

**CHAPTER - IV**  
**CONCLUSION**

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CONCLUSIONS :-

Stylistics has been defined by many linguists and stylisticians. But not a single definition makes the domain of stylistics explicit. Yet all the definitions together give a comprehensive idea of what stylistics is and how it is useful in the interpretation of literary texts. Stylistics is complementary to literary criticism.

Many stylisticians have attempted the stylistic analysis of literary texts based on various models. Such a study is limited to one literary text concentrating on the variety of linguistic aspects foregrounded in them. Such an attempt is useful both for didactic and research purposes. It is also useful for the student who studies literature. The stylistic approach to literature enhances the reader's appreciation of literary texts.

My study in this dissertation is based on various linguistic theories derived from the study of Geoffrey Leech, Henry Widdowson and Michael Halliday. However, I have not strictly followed a single model as it would not serve any purpose. I have selected some features of the novel and have analysed them using stylistic methods suitable to them.

Virginia Woolf's To The Lighthouse is technically a complex and psychologically subtle novel. I have attempted

to study the formal structure of the novel. The form of To The Lighthouse is too subtle, complex and highly artistic. The novel is divided into three parts. The first part, 'The Window' has nineteen chapters of uneven length. It is longer than the remaining two parts. The first chapter in the first part is a sort of climax and in the last chapter the matter of going to the lighthouse is closed. Apparently, it seems nothing happens but everything happens between the first and last chapter of the first part. The characters, through their stream of consciousness, reveal the world of sensations, emotions, hatred, reverie, terror, sympathy and intuition. Virginia Woolf has caught the flying moments. Though the novel does not have conventional plot containing a succession of events ; it sustains interest of the readers. It is due to the narrator's unfolding of the psychological subtleties of the characters very significantly.

The second part, quite different from the first one, is a description of passing time. The novelist has described the changing seasons and has reported the deaths of some of the characters in the ten chapters of this part.

The third part 'The Lighthouse' has fourteen chapters. James and Mr. Ramsay have at last made a trip to the lighthouse. And this has resulted into a reconciliation between them.

It is very interesting to read the innermost thoughts

of the characters. Virginia Woolf has caught the moments which can not be expressed in words, but which can be felt. The flash-back technique and the time sense used freely make the novel more effective. The emotional world creating aesthetic effect, time past and time present, the contraction and expansion of time, the narration shifting from one point of view to another amounts to the elasticity of the form of the novel. Virginia Woolf has retained unity and harmony through recurring symbols and motifs and through the sequence and juxtaposition of certain selected, impressions, feelings and thoughts. The skillful arrangement of the various impressions produces the effect of a composed whole. The formal structure communicates the meaning of the novel.

As the novel has stream of consciousness technique the mode of narration is interior monologues. The close examination of some of the samples in the novel reveal that Virginia Woolf has used both direct and indirect interior monologues. Mostly she relies on indirect monologues. The result is that the readers feel the presence of the omniscient narrator constantly. Through these monologues she reveals the point of view of the characters. The effect of the direct interior monologues with slight variations. They are intruded by the omniscient narrator's comments. She constantly shifts from one interior monologue to another. Sometimes it is difficult to mark the point where one interior monologues ends and another begins. Often times the

omniscient narrator intervenes between the reader and the fictional character. This gives the narrator an opportunity to express his or her point of view or prejudice. The device 'he said' 'she wondered', 'he thought' helps the reader to differentiate between the omniscient narrator and the fictional characters. The indirect interior monologues are often mixed with the direct statements without any punctuation marks, or sometimes she begins with indirect interior monologue and suddenly shifts to direct interior monologue. She leads the reader into the mind of the character and then suddenly drops herself out of the scene.

This technique creates the effect of immediacy. The readers directly share the feelings and impressions of the fictional characters.

Through the investigation of types of sentences in the novel, I have drawn the following conclusions :-

- a) The direct speech in the novel has fairly simple sentence structure. And the interior monologues have complex sentence structure such as clausal embedding. The complexity of the sentence structure corresponds to the complexity of mental or psychic process of the characters.
- b) The linguistic habits and stylistic features differ from one character to another. Mrs.MacNab's syntax appears too simple when compared to that of Mrs.Ramsay's and Lily Briscoe's. Mr.Ramsay, a scholar, uses abstract vocabulary.

Mrs.Ramsay shows the greatest sentence length variation.

- c) It is the habit of Virginia Woolf to give a very long sentence followed by one strikingly short. The long sentence is the fictional character's monologue which is followed by the Omniscient narrator's comment.
- d) She has the tendency of opening and closing the passage with an identical sentence. She does it for emphasis, and coherence. Sometimes a sentence is repeated in a paragraph to project the theme or to project the theme or to heighten the intensity of the experience.
- e) Syntactic parallelism is the feature which is foregrounded in the novel. It creates rhythm and aesthetic effect. It also intensifies the meaning in the respective context.

Virginia Woolf has noted in 'A Winter's Diary' "well, Leonard has read 'To The Lighthouse' and says it is much my best book and it is 'a masterpiece'. He said this without my asking. He calls it entirely new 'a psychological poem'<sup>1</sup>".

Poeticalness of the language is one of the features of 'stream of consciousness novels'. The use of onomatopoeic words, alliterative patterns, repetitions, syntactic parallelism, exclamations, rhetorical questions, and the use of denoting a variety of emotions and sensory preceptions, all these stylistic features amount to the lyricism in the novel. The novel has gained unity and coherence due to the use of recurring symbols and imagery.

**Reference :**

1. Virginia Woolf : A Writer's Diary. Hogarth Press, London.,  
1972.p.103.