous to be spoken by the symbolic language system. Her body endures the "gones" of Mrs. Ramsay; however, that "gone" has gone and will come back again and again. The blank stare at the drawing room steps evokes Lily's physical responses towards the loss of Mrs. Ramsay, and then everything in Lily's real life is the configuration of the sense of emptiness: the empty drawing-room steps, the frill of the chair inside and the puppy tumbling on the terrace, turn into preparing media for her to reach the unknown world beyond consciousness. The *chora* now transfigures into various forms of "waves" and "whispers" of the garden when Lily is incapable of linguistic expression.

Listening to the sound effects Woolf builds for the excerpt, we hear a series of assonances of [a] and [Λ],[7] which can be taken as echoes of Lily's original physical reaction to the "whisper" of the garden when she is incapable of linguistic expression. Phenomenologically speaking, readers receive a series of sounds, images and physical gestures that Woolf transmits via "the materiality of language." In this case, with the rhythmic assonances of [a] and [Λ], Woolf, to a certain degree, fills the void between Lily's inner perception and the verbal expression. That is, taking advantage of the material effects of language expression, Woolf invites readers to visualize Lily's body movement in her hesitance. And what is more, readers can even hear Lily's voice responses in the form of surprise, hurt, agitation or more with the sound effects carried in the materiality of language. Thus, adopting a different language system for Lily's self expression, Woolf takes bodily gestures as part of the signifying process of painting. Apart from enunciating the body, Woolf employs the materiality of language to speak the unspeakable and to trace the symptoms of the abjection. As

[7] Examples of assonances of [a] and [Λ] sounds can be taken from the excerpt are italicized and underlined at the same time in the quotation, for example, want, hardness, hollowness, wrung, etc.

painting is a new expression system for Lily, in sections B and C, I would like to examine the haunting of the somatic mother as well as the issue of marriage in Lily's abjection of self. In so doing, I will see how Lily paints the somatic mother as well as her life issues into the reconstructive painting, after her recognition of the loss.

B. The Discovery of Castration: The Somatic Mother in Painting

> The discovery of castration, however, detaches the subject from his dependence on the mother, and the perception of this lack [*manque*] makes the phallic function a symbolic function—*the* symbolic function.
>
> —Julia Kristeva, *Revolution in Poetic Language* 47

According to our previous assumption based on Minow-Pinkney's psychoanalytic interpretation, Lily's heterogeneous identity is formed in the process of struggle between Mr. Ramsay's philosophical world and Mrs. Ramsay's somatic realm. In order to construct an independent subjectivity, the subject-to-be needs to draw a boundary between himself and the somatic mother to get into the symbolic realm of the Father. In the subject formation process, the crucial point is the "perception of this lack [*manque*]" at the apex of the heterogeneous process. Once the subject recognizes the lack of "being," the heterogeneous process of signification is inaugurated. In terms of Lacanian psychoanalysis, the phallus regulates the effects of the signified as signifiers, and "makes the phallic function a symbolic function." That is, owing to the "lack" of the signified, the subject is operated to identify the original *jouissance* with the mother in the symbolic order. Thus the split subject (with a lack within the subjectivity) begins the endless "signifying chain" (*RPL* 49). In this case, once Lily recognizes the "lack" of Mrs. Ramsay within and the alienation among human beings, her process of self-searching begins. In the following excerpt of Lily's self-searching process, we see that Lily is in the state of the agitated body, the *choran* space of physical sensation. In her painting process, when she holds the brush, the unconscious "sensory responses" evoke in her past memories and bring her into a reaction against the accepted cognition in the symbolic

order. Thus, watching the "cask bobbing up and down; and the pages flying" (*TL* 254), Lily is touched and is connected to past memories which are not familiar to her cognition.

In Kristeva's interpretation, which evolved from the Freudian and Lacanian family triangle, though the mother's body is the "object of desire" after the mirror stage (six to eighteen months), it comes to be the "abject," which is meant to be excluded after castration. Thus, in order to build up Lily's own identity, which is different from Mrs. Ramsay's silent integration into the paternal intellectuality, Lily has to exclude Mrs. Ramsay's maternal way. However, the excluded maternity will not disappear afterwards, as Mrs. Ramsay's ghost returns to haunt Lily's painting signification. In this light, we understand how the "excess" of the somatic mother functions in Lily's subject reconstruction in the symbolic order. And we understand how Lily reintegrates the excluded somatic memories in life into painting with a more materialistic expression system.

In this light, one important job for our consideration is to examine the dialectical relation between Lily's painting and the returned memories of Mrs. Ramsay. In so doing, we will trace the logic of the functioning of the "excess," the "jettisoned object" (abject) in the novel, from the perspective of Kristevan theory of the abject. For example, in the following excerpt, we trace the return of the excess in the rhythmic lines and also the functioning of the excess on Lily's painting:

> "Is it a *boat*? Is it a *cork*?" she would *say*, Lily repeated, turning *back*, reluctantly *again*, to her *canvas*. Heaven be *praised* for it, the problem of space *remained*, she thought, taking up her brush *again*. It glared at her. The whole mass of the picture was poised upon that *weight*. (*TL* 255; italics mine)

The first line in the quote: "Is it a boat? Is it a cork?" refers to Lily's previous sensory perception when seeing the floating cork in the sea, which touches her and drags her back to the old memory at sea with Mrs. Ramsay. Thus the line here can be read as Lily's unconscious slippage of echoing Mrs. Ramsay's words when she was knitting by the sea on the beach. At this moment, although her old memory of the beach scene is evoked, Lily denies it and turns her focus onto the chaotic mass on the canvas. Once she looks at the canvas carefully, she returns to her old concerns

about the painting: "the problem of space remained." And she starts her searching process when seeing the hollow space on the canvas. On the literal level, we see already the searching process for the problem of space. Yet, beyond the literal meaning, we read also the sound and rhythm of the two paragraphs. After the rhetorical question, we have a series of [e] assonances made by "say," "back," "again," "canvas," "praised," "remained" and "weight," etc. These recurring [e] sounds form a repetitive rhythm and readers experience the oscillatory *drives* within the waves of memory. In this sense, Lily evolves an antithetical logic that seems to vacillate between "boat" and "cork," or "the fabric" and "bolts of iron."

If we read together the previous two paragraphs before this excerpt, we see the rhythmic pattern through the painting process even more obviously. Starting both with "D'you remember….," the previous two paragraphs show us Lily's struggle, positing the haunted memory of Mrs. Ramsay. Not being able to "ask" the old poet, who is dozing off there on the lawn, Lily repeats the "boat and cork" lines unwittingly in the beginning of these two paragraphs. Though she evades the returned memory and forces herself to concentrate on her painting, the returned memory still challenges her on the canvas. As usual, when Lily works on the hollow space, her life issue gets involved in the self-searching process. So Woolf puts them fittingly together, "And she [Lily] began to *lay* on a *red*, a *grey*, and she began to model her *way* into the hollow *there*. At the same time, she seemed to be sitting beside Mrs. Ramsay on the beach" (*TL* 255; italics mine). Now, we know that in the painting process, Lily's meditating is both on the structure problem and on her haunting memory. Using the material paints and brush and following the rhythmic [e] ordering pattern, Lily is able to model her way into her issue and gets back to the *jouissance* intimacy with Mrs. Ramsay.

C. Separation: The Sensory Detour of Marriage in Painting

> In this struggle, which fashions the human being, the *mimesis*, by means of which he becomes homologous to another in order to become himself, is in short logically and chronologically secondary. Even before being *like*, "I" am

not but do *separate*, *reject*, *ab-ject*.

—Julia Kristeva, *Powers of Horror* 13

Behind these haunting scenes of the past, marriage is one core issue that confuses Lily, differentiates her from Mrs. Ramsay, and then initiates her own abjection of self in a more material way of expression. Under the *mimesis* logic of the symbolic order, marriage is a grand way to become "homologous" and socialized. This explains Mrs. Ramsay, who has been manic about matching Mr. Bankes with Lily and taking the Rayleys (Minta and Paul Rayley) as a model. In the reflection on the couple's story, out of a sudden sensory perception, Lily is in "risk of falling back under the sway of a power" and starts to desire love, and struggles in searching for the brooch on the beach with Paul (*POH* 13). Like a detouring passage from actual painting (for example, Lily's bodily gestures and silent gazes), Lily is under the sway of a "power" and experiences the antithetical logic of the heterogeneous sense of subject. This type of detouring passage that exemplifies the break from the normal route of painting shows Lily's unknown concern haunting her self-identity.

As Lily always does, beginning with an "uncanny point," this time a hole in Minta's stocking, she goes on her excursion from the actual painting. So when she thinks of the Rayley couple, she squeezes her "material" for thought and returns to her impressions of them. As this process is described: "The Rayleys, thought Lily Briscoe, squeezing her tube of green paint. She collected her impressions of the Rayleys. Their lives appeared to her in a series of scenes" (*TL* 257). In Lily's detouring process, Lily returns to other haunting scenes and struggles in naming them.

In Lily's process of naming the haunting scenes, she gives her personal interpretations of the Rayley couple as she displays the silent, "make-up scenes" in her mind. Again, Woolf makes Lily transcend the limitation of symbolic language and makes her access the "direct perceptions" of the Rayley couple's story. In other terms, based on her impression of the couple, Lily perceives the Rayley couple's "stair scene" and configures her perceptions on the canvas. So as Lily is "tunneling her way into her picture, into the past" (*TL* 258), she is in fact "separating" herself from the grammarization of the symbolic Laws with her direct perception of the scenes. In this way, we see how painting and direct perception help Lily go beyond

the anxiety of influences from the symbolic Laws (including the well-accepted "silent mother" image of Mrs. Ramsay) and shape her own identity. In the following excerpt, we read another example of the detouring trip of the abjection which shows the return of the oscillating drives within Lily. Thus, we will read the short excursion of the Rayley couple in light of Kristevan poetic language:

> **(***Suddenly*, as *suddenly* as a *star slides* in the *sky*, a reddish *light* seemed to burn in her *mind*, covering Paul *Rayley*, issuing from him. It rose like a *fire* sent up in *token* of some celebration by savages on a distant beach. She heard *the roar and the crackle*. The *whole* sea for miles *round ran red* and *gold*. Some winey smell mixed with it and intoxicated her, for she felt again her own headlong desire to *throw* herself *off* the cliff and be drowned looking for a pearl brooch on a beach. And *the roar and the crackle* repelled her with fear and disgust, as if while she saw its splendour and power she saw too how it fed on the treasure of the house, greedily, disgustingly, and she loathed it. But for a sight, for a *glory* it *surpassed everything* in her experience, and burnt year after year like a *signal* fire on a desert island at *the edge of the sea*, and one had only to say "in love" and instantly, as happened now, up rose Paul's fire again. And it sank and she said to herself, laughing "The Rayleys"; how Paul went to coffee-houses and played chess.**)** (*TL* 261-62; emphases mine and the parentheses *sic*)

This short paragraph deals with Lily's headlong desire for Paul Rayley, which contradicts her previous attitude toward love/marriage, and thus shows antithetical drives within her. Following Lily's changing statuses of mind, we also see jumping patterns between the conscious and the unconscious. And this shifting logic makes Lily's self assertion process the Kristevan "signifying process," in which the unconscious haunts conscious judgment. In other terms, in the signifying process, the unconscious drives intrude upon conscious operations unexpectedly and force a detour from the self-assertion process.

Reading in light of poetic language, we have many sensory descriptions through the "materiality of language" that Woolf employs to transmit Lily's immediate perception in non-expressive moments. Before getting into the five sensory effects described literally in the passage, we are caught by the linking [s] sounds in the

beginning of the excerpt. The alliteration of the [s] sounds brings readers to a rhythmic order of the semiotic realm. Then the rhythm is continued by [aI] sounds made by "sky," "light," "mind," "Rayley," and "fire" which prepare for Lily's "intoxication" about Paul. The rhythmic effects reach the summit and turn out to be the original desire, burning like the "fire" used "by the savages on the distant beach." Then, what follows the enthusiastic fire of the savages' celebration is a cluster of [o] sounds that transmit the "roar and crackle" of the savages. Like the antithetical desire that runs throughout Lily, the intoxication becomes "fear and disgust" and then the torments of the desire come up to her: so, "as if while she saw its splendour and power she saw too how it fed on the treasure of the house, greedily, disgustingly, and she loathed it." The antithetical feelings bring Lily to as far as the "edge of the sea" and then repel her back to a new state of mind, seeing the coffee-house scene.

Besides the shifting status of mind in conjunction with the shifting rhymes, here, in this excerpt, Woolf transmits unknown desire also through sensory writing. In other words, Woolf works on metaphors of the visual, auditory, tactile, olfactory senses. For example, as the visual metaphor goes, unknown desire comes as unexpectedly as a shooting star sliding across the sky and brings Lily's to the mental status of the savages' celebration. As the savage celebration would connote, Lily reaches a distant border space beyond civilization. There, following strong inner voices, like the savage carnival "roars and crackles," auditory shock evokes in Lily and inaugurates the abjection of self. In the abjection of self beyond grammarization, what Lily perceives is various sensory stimulations: the red and golden sea for miles and an enchanting winey smell, etc, which lead Lily to a sense of intoxication about Paul. Accordingly, via the sensory perceptions, Lily breaks the boundary of social taboo when she is described as "throw[ing] herself off the cliff." There in the sensory world prior to the social norms, Lily releases her desire, and we see her falling back to a haunting image—the illusionary "seashore scene"—picking up a pearl brooch for Paul. There, in the illusionary scene, Lily finds temporary attachment to her inner desire for Paul and gets into a state of *jouissance*. Yet the ephemeral fulfillment of the inner desire or the *jouissance* comes next to "fear and disgust" or other loathsome emotional responses as Kristeva marks in her theory of "abjection." We get a clearer view of the antithetical operation of the signifying

process if we move backward to the "abject" before the signification of object. As Kristeva elaborates the ambiguous, antithetical logic of the *abject*:

> I endure it [the abject], for I imagine that such is the desire of the other. A massive and sudden emergence of uncanniness, which, familiar as it might have been in an opaque and forgotten life, now harries me as radically separate, loathsome. Not me. Not that. But not nothing either. A "something" that I do not recognize as a thing. (*POH* 2)

In the functioning of the abject, before "it" becomes "a thing," a nameable object of desire, and the body endures it. As one's inner desires might go against social taboo, some untranslatable drives are often excluded in the operation of our conscious censorship. Nevertheless, the body suffers from the brutish energies of untranslatable drives (or the abject) and the abjection imprints on our body without conscious knowledge. According to Kristeva, the abject comes back to us like a "massive and sudden emergence of uncanniness" and harries us, with the "loathsome" uncanniness, like our bodies "restore" the shock experience unconsciously. In this sense, we see the necessity of the return of the excluded and the necessary interaction of the unconscious uncanniness with the conscious. Theoretically, when Lily crosses the boundary of the symbolic order and gets into sensory saturation, she is repelled by "fear and disgust." "The roar and the crackle" therefore becomes a sensory *medium* for both antithetical feelings. At this moment, Lily sees not only "splendour and power" of the roar and the crackle but also how they "fed on the treasure of the house, greedily, and disgustingly." And in the mediate border of abjection in the antithetical struggle, out of the very same unknown drives, Lily acquires the capability of translating or transforming the uncanny into the symbolic order. That is, after the deconstruction of her subjective idea of love/marriage and after saturation in the abjection, Lily comes to a new stage of reconstruction of herself. She gains vision through the detouring path of the self-assertion process and thus the revised vision of "a sight" or of "a glory" could surpass everything in her experience. Therefore, Lily's detouring trip concludes with Paul's coffee house affairs, which shifts her logic again and brings her out of the antithetical desire for love. In this detouring trip, by means of Woolf's *materiality of language* in writing Lily's sensory experience, we experience

the "remains" of the semiotic. This *materiality of language* shows the return of the *remains* that shape the *aufhebung* between the symbolic and the semiotic and make up a heterogeneous process of painting.

D. *Aufhebung*: the Heterogeneous Subject of Painting

> No pure signifier can effect the *Aufhebung* (in the Hegelian sense) of the semiotic without leaving a remainder, and anyone who would believe this myth need only question his fascination or boredom with a given poem, painting, or piece of music.
>
> —Julia Kristeva, *Revolution in Poetic Language* 51

Since there is always the *aufhebung* of the detouring trip from the actual painting, we have "no pure signifier" that functions "without leaving a remainder." As I elaborated in this part of the study, via examination either of the thetic phases of bodily gesture in Lily's painting process, or of the *material enunciations* like integration of life issues with paints and brush, we try to *imagine* the return of the "remainder" in the heterogeneous process of painting. With the remainder of the semiotic, we see the problematic of the transcendental subject's view of the pure signifier. In fact, in the heterogeneous painting process, the subject keeps being challenged by unknown, mysterious drives and detours from actual painting. Therefore, throughout the novel, we see that Lily is in the painting process even when she is meditating and walking on the street. And in the heterogeneous painting process, everything everywhere can be a medium linking her to "remainders" or haunting memories from the past. Often, out of uncanny memories—drives unknown to her conscious judgments—Lily goes on heterogeneous detours of sensory *intoxication* or *silent sadness*. In terms of Kristevan abjection, the detour serves to startle the heterogeneous sense of self to jump out of the habitual mode of thinking. In the following excerpt on Lily's unknown sense of loss, Woolf lays out the possible elements of the heterogeneous process hidden in the setting of the city:

> She looked down the railway carriage, the omnibus; *took* a line from

> shoulder or cheek; looked at the windows opposite; at Piccadilly, lamp-strung in the evening. All had been part of the fields of death. But always something--it might be a face, a voice, a paper boy crying *Standard, News--thrust through, snubbed her, waked her*, required and got in the end an effort of attention, so that the vision must be perpetually remade. (*TL* 270; emphases added)

As Lily meditates on her painting everywhere, the railway carriage, the omnibus, a person's shoulder, cheek or windows, anything in her life can be an element in her painting. However, out of the uncanny "emptiness" within, Lily experiences "death" again and again until "all had been part of the fields of death," and her body endures it. All endurance is inexpressible until Lily is shocked by the sudden sensory effects: "it might be a face, a voice, a paper boy crying." In a sense, she witnesses "the very jar on the nerve, the thing itself before it has been made anything"—the violence of the unknown drive (*TL* 287). From Kristeva's psychotherapist perspective, repelled by the violence, the resurrection of Lily's lost vision can happen. In this logic, through "a face, a voice or a paper boy['s] crying," the loss within starts to function and regenerate new visions. All these visions, required to be "remade," become the *phallus* that triggers new visions in the dialectical painting process.

On the literal level of reading the excerpt, we see Lily wandering on the modern street collecting her painting in vain. This vision of death reminds us of Septimus in Woolf's earlier novel *Mrs. Dalloway*. Being imprisoned by Mrs. Ramsay's image of death, Lily suffers from the sense of emptiness and everything of Lily's life is not in its usual way. Though Lily's daily life is still mobile in the hustle and bustle of the urban city, it becomes "part of the fields of death" for Lily. Beyond the literal meaning, if we read the sound effects of the excerpt, we sense different rhythms between life and death within Lily. In the first two lines of the excerpt, we have Lily collecting inspirations from her life rhythmically. We see that she "looked" down something, "took" a line and then "looked" again at one thing and then another before a sudden sensory point agitates her and reactivates her vision. All the things come slowly and deathly, yet after the explosive points of sensation, the sentence pattern changes. Instead of a stable subject that collects elements of life for the painting, Lily is now passively affected by sudden and intermittent sounds. She is thrust

through, snubbed and woken by the sounds, and her attention is gotten by the *something*.

So with hasty, rough and broken poetic lines, Woolf shows us that Lily is brought to the sensory world of the semiotic. Out of a sudden, instinctive need, Lily finds the key to the coherence between life and painting: the need of "distance and blue."

> Now again, moved as she was by some instinctive need of distance and blue, she looked at the bay beneath her, making hillocks of the *blue* bars of the waves, and stony fields of the *purpler* spaces, again she was roused as usual by something incongruous. There was a *brown* spot in the middle of the bay. It was a boat. Yes, she realised that after a second. But whose boat? Mr. Ramsay's boat, she replied. (*TL* 270-71; emphases mine)

In the "distance and the blue" that she adds to her painting, she finds a good angle to see the sea again and revises her haunting memories. As painting is the more material system of expression, the use of colors and re-arrangement of the still life is more intuitive than logical spoken language. She, thus, transforms hillocks of the blue into bars of the waves and the stony fields of the purpler spaces on the canvas. And she nearly completes her painting. As I discussed earlier, every paint or every brushstroke on the canvas is Lily's *thetic* enunciation, and every enunciation brings the possibility of revolution for the painting life. In her new vision, the uncanny brown spot on the surface of the sea reemerges. But Lily has no doubt this time; she has her own idea that "it was a boat…Mr. Ramsay's boat." In the heterogeneous process of painting, Lily recognizes the *aufhebung* of the being, the difference and distance from Mrs. Ramsay. Yet, what Kristeva endorses is *not the aufhebung itself* but the "remainders" of the *aufhebung* that operate hereafter the process of reconstruction.

* * *

Conclusion: Reconstruction in Material Enunciation

> The abject lies, beyond the themes, and for Joyce generally, in the way one speaks; it is verbal communication, …. and

> that is what Joyce seems to say when he gives back to the masterly rhetoric that his *Work in progress* constitutes full powers against abjection.
>
> —Julia Kristeva, *Powers of Horror* 23

A. Material Enunciations in Painting

Kristeva's review of James Joyce's *Finnegans Wake* highlights the power of catharsis, or the power "against abjection" in modern literature. In its *Work in progress*, the heterogeneous sense of self, through struggles for signification, finds his "moment of being" in the symbolic order. By the painting process in *TL*, Woolf deals with Lily's *distance* from Mrs. Ramsay's death: first, her recognition of *loss* after the death and, then, Lily's *material enunciations* through brush and paints. Viewing *TL* as Woolf's innovation of *material enunciations*, this study elaborates Lily's painting process to exemplify Woolf's critical attitude toward language. Thus, in Part I of the study, I discussed *the grid of language*, shown in Woolf's prestigious "stream-of-consciousness" novel *TL*, which has been neglected by s-o-c perspectives like those of Patricia Ondek and Eric Auerback. Taking the *grid* of language into account, Woolf develops two types of *material enunciation*, as discussed in Part II. That is, apart from the *poetic language writing* that connotes the aesthetic space beyond the symbolic language, Lily's body gesture becomes the material enunciation in her abjection of self. Through the analysis, I prove that, with Lily's meditative painting being a more "material" system of expression than symbolic language, Woolf creates a reconstructive space of the heterogeneous painting process.

In her *Powers of Horror*, Kristeva traces the "heterogeneous" sense of self and "poetic impurity" back to modern philosophy after Hegel and Freud. As modern philosophy, since Hegel and Freud, holds a different view of the phenomenal world, it heralds the *limit* of transcendental idealism and takes a departure from a Platonic stoicism that eliminates sensory defilement and phenomenal trivialities by means of rationality. Instead of despising and governing the (sexual) impurity of the phenomenal world, Hegel takes it as the "historical act" in the dialectical process to pure reason. Freud's innovative theory of the unconscious even focuses on the biological (material) aspects of personality structure, *libido*, and shatters the

foundation of Metaphysics. For Freud, it is necessary that poetic impurity, or abjection, cohabits with the analysts' *mimesis* logic to lift the "sadness" or "silence" of repression. Kristeva views the turn to material abjection as a "strange" phase that is capable of *unsettling* the mimesis tradition of Idealism. Therefore, revising the Lacanian Schema *L*, Kristeva develops her theory of *abjection*, the unknown drives that remain from the somatic, and investigates the contemporary literary experience.

B. From Lacan to Kristeva: The Reconstructive Excess

As Lacan illustrates, to get a sense of subjectivity, the subject-to-be goes through the mirror stage—a metaphoric stage when the baby senses its separate existence from the mother through the self-image on the mirror. The self-image in the mirror becomes a significant mediative *space*, preparing for the subject-to-be to get into the symbolic order and formulate a sense of subjectivity. Before the Lacanian subject gets into the symbolic order of civilization, he/she experiences the "lack" of mother's body in the mirror stage. Hence he/she heads for an endless process of desire fulfillment under the function of the *phallus* in the symbolic order. That is, to satisfy the lack of the mother's body or to return to the *jouissance* of the baby before the mirror stage, the Lacanian subject ceaselessly searches for his/her "objects of desire," the phallus, in the symbolic order. The objects of desire shift from the mother's "body" (the somatic) to linguistic signs (the symbolic) under the Father's Law. Owing to this shift, in Lacan's theory, Occidental civilization is a process of purification or a process of abstraction. And the Lacanian subjects forebear the doomed "lack" of phallus or objects of desire in the symbolic order.

On the other hand, viewing the *abject* as the excess of the symbolic order, which follows the subject to the symbolic order and haunts the consciousness unexpectedly, Kristeva's interpretation provides the subject-to-be a possibility to *re-construct* subjectivity. That is, elaborating on the returned excess of the *chora* or of the *abject*, Kristeva revises the pessimism of the Lacanian "lack" in the symbolic order. In tandem with the symbolic order, the *abject* plays the role of explosive drives in the regulated life of the symbolic order and possibly reconstructs the accepted symbolic order. In her psycholinguistic theory, Kristeva focuses on the pre-mirror, non-expressive *abject* to be the decisive phase for reconstruction after the traumatic deconstruction in the heterogeneous process. That is, the

non-communicative phase of the *abject* provides a chance to go *beyond* the symbolic order and thus to *revise* the regulation pattern after its return back to the symbolic.

By symptoms of the returned *abjects* in rhythmic and sensory writing or *material enunciation*, Lily's painting process takes us temporarily from the s-o-c unified self to a heterogeneous sense of self. In other words, recognizing the insufficiency of language expression, this study puts into question the "transparent mind," as Dorrit Cohn's s-o-c book title suggests, and contributes to Woolf scholarship a heterogeneous reading of the reconstructive, material enunciations in *TL*. Echoing the *antithetical* logic that Woolf discusses in her essay "Narrow Bridge of Art," the modern mind is not a unified subject in the sense of transcendental idealism, but a split subject, the pieces of which "are now broken up on the threshold" (*CEII* 222)[8]. We thus gain a chance to witness the different concepts of subjectivity connoted by the different concepts of language within stream of consciousness and psychoanalytic readings respectively.

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[8] *CEII* refers to Woolf's *Collected Essays*. vol. 2.

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