CHAPTER VI: SYMBOLISM AS A MEANS OF CONVEYING
STREAM OF CONSCIOUSNESS
Symbols have been used for different purposes, in logic, semantics, theology and fine arts. The term 'symbol' has been defined differently by different critics. Edmund Wilson, Sir Maurice Bowra and W.B. Yeats point out that the symbolists use symbols to spiritualize literature and that the symbolist movement is fundamentally mystical. To the symbolists the symbolic means primarily a part of the Divine Essence. W.Y. Tindall defines the literary symbols as an analogy for something unstated that going beyond reference and the limits of discourse, embodies and offers a complex of feeling and thought.

Symbols are the language of the mystics. Artistic representation or symbolic schemes come into being which describe or suggest the special experiences of the mystical consciousness. Many of the symbols and images are made familiar to the ordinary man by the poets who have intuitively recognized their suggestive qualities and their link with truth. They have borrowed and adapted symbols to their own task of translating 'Reality' into terms of rhythm and speech. Ultimately, they owe their origin to the mystics, or to that mystical sense which is innate in all true poets.

Greater the suggestive quality of the symbols used, the more answering emotion it evokes and the more of the
truth it conveys.

A good symbolism, therefore, will be more than mere diagram or mere allegory: it will use to the utmost the resources of beauty and of passion, will bring with it hints of mystery and wonder, bewitch with dreamy periods the mind to which it is addressed. Its appeal will not be to the clever brain, but to the desirous heart, the intuitive sense, of man. 1

A study of the symbolic function increases our understanding of time in the life of the individual and society.

Symbols are the concrete conceptual form of the temporal existence of a culture, of the life of a collectivity. They map the entire area between the first perception of reality, the cognitive apprehension, and, the fulfilment of a vision of life. They are this 'area-in-between' in which the intelligences of intentionality is formed and the will is produced. Symbols differentiate 'events' which develop the intentional characters and structures of human conscience; through them the structures of conscience and consciousness are permeated by history. 2

In his commentary on The Secret of the Golden Flower, Jung says that symbols are the result of a psychic process of development and not of rational thinking. Freud, talking about symbols in The Interpretation of Dreams calls them 'unconscious ideation'. Virginia Woolf has stated the

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nature of symbols and tried to explain how it works and affects the minds, and how it gives an insight into things and reveals in a flash the depths of its meaning. She writes thus:

If we try to analyse our sensations we shall find that we are worked upon as if by music – the senses are stirred rather than the brain. The rise and fall of the sentence immediately soothes us to a mood and removes us to a distance in which the near fades and detail is extinguished. Our minds, thus widened and lulled to a width of apprehension .... The theme is supported and amplified and varied. The idea of hurry and trepidation, of reaching towards something that forever flies, intensifies the impression of stillness and eternity. Bells heard on summer evenings palm trees waving; sad winds that blow for ever, keep us by successive waves of emotion in the same mood. The emotion is never stated; it is suggested and brought slowly by repeated images before us until it stays, in all its complexity, complete.

Virginia Woolf has explained how images working on our senses by suggesting, emotions and ideas become symbolic. Character, atmosphere and action have symbolic value.

Virginia Woolf has further stated why symbols are needed. "We grasp what is beyond their surface meaning, gather instinctively this, that, and the other – a sound, a colour, here a stress, there a pause – which the poet knowing words to be meagre in comparison with ideas, has

strewn about his page to evoke, when collected, a state of mind which neither words can express nor the reason explain."

For Virginia Woolf, life or spirit - this the essential thing 'is a luminous halo, a semi-transparent envelope'. Virginia Woolf saw life in its manifested form as something everchanging, mutable. To convey her vision of this unknown and uncircumscribed spirit or life she used symbols.

As early as 1917, enboldened by the publication of *A Portrait of the Artist as a Young Man* and *Pointed Roofs*, Virginia Woolf tried to find a method of portraying her vision of life by writing "The Mark on the Wall" which resembles the style of the cemetery scene in Joyce's *Ulysses*. She read Joyce and adapted his method of portraying characters, life and vision through symbolism.

Joyce in turn borrowed from the French symbolists. Bergson and Proust held that the evanescence of experience could be evoked in literature only through the use of images and symbols. The psychological novelists, especially the stream of consciousness novelists begin as naturalists or realists - and end as symbolists. In their pursuit of shadowy, dancing, flowing thought, James Joyce and Virginia Woolf invoked prose and produced poetry. What begins as an

attempt to click the mind's shutter and catch the images of outer reality impinging upon it, ends as an impressionistic painting. Perhaps, this proves that both James Joyce and Virginia Woolf like other symbolists, were the greater realists in recognizing that literature must recreate life, and not merely attempt to document it. *The Portrait, Ulysses, Mrs Dalloway, To The Lighthouse* and *The Waves* have been approached by way of their psychological realism, or the symbolist devices employed to express it.

Certain concepts such as meaning, being, relation and time are too fundamental to allow definition. And it is impossible to define their meaning from outside by reference to a large category, they can be clarified internally by distinguishing its main forms and expressions through the medium of fitting images. Thus Virginia Woolf and James Joyce had to seek the aid of symbols in portraying the evanescence of experience.

Virginia Woolf's theory of 'impressions' can be compared to Joyce's theory of 'epiphany'. But the psychological critic tends to understand Joyce's term in a purely psychological sense. The epiphany becomes a moment of mental experience, a brief state of emotion and 'claritas' the subjective reaction to the perception of objects.
The novelist's task is then envisaged as the recording and communicating of such 'moods' or 'feelings', so that Symbolism enters art and criticism precisely where Joyce wanted to throw it out: as a means of conveying purely 'inner', personal, subjective states of mind by means of purely affective techniques. The net result is that Joyce's theory is completely unbalanced by forcing apart the subject and object he was so concerned to unite: his stream of consciousness is taken as 'direct quotations' from, or renderings of, the emotions of his characters, which thus provided the material he used 'to expand one of his epiphanies into a great picture of a single day in a teeming city'.  

Virginia Woolf's definition of reality - the basis of both her method and morality arose from her belief that impressions are all that one can know. According to her, impressions, must extend beyond the buttons on the coat or the gold in the teeth, if they are to capture the real essence of personality, the soul. To communicate an impression of the essence of personality is a very different matter from communicating an action, as the traditional novel did. Such subtle and instantaneous impressions are conveyed in language by poetic devices, which have the quality of making two dissimilar seem suddenly similar. To bring out the effect of intensity, Virginia Woolf has used the heightened language of poetic devices. This is obvious from the numerous metaphors, similes and symbols in her work. For example in the opening page of Mrs Dalloway

she describes the morning. "Now fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp..."6

This fresh morning symbolizes the morning of Clarissa's life, her happy girlhood at Bourton. Flowers and green fields in the novel again and again symbolize peace and contentment.

Despite Virginia Woolf's use of images as independent of a character's consciousness, yet reflecting that consciousness, she does show in Jacob's Room the process by which images become psychological symbols, and she does this extremely well. As Mrs Flanders comes across the word 'love' in Mr Floyd's letter of proposal, she thinks of her dead husband and then, crumpling the letter in her hand, she shouts at her son John for chasing some geese with a stick. Later when the boys are in bed, she re-reads the letter, and thinking of John running after the geese with a stick, she realizes she cannot marry Mr Floyd. Her initial anger at John, which occurred while she was reading the letter, can be understood as an expression of her anger at the presumption of the red-haired, sexually aggressive suitor. Mr Floyd's proposal is to Betty Flanders a vulgar intrusion, an act of bullying, like that of chasing geese with a stick.

6 Virginia Woolf, Mrs Dalloway, p. 5.
The displaced anger makes the co- incidental event a symbol for the real object of her anger. It becomes part of her mental logic. It explains to her, her reasons for refusing Mr Floyd. It also justifies her refusal. This is a perfect example of psychological symbol.

Mrs Jarvis has asked Mrs Flanders to go for a walk with her in the moonlight. They climb a hill from which the 'lights of Scarborough flashed as if a woman wearing a diamond necklace turned her head this way and that'. 7 Mrs Jarvis is in a serene, and emotional mood which is associated with her impression of Jacob who was always the friend of the three of Mrs Flanders' sons. "How quiet it is!" said Mrs Jarvis. Mrs Flanders rubbed the turf with her toe, thinking of her garnet brooch." 8 'Garnet brooch' is working here as a symbol, since this particular pin has no relevance to the scene or the novel. It isn't 'garnet brooch' which Virginia Woolf is talking about; it is the essence of trifles, of baubles. Its triviality is the operative element.

In Jacob's Room many of the 'isolated' symbols refer to the basic concept of the novel, such common imagery for fluidity and change as waves, for example. But the symbols

8 Ibid.
which specifically carry the central significance of
Jacob's Room are skull, skeleton, and bone.

Mrs Flanders hurried up the steep lane,
aware all the time in the depths of her
mind of some buried discontent.

There on the sand not far from the lovers
lay the old sheep's skull without its
jaw. Clean, white, wind-swept, sand-rubbed,
a more unpolluted piece of bone existed
nowhere on the coast of Cornwall. The sea
holly would grow through the eye-sockets;
it would turn to powder, or some golfer,
hitting his ball one fine day, would
disperse a little dust. 9

The basic concept informing the book is established in this
passage and Mrs Flanders is set in opposition to the symbol.
She is strangely disquieted. The skull is dealt with at
length. It is given attributes and associations, a context
which immediately suggests its symbolic significance. The
skull here acts as an agent of fear, death and doom. Later
Mrs Flaniers meets with the reality of this symbolically
envoked fear in her.

James Joyce also uses psychological symbols. He has
been very much influenced by the mythical symbols of Jung
and the psychological symbols of Freud. To consider
James Joyce's symbols, he has used visual problems of
psychological nature as symbols. Joyce's handling of
Stephen's eye problem is symbolic. Joyce nowhere offers a

9 Ibid., p. 9.
physiological explanation for Stephen’s weak vision. Many critics agree that the eagle’s epiphany constitute a form of punitive castration threat. If the eye has been a sexually offending organ, castration fear can be unconsciously transferred to it, often with the result that vision is impaired; that is to say, inhibited in self-defence. Stephen’s visual lust and the threat of loss it provokes would facilitate such a transference of castration anxiety to his eyes. Having sexualized the eye, Stephen punishes it for its sexuality. Freud says, while discussing the most extreme example of neurotic disturbances of sight, hysterical blindness, that it is "as if an accusing voice had uplifted itself within the person concerned, saying: 'because you have chosen to use your organ of sight for evil indulgence of the senses, it serves you quite right if you can see nothing at all now.'"

The ego defends itself against the fearful consequences of sexual looking by prohibiting or interfering with sight. The episode of the eagles, Stephen’s weak eyes, his subsequent attitudes and actions with respect to sight—all these are symbolic and suggest that some such psychological

pattern is operative in his case.

Most critics agree with Hugh Kenner that the hairy face of the father at the opening page of *A Portrait* is 'the Freudian infantile analogue of God the Father'. 11 This analogue is usually connected with the punishing; eye-pulling eagles are emissaries of the God with hairy face - the punisher.

Stephen Dedalus in his fantasied encounter with Mercedes, imagines that "he would fade into something impalpable under her eyes and then ... he would be transfigured. Weakness and timidity and experience would fall from him in that magic moment." 12 Later Stephen empathizes with Davin's experience with the young peasant woman whom Stephen imagines has 'the eyes and voice and gesture of a woman without guile, calling the stranger to her bed'. 13 The eyes of these two women issue calls to romantic transformation and physical gratification. Their eyes act as symbols suggesting some future movement when


13 Ibid., p. 183.
Stephen can be freed from his inhibiting fears and his bondage to the past.

Like James Joyce, Virginia Woolf too makes use of symbols of psychoanalysis. Virginia Woolf wrote that she did not know any more about psychoanalysis than what she heard in conversations. The symbols as the expression of instinctual need was first studied in the dream. There the condition of its occurrence was found in the reduction of consciousness enjoined by the physiological state of sleep. In a dream Peter Walsh's pocket knife could well signify an instinctual need or an inchoate aim. What looks like mannerism is in reality a phallic symbol. Virginia Woolf seems to have used symbols of psychoanalysis consciously and intentionally. The dream symbol in the strict sense of the word does not occur in this stage of fringe consciousness or marginal awareness. In the dream, symbol has an independent factual reality. A pocket knife is in all seriousness a pocket knife. Only from a certain inconsistency of context we can say that it realizes a psychological need. In the waking state the same need could certainly express itself in the wish to fondle the pocket knife in the middle of conscious and rational behaviour and in the marginal pleasure which Peter Walsh derives from an action of which he is hardly aware. On deeper
level Peter's playing with his pocket knife denotes the fateful problem of his character. His self-absorbed boyish brusqueness hurts others, especially Clarissa and thus disrupt his own life. From the evidence of his behaviour which is reported throughout the book, one can construct a personality whose manifest conduct could be related to certain unconscious problems in the way psychoanalysis conceives them.

Virginia Woolf seems to have taken this method of dream symbol from James Joyce. There is again the dream of Peter Walsh. Having seen the great lady, Peter Walsh falls asleep on a bench in Regent's Park. He dreams of Mrs Dalloway. His experience is as if a solitary traveller in a forest should approach a great female figure at the end of an avenue. Like Jung's 'anima' this figure is a little overwhelming. 'The death of the soul', cries Peter as he awakes. Suggesting at once the feeling of his dream and its interpretation, her simile helps us to apprehend both Peter and Clarissa.

From Joyce's note books, there are evidences of the clues to his possible acquaintance with the psychoanalytic theories at various stages in his career. In several of the stories of Dubliners and in Ulysses and Finnegans Wake one finds Freudian apparatus of psychoanalytical symbols.
Joyce used dream as symbols in *A Portrait of the Artist as a Young Man*. There are many dreams and waking visions in this novel. Of them, three dreams stand out. They are of dead Parnell near the beginning, of a wasteland of goats, and of a cave of fabulous kings and little people at the end. Functional in the pattern of country, religion and family, these three dreams are what Stephen calls 'epiphany'. In *Ulysses* Stephen, Bloom and Haines have prophetic dreams. The dream shared by Bloom and Stephen predicts their relationship with Molly Bloom. Haines's dream of the black panther, somewhat more obscure, is a vision of Bloom dressed in black. As A.M. Klein has pointed out, Haines means hate and the panther is a traditional image of Christ. It becomes plain when these observations are carried a little further, that

Haines's dream is the earliest adumbration of Christ-Bloom, whose daydreams of the Orient, hateful to devils present the fertility he is to restore. Hallucinations in the Circe episode ... are symbols of Bloom's deepest being....

It is obvious from *Finnegans Wake* that Joyce read and studied Freud's *Interpretation of Dreams* and the dream symbols. Unlike Virginia Woolf's, James Joyce's symbols

extend to myth, history and philosophy. Virginia Woolf's novels have a limited use of mythical or archetypal symbols. Here is mostly aesthetic symbols portraying the vision of life. Joyce's *Finnegans Wake* is wholly a dream. The course of history in Joyce's dream-like rendering, is orchestrated to the street cries and nocturnal noises of Dublin. Earwicker's ladder is stocked with wholesome Roman orators like 'Burrus' and 'Caseous', while his wife's dressing table is consecrated to such inverted Egyptian deities as 'Enel-Rah' and 'Aruc-Ituc'. To understand and to integrate this myth, one requires a universal history.

*Finnegans Wake* is about anybody, anywhere and anytime. This 'anywhere' in particular is Chapelizod at the western edge of Dublin on the river Liffy. This great 'sombody' is known by his initials H.C.O., which stand for Humphrey Chimpden Earwicker or when he is less individual, for 'Here Comes Everybody' or when altogether up-to-date, for Heinz cans everywhere' or at other times and higher places, for 'Haroun Childeric Eggeberth'. His other names are Adam, Christ, Caesar, Genghis Khan, Cromwell, Wellington, Guinness and Finneghan. In Dublin he is identified with the hill of Howth, the Wellington Monument and the magazine in Phoenix Park. Dublin is everywhere and H.C.O. is a
father, like Adam; riser like Jesus, a waker at his wake. Like the Phoenix too - Phoenix Park fronts the back of the pub - except that this bird is singular and H.C.S. plural. From his ashes and the debris of his battles rise children, cities and books. His wife, Anna has a hand in these. Anna Earwicker, commonly known by the initials A.L.P. (Anna Livia Plurabelle), is any woman or 'annyma' - Anima. If H.C.S. is a the great father, she is the great mother. He creates and falls. Picking his pieces up and renewing them, she wakes him at his wake. As he is the hill in Joyce's familial geography, so she is the river of life and time.

As the story of Leopold Bloom, going away and coming home, is the story of every man, so that of Earwicker, sinner and victim of gossip, falling on the floor, going to sleep and waking up to start another day. Virginia Woolf complained that their stories are vulgar. Everyman, after all is common and vulgar by definition, argues A.Y. Tindall. Chapelized, like the rest of Dublin is everywhere. Earwicker's family, becoming archetypal, includes the people of the world. Their action suggests all action at any time. The tensions within the family, the changing relationship among sons, father, daughter and mother - the family process, in short - is the process
of history.

As Joyce, making particulars general, made *Ulysses* everybody’s story, so he made this story of a man and his family in a remote part of Dublin that of all men at all times, their action all history, their conflicts all wars and debates. All myth, all literature, all time and space — our general story emerges from this locale. 15

This briefly, is the family process: the father begets twin sons, who quarrel. Uniting at last against father, they replace him as he falls. The rising son becomes father in his turn and begets two sons, who quarrel, unite, and after his fall, become father. Barwick’s family like Freud’s is more or less incestuous. This process, which is that of any family, suggests problems that have fascinated philosophers and theologians: the one and the many, the creator and his descent into creation, the happy or creative fall, relativity, recurrence, permanence and change, fall and renewal. This domestic process embodying the ideas of reality, is also the pattern to which trousers, organs, bricks, and dynasties conform: "Tricks may rise and Troysirs fall (there being two sights for ever a picture) for in the byways of high improvidence that’s what makes lifework leaving." 16 To make this


family general and place it in time and times, Joyce used analogy and parallel as he had in *Ulysses*. In *Ulysses*, Homer adding general meaning to particular Bloom, provides the structure of his day. In *Finnegans Wake* Joyce called upon the system of Giambattista Vico, an eighteenth-century philosopher, who found history cyclical. Each revolution of his cycle consists of four ages, eternally repeated: a divine age, a heroic age, a human age and a period of confusion, at once the end of the old cycle and the beginning of the new. The divine age, peculiar for religion and marked by fables and hieroglyphs, is primitive. This is the period of Genesis. The heroic age notable for marriage, conflict and metaphor, is the age of the Trojan war or of King Arthur’s knights. The human age characterized by burial, democracy and abstract language, is that of Pericles, declining Rome, and modern times. The ‘ricorso’ or the age of confusion that heralds renewal is represented by the dark period which, after the fall of Rome, preceded the triumph of Christianity or the new divine age. The creative father, the quarrelling sons, and the renovating mother of Earwicker’s household fit this pattern well or rather Vico’s pattern fits Earwicker’s family process for here ‘Vico is but parallel or analogy to enlarge the meaning
of an all but suburban home and give it temporal
dimension'. 17

Like Vico's history, Joyce's Wake is divided into
four large parts which represent four ages. A circle
composed of smaller circles, Finnegans Wake has the shape
of a great wheel, a 'Wheel of Fortune', a 'millwheeling
vicociclimometer'. 18 All 'moves in vicious circles yet
remains the same'. 19 Implying the four aspects of Vico's
wheel, Joyce's square wheel, bumping along to no end, may
also imply the four old men, always around, peeping.
These four are analysts or historians, representatives
and recorders of tradition, authors of Irish history.
As 'mamalujo', they are Matthew, Mark, Luke, and John,
authors of the four gospels. Under the eyes of these
four H.C. Earwicker becomes a Viconian man: "A human
pest cycling (past!) and recycling (past !) ... here
he was (past !) again!" 20

Mrs Earwicker or Anna Livia Plurabelle presides
over Vico's 'ricorso' as agent and principle of renewal.
With 1001 children, she is the 'Bringer of Plurabilities'.

17 William York Tindall, op. cit., p. 244.
18 James Joyce, Finnegans Wake, p. 614.
19 Ibid., p. 134.
20 Ibid., p. 99.
Jung's 'annyma' or the great female figure that haunts our dreams, she is Eve, the Virgin Mary, Pandora, Noah's wife, Napoleon's Josephine and the Moon. As \( H.C.E. \) is Alpha, she is Omega. Treating her with a mixture of tenderness and contempt, Joyce adapts his rhythms to her presence and nature. Thus Joyce makes his characters symbols to represent time, age, race and universe. Through the means of a wide range of symbols and his references to history, philosophy and mythology, Joyce brings out the consciousness not only of an individual \( H.C.E. \) but also that of a whole human race.

The world which Joyce depicts in the stream of consciousness of \( H.C. \) Earwicker by the use of symbols, is large and unlimited. Virginia Woolf's symbols are limited in scope and variety. Yet Virginia Woolf has been considered a true symbolist, for throughout her work she uses objects and even people as symbols not only to represent herself but also to suggest some larger theme or idea or feeling. In Mrs. Dalloway, the implicit relationship between Septimus Warren Smith and Clarissa Dalloway serves not only dramatic but also thematic purposes. Septimus is Clarissa's double. Both Septimus and Clarissa feel that they are outside, looking on, and at the same time dashing headlong through life. They are both alternately happy, then very worried.
and fearful. The quality most central to Clarissa and Septimus is their insistence on no one's having power over them. Septimus symbolizes also all those who refuse to let doctors like Bradshaw and Holmes to use them for experimentation. Clarissa is equally defiant of Miss Kilman's determination to dominate her. Clarissa has also refused Richard's and Peter's intimacy because of her intense fear of domination. The madness, the calmness, the suicide of Septimus Smith are extensions of the fear, the calmness, the insight of Clarissa. Septimus is also typical of a war time neurotic. Thus Virginia Woolf too like James Joyce, makes her characters symbols.

Virginia Woolf makes the use of nature symbols abundantly in her stream of consciousness novels. The dominant symbols she employs in her mystical work The Waves, are the sea, waves and sun. Her art does not claim the kind of aesthetic transcendence that James Joyce inherited from Aquinas. Virginia Woolf's 'moments of being' are microcosmic images of permanence in transience, waves in the sea of existence momentarily lit by some inner reality - yet they remain in tension with the flux that creates and destroys them. "I shall pass like a cloud on the waves. Perhaps it may be that though we change, one flying after another, so quick, so quick, yet we are somehow successive
and continuous we human beings, and show the light through. But what is the light?" Virginia Woolf's sense of eternal recurrence is partly pantheistic, partly Neoplatonic, but mainly intuitive. An image of Being (sun) mingles with Becoming (waves). Life-giving light and energy are mythically personified, in The Waves as the 'Anima' figure. It is the 'Anima' of Jung which Joyce has adopted in his Finnegans Wake for A.L.P. Anima is the life creator, the river of life. This 'anima' is the psychic force that welds the flux into unity as the golden circle of the sea surrounds the fiery circle of the sun in an image of nuclear Being. The image of the sun on the sea symbolizes an inner wholeness that is the goal of spirit or 'anima' as it strives to unify the 'myriad impressions' that throng through an ordinary mind on an ordinary day. Virginia Woolf tries to combine the inner and the outer and thus to give the moment 'whole'.

Just as the ripples rise out of the sea, grow into separate waves, rise higher and bigger, then break and subside into the sea becoming part of it again, human beings take birth as different individuals, perhaps like Bernard, Neville, Louis, Susan, Jinny and Rhoda, and

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passing through infancy, youth, and old age, ultimately rest in reality. There achieving fusion with the eternal spiritual principle, they continue to exist. Therefore it is with deep conviction that Bernard addresses death.

And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me like the proud horse whose rider first spurs and then pulls him back. What enemy do we now perceive advancing against us, you whom I ride now, as we stand pawing this stretch of pavement? It is death. Death is the enemy. It is death against whom I ride with my spear couched and my hair flying back like a young man's, like Percival's, when he galloped in India. I strike spurs into my horse. Against you I will fling myself unvanquished and unyielding, O Death! 22

Here is Virginia Woolf's vision of reality of life. Death as an annihilator ceases to be, is a truth felt by Clarissa in Mrs Dalloway and Mrs Ramsey in To The Lighthouse. Virginia Woolf expresses this spiritual revelation through the medium of symbols. It is the same as Joyce's epiphany - the spiritual manifestation. The sea is a myth-faceted symbol. Virginia Woolf besides employing it mystically as a symbol of reality, also uses it psychologically to suggest the collective unconscious. A wave in that sense becomes a

symbol of an individual 'self'.

The waves are an archetypal symbol of feelings and biological rhythms, of consciousness and life. As such, they strike a responsive chord in the collective unconscious. Virginia Woolf concentrates her own subjectivity, and that of her characters, to the point where it passes into mythic universality. There is a wavelike interchange between intuition and intellect, feminine and masculine, unconscious and conscious poles of the mind.

The sun is the symbol of age. According to the infancy, childhood, youth, and old age of the characters in The Waves the sun in the various interludes occupies an appropriate position on its diurnal course. And as its position in the sky parallels the lucidity of the thoughts and feelings of the characters which progress, in the same degree of distinctiveness as things receive from the light of the sun, it also becomes a symbol of intellect.

The sun obviously means life, and yet it is a paradox - it draws us toward life, and yet there is something to fear. Clarissa Dalloway says in Mrs Dalloway: "Fear no more the heat of the sun." The sun and heat in connection with life and death occur throughout the book. Thus the sun and waves are the common symbols which Virginia Woolf employed in

23 Virginia Woolf, Mrs Dalloway, p. 12.
her novels. As The Waves began to resolve itself into a series of dramatic soliloquies, Virginia Woolf wanted to keep them running homogeneously in and out in the rhythm of the waves. "This wavelike rhythm, which is the symbolic essence of the book, carries the reader beyond fiction as a sum of contending life-streams into the silence of Being to which lyrical and existential literature aspire." 24

The meaning of symbols in To The Lighthouse is directly related to Virginia Woolf's concepts of human values and reality. She considered that the most important thing about any person is his quest for the meaning of life and for identification. Each man is invisible to all others, as Lily's painting suggests.

The sea symbol is a perfect reflection of the eternal flux and flow of life and time. The sea changes its character constantly. To Mrs Ramsay at one moment it sounds soothing and consoling like a cradle song and at another moment the sea sounds like a ghastly roll of drums remorselessly beating a warning of death. The sea brings terror reducing the individual to nothingness. It also sends up a 'fountain of bright water' which seems to match the sudden springs of vitality in human spirit. The sea surrounds the island on

which the action takes place, the sea suggests both the human race in general and the individual personality. In *The Waves* Virginia Woolf made use of the waves as a symbol of individual consciousness. The sea in *To The Lighthouse* too suggests the same thing. The sea also surrounds the lighthouse as it stands solitary, sending out its intermittent beams. The lighthouse holds a whole cluster of suggestions. To James Ramsay, as a child it seemed a 'silvery and misty-looking tower' with yellow eye which opened suddenly and softly in the evening. When he nears it in the boat it is a stark, straight tower. The lighthouse is a mystery. It is something permanent and enduring that man has built in flux of time, to guide and control those at the mercy of its destructive forces.

From this aspect it seems related to the human tradition and its values, which last from generation to generation and tell of both the unity and the continuity of man. Man tends its light, which sends its beams out over the dark waters to those on the island and so establishes communication with them and illumines them. To Mrs Ramsay, as she sits knitting in the window, it seems at one moment the light of truth, stern, searching and beautiful, with which she can unite her own personality; at another, steady, pitiless, remorseless, an enemy of any peace of mind; or again a reminder of past ecstasy, thus bringing it into the present. But it always illumines and clarifies the human condition in some way.

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The title *To The Lighthouse* suggests a quest for the values. The tower is frequently shadowed in mist, its beams are intermittent in the darkness, the moments of assurance they bring are momentary, but upon these assurances 'reality' rests. The opening sentence of the book hints at two basic limitations to human fulfilment. "Yes, of course, if it's fine tomorrow." **26** 'If' points to the uncertainty and insecurity of human fate. The final sentence is 'I have had my vision'. **27** "Something stable has been revealed as a flash in the general doubt, something which seems to triumph over the eternal cycle of change." **28** It is in the flux of the sea that the vision and affirmation of reality take place. All of James Ramsay's dreams are dashed by the father he hates and who says 'it won't be fine'. The longing to kill his father remains in his nature until ten years later when he sails to the Lighthouse with him. As he skilfully steers the boat toward the tower on the rock, Mr Ramsay watches him and suddenly says triumphantly 'well done'. The world is transformed for James by the warming praise, the separation between himself

26 Virginia Woolf, *To The Lighthouse*, p. 11.
27 Ibid., p. 320.
and his father falls away in a sense of union and outgoing understanding. At the same moment, Lily Briscoe on the island, struggling with the aesthetic relationships in her picture, has the illusion of the loving presence of Mrs Ramsay, who is dead and the compulsion to share her emotion with Mr Ramsay whom she has always feared and disliked. To reach the lighthouse is to establish a creative relationship. The sea surrounds the island where the story unfolds and surrounds the Lighthouse. Yet the lighthouse is able to withstand the ravages of the sea, thus representing in some sense the uninterrupted continuity of humanity and human values.

One of the dominant symbols that occurs in Virginia Woolf and Joyce's novels is that of the 'rose'. Rose is a recurrent symbol in both *A Portrait of the Artist as a Young Man* and *Ulysses*. In *Ulysses* rose is the symbol of Molly Bloom. Taking a place beside water and birds as one of the *Portrait*'s leading symbols, the rose plays a role in the development of both structure and theme. Roses blossom at crucial stages of Stephen Dedalus's experience in association with three of his principal concerns: women, religion and art. His conceptions of all three are inseparable and as such the use of a symbol capable of suggesting various levels of conscious and unconscious meaning, is essential to the full expression of his emotional state. Stephen's emotional state itself is
dynamic and fluctuating, so that the rose takes on additional significance in conveying vital changes in attitudes and reactions determining Stephen's course on the road to maturity. With traditional analogies supporting and enhancing private preoccupations, Joyce was able to enrich Stephen's rose by introducing evocations of objective beliefs into the interplay of subtle subjective impressions. The symbol's association with Stephen is made on the first page of the Portrait.

Oh, the wild rose blossoms
On the little green place
He sang that song. That was his song.
O, the green woth the botheth. 29

The little green place suggests Ireland, and the wild rose suggests Stephen who is at this time in the blossoming stage, who claims the song as 'his', and who is to be essentially rebellious, alone, and in his own terms 'wild' throughout his Irish youth. Green is suggestive of fertility and potentiality but at the same time implies present unripeness or immaturity. In this respect the flower is associated not only with Stephen's youth but also with his persistent desire to discover an impossible, subjective ideal in the actual world. During Stephen's first school experience, the War of the Roses in his

29 James Joyce, A Portrait of the Artist as a Young Man, p. 7.
mathematics class calls his song to mind again: "But you could not have a green rose. But perhaps somewhere in the world you could." His thought here is an early expression of the longing which is to dominate his adolescence, 'to meet in the real world the unsubstantial image which his soul so constantly beheld'.

Stephen's ideal is framed with roses. "Outside Blackrock, on the road that led to the mountains, stood a small whitewashed house in the garden of which grew many rosebushes; and in this house, he told himself, another Mercedes lived." Through associating Mercedes with roses Joyce is able to make more evident her relation to other women in *The Portrait* who are also associated with roses. Further the use of symbolism in the treatment of Mercedes enables Joyce to express more than a single meaning and thus to suggest the complexity of young Stephen's attitude towards women. The lady in her rose garden is reminiscent of Beatrice, who leads Dante to the rose of heaven and is herself enthroned on one of its petals.

The association of Mercedes with roses that have perceptible Dantesque hues links her to other rose-women

in *The Portrait*. First among them is the Virgin Mary herself. As a chaste, ennobling influence Mercedes plays a role in Stephen's consciousness. During his struggle with lust and gift, when memories of Mercedes brought transitory balm, the idea of the Virgin was a more potent source of inspiration and relief. Since the rose is traditionally symbolic of the Virgin as well as of womankind, Stephen's experience of penance as expressed in prayers to Mary is appropriately conveyed by the same flower that has been associated with his earlier female idol: "his prayers ascended to heaven from his purified heart like perfume streaming upwards from a heart of white rose." 33 The use of rose symbolism for both Mary and Mercedes to evoke analogous moods of elevated serenity makes apparent a parallel between Stephen's divine and earthly ideals.

As for the symbol of roses, Joyce's *Portrait* and *Ulysses* are a garden of those blooms which traditionally suggest woman, eternity, and creative ecstasy. In *Ulysses*, though flowers are everywhere, they flourish in greatest profusion in the chapters of lotus eating and siren song. The answer to Lenehan's riddle is the Rose of Castille. Lenehan associates his riddle with Miss Douce, the barmaid,

33 Ibid., p. 145.
who wears a jumping rose on her satiny bosom. But Bloom perverts Lenehan's question and associates it with Marion. She is certainly a rose. The affair of 'Penrose' confirms the rosiness of Mrs Bloom. During the Leatrygonian episode, Mr Bloom, frustrated by a defect of memory, not altogether without Freudian significance, tries to think of the name of that 'priestlylooking chap' with weak eyes, 'Pen something'. Later, Mr Bloom suddenly has it: "Penrose! That was that chap's name." 34 The Ithaca episode reveals Penrose as one of Molly's lovers. In the last chapter she thinks of him in terms that associate him with Stephen. And little later she thinks of Stephen, who she hopes, will become her lover and write about her. If Mrs Bloom is the rose, the second syllable of Penrose refers to her. Connecting Bloom, Stephen and Molly, Joyce's trinity, Penrose, acquiring and shedding new meaning, now suggests that Stephen, her most Platonic lover, will use his pen to celebrate the rose. When Marion lies in bed, she recalls the white rose she wore when Mulvey's letter came, how as a girl in Gibraltar she was a rose, and at the end of her rumination she thinks: "I love flowers. I'd love to have the whole place swimming in roses." 35


As her thoughts rise to the tremendous affirmation, she is lost in an ecstasy of red roses and flowers of the mountain. Creative power, the river and mountain of life, the fecundity of nature, and the wonder of God are united in these ultimate symbols. 36

It is interesting to observe how Virginia Woolf, like James Joyce makes use of rose symbols in her stream of consciousness novel. Flowers and green fields in Mrs Dalloway symbolize peace and contentment. When Lucrezia dreams of her happy days in Milan, she thinks of fields and flowers. Rose is a symbol of love and fulfilment in Mrs Dalloway. When Richard Dalloway wants to express his love for Clarissa he brings roses for her. The country, nature and flowers are used in Mrs Dalloway as appropriate symbols for tender, peaceful and quiet feeling of Peter, Sally Seton and Clarissa herself.

Thus a close study of James Joyce's and Virginia Woolf's novels show that both the writers used symbols abundantly in giving expression to the stream of consciousness of their characters. The success of their stream of consciousness technique largely depends on their use of symbols. They used symbols of all kinds - traditional, mythical or

archetypal and psychological. They made use of nature as well as human beings as symbols to explore and reveal the ineffable and what appeared to the ordinary mind unfathomable.