

CHAPTER - III
STYLISTIC ANALYSIS OF
'TO THE LIGHTHOUSE'

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CHAPTER - III

STYLISTIC ANALYSIS OF 'TO THE LIGHTHOUSE'

3.1. FORMAL STRUCTURE OF THE NOVEL :-

'To the Lighthouse' is Virginia Woolf's best novel. She herself thought so and recorded that 'best of all was the dinner party, the climax of part - I'. In this novel, she has achieved the perfection of technique. The structure of the novel demonstrates her high point of artistic achievement. Her novels are remarkable for stream of consciousness technique with flashbacks in a fine blending of time past and time present. The plot structure of her novel is built upon not events, but moments and the responses of an individual to the impressions that the moments leave upon his or her mind. She depicts the inner voyage of the characters. The narration of the novel is a fine fusing of the various modes of speech and thought presentation. It presents the flow of thought of various characters and the narrative report of the omniscient narrator. The structure of her novel is complex which incorporates with the complexity and subtlety of the emotions and sensations of the inner mind of the characters.

'To The Lighthouse' is more subtle and complex in its structure as it is a fine blending of 'sensation, reverie, terror, intuition and sympathy, caught in the flying moments of one late September afternoon and evening of about 1910'. A critic in his review of 'To The Lighthouse' has commented

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that "In form 'To The Lighthouse' is as elastic as a novel can be. It has no plot, though it has a scheme and a motive, it shows characters in outlines rather than in the round, and while it depends almost entirely on the passing of time, it expands or contracts the time-sense very freely".³

The scheme of the story is rather wilful. A group of people plan to sail in a small boat to a lighthouse. They cannot go due to bad weather. At the end of the novel, some of them reach the lighthouse in a small boat. This is the external plot. In the novel, it seems nothing happens and everything happens. The child James desires to go to the lighthouse, but his father tauntingly denies it. James hates his father for disheartening him. After ten years the expedition to the lighthouse takes place and James, who has grown up as a young man, mysteriously reconciles with his father in his heart. Between these incidents people are born and marry and die.

The novel consists of three parts. Part I - The window, is the longest part of the book. It pictures Ramsay's holiday house, where we meet Mr. & Mrs. Ramsay, their eight children and six guests - a distinguished botanist, a successful poet, a woman painter, an aggressive graduate student, a young couple who, in the course of the day, became engaged. These people and their merging and diverging moods vibrate across each other's sensibilities in a lattice of human

relationships. Part I is longer than the two other parts which shows interrelationships among people - major as well as minor. The major ones give to the story more unity and harmony. The last scene - the dinner party is a climax which is rich in qualities of mind and imagination and emotion. In Part I Virginia Woolf shows the inadequacies of human relationships. Part II 'Time Passes' has been the most admired by critics. It depicts natural growth and decay of life and death. The seasons change regularly, the light flickers over the decaying house. Its effect on human group is death, marriage, deaths. Virginia Woolf herself admitted that "This part gave me more trouble than all the rest of the book put together".⁴ This part is written with a profound imagination and it adds to the obscurity of the book. The obscurity is due to the theme. This part is concerned with entities more universal than human, yet, they affect human life. The time that passes is not only for the characters in the story but it is natural, astronomical change in time. Readers are transported from James' childhood to his youth and the deaths of Mrs. Ramsay, Prue. and Andrew are reported. In this Part Virginia Woolf describes the passing time, changing seasons and the ravages of time on empty holiday house of Ramsay. Sometimes she describes storm and sometimes stillness. The images of night, darkness, light brightness are repeated again and again. She describes light as 'downpouring of immense darkness'⁵ and the spreading of

light as 'the profusion of darkness which creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers'.⁶ In this part she has treated inanimate things as animate 'loneliness and stillness clasped hands in the bedroom'.⁷ The use of onomatopoeic words, the imagery, the complex syntax, the use of adjectives and adverbs all together communicate the mystery and the obscurity. The following expression is a good example of her obscure language.

'Gigantic Chaos streaked with lightening could have been heard tumbling and tossing, as the minds and waves disported themselves like the amorphous bulks of leviathans whose brows are pierced by no light of reason, and mounted one on top of another, and lunged and plunged in the darkness or the daylight (for night and day, month and year ran shapelessly together) and idiot games, until it seemed as if the universe were battling and tumbling, in brute confusion and wanton lust aimlessly by itself'.⁸

needs to be indented

Part III 'The Lighthouse' has the same style as Part I. It is brief and more analytic. Mr. Ramsay returns to his holiday house with his two children and two old friends. The sea-journey to the lighthouse, which was denied in Part I, is accomplished. The final part is more perplexing. It seems pale and weak as compared to the rest of the book. Mrs.

Ramsay is no more and Mr. Ramsay is no more interesting. In the Part I he is interesting as he stands in contrast with Mrs. Ramsay. The Ramsays reach the lighthouse at last but their reaching to the lighthouse conveys no significance.

The first part is rather large compared to the II and III part. It contains 19 chapters of uneven length. It covers a September day from afternoon to midnight. The second part describes the passage of time. It contains ten chapters. And the third part 'The Lighthouse' has fourteen chapters of uneven length. This structure is pertaining to the combination of various streams of consciousness. The use of stream of consciousness technique in the novel very successfully depicts the complexity and subtlety of the inward voyage of various characters. Though it is her aim to record the impressions on mind, in the order in which they came, she is able to retain unity and harmony in the novel.

The very first sentence spoken by Mrs. Ramsay, introduces the theme of the novel. She is assuring her son about a trip to the lighthouse. The third, fourth and fifth sentences with embeded clauses express the stream of consciousness of Mrs. Ramsay and James. Mrs. Ramsay's assurance has raised hope in James. The next sentences give an insight into his mind - how eagerly for years and years, he had hoped this expedition. The fourth sentence is simple in structure and it is omniscient narrator's comment. The

shift from James' mind to Mrs. Ramsay's mind can not be easily marked as there is no change in syntax. There is no full stop. Mrs. Ramsay's flow of thought is immediately continued in the same sentence. However, in the next sentence Mrs. Ramsay is introduced. He contradicts Mrs. Ramsay and declares that the expedition will not take place as it won't be fine the next day. James who has been disheartened expresses his reaction in the following sentence. It shows his violent feeling for his father and feeling of love and respect for his mother. The next few sentences are omniscient narrator's comments on the character of Mr. Ramsay. We learn about Mr. Ramsay's philosophical and realistic approach towards life. In the next few lines, the interior monologue of Mrs. Ramsay reveals her character to the reader. It is through her stream of consciousness the character of Mr. Charles Tansley is projected. Her children disapprove him. She also dislikes his saying, 'There'll be no landing at the lighthouse tomorrow'. The remaining chapter describes Mrs. Ramsay's visit to the town for shopping accompanied by Mr. Tansley, Mrs. Ramsay's stream of thought continues and we find her always pitying others. She pities Mr. Carmichael and she pities Mr. Tansley. At the same time Mr. Tansley is thinking about Mrs. Ramsay. Through his stream of consciousness it is clear that he admires Mrs. Ramsay's beauty and wishes strongly to carry her bag. His wish is fulfilled at the end of the chapter. The omniscient narrator reports it. The second chapter is too short. It emphasizes

the theme of visiting the lighthouse. It is formed of two sentences. The first sentence is Mr. Tansely's direct speech about not going to the lighthouse and the second sentence is Mrs. Ramsay's indignant thought about it. The next chapter is in continuation with the second where Mrs. Ramsay tries to comfort her son whose feelings have been hurt. Her thoughts continue while she is cutting the pictures for her son. Mr. Ramsay is walking up and down reciting songs. At the end of the chapter Lily Briscoe is introduced. She is drawing the picture of Mrs. Ramsay at the window. The fourth chapter begins with omniscient narrator's comments on Lily Briscoe's by Mr. Ramsay who is reciting poems on the terrace. She doesn't want to be interrupted by Mr. Ramsay who would stare at her painting. While she is engrossed in her stream of thoughts William Bankes invites her for a stroll. She puts the brushes down and joins him but in her mind she is thinking about her picture. She wants to make it clear. What she actually felt about Mrs. Ramsay? She is struggling to get her vision clear. Then there is a shift to the stream of thought of William Bankes. Lily Briscoe and William Bankes exchange their views about Mr. and Mrs. Ramsay. Both Mr. & Mrs. Ramsay stands in contrast with each other through the consciousness of Lily Briscoe and William Bankes.

In the next chapter Mrs. Ramsay is knitting the stockings. Her son James is by her side. While measuring the stockings she happens to look at William Bankes and Lily

Briscoe and suddenly the thought of their marriage strikes her mind. Then her mind receives various matters - children, furniture, maids, household matters; when she is reproaching her son to stand still so that she can measure stockings. At the end of the chapter she kisses James affectionately. The sixth chapter starts with the flow of consciousness of Mrs. Ramsay. Mr. Ramsay amusingly tickles James' bare calfs. James shows contempt for his father. Again Mr. Ramsay declares that there isn't slightest chance that they could go to the lighthouse. Mr. Ramsay doesn't agree with him. Consequently, in his interior monologue, he expresses his anger for the 'folly of women's mind'. Mr. Ramsay thinks that his children should learn to accept facts. On the contrary, Mrs. Ramsay doesn't want to hurt anybody's feelings. The next moment Mrs. Ramsay's stream of thought expresses her great respect for her husband. She thinks he is far more superior to her. At that moment Mr. Ramsay in his consciousness evaluates his intellectual achievements. He thinks though he is not much successful, he has faught well. He always wants sympathy and with this intention he approaches his wife. While she is reading a story for James.

In the seventh chapter the omniscient narrator reports what goes between Mr. & Mrs. Ramsay and the impression it leaves on the mind of James. Mr. Ramsay, Mrs. Ramsay and James form the theme of the novel. The narrator emphatically reports how James hated his father. He did not like the interruption by his father. He thinks his father disturbs his

relation with his mother. He wants his father should move on but he stands there demanding sympathy. Mrs. Ramsay in her flow of thought comments how often Mr. Ramsay wants to be taken within the circle of life warmed and soothed. The contrast between Mr. & Mrs. Ramsay has been depicted very effectively. It is presented in poetical economy and using beautiful imagery. The image is very powerfully expressed through the consciousness of James "as he stood stiff between her knees, felt her rise in a rosy flowered fruit tree laid with leaves and dancing boughs into which the beak of brass, the arid scimitar of his father, the egoistical man, plunged and smote, demanding sympathy." After Mr. Ramsay "filled with her words, like a child who drops off satisfied," left to watch the children playing cricket. Mrs. Ramsay begins to read fairy tale for James. The tale of 'Fisherman and his wife'. She is interrupted very significantly as the shadow of Mrs. Carmichael falls on the page. At that moment she is mentally disturbed thinking the inadequacies of human relationships. She has guilty conscience as she has to hide daily matters from Mr. Ramsay. Sometimes she lies and exaggagrates. The burden of it makes her feel ignoble. At this very moment she sees Mr. Carmichael passing from there.

In the next chapter her flow of thought continues. Mr. Carmichael is revealed through her mind. Mr. Carmichael is poor, unhappy, opium addicted. He has been turned out of the

house by his wife. Mrs. Ramsay offers help to him but he doesn't take her generosity gracefully, this hurts her. She is aware of the fact that she helps others for her self-satisfaction. She loves to be admired, to be loved by people. After a moments disturbance, she again resumes her reading the tale for James, but again she is interrupted by the sight of Mr. Ramsay who is looking at his wife and son from a distance. At this moment the narrative shifts to Mr. Ramsay's stream of consciousness. The narration is characteristically complex here as Mr. Ramsay evaluates his achievements. He expresses his failure as "he had not done the thing, he might have done." ¹³ The narrative shifts to the stream of consciousness of Lily Briscoe. Who during her walk with Mr. Bankes, has noticed Mr. Ramsay.

In the next chapter Lily Briscoe and Mr. Bankes discuss about Mr. Ramsay. Mr. Bankes observes that Mr. Ramsay is a bit hypocrit. On the contrary Lily Briscoe says that he is the most sincere, the truest, the best. Through her interior monologue it is known that it is a moment of great perception to her to observe the Ramsays. When she notices Mr. Bankes gazing at Mrs. Ramsay, she guesess what he feels for Mrs. Ramsay. The omniscient narrator reports through Lily Briscoe's consciousness. Mrs. Ramsay's quality of dominating others. In Lily's words, "she was like a bird for speed an ¹⁴ arrow for directness. She was wilful, she was commanding." She persuades Minta and Lily to get married, for she believes

that an unmarried woman misses the best of her life. Lily Briscoe recalls how one day Mrs. Ramsay persuaded her to get married and how she laughed and laughed at her simplicity. The flow of thought changes as Mr. Bankes makes incomprehensible comments on the picture.

The tenth chapter is the flow of Mrs. Ramsays consciousness. As she reads for James, she thinks of Paul Raylay and Minta Doyle. She expects that Paul would propose Minta during their afternoon walk. She has sent them with Nancy and Andrew. Her interior monologue throws light on her vanity. She recapitulates how Minta's mother charged her¹⁵ "wishing to interfere, making people to do what she wished." She is confused as she knows herself as neither dominating nor tyrannical. A little later the narrative of her children will never be happy again as they are. She wishes that they should not grow up. Mrs. Ramsay, at last finishes the story of 'Fisherman and his Wife' and finds that James has lost interest in the story. She could guess that he is thinking about the lighthouse.

Mr. Ramsays stream of consciousness continues in the next chapter. James is taken out by Mildred, she is left alone. Mrs. Ramsay is thinking in perfect solitude. In her interior monologue she thinks that the lighthouse is her symbol. Often she finds herself sitting and looking at the long steady strokes of the Lighthouse "until she became the

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thing she looked at." The passage is poetic and rhythmic. The use of long and short noun phrases one after another creates rhythm. At this moment of intense solitude being hypnotized and fascinated by the lighthouse. She experiences an intense happiness. " She had known happiness exquisite happiness, intense happiness, and it silvered the rough waves a little more brightly, as daylight faded, and the blue went out of sea and it rolled in waves of pure lemon which curved and swelled and broke in her eyes and waves of pure delight raced over the floor of her mind and she felt, it is enough! It is enough!"
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The exclamation expresses her intense emotion.

In the next chapter Mrs. Ramsay who is looking at his wife from a distance gets hurt, she seems distant and aloof. This is the moment when both Mr. & Mrs. Ramsay experience loneliness which the bond of love between them can not break. The isolation comes to an end as Mrs. Ramsay joins Mr. Ramsay and they go for a walk. The chapter records various attempts on the part of both the husband and wife to communicate with each other. Mr. Ramsay in his consciousness wants to tell his wife that he is sorry for having said 'damn you' in one of the earlier chapters. Similarly Mrs. Ramsay wants to tell that she was reading fairy tale for James. While he was working out. But actually they fail to communicate these things. At this moment Mrs. Ramsay happens to see Lily Briscoe and William Bankes strolling together and she can't

help thinking of their marriage.

The 13th chapter is in continuation with the 4th chapter. The stream of consciousness of Lily Briscoe continues. Lily Briscoe in her consciousness realises meaning of marriage when she suddenly catches the sight of Mr. & Mrs. Ramsay together. Her stream of thought breaks as Prue Ramsay arrives. The chapter ends with Mrs. Ramsay's enquiry - whether Paul and Minta came back and whether Nancy went with them. The 14th chapter is put in brackets. It begins with Mrs. Ramsay's stream of thought about Nancy, Minta, Paul and Andrew, who have gone to beach. The scene changes and the narrator reports the events that took place on the beach through the stream of consciousness of Nancy and Andrew. The scene of courtship between Paul and Minta is presented through the consciousness of Andrew and Nancy. It suggestively indicates that they are engaged. It also suggests Mrs. Ramsay's influence on Paul and her success in this match-making. The 15th chapter is of two sentences and it is an answer by Prue to her mother's question at the end of 13th chapter. After the long narratives of streams of thoughts Virginia Woolf introduces some dialogues. This structural device reveals that her major concern is the inner voyage of a character. In the 16th chapter Mrs. Ramsay's consciousness is prominent. Prue's and Minta set her to think. While she dresses up she talks with Jasper and Rose quite amusingly which is presented in Free direct speech. In

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her interior monologue she thinks about various topics, her children, the dinner party, William Bankes.

The 17th chapter marks the climax of the day's activity and the first section of the novel. Critics have admired this chapter the most. It is supposed to be the greatest achievement of Virginia Woolf's art as a novelist. This part is very complex in structure as the dinner party is presented through the consciousness of various characters and their point of view is revealed very skillfully. In the very beginning Mrs. Ramsay's point of view is revealed through her stream of consciousness. She pities William Bankes who had no wife and no children. Lily Briscoe in her consciousness thinks that William Bankes is least pitiable. As the dinner progresses, the perceptive reader is greatly amused by the interplay of different characters. Charles Tansley suffering from inferiority complex is greatly annoyed at the table. Mrs. Ramsay pities him. Lily Briscoe teases him. Lily's point of view towards Tansley is her reaction against his view that
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"women can't paint, women can't write" Mr. Tansley is of the opinion that long dinners are a waste of time. William Bankes can not enjoy the party in the early part of the dinner. Meanwhile Paul and Minta enter. Mrs. Ramsay's flow of thought begins at the arrival of Paul and Minta. She watches Minta glowing and making herself more ignorant. Mrs. Ramsay is jealous as she observes Mr. Ramsay taking interest in Minta. Minta lamentingly declares that she lost her

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grandmother's brooch on the beach. Mrs. Ramsay thinks that Paul and Minta must have engaged. Mrs. Ramsay also has a sad realisation of her vanishing beauty. She wants Paul to sit by her. She prefers Paul to Tansely because he is not bothered with dissertation. The party is successful. At the end of the day, Mrs. Ramsay realised that her great moment is over. It had become already the past.

The 18th chapter begins with Lily Briscoe's consciousness. It is followed by omniscient narrator's comments on Mrs. Ramsay. Mrs. Ramsay sets everything right. With her exquisite motherly skill she makes her two young children to sleep. The story of going to the lighthouse comes to an end as Mrs. Ramsay tells James that they are not going to the lighthouse the next day.

The 19th chapter records the last moment of the day. Mrs. Ramsay is knitting the stockings and Mr. Ramsay reading poetry. The stream of consciousness of both of them reveals their point of view at each other. Mrs. Ramsay is annoyed as Mr. Ramsay always worries about his books and his fame. During the dinner he became upset as someone talked about books Mrs. Ramsay finds it difficult to communicate with Mr. Ramsay. Mr. Ramsay wants that she should tell him that she loves him. But "she never could say what she felt." ¹⁹ The first section ends as Mrs. Ramsay smiles at Mr. Ramsay and through that conveys that he is right as it is going to rain

the next day. The last chapter of the first section impresses because it shows fundamental separateness of individuals.

Part II - Time passes covers the period of ten years. The first chapter is a talk between Bankes, Andrew and Prue. It is light and all the lamps are extinguished. The first chapter links up the dinner party in Part I. In the next chapter the omniscient narrator reports about the night the darkness and a stillness pervading all over. In the third chapter the description of autumn and destruction of trees caused by storm becomes vague and mysterious. At the end of the chapter the omniscient narrator reports the sudden death of Mrs. Ramsay. In the fourth chapter a deserted house is described. It is opened by Mrs. Macnab for cleaning. 5th chapter is omniscient narrator's comments on Mrs. Macnab's flow of thought. The 6th and 7th chapters describes how day after day and night after night the time passes. Prue's death is reported. The seasons change constantly. Winter, Autumn, Spring and Summer pass away. The empty house is filled with giagantic chaos. The nights and days are strange. "But the stillness and the brightness of the day were as strange as the chaos and tumult of light." ²⁰ The narrator through the stream of consciousness of Mrs. Macnab describes the ruined ²¹ house standing for years "without a soul in it." The fallen plaster, the blocked rainpipe, the ruined carpet are suggestive of the passing time and its ravages. The things of Mrs. Ramsay her cloak, brush, comb, shoes remind her of Mrs.

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Ramsay. It is through her consciousness reported that Mrs. Ramsay died and their trip to holiday house is postponed due to war. In this chapter it is reported that Andrew is killed in war and Prue died in childbirth. Mrs. Macnab remembers Mrs. Ramsay's pleasant way of talking while she cleans the house.

In the 9th chapter description of the ruined house continues. "The place was gone to rack and ruin. Only the lighthouse beam entered the rooms for a moment, sent its sudden stare over bed and wall in the darkness of winter, looked with equanimity at the thistle and the swallow, the rat and the straw." ²² The chapters 6th, 7th, 8th & 9th all are written in poetic language. In the 9th chapter the omniscient narrator reports the arrival of Lily Briscoe and Carmichael. Thus life reenters that house. 10th chapter describes the night which keeps Lily awake. The second part of the novel is like poetry-vague and mysterious in expression. The ten chapters perhaps synchronise the ten years lapse.

Part III of the novel is identical in style with part I. The first chapter is dominated by the stream of consciousness of Lily Briscoe. It reveals that The Ramsays have arranged to go to the Lighthouse that morning. Mr. Ramsay has lost temper because Nancy forgot to order sandwiches. Restlessly, he is marching on the terrace. Lily experiences a strange feeling with an empty cup in her hand.

She feels she has been estranged from the house and the place. In contrast with the September day in the first chapter, ten years ago. "It was a beautiful still day!"²³ Her flow of thought continues in the next chapter. Mr. Ramsay's eye meet with hers. She wants to be alone so she avoids Mr. Ramsay. The picture on the tablecloth reminds her of the painting she used to paint ten years ago. She is not able to complete the picture. In her mind, She compares Mr. & Mrs. Ramsay. According to her, Mr. Ramsay always gave and Mrs. Ramsay always took. Even at that moment she finds her the same old autocratic person, demanding sympathy. She is not willing to talk to him. She has decided to complete the picture which she had left unfinished ten years ago. Her consciousness reflects her art of creating order out of chaos.

The next chapter begins with Mr. Ramsay's consciousness. In response to it the narrator reports stream of consciousness of Lily Briscoe. Mr. Ramsay is asking for sympathy but Lily Briscoe is resentful. Instead Lily Briscoe praises his boots. The ill-tempered Mr. Ramsay is pleased and he stoops to show her how to tie the knot. Suddenly, at that moment Lily Briscoe is filled with sympathy for him. Before she can say anything James and Cam arrived. They are ready for the expedition and Mr. Ramsay along with James and Cam leaves for the Lighthouse. The chapter ends as Lily listens the door banging the outgoing Ramsays. The next chapter is Lily

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Briscoe's stream of consciousness .Her failure in expressing sympathy has made her so nervous that she can't paint. She also recalls Tansley's opinion "women can't paint, women can't write"²⁴ Most of the part of this chapter is recollection of the memories of the past. She remembers how in the company of Mr. Ramsay she used to feel that "In the midst of chaos, there is shape"²⁵ The chapter ends with her thought that in one of the small boats, which she can see through the window. Mr. Ramsay, James and Cam are sailing.

The next chapter is stream of consciousness of James and Cam. It reveals their point of view towards Mr. Ramsay. They are forced to go on this expedition by their father. At the same moment in his mind Mr. Ramsay thinks that he would make Cam smile at him because she looks frightened. The chapter ends with her stream of consciousness in which she throws light on the dominating nature of Mr. Ramsay.

The sixth chapter is in connection with the fourth. It is Lily Briscoe's thought. She feels heavy and can't paint. She looks at the boat. She recollects that the marriage of Paul and Minta proved unsuccessful. She remembers how Mrs. Ramsay wished that she should marry William Bankes. But Lily remained single and proved that Mrs. Ramsay was not always successful. At this moment, she becomes too emotional. She strongly wishes to see Mrs. Ramsay. The next chapter contains two sentences in square bracket. It describes Macalister's

boy cutting a square out of the side of a live fish to bait his hook. Eighth chapter is in continuation with the flow of thought of Lily Briscoe in the fifth chapter. She is struggling to convert her vision of life into permanent work of art. At the end of the chapter she thinks of the boat in which Mr. Ramsay, James and Cam are sailing. The stream of consciousness of James and Cam which is interrupted in chapter 4th, continuous in the 9th chapter. The chapter indicates the change in James' outlook towards his father. It is very significant structurally as regards the theme of the relationship between father and the son. James recollects how often, when he was young, his father used to demand unreasonable things and how often he had wished to "strike him to the heart with a knife."²⁶ But at that moment, in the boat, as he thinks more and more he begins to understand him. James feels that it is not Mr. Ramsay that he wants to destroy but a symbol. James feels that his father is innocent, like the wheel that crushed the foot. His hatred for his father in the childhood was as genuine as his feelings for his father after gaining maturity. His expanding understanding is presented through his consciousness.

The 10th chapter is absent Lily Briscoe's watching the boat going in the middle of the sea and then she watches the steamer vanishing gradually. In the next chapter Cam observes her father reading. She admires Mr. Ramsay for his way of reading books and writing neatly on paper. Her point of view

towards Mr. Ramsay is different from that of James point of view.

The next chapter is a long narrative of the flow of Lily Briscoe's thoughts. It records her distress. She tries to balance between Mrs. Ramsay and the picture. The thought of Mrs. Ramsay evaded her vision. She feels that her instruments are inadequate to catch hold of her vision. She can not concentrate. There are many distractors. At one moment she thinks of Mr. Carmichael. at another of Charles Tansley. Through her stream of thought, it is reported that Charles Tansley got fellowship, got married and settled at Golder's Green. With difficulty, she can concentrate on the picture, when she decides that she will give her sympathy to Mr. Ramsay.

The next chapter records the end of the journey and the arrival at the lighthouse . It is presented through the stream of consciousness of James and Cam. They have come so near it that James can see " a stark tower on a bare rock"
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James is steering the boat skillfully. Mr. Ramsay praises his skill and this fills him with pleasure. At that moment all the prejudices and hatred for his father vanished. James reconciled with his father. Mr. Ramsay, who was once dominating, egoist, sulky, ill-tempered father, is now very affectionate towards his children. He becomes emotional. This is a total change. The chapter ends with their arrival at the lighthouse. They give away the parcel which they have brought

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for the lighthouse men. He acknowledges his achievement saying " I have reached it"²⁸

The last chapter begins with the stream of consciousness of Lily Briscoe. She thinks that Mr. Ramsay might have reached the lighthouse. She feels relieved then she can concentrate on picture. She finishes it saying, " It was done; it was finished "²⁹ and the novel comes to an end.

In the novel, Virginia Woolf has retained unity and harmony. It is due to the arrangement of the interior monologues of different characters. She has selected certain thoughts, feelings, and impressions and she has arranged them in such a skillful juxtaposition and sequence that it produces a beautifully composed whole. It also gives her own singular vision. She is not interested in dramatic events of conventional novel which arrested and sustained interest of the readers. She describes moments and makes them permanent. She says, " Let us record the atoms as they fall upon the mind in the order in which they fall., let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness."³⁰

She describes how her people have experienced what they have seen, and how all of these experiences stand in relation to one another and to some central principle. Out of this concern she has achieved unity in this novel. 'To the lighthouse' has complex but disciplined form.

3.2 THE USE OF 'INTERIOR MONOLOGUE' :-

Technical experimentation has figured actively in the stream of consciousness novel. As this technique greatly differs from one novel to the other, it has led to confusion. The confusion can be clarified by the assumption that the four basic techniques are used in presenting stream of consciousness. They are direct interior monologue, indirect interior monologue, omniscient description, and soliloquy.

Interior monologue is the technique used in fiction for representing the psychic content and process of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech. Interior monologue is unuttered and it represents the content of consciousness in its inchoate stage. This differentiates it from dramatic monologue and soliloquy. It is important to distinguish between two basic types of interior monologue - direct interior monologue and Indirect interior monologue. Direct interior monologue is represented with negligible author interference and with no auditor assumed. There is nearly complete disappearance of the author from the page, with his guiding " he said's " and " he thought's " and with his explanatory comments. The character is not speaking to anyone within the fictional scene ; nor is the character speaking to the reader. The stage monologue respects the audience's expectation of conventional syntax and diction and only

suggests the possibilities of mental wanderings ; but the interior monologue proceeds in spite of the reader's expectations in order to represent the actual texture of consciousness in order to represent it finally to the reader.

Sometimes there are variations. The author intrudes as guide or commentator. The appearance of the author is more frequent and necessary in monologues of psychologically complex characters, or in those which depict a deeper level of consciousness.

Indirect monologue gives to the reader a sense of the author's continuous presence. There is the use of third person and not first person point of view. There is a wide use of descriptive and expository methods to present the monologue. Moreover, there is coherence and unity which is acquired through the selection of materials. At the same time, the fluidity and sense of realism in the depiction of the states of consciousness is maintained. In this way in indirect interior monologue, the Omniscient author presents unspoken material as if it comes directly from the consciousness of a character and, with commentary and description , guides the reader through it. The author intervenes from character's psyche and the reader. It retains the fundamental quality of interior monologue in that what it presents of consciousness is direct that is, it is in the idiom and with the peculiarities of the character's psychic processes.

Virginia Woolf has used the technique of 'direct interior monologue' and 'indirect interior monologue' very skilfully. She usually combines the indirect interior monologue with direct interior monologue. It seems suitable and natural. After she has introduced the readers to the characters mind with enough additional remarks, she drops out of the scene and makes the reader to proceed smoothly through the direct monologue of the character. Among the stream of consciousness writers Virginia Woolf relies most on the indirect interior monologue. It is the special character of her novels that they seem to be always within the consciousness of the chief characters although they contain conventional narration and description.

The stream of consciousness technique dominates the narrative style of in To The Lighthouse. Throughout the novel she has used this technique and has produced a subtle effect through its use. The novel is always within the consciousness of the chief characters Mrs.Ramsay, Mr.Ramsay, Lily Briscoe, James Ramsay, Cam. In her essay 'Modern Fiction' Virginia Woolf says, " Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness " .

This can be the best description of her method. Let me examine some significant interior monologues in the novel 'To

The Lighthouse'. I want to identify them as interior monologues, and then,

- i. "With stars in her eyes and veils in her hair, with cyclamen and wild violets - what nonsense was he thinking ? She was fifty at least ; she had eight children. Stepping through fields of flowers and taking to her breast buds that had broken and lambs that had fallen ; with the stars in her eyes and the mind in her hair -
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He took her bag" .

The character in this monologue is Mr.Tansley. He had accompanied Mrs.Ramsay to town for shopping. On their way back Mrs.Ramsay had gone to see her friend and Mr.Tansley was waiting for her Mr.Tansley in his consciousness thinks about Mrs.Ramsay suddenly she reappears and stands against a picture of Queen Victoria with a blue flower. This makes him realise that she is the most beautiful woman he has ever seen and in his consciousness many images of beauty flash which he associates with Mrs.Ramsay.

Mr.Tansley is standing alone, there is no fictional auditor and his thoughts are unuttered. There is the omniscient author who plays the role of the auditor. At first Mr.Tansley's stream of consciousness begins. He observes Mrs.Ramsay's beautiful twinkling eyes and her hair and covered with hair dress. His utterance remains incomplete as Omnscent narrator intrudes. The second sentence and even the

third is Omniscient narrator's comments which also reveals his presence. For a second Mr.Tansley is impressed by Mrs.Ramsay's beauty. The Omniscient narrator reminds him of her age and her being a mother of eight children. In the third sentence the same stream of thought is continued Mr.Tansely's imagination flourishes. This scholar creates a romantic picture of Mrs.Ramsay stepping through the field of flowers holding at her breast broken buds and lambs and again he repeats the same image of 'stars in her eyes and wind in her hair'.

This is a direct interior monologue inturded by Omniscient narrator. Mr.Tansley who always talks academic jargon, is here in a poetic mood. The fluidity of the passage, the repetition, the rhythm and the beautiful imagery conveys this mood very successfully. There is an instance of parallelism. In the first sentence the structure is prep NP + NP with prepositional NP's as postmodifiers are used twice. In the fourth sentence which is in continuation of the first expression has again the use of parallelism. The syntax is Non-finite predicator + Adverbial coordinated with another clause with the structure Non-finite Predicator + Adverbial + Object (Aj clause as postmodifier + Object (Aj clause as postmodifier)). This repetition in the structure creates poeticalness and rhythm 'fields of flowers', 'breast buds' are alliterative in patterns. In the fourth sentence there is the repetition of the 'star' and 'wind' image

referred in the beginning. This creates an impression of unity and harmony. Usually, in the stream of consciousness the incoherent ideas are given but here we can see coherence. The last sentence in the passage again interrupts Mr. Tansley's monologue which is a comment by the omniscient narrator. It is a sort of stage direction which informs the reader that at last Mr. Tansley has become successful in taking Mr. Ramsay's bag. We can distinguish between the fictional voice and the Omniscient author's voice. The Omniscient author's comments are given in simple past tense whereas the thoughts of Mr. Tansley are given in incomplete, broken sentences without the use of a predicator. The thoughts of Mr. Tansley are poetic whereas the comments by omniscient narrator are prosaic. This is a direct interior monologue but with a slight variation.

In the following Indirect Interior monologue of Lily Briscoe, her point of view towards the Ramsays is revealed. Lily Briscoe and Mr. Bankes go for a walk. While walking they talk about Mr. and Mrs. Ramsay. When Mr. Bankes expresses his opinion that Mr. Ramsay appears a bit of hypocrite, Lily doesn't agree with him. And she expresses her opinion ; which the omniscient narrator reports.

"Oh no - the most sincere of men, the truest (here he was), the best but, looking down, she thought, he is absorbed in himself, he is tyrannical, he is unjust ; and kept looking down,

purposely, for only so could she keep steady, staying with the Ramsays. Directly one looked up and saw them, what she called 'being in love' flooded them. They become part of that unreal but penetrating and exciting universe which is the world seen through the eyes of love. The sky stuck to them, the birds sang through them. And, what was even more exciting, she felt, too, as she saw Mr.Ramsay bearing down and retreating and Mrs.Ramsay sitting with James in the window and the cloud moving and the tree bending, how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up with it and threw one down with it, there, with a dash on the beach" .

Lily Briscoe is of the central importance in the novel. Through her consciousness Mr. & Mrs.Ramsay are made vivid before the readers. She is the source of information and emotional and intellectual guide of the readers. In the above indirect interior monologue we discover her sense of honesty and justice. We look at Mr.Ramsay through her eyes as 'the most sincere', 'truest' and 'the best' but at the same time 'tyrannical' and 'unjust'. As she looks up she can see Mr.Ramsay 'retreating' and Mrs.Ramsay with James in the window ; She thinks that they are symbol of love. With the

bending tree, moving cloud and the waves in the background, she perceives Mr.Ramsay and Mrs.Ramsay as the part of the universe. She perceives how the separate incidents make life as a whole.

The passage can be identified as indirect interior monologue as there are the markers such as 'she repeated', 'she thought', 'she called', 'she saw', 'she felt'. These markers also indicate the presence of Omniscient author. The Omniscient author looks into the mind of Lily Briscoe relates the reader what is going on there. The mental contents of Lily Briscoe her thoughts , feelings and perceptions are given as they seem to her ; felt by her. Her mental state is given in such a way that the reader visualises it. The setting which evokes the mental state is given as if things are happening now before the reader. Virginia Woolf presents life as it seems to the fictional people who live it.

The Omniscient narrator conveys the thoughts of Lily Briscoe. In the first sentence she repeats the suggestion of Bankes and in the second sentence refuses to accept it. Her exclamation expresses her point of view towards Mr.Ramsay using the superlatives. The parenthesis and the expression 'looking down' suggests the physical movements of the character. She doesn't look directly into the eye of Mr.Ramsay. It seems she doesn't want to utter what she feels about Mr.Ramsay. The part of the clause from the coordinating conjunction "but .. he is unjust" ³⁷ seems to be unuttered.

The following co-ordinating clause is omniscient narrator's comment. The third, fourth and fifth sentences are omniscient narrator's comments. The three sentences are in simple past tense. They express Omniscient author's interpretation of the scene. The pronoun 'them' refers to 'The Ramsays'. Looking at them she feels that they are full of feeling of love. This is expressed very significantly as 'what she called 'being in love' flooded them' ³⁵. It seems they belong to the world which can only be seen through the eye of love. It seems their love is pervading all over in the sky and in the songs of the birds. The imagery of sky and birds makes the abstract feelings visual. The omniscient narrator's voice is mingled with that of the character's. We can not easily differentiate between the narrator's voice and the fictional voice. Virginia Woolf sometimes expresses her bias, prejudice and visions wherever she gets a chance. This can be noted here. The first sentence has many clauses embeded. Comparatively the second has less and they have a sequence. The first sentence which is indirect interior manologue, so partly suggests the thoughts of the character, partly stage direction and partly Omniscient narrators comment. Therefore, the syntax is rather complex and the tense changes from simple present to simple past. And again the indirect interior monologue is continued.

The closing sentence is rather long and complex in structure as it describes Lily Briscoe's physical movements, the setting and the thoughts that it invokes in her mind. As

she looks at Mr. Ramsay retreating and Mrs. Ramsay with James in the window, the sight excites her. Her excitement is conveyed through this long stretched sentence. The progressives convey the intensity of experience and her subjective perception of the situation. These progressives highlight the multiphase wave of activity Lily Briscoe reflects on life and associates it with the waves that rise up and come down and dash on the rock. The last sentence is poetic because of the syntactic parallelism which render rhythm and the imagery of tree, cloud, waves. The word 'there' in the last sentence makes the reader experience it as it is happening now.

iii. "It was Mrs. Ramsay reading to James, she said she knew his objection that no one could tell it for a human shape. But she had made no attempt at likeness, she said. For what reason has she introduced them then? he asked. Why indeed? - except that if there, in that corner, it was bright, here in this, she felt the need of darkness. Simple obvious, commonplace, as it was, Mr. Bankes was interested. Mother and child then objects of universal veneration, and in this case the mother was famous for her beauty - might be reduced, he pondered to a purple shadow without
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irreverence."



The first sentence is indirect interior monologue of Lily Briscoe. She is explaining Mr. Bankes that the triangular purple shape in her picture is the symbol of Mrs. Ramsay and James. The second sentence is also Lily's explanation that the purple shape doesn't look like a human shape. But she had made no attempt to draw a human shape so far. The fourth sentence is a direct statement by Mr. Bankes with quotation marks omitted. The fifth sentence is direct interior monologue of Lily Briscoe. We are shifted to her mind. Virginia Woolf usually combines indirect interior monologue with direct interior monologue. As she has introduced the topic to the readers ; she has dropped herself out of the scene and she makes the reader proceed with direct monologue of the character. The next two sentences are indirect interior monologue of Mr. Bankes. It is his thought which is unuttered. Lily has associated purple triangular shape with Mrs. Ramsay and James - mother - and child. Mr. Bankes although thinks of Mrs. Ramsay - as an object of universal veneration, he can't help thinking about her beauty. The tense throughout the passage is simple past and past perfect.

As To The Lighthouse is a multiple point of view novel, Virginia Woolf shifts from one point of view to another. So often, there is a shift from direct monologue to indirect monologue. They are used alternatively with perfection and subtlety. The reader is confused many a times and it is

difficult for him to separate one voice from another. The following passage illustrates this point.

iv "It is a triumph," said Mr.Banks, laying his knife down for a moment. He has eaten attentively. It was rich ; it was tender. It was perfectly cooked. How did she manage these things in the depths of the country ? he asked her. She was a wonderful woman. All his love, all his reverence, had returned ; and she knew it" .

The first sentence is the direct statement of Mr.Bankes and the 'stage direction is given by omniscient narrator. The second sentence gives Mrs.Ramsay's thoughts, however, without announcing it before. But we are certain that it is her thought because Mrs.Ramsay has always desired to please Mr.Bankes. Therefore, she has noted that he had eaten attentively. The next three short sentences have a change in the tense form. The tense changes from past perfect to simple past. The three statements directly came from Mrs.Ramsay's mind. They are presented as direct interior monologue. The three short sentences having syntactic parallelism heightens her excitement. The interior monologue changes to a direct statement. But the punctuation marks are omitted. In the sixth sentence the thoughts of Mr.Bankes are presented through the direct interior monologue. Mr.Bankes would probably never utter them aloud. The seventh sentence again is a direct monologue of Mrs.Ramsay. She is pleased because she has succeeded in pleasing Mr.Bankes. The closing sentence is the

omniscient narrator's comment. It sounds like conclusion. We can note the change in tense. The first sentence is direct statement. The tense is simple present. But then as the narration changes to direct monologue the tense used is simple past and when it is an indirect interior monologue, it changes from past to past perfect. The reader who is not used of such shifts now and then can not perceive it but gradually in the course of time he becomes sensitive to the shifts and their effects. Sometimes the marker suggesting the shift from one character to another is not clear and so a problem is created. The most obvious signals identifying the narrator as well as characters are 'he said' 'she thought' device. But in the following interior monologue, the signal is not used to create the effect of immediacy. The reader is directly linked with the consciousness of the character. The following interior monologue is an instance of it.

v. "No one could accuse her taking pains to impress.

She was often ashamed of her own shabbiness. Nor was she domineering, nor was she tyrannical. It was more true about hospitals and drains and the dairy. About things like that she did feel passionately, and would, if she had the chance, have liked to take people by the scruff of their necks and make them see. No hospital on the whole island. It was a disgrace. Milk delivered at your door in London positively brown with dirt. It should be made illegal. A model dairy and a hospital up here - those two things she would have liked to do herself. But

how? With all these children? When they were older then perhaps she would have time ; when they were all at school. O, but she never wanted James to grow a day older or can either. These two she would have liked to keep for ever just as they were, demons of wickedness, angels of delight, never to see them grow up into long-legged monsters"
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This is direct interior monologue of Mrs.Ramsay. The omniscient narrator is absent. The markers suggesting narrator's presence such as 'he said', 'she thought' have not been used. The reader directly shares the thoughts and feelings of Mrs.Ramsay. Mrs.Ramsay, it seems is thinking aloud. There is no auditor, nor is she talking with the reader. Someone has pointed at her dominating and interfering nature. This charge on her set her thinking. In the first sentence she refuses this charge. She tries to justify herself in the second sentence by referring to her shabbiness. The third sentence which is negative - the negation (nor) is brought into prominence. The syntactic parallelism emphasises the intensity of her feelings. In the next sentence however, she accepts that she feels passionately for the want of hospital, drains, dairies. The predicator 'did feel' is used for emphasis. Until now all the sentences were simple with regards to the use of syntax. But the fifth sentence expresses her anger and contempt. She gets excited and this excitement is expressed in her desire to scruff the necks of the people. The next three sentences

are very much like direct statements. In the next sentence a very different aspect of her personality is revealed. She has the sense of social commitment. A kind, generous, compassionate mother, Mrs.Ramsay very much desires to work for the society. She wants to set up a model dairy and a hospital in the island. It seems to be her dream. The thought gives her pleasure for a moment but the next movement she realises her limitations. The expression 'But how? with all these children?' expresses her helplessness. The next sentence is conditional. Unless her children grow older and go to school she can't do social work. Suddenly there is a change in the tone and thought of Mrs.Ramsay. She can't tolerate the idea of her children being old enough to go to school. She feels sorry for that and the tone of the next sentence and the exclamation 'O' express her excited feelings. She doesn't want her children to grow older. In the last sentence the tone changes as the subject matter changes. We can easily mark the motherly affectionate tone of Mrs.Ramsay. The sentence is complex in structure compared to the previous sentences. The imagery 'demons of wickedness', 'angels of delight' is an instance of parallelism as well as a paradox. It heightens her emotions for her youngsters. She doesn't want them to grow into 'long legged monsters'. The last sentence reveals her attitude towards grown-up people.

Thus her thoughts wander and there is a logical coherence. One thought gives birth to another. There is a

chain. At first she thinks of a blame upon her. She is analytic at that time. She denies the blame ; naturally the negatives are used prominently. She accepts her passions for hospitals and modern dairies. The thought of drawbacks in the society make her uneasy. She expresses her intense sorrow for the lack of hospital and dairy. Here her self-analytic tone changes and she talks directly to the readers. The desire for social work springs up but the limitations of a mother curbs them down and her mind suddenly enters into a new phase. The thought of her children makes her forget everything. The self analytical, critical Mrs.Ramsay suddenly becomes emotional. The interior monologue with direct statements mixed ; conveys Mrs.Ramsay's changing moods effectively. Harvena Rithcher comments, "Mrs.Woolf bends and curves her language to achieve the exact subjective tone she wants. Her sentence, on the other hand, with its swoops and dartings, its quick contradictions, its occasional chattering tone, seem to have been reproduced unconsciously, catching the spontaneity and constantly changing quality of feminine thought. It is perhaps this personal immediately - as if the sentences were "thought out loud" - that gives Virginia Woolf's language "that curious sexual quality" which she feels a woman's writing should possess .

3.3. SYNTACTIC PATTERNS :-

3.3.1. SENTENCE TYPES :-

I have examined 'To The Lighthouse' from the point of view of sentence patterns with an intention to explore variations in sentence length and the clausal embeddings in them. This will help us to determine whether the linguistic habits or stylistic features vary from one narrator to another and to see if it could help the reader to distinguish between the various narrators. Also I want to see if sentence patterns help in conveying meaning of the novel more effectively.

By observing the sentence patterns, I have discovered that the sentence patterns are very simple in direct speech or even in free direct speech but they are complex in the direct and indirect interior monologues. Especially when the narrator gets into meditative or philosophical mood, she uses complex structure for instance when, Mr. Carmichael frustrated Mrs. Ramsay's desires of showing sympathy she becomes speculative and in that mood suspects her own motives. "....all this desire of hers to give, to help, was vanity for her self-satisfaction was that she wished so instinctively to help, to give, that people might say of her, 'O' Mrs. Ramsay! dear Mrs. Ramsay ... Mrs. Ramsay, of course ! and need her and send for her and admire her? Was it not secretly this that she wanted and therefore when Mr. Carmichael shrank away from her, as he did this movement, making off to some corner

where he did acrostics endlessly, she did not feel merely snubbed back in her instinct, but made aware of the pettiness of some part of her, and of human relations, how flawed they are, how despicable, how self-seeking at their best." ⁴⁰

In the first sentence 'her desire to give, to help' is highlighted so it is taken in the initial position or fronted. The first sentence is simple in structure but the second sentence has comparatively complex structure as Mrs. Ramsay expresses herself. The second sentence has both subordination and co-ordination embedded. She focuses her experience of 'self-satisfaction in wishing to give and to help others.' The exclamation in the second sentence expresses excitement. Then follow the three co-ordinated clauses with 'and' as co-ordinating conjunction. The repetition of 'and' and the parallelism stresses her desire of 'self-importance'. The next sentence is a question. She has suspected her motives of 'self-satisfaction' and the question confirms it. The sentence which begins interrogatively has four subordinate clauses and two co-ordinate clauses embedded. This syntactic chain expresses a chain of relationship between character and events and between one character and another. The subordinate clause 'when Mr. Carmichael shrank away from her' reveals Carmichael's relationship with Mrs. Ramsay. Also we can see how it has affected Mrs. Ramsay and make her analyse her inner motives. The last co-ordinate clause expresses Mrs. Ramsay's peculiar idiosyncrasy. She,

unknowingly, moves the burden of responsibility away from herself as a particular individual to 'human relations in general', 'how flawed they are how self-seeking at their best.'

In another scene in the novel, Mrs. Ramsay, while going to town for shopping, sees a circus bill and suggests that they all must go. This makes Tansley nervous and he comes out with history of poverty and hardships. This makes her reflect that she "saw now why going to the circus had knocked him off his perch, poor little man, and why he came out instantly, with all that about his father and mother and brothers and sisters."⁴²

This is a presentation of Mrs. Ramsay's thoughts about Mr. Tansley. The sentence is complex in structure. The first two subordinate clauses are linked by co-ordinating conjunction 'and' if we consider the first subordinate clause as a cause then the second as an effect. The expression 'poor little man' expresses compassion of the speaker but in the last sentence the repetition of 'and' suggests the tone of antipathy.

The close examination of the length of the sentences draws the observations that the sentences of the omniscient narrator, Mr. Ramsay and Lily Briscoe are longer than those of the others. Mrs. Macnab's are shortest Mrs. Ramsay's sentence length reveal the greatest variations.

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Mr. Ramsay has declared that the weather would not be fine the next day. Mrs. Ramsay feels pride for her husband's accurate judgement. She knows that,

"What he said was true. It was always true. He was incapable of untruth, never tampered with a fact, never altered a disagreeable word to suit the pleasure or convenience of any mortal being, least of all his own children."⁴⁰

The first two sentences are short and the third one is longer. Such a variation is there as Virginia Woolf constantly shifts the point of view, the angles of perspective. The effect achieved is that the reader looks at Mr. Ramsay from Mrs. Ramsay's point of view. We are involved in her experience.

It seems Virginia Woolf has deliberately distinguished Mr. MacNab from the other narrators. She differs sharply from Mrs. Ramsay, Lily Briscoe, Mr. Ramsay as she is an Irish woman and not so refined as Mrs. Ramsay or Lily Briscoe. Mrs. Ramsay's and Lily's language reveal refined sensibilities and more maturity. Mrs. MacNab's sentences are the shortest sentences. For instance, while cleaning the summer house of Ramsay's she recalls Mrs. Ramsay and says,

"What was she to do with them Mrs. Ramsay's things.

Poor lady! she would never want them again. She was dead they said, years ago, in London."⁴³

The syntax seems too simple and even the sentences are short. As she glances the things in the house, her thoughts are continued. It is through her consciousness the readers come to know the happenings during the ten years.

" And once they had been coming, but had put off coming, what with the war, and travel being so difficult these days; they had never come, all these years; just sent her money, but never wrote, never came, and expected to find things as they had left them."⁴²

The sentence structure of the stream of consciousness of Mrs. MacNab sharply differs from the long sentences with clauses embeded, of the other narrators.

Thus we can draw the conclusion that in this novel when the characters talk directly to each other they use very simple syntax. But when they reflect and express their chain of thoughts or ideas or associations the syntax becomes complex. The reader has to strain himself to reveal the complexity. Because of the embeded clauses the reader experiences the stretched consciousness of the narrator. It requires the great attention and the memory to follow the progress of the sentence. The omniscient narrator, Mr. Ramsay, Lily Briscoe and Mrs. Ramsay do not much differ from each other stylistically. It can be noted that Virginia Woolf has blurred differences between some narrators, while she has made some others fairly distinct, stylistically.

My second observation is that Virginia Woolf constantly shifts between the techniques of direct and indirect monologue. To let the reader know as to which consciousness the material is being filtered through, she has used markers, such as 'she said', 'she wondered', 'thought Lily', 'she remembered', 'James said', or 'Mrs. Ramsay thought'. For instance

"She liked Charles Tansley, she thought, suddenly, she liked his laugh. She liked him for being so angry with Paul and Minta. She liked his awkwardness. There was a lot in that young man after all. And Lily, she thought, putting her napkin and aside her plate she always has some joke of her own."

Because of these markers a problem is created. The problem is that of noun clause and main clause. In the above passage, if the marker had not been there, we would have taken the preceding clause as a main clause but because of the marker, 'she thought' it became 'noun clause'. Sometimes there is a sequence of separate thoughts... Whether they should be treated as main clauses or noun clauses is a problem. She always shifts between direct interior monologue and indirect interior monologue. They are very subtly interwoven for ex. At the dinner Mr. Bankes liked the French recipe and admires Mrs. Ramsay and asks.

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"How did she manage these things in the depths of the country? he asked her. She was a wonderful woman. All his love, all his reverence had returned and she knew it."

The first sentence is indirect interior monologue of Mr. Bankes but the quotation marks are omitted and it is in the form of direct statement. The second sentence is Mr. Bankes' thought about Mrs. Ramsay which he did not utter. It is a direct interior monologue. And the third sentence is omniscient narrator's conclusion.

3.3.2 It is notable that Virginia Woolf has the habit of giving a long sentence with many punctuation marks which creates the effect of fluidity and music. The length of the sentence is some times exhausting. The curious thing is that such a long sentence is followed by very short one. Usually the short sentence is a comment by the narrator after a long stretched thought of a character. for instance. "Filled with her words, like a child who drops off, satisfied, he said, at last, looking at her with humble gratitude, restored, renewed, that he would take a turn; he would watch the children playing cricket . He went."

Mr. Ramsay who is demanding sympathy has been at last satisfied by Mrs. Ramsay. Omniscient narrator describes his satisfaction giving a simile of a child. 'Filled', 'satisfied', 'restored', 'renewed' describe the mental states of Mr. Ramsay vividly. While commenting the narrator has given

Mr. Ramsay's free indirect speech and then it is followed by the stage direction by the omniscient narrator. The last sentence appears too short and too simple compared to the previous ones. The passage has the repetition of the sound 'd'. The repetitive use of Ved form illustrates cross alliteration like in poetry and creates rhythm. This contributes to the fluidity of the passage effectively. This flow changes abruptly in the last sentence.

There is yet another example of a long sentence followed by a short one.

" To pursue truth with such astonishing lack of consideration for other people's feelings, to rend the thin veils of civilization so wantonly, so brutally, was to her so horrible an outrage of human decency that, without replying, dazed and blinded, she bent her head as if to let the pelt of jagged hail, the drench of dirty water, bespatter her unrebuked. There was nothing to be said"

This expresses an outrage in Mrs. Ramsay's mind. She disappears the lack of consideration of her husband. While describing her thought the omniscient narrator has used violent images to convey the intensity of her feelings. Her anger and contempt although unaltered has been expressed in one long sentence beginning with two non-finite subordinate

clauses followed by the predicator and then a complement which is again followed by embeded clauses. The second and the last sentence in the passage is omniscient narrator's comment. She uses vocabulary in this passage very effectively. It is paradoxical.

Here is another example of a short sentence preceded by long one. " Mrs. Ramsay , who had been sitting loosely holding her son in her arm, braced herself, and holding her son in her arm, braced herself, and half turning, seemed to raise herself with an effort , and at once topour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force, burning and illuminating (quietly though she sat, tusing up her stocking again) , and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male plunged itself, like a beak of brass bamen, and bare. He wanted sympathy"

Here, the omniscient narrator describes a moment in Mrs. Ramsay's life. It is described through the narrator's point of view. The narrator, at first describes the physical appearance of Mrs. Ramsay and then associates her character to many images like ' rain of energy' , 'column of spray , 'burning and illuminating ', 'delicious fecundity', 'fountain and spray of life.' These images vividly present the reader the character of Mrs. Ramsay. At that time Mr. Ramsay appears on the scene. He is described as ' fatal sterility' 'beak of

brass, barren and bare.' He stands in contrast with Mrs. Ramsay. Thus after a long sentence which presents the two characters, is followed by a short sentence - " He demanded sympathy. ' The pronoun 'he' in this sentence refers to the "male " in the previous sentence. It is left to the readers to guess who the person is.

The above examples show that it is the speciality of the omniscient narrator to report the events or mental processes in lengthy sentences. and then giving a short sentence.

3.3.3 Repetition is another feature of her sentence structure. Not only are the syntactic patterns or the words repeated, but the sentences also are repeated. Often we see a sentence that begins the paragraph, also closes it. Many instances can be given from the novel.

"But his son hated him. He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them ; he hated him for the exaltation and sublimity of his gestures for the manificience of his head, for his exactingness and egotism (for there he stood, commanding them to attend to him) but most of all he hated the
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twang and twitter of his fathers's emotions ."

The repetition of the phrase 'hated him ' + for construction intensifies the meaning in the following

passage: James' hatred for his father has been expressed very emphatically through the repetition of the sentence 'he hated him' thrice and through the constructions with slight variation 'his son hated him', 'most of all he hated'. Lyricism is the quality of stream of consciousness technique. We can see how these repetitions, besides emphasizing the theme, render music poeticalness to the narration. In addition to these repetitions the use of syntactic parallelism 'for stopping and looking', 'for interrupting', 'for coming' and the alliterative pattern 'twang and twitter' add to the rhythm and make the theme more effective.

Another instance of a different kind of repetition is that the three paragraphs in the seventh chapter have at the end, the expression "demanding sympathy". The first paragraph ends with the sentence "there he stood, demanding sympathy"⁵¹ the second paragraph ends with "..... the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy"⁵² the third passage has the ending "..... which the beak of brass, the arid scimitar of his father, the egoistical man, plugged and smote, demanding sympathy"⁵³

The theme of 'demanding sympathy' has been related to the theme of Mr. Ramsay's failure in life. Mr. Ramsay's strong desire for sympathy can be justified because of his

failure in life. Both the themes occur repeatedly and alternatively in the three paragraphs.

He wanted sympathy . He was a failure he said.....
Mr. Ramsay repeated, never taking his eyes from her face,
that he was a failureIt
was sympathy he wanted ,
.....
.....He must have sympathy
.....demanding sympathy.

He was a failure he repeated.....
.....
.....
.....demanding sympathy." 54

By using this structure Virginia Woolf has been able to convey the theme more effectively, maintaining unity and coherence.

"Never did anybody look so sad. Bitter and black, half - way- down, in the darkness, in the shaft. which run from the sunlight to the depths, perhaps a tear formed; a tear fell. The water swayed this way and that, received it , and were at rest. Never did anybody look so sad" 55

The first and the last sentence of the passage are identical. It refers to James Mrs. Ramsay has dashed his

spirit by saying that the weather would not be fine and they would not go to the lighthouse. Mrs. Ramsay looks at his sad face and it is repeated in her memory.

Sometimes the repetition is used to create rhythmic patterns for instance.

".....it was like a bird's nest' it was like a beautiful mountain such as she had seen abroad, with valleys and flowers and bells ringing and birds singing and little goats and antelopes. She could see the words echoing as she spoke them rhythmically in Cam's mind, and Cam was repeating after her how it was like a mountain, a bird's nest garden, and there were little antelops,' and her eyes were opening and shutting, Mr. Ramsay went on saying still more monotonously, and more rhythmically and more nonsensically, how she must shut her eye and antelops and gardens, and everything lovely, she
56
said.

In the above passage, many words and many syntactic patterns have been repeated conveying hardly any significant meaning. They are used to create rhythm. The passage is a sort of lullaby by Mrs. Ramsay who is trying to induce sleep in Cam with her exquisite motherly skill.

3.4 POETICALNESS OF LANGUAGE :-

Critics have aptly described Virginia Woolf's novels as "Lyrical novels" To The Lighthouse is almost a lyric the moments such as that of ecstasy, love, hatred, regret, frustration, sorrow, solitude, experienced intensely by the fictional characters, the language used by Virginia Woolf is poetic. As the novel is in the form of mental process of different characters, the narration has fluidity. This fluidity, the use of words, repetition, syntactic parallelism, refrain, rhythm, alliterative patterns onomatopoeic words create poeticalness. Virginia Woolf has used language so effectively that the prose appears to be poetry. Moreover, lyricism is one of the features of stream of consciousness novels. Considering the novel as poetry, we should pay attention to the use of language and various poetic devices that heighten the intensity and integrity of the moment. The novel is not a sequence of events but it is a sequence of moments of consciousness. Her characters possess aesthetic sense. The imagery used by the characters expresses their mood, tone and meaning. It appeals reader's through sensory perceptions and make them experience life beyond the printed page. The imagery throws light on the narrator's emotional, intellectual life, his attitude ; also it differentiates one narrator from another. For instances : The imagery used by James Ramsay such as : "I shall take a knife and strike him to the heart' .

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"that fierce sudden black-winged harpy with its talons and
its beak all cold and hard, that struck and struck at you" ⁵⁸
"then the wheel and the same foot, purple, crushed" ⁵⁹ .
"Something arid and sharp descended even there, like a blade,
a scimilar, smiting through the leaves and flowers even of
that happy world and making it shrivel and fall" ⁶⁰ .
"The lighthouse was then a silvery, misty-looking tower with
a yellow eye, that opened suddenly, and softly in the
evening" ⁶¹ .

All these express his jealousy and hatred for his father. He wants to kill his father. James expresses his feelings in violent terms. The reader actively participates in James' feelings. The imagery reveals James' relationship with his father.

In Mrs. Ramsay the images are quite different from that of James.

1. Demons of wickedness. ⁶²
2. Angels of delight. ⁶³
3. Never to see them grow up in longlegged monsters. ⁶⁴
4. Prue, a perfect angel. ⁶⁵
5. In they came, fresh as roses. ⁶⁶

6. Found them netted in their cots like birds among cherries
and raspberries.⁶⁷

7. She called life terrible, hostile, and quick to pounce on
you if you gave it a chance.⁶⁸

Almost all the images of Mrs. Ramsay reveal her as a tender hearted mother. She loves them so much that she doesn't want them to grow-up. The image 'long-legged monsters' reveals her attitude towards adults and towards the inadequacy of human life.

On the contrary the intellectual philosopher like Mr. Ramsay uses the images like.

"Trying to the end of pierce the darkness".⁶⁹

"The leader of a forlorn hope"⁷⁰

"If you looked from a mountain top down the long wastes of
the ages."⁷¹

"High enough to see the waste of the years and the perishing
of stars."⁷²

"Used his strength wholly to the last ounce."⁷³

"In intensity of isolation and the waste of ages and the
perishing of the stars"

"The sight of human ignorance and human fate."⁷⁴

Many images of Mr. Ramsay express his isolation, his gloom, and his feeling of intellectual inadequacy. As Mr.

Ramsay is an intellectual, a philosopher, his language is language of abstraction. He uses many abstract words such as "death", "wastes of the ages", "human ignorance"etc.

In Lily Briscoe, the images are associated with her paintings for instance.

75

"The colour burning on a framework of steel."

"The light of a butterfly's wing lying upon the arches of a cathedral."
76

77

"Which seemed to her like clouds with no life in them."

78

"She was like a bird of speed."

79

"An arrow for directness."

80

"And white lights parted the curtains."

81

"The little space of sky which sleeps beside the moon."

82

"Did she lock up within her some secret."

Many of her images are concerned with Mrs. Ramsay. Lily is greatly devoted to Mrs. Ramsay. Some of the images are concerned with her paintings. In her images, we find mystery. As an artist she gives shape to abstract things and creates order out of chaos.

Rather different from these narrators; Mrs. MacNab is an uneducated practical woman, concerned very much with her practical work of cleaning the house and keeping the things in order. Virginia Woolf has allotted very few images to Mrs. MacNab.

1. Without a soul in it. 83
2. All run to riot. 84
3. Fiery, like all red-haired woman. 85
4. Whatever did they want to hang a beast's skull there?
gone mouldy too. 86

Mrs. MacNab describes the deserted house as "Without a soul". 'Soul' here refers to person. The word 'fiery' is used in the sense hot-tempered. The condition of the garden. She describes as 'run to riot'.

The imagery in Charles Tansley brings out his personality. He has inferiority complex and so he is aloof from all. This has resulted in his resentment. He has tendency to exaggerate. For instance, when he is influenced by Mrs. Ramsay's beauty, he forgets her age and thinks of her beauty absurdly in the terms.

87

"With stars in her eyes and veils in her hair."

88

"With cyclamen and wild violets"

"Stepping through fields of flowers and taking to her breast
buds that had broken and lambs that had fallen." 89

In some of other images he expresses his unforgiving nature and his attitude towards others.

90

"The sort of rot these people wanted him to talk."

91

"It all seemed silly, superficial, flimsy."

92

"They did nothing but talk, talk, talk, eat, eat, eat."

..123..

In these images he expresses himself with a singular force. The words 'rot', 'silly', 'flimsy', 'superficial' show how full of revenge he is.

Thus Virginia Woolf uses the imagery that reveals the psychology of the character. She employs images to make her style expressive.

Virginia Woolf charms us by her musical prose and the symbolic quality of her style. We notice a melodious harmony in her novels, especially in To The Lighthouse. Regarding the style of the novel, M. H. Wadikar has remarked that,

"To The Lighthouse" reveals the deepest and most delicate motions of the human heart and spirit in an equally delicate and deep style. Mrs. Woolf employs words and phrases that are shimmering and cadenced and brings out the precise significance of the situation."⁹³

The passages in To The Lighthouse bear out her style eloquently. The following passage is an illustration.

"Mrs. Ramsay seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force burning and illuminating (quietly though she sat, taking up her stockings again), and into this delicious fecundity, this fountain and spray of life the fatal sterility of the male plunged itself like a beak of brass, barren and bare."⁹⁴

We notice that the passage is rich in figures of speech and alliterative patterns. Simile and alliteration are infused in "like a beak of brass, barren and bare." ⁹⁵ The sound pattern repetition of initial sound 'b' and also the pattern of short and long vowels / ə bi:k əv brɔ:s, bɛrən ɔn beə/ create music. "fused into force" is also alliterative in pattern. Mrs. Ramsay's strength and energy is communicated in equally energetic images such as "a rain of energy", a column of spray", "burning and illuminating", "delicious fecundity, 'this fountain and spray of life " these words and expressions convey the meaning very significantly. Her fertility is contrasted with 'male sterility in' beak of brass. The words used are so vivid that bring out the essence of the situation and also create the spirit of atmosphere. This can be illustrated in the following passage.

"Now all the candles were lit, and the faces on both sides of the table were brought nearer by the candle light, and composed, as they had not been in the twilight, into a party round a table for the night was shut off by panes of glass, which far from giving any accurate view of the outside world, rippled it so strangely that there, inside the room, seemed to be order and dry land, there, outside, a reflection ⁹⁶ in which things wavered and vanished, waterily."

For Virginia Woolf words are like colours. In the above passage. She has painted a picture of light and shadow,

darkness outside and twilight inside. The sentence begins with 'Now all the candles were lit' and as gradually the candlelight first illumines the faces around the table, and the window panes and then the outside world vanished in the darkness, these impressions are interwoven in an intricate complex sentence with many subordinate clauses. These clauses unfold the world around which can be seen in the twilight of the candle. The last two subordinate clauses very effectively convey the contrast picture of the strange world outside in the darkness and the world inside clear and composed. The words 'rippled', 'waterily', 'wavered' aptly describe the blurred vision of night which is contrary to order and dry land inside. The repetition of the sound 'd' and the sound 'l' in cross alliterative patterns make it more poetic. The repetition highlights the continuity and fluidity of the impressions.

The descriptions in To The Lighthouse are very accute. They are tinged with the emotions. Seeing the bay, Mrs. Ramsay exclaims.

'Oh, how beautiful' for the great plateful of blue water was before her, the hoary lighthouse, distant, austere, in the midst, and on the right, as far as eye could see, fading and falling, in soft low pleats, the green sand dunes with the wild flowing grassess on them, which always seemed to be running away into some moon country, uninhabited of men."

Virginia Woolf uses symbols as structural patterns for emphasis and for coherence. The lighthouse symbol recurs in the novel. In the above passage the lighthouse symbol has occurred in Mrs. Ramsay's mind. Virginia Woolf has very successfully caught in words her reactions and images that rise up in Mrs. Ramsay's mind. The sea is described as a full plate of blue water. The lighthouse is described in the words 'hoary', 'austere' and 'distant'. 'fading and falling' is an instance of alliteration. Mrs. Ramsay's mind travels from this world to the world of fantasy. She imagines the green grass going to the 'moon country uninhabited of men'. In the last line the tone is subjective. It seems, she has a secret desire of going to a moon country, away from the inadequacies of human life.

The poetic quality of her prose is due to the sound patterns, the words expressing sensory reality, the syntactic parallelism. Moreover, the flow of impressions and the emotions bring out the effect of a lyric. Virginia Woolf describes the most delicate feelings and the experience which can not be expressed in words. In one of the scenes in the novel, when suddenly Mrs. Ramsay feels young, she is described as "Instantly for no reason at all, Mrs. Ramsay became like a girl of twenty, full of gaiety." In the third part of the novel. Lily Briscoe wants to finish her painting. But she is unable to complete it. Her ideas about the picture are not clear. She is drawing line after line on the canvas.

This experience is described so vividly that it has got significance.

"The brush descended. It flickered brown over the white canvas, it left a running mark. A second time she did it - a third time. And so pausing and so flickering, she attained a dancing rhythmical movement, as if the pauses were one part of the rhythm and the strokes another and all were related, and so, lightly and swiftly pausing, striking, she scored her canvas with brown running nervous lines which had no sooner settled there than they enclosed."⁹⁹

The syntactic parallelism in this passage, "so pausing and so flickering", 'lightly and swiftly pausing and striking' create rhythm. The words and the pattern express dancing rhythmical movement and a wave-like motion of Lily Briscoe.

The second part of the novel is a short poetic interlude which deals with man's relation with nature. The destructive natural forces are dramatised.

"Night succeeds to night. The winter holds a pack of them in store deals them equally, even with indefatigable fingers. They lengthen, they darken. Some of them hold aloft clear planets, plates of brightness. The autumn trees, ravaged as they are, take on the flash of tattered flags kindling in the gloom of cool cathedral caves where gold letters on marble pages describe death in battle and how

bones bleach and burn for away in Indian sands. The autumn trees gleam in the yellow moonlight, in the light of harvest moons, the light which mellows the energy of labour, and smooths the stubble, and brings the wave lapping blue to the share."¹⁰⁰

The first sentence communicates passage of time. The description of autumn trees is suggestive of ravage of time. The vocabulary 'ravage', 'tattered flags', 'in the gloom' 'cool' cathedral caves', 'death in battle', 'bones bleach and burn' refers to death and destruction. The alliterative patterns 'cool cathedral caves', 'bones bleach and burn', 'describe death', and the parallelism 'They lengthen', 'they darken' make the prose poetic. Virginia Woolf wanted her readers to see the novel while reading. Her patterns, repetitions and rhythm help to achieve this effect.

"So loveliness reigned and stillness, and together made the shape of loveliness itself, a form from which life had parted, solitary like a pool at evening, far distant, seen from a train window, vanishing so quickly that the pool, pale in the evening, is scarcely robbed of its solitude, though once seen. Loveliness and stillness clasped hands in the bedroom"¹⁰¹

Since Mrs. Ramsay is dead, the Ramsay house is empty. The emptiness of the house is artistically contrasted against the loveliness and stillness. Loveliness and stillness are

personified and are given life and colour. to describe the solitude and the stillness effectively Virginia Woolf brings to her mind the image of a pool at a distant place and the passenger catching the glimpse of its evening silence from a passing train. Further she describes how the silence is sometimes broken by "the soft nose of the clammy sea airs, rubbing, snuffing, iterating and reiterating their questions - will you fade? Will you perish?"¹⁰² The vocabulary used in the second part creates sense of mystery obscurity .Dancing rhythmical movement and a wave like motion of Lily Briscoe.

Another feature of Virginia Woolf's language is her artistic use of onomatopoeic words. Especially she has used them in the second part of the novel. While describing the sights and sounds of changing season, and in the third part, she uses them, when she describes sea-waves. In the second part.-

"Attended with the creaking of hinges and the screeching of bolts, the slamming and banging of dampswollen woodwork, some rusty laborious birth seemed to be taking place, as the woman, stopping, rising, groaning, singing, slapped and slammed upstairs now, now down in the cellars."¹⁰³

The effect of the onomatopoeic words like creaking, screeching, banging, slamming, slapped is such that the reader can hear it while reading the novel. The words themselves convey the sense of sound. It is more effective

when she describes sea-waves in the third part.

"One could hear the slap of the water and the patter of falling drops and a kind of hushing and hissing sound from the waves rolling and gambolling and slapping the rocks as if they were wild creatures who were perfectly free and tossed and tumbled and sported like this forever."¹⁰⁴

The movements of the waves and the sounds created by them is described in wild terms. 'slap and patter' and 'hushing and hissing' are onomatopoeitic words 'rolling', 'gambolling', 'tossed and tumbled' very aptly describe the violent motions of waves. These are also the instances of alliterative patterns. Thus Virginia Woolf uses the words which themselves are sounds. The repetitive sound patterns, syntactic parallelism and the subjective tone make the novel almost like a poetry. She writes in a free, conversational style with a melodious ease. This can be illustrated in the following passage which describes the morning which unlike the morning referred to in the first section is fine.

"So fine was the morning except for a streak of wind here and there that the sea and sky looked all one fabric, as if sails were struck high up in the sky, or the clouds had dropped down into the sea. A steamer far out at sea had drawn in the air a great scroll of smoke which stayed there curving and circling decoratively, as if the air were a fine gauze which held things and kept them softly in its mesh, only gently swaying them this way and that. And as happens

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sometimes when the weather is very fine, the cliffs looked as if they were conscious of the ships, and the ships looked as if they were conscious of the cliffs, as if they signalled to each other some secret message of their own. For sometimes quite close to the shore, the lighthouse looked this morning in the haze an enormous distance away."¹⁰⁵

This fine, beautiful morning is significant as it stands in contrast with the morning in the first section. This morning is significant in another sense. On this morning the expedition to the lighthouse takes place and the long disturbed relations are resolved. In the first line there is an inversion for the sake of emphasis. The 'fineness' of the morning is emphasized. This fineness has unified the sky, the sea, the sails, the steamer and the air. Everything looks animated. The cliffs and ships are personified. The omniscient narrator seems to be uncertain. He tries to search truth from the mysteries of concrete reality. We can observe his doubtful, hzitating mind. In the above passage the use of 'as if' conveys the uncertainty of omniscient narrator has considerable meaning in the total significance of the work. Thus Virginia Woolf is a painter who paints with words. She is undoubtedly a poet.



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