CHAPTER IV
THE INWARD VOYAGE: THE MATURING STRUCTURE
OF MOMENTS IN
MRS DALLOWAY AND TO THE LIGHTHOUSE

Virginia Woolf's new method of novel writing, introduced in Jacob's Room, is not successful enough, and is fraught with angularities. The employment of techniques from music, cinema, impressionistic painting and other symbolist arts fails to make for precision and clarity in the novel. Nothing is definite. Communication is not adequate. Much is left to the reader's imagination and the new ground was not familiar to the unpractised minds of the readers when the book came out.

In the next two novels, Mrs Dalloway (1925) and To the Lighthouse (1927) Mrs. Woolf overcame many shortcomings of her new style and perfected her technique, bringing it to full maturity. As has been pointed out before, and on what there is a near unanimity of critical opinion, Mrs. Woolf's characteristic forte as a novelist is her ability to chart the inner voyage. In The Voyage Out and Night and Day she attempted to depict the inner lives of people in a traditional manner, and did not quite succeed. In Jacob's Room she employed new techniques, creating fragmented structures built on impressionistic glimpses of moments. The effort was admirable and the
result momentous in literary history, but she failed to present more fully and characteristically the inner workings of the minds of her characters in this work. Her next two novels, as a happy contrast, turn more inward than *Jacob's Room*.

For one thing, Mrs. Woolf made remarkable use of the stream-of-consciousness technique with flashbacks in a fine blending of time past and time present in *Mrs Dalloway* and *To the Lighthouse*. She stepped closer in her practice of novel writing to her theory of fiction writing. *Mrs Dalloway* and *To the Lighthouse* are progressively more of inward voyages, where she explores the inner lives of Mrs. Dalloway, Septimus Warren Smith, Mr. and Mrs. Ramsay and Lily Briscoe, the leading people inhabiting these novels. She employed in these novels images and symbols more decisively for the structural framework. These and other factors make for greater richness and complexity of novelistic structure in these two novels in which she perfected her new style, as will be shown by a detailed analysis of the structure of these novels in the following sections of this chapter. They mark the high point of her artistic achievement. It is on these grounds that these two popular favourites constitute a unit in the discussion of structure in the total body of Mrs. Woolf's work in fiction in the present study.
II

There are many things common between the structural frameworks of Jacob's Room and Mrs Dalloway. In both the novels, the traditional plot-structure is demolished; both are significant departures from the conventional novel of character; both have employed fictional time in complex, unconventional structures; and in both, symbols are used prominently to enrich the novelistic structure. A detailed elaboration of these points is attempted below, with a view to demonstrating the superior technical skill manifest in the later work.

It is commonly agreed among critics that Mrs Dalloway, like Jacob's Room before it, has no traditional plot-structure. This view was taken in one of the earliest reviews of the novel in 1926, when Mr. Carew Dudley commented that "there is no plot in the recognised sense of the word, no continuity even"1 in Mrs Dalloway. And, at the other end in the history of Woolf criticism, as late as in 1968 it was supported by Muriel M. Green's remark that "plot is practically eliminated in this tale of the happenings on a day in June."2

Mrs Dalloway is written in the manner of Jacob's Room in the sense that in both these works the plot-structure is made up of fragments, on the principle of what Mrs. Woolf calls "the moment". The plot of
Jacobs Room is fragmentary; built intangibly upon moments in the life of characters arranged in fluid temporal scheme. The plot is loose: there are many gaps left between the various incidents chosen as pegs to spread the structure on. So, we do not get a completely connected picture even of Jacob's life, which is the central organizing principle of the story. Mrs Dalloway is also built intangibly upon a string of moments in the lives of the leading characters. But Mrs. Woolf wrote it with a new resolve to improve her technical innovation, carefully pruning the shortcomings and imperfections of the earlier debut. There is greater tightening of plot-structure in Mrs Dalloway. Even though the narrative covers many years, in fact the whole lives of individuals like Mrs. Dalloway and, in a sense, life in general in the generation after the first world war, projected through the fate of Septimus Warren Smith, the novelist has bound the framework of events in a narrative of happenings on a single day in June. Thus, the novel presents a dual time-scale. The actions described in it are to be measured both on internal and external value scales. The structure of this novel is significantly shaped by the novelist's methods of presenting the inner reality of the mind. This is what makes its structure unique. The narrative is made up of a series of reveries. In Mrs. Woolf's conception of reality,
mere description of persons and outward movements is of little significance. Reality is something that exists below the surface; it inhabits the consciousness, and finds expression when the character reminisces. Many desires that are unfulfilled linger on the border of consciousness. More often they are expressed through the medium of symbols. The past experiences come up to the surface when the conscious mind suspends action and it leads to introspection. This kind of reality is the subject of artistic treatment in the manner called surrealism. This is how in *Mrs Dalloway* reality is treated.

A major theme of the novel is frustration in life. It is depicted in individual life through the story of Clarissa's failure in love. The same theme is generalized in the story of Septimus Warren Smith which becomes a somewhat symbolic presentation of frustration in the lives that have suffered the ravages brought about by the world war. It is worth remarking in this context that in this novel the central theme is sustained through delicate, inner linking of the two threads of the story by means of narrative on the surface time scale of just one day.

Frustration enters Clarissa's life because she made a wrong choice in love. Her husband, Richard
Dalloway, apparently loved her and admired her, but he never understood her. He was more interested in making a success of himself in political affairs than in making successful companionship with his life-partner.

The second story deals with failure more general and widespread in its sphere of influence. It is failure to adjust with a war-torn, materialistic, selfish world, where friendship and love are crushed underfoot. Septimus Warren Smith was so shocked by his war experiences as a soldier, particularly the death of his friend Evans in the war, that he went insane. He felt his life empty and useless. Ostensibly his wife Lucrezia, an attractive Italian blonde, utterly fails to fill the vacuum in her husband's life. For her, too, life becomes total frustration. She is a secluded foreigner in the country of her husband, a British gentleman, whom she had married with high hopes. But she suffers privations though she had done nothing wrong herself. The sickness of her husband brings hardship and boredom to her.

In this novel Mrs. Woolf's inward voyage has proceeded further. As has been suggested above, true to her concept of reality as the subject of fiction, this novel lays greater emphasis on portrayal of the inner lives of the leading characters like Clarissa, Peter, Septimus and Lucrezia. The inner working of
Clarissa's mind is presented through what she talks and does throughout the day. More often the places she visits, the roads she walks through, bring to the surface hidden memories associated with them in her mind. The happy life that she spent with Peter Walsh comes to her mind and disturbs her. The present moment is heavily pressed by the past moments; in fact, actually pushed out into the background. The present June morning brings to her mind the June morning many years ago when she walked with Peter Walsh. She was quite happy then. But at the present moment she feels empty, having been divested of love. The arrival of Peter back from India after a long interval creates ripples on the quiet, empty mind and the sense of loss and void come to the surface. As she walked along the road this morning, she remembered her old house, her old friend Sally Seton, and Fred and Lady Bexborough. They had survived; she had survived on the ebb and flow of time. Peter Walsh, as he exists in her subconscious, is also presented through these fractured glimpses of past life. He, too, as he goes to Clarissa's house, recalls his past, and the void in his own life. He had married a girl on board while going to India; and fallen in love with a Major's wife while in India. He bares his buried life to Clarissa. As he takes leave of Clarissa to sit in Regents' Park and smoke, the memories of the past life loosely connected
with the Park crowd in his mind. He recalls the excursion they had had with Richard, and his dislike of observing Richard and Clarissa fall in love, the final appointment with Clarissa at the fountain where she declared her decision to refuse his proposal. All these various recollections congregate vividly in his mind. In a way, even though he meditates in the present, he lives in the past at that very moment. External facts are dead. The inner life becomes the vital reality.

Simultaneous with the inward voyage of Clarissa and Walsh in the main plot is the inward voyage of Septimus Smith in the other plot. His inner feelings of disgust for war based on his own experiences in it and the memory of his friend, Evans, killed in the war dominate his mind. In his abnormality, he has forgotten the present and lives only in the traumatic past of the war time and his friendship with Evans. He sees Evans all the time before his eyes in his moments of hallucination. At a moment when he was sitting in his room he heard a voice speak behind the screen. He thought that Evans was speaking, and started calling, 'Evans! Evans!' At another stage in the narrative of the novel, he is shown along on Mrs. Filmer's sitting-room sofa calling out the name of Evans. In the following passage - a typical one - Mrs. Woolf vividly presents this aspect of the stream of his consciousness:
As for the visions, the faces, the voices of the dead, where were they? There was a screen in front of him, with black bulrushes and blue swallows. Where he had once seen mountains, where he had seen faces, where he had seen beauty, there was a screen. 'Evans!' he cried. There was no answer.

In such narrative the moments in the past are fused with the moments of his present state of insanity. He has gone insane because the war has hit him so severely that he has lost control over his mental powers. He visualizes Evans in most unlikely ways:

There was his hand; there the dead. While things were assembling behind the railings opposite. But he dared not look. Evans was behind the railings.

The inward sufferings of Lucrezia make up yet another theme of inward voyage in this plot. Her mind is totally occupied with the idea that she has done nothing to deserve the sufferings on account of her marriage to Septimus Smith. She raises a very fundamental question, "why should I suffer?"; that brings up to a critical focus the relationship between Septimus and herself. He talked to himself all the time. So the present moment, for her, is not worth living. Another thought which torments her very often is her childlessness. She feels life empty without a child, which is another obsession of her inner life. Mrs. Woolf's narrative presents a significant moment where at tea Razia told Septimus that Mrs. Filmer's daughter was expecting a baby. At that moment she observes that
she could not grow old and have no children! She was very lonely. She was very unhappy! She cried for the first time since they were married. Far away he heard her sobbing; he heard it accurately, he noticed it distinctly; he compared it to a piston thumping. But he felt nothing.6

III

Mrs. Woolf uses the stream-of-consciousness technique to build the structure of this novel. The moments in the lives of the characters are presented in such a manner that the reader is given an illusion of reading what goes on in the minds of the characters. This may be said to be an aesthetic improvement on the portrayal of structure through fragmentary moments—the method employed in Jacob's Room. Peter Burra has made the following remark on this novel:

Mrs. Woolf ... is not concerned with rational process of academic thought, but with sudden impressions and fleeting, but, intensely valuable 'states of mind'./7

David Daiches' comment further reinforces this view, when he says that in this novel "the significant moments in experience are the moments in insight, which can be expressed symbolically."8

Mrs. Woolf has successfully attempted in this novel to redress the balance between past and present moments. By presenting the story by the stream-of-consciousness technique she speculates into the past without using any chronological arrangement of events in the story. She
delimits its scope in time and place. These impressions are scattered and are assigned to the characters. A good deal of the structure of events that make up the story element in this novel are, thus, thrown into the background and are reduced merely to impressions in the mind of the dramatis personae.

Flashbacks play an important role in the structure of Mrs. Dalloway. The story is flashed by means of juxtaposing the moments, from past and present, which reveal the inner workings of the minds of the characters. The story of Clarissa, for instance, is revealed through a flash back into her past life. In the beginning of the novel Mrs. Woolf has narrated that Clarissa left her house in the morning to purchase flowers for a party she had planned in her house for the evening. This fresh, pleasant June morning brought before her mind the ripples of memories of another June morning when she was eighteen years old, and thus the story of her life from early years of impressionable first love in the past to the tragedies and frustrations of the present adult married life, with all its struggles as she preferred Richard Dalloway to Peter Walsh, is eventually imbibed in a flash:

What a lark! What a plunge! For so it had always seemed to her when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton
into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, 'Musing among the vegetables?' was that it? - 'I prefer men to cauliflowers' - was that it? He must have said it at breakfast one morning when she had gone out on to the terrace - Peter Walsh. He would be back from India one of these days, June or July, she forgot which for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished - how strange it was! - a few sayings like this about cabbages.

Mrs. Woolf is here presenting what is going on inside the mind of Clarissa. The external present is given through the past background. The happy and glamorous past is presented vividly with fractured glimpses. And yet a note of privacy has been retained through this flash back. This fresh morning of June when Peter Walsh came back from India has got some significant connection with the June morning when she was eighteen. As Dujardin pointed out, 'it is the expression of intimate thoughts, those which lie nearest the consciousness.'

It may, however, be pointed out at this stage that all the passages of stream-of-unconscious narrative in this novel are not like the above one, which like its more modern exponents, such as in the works of James Joyce and William Faulkner, completely
eliminate the role of the author in the narration. In most of the descriptions of streams-of-consciousness in Mrs. Woolf's novel, the flashes of the mind are described through the outer frame of the author's report. The exit of the author is not yet accomplished. This method of presenting the contents of her characters' minds has been aptly termed by Robert Humphry as "indirect interior monologue."11

The plot-structure of this novel is made up, by and large, of narratives of the streams-of-consciousness of the principal characters. The conventional method of dividing the novel into chapters has been abandoned. The ends of chapters are indicated by indentures. On this principle, the novel can be seen as divided into eleven chapters. It starts, as pointed earlier, with the portrait of Clarissa on a June morning. Immediately after this, in the fourth sentence the narrative style turns inward to her stream-of-consciousness: "And then, thought Clarissa Dalloway, what a morning - fresh as if issued to children on a beach."12

This fresh June morning connects in her consciousness with another such June morning when she was a girl of eighteen, being courted by her young lover, Peter Walsh. Thus begins the play of contrast in the structure of the novel, juxtaposing the fresh, young love with mature
frustrated married life - a monument of love's death and the horrors of life as lived in the years after the world war. Soon after, in her musings her mind comes back to the present moment, and the terrifying thoughts of the war; Mrs. Foxcroft's son was killed in the war; Lady Bexborough lost John in it, her favourite son. This ushers in the second general theme of the war and its horrid consequences, given fuller treatment in the story of Septimus. Her mind then goes back again to the past events of her life - Bourton and the days of love with Peter. Clarissa moves on towards Mulbery's, the florists, her mind switching back and forth between the memories of her girlhood in love and preoccupations of the present married life - off and on her attention brought back from the inner world of the mind to the external world of various objects in the busy London streets she has been passing through. As she is choosing flowers in the florists' shop, there is a violent explosion outside - a pistol shot! This brings in the first indenture in the narrative and ends the sequence that we can call the first chapter of the book.

The second chapter captures two moments, slightly apart from each other in time, presenting the multiplicity of life. The moment at which Clarissa heard the explosion brings in the incident of a car passing, "Was
Mrs. Woolf gives different versions of this incident through a portrait of the thoughts of different people in the street like Miss Pym, Edgar J. Watkiss, Sarah Bletchley with her baby in her arms, Emily Coates, Mr. Bowley and Mrs. Dalloway herself. It includes the stream-of-consciousness of the demented Septimus who saw in the passing of the car the "raised whip" of "the world" and wondered "where it would descend," as also of his wife, Lucrezia, whose mind was occupied with the problem of concealing the failure of her love and the madness of her husband.

The second incident is the flight of an aeroplane a little later, presented again through a number of streams-of-consciousness recording life at one moment through an endless variety. Passers-by observe different patterns made by the smoke emitted by the plane while Septimus, sitting in Regent's Park, sees the hand of his dead friend Evans, killed in the war, beckoning to him "beyond a river where the dead walk." His mind is full of thoughts of death and life beyond it; he has announced to his wife his intention to kill himself. Other passers-by in the Park see the moment of the plane's flight - mirrored differently in their respective minds. Maisie Johnson, newly arrived from Edinburgh, finds horror (though of a different kind from the ones that engrossed the minds of
"Septimus and Rezia respectively) writ large on the "queer" face of Septimus. In Mrs. Dempster's stream-of-consciousness Maisie Johnson and the aeroplane and the 'queer' couple are all fused together in the moment. At the same time Mr. Bentley observes the aeroplane, thinking it to be a symbol of man's soul, as a seedy-looking nondescript man carrying a leather bag stood on the steps of St. Paul's cathedral.

This section introduces the Septimus story, and emphasizes the element of horror and violence enveloping the complex variety of life. This glimpse of life fades quietly as the scene changes and the indenture marks out the beginning of the next chapter. It is quite a contrast to the sharp, violent interruption marking the break between the first and the second chapter.

The third chapter resumes the private theme - that of Clarissa. It starts with Mrs. Dalloway returning home from the florists', to learn that her husband is invited to lunch by Lady Bruton. She realizes that she is not invited. This sets her thinking, and Mrs. Woolf gives a detailed narrative of her stream-of-consciousness, disclosing that her husband's love for her had faded out. The stream of her thought goes back again to the days of her young girlhood. She recalls her life together with Sally. Her mind is shown deliberating on the
question of love and weighing the love between man and woman against the love between women. She could dimly perceive what was lacking that caused love to fail:

It was not beauty; it was not mind. It was something central which permeated; something warm which broke up surfaces and ripped the cold contact of man and woman or women together.

Mr. Woolf here presents internal and external reality simultaneously. While Mrs. Dalloway is brooding over her failure, her maid is cleaning the silverware for the party, and she herself starts mending her green dress for it. As she muses, in comes Peter Walsh, her rejected lover about whom she has been thinking all the morning, off and on, to tell her that he is violently in love with a Major's wife with two children in India, and has come to start divorce proceedings. This reinforces the theme of failure of love, balancing the case of Clarissa with that of Peter. The episode of Sally in this chapter serves to bring in a faint contrast between the love of man and woman and the purer quality of feeling that exists between women, being "completely disinterested." The two old lovers find themselves together as total failures. Clarissa tries to console Peter, even kisses him; but their reunion is rudely interrupted. Mrs. Dalloway's daughter comes in through the door and casually responds to her mother's attempt at normal discourse by introducing her to Peter. Peter hurries through a quick good-bye to
Clarissa, and starts running down the stairs, even before she had a chance to invite him to her party. She has to run after him, crying: "My party! Remember my party tonight!" The violence of the interruption is further enhanced by the sound of all the clocks striking the half hour (Eleven-Thirty). The indenture at this point marks a violent contrast to the ending of the second chapter and connects with the violence of the first.

The fourth chapter is entirely devoted to Peter's stream-of-consciousness after he came out of Mrs. Dalloway's house, thinking of the situation he was in on account of his love; thinking of his early life and of Regents' Park which, too, revives past memories. He muses for some time over the episodes of his youth, thinking that Clarissa had rejected him. The sound of St. Margaret's bell reaches his ears, reminding him of similar sounds he had heard years ago in his youth. The episode of his changing outlook towards young girls in the street whom he follows aimlessly at this time is a good reflection of the troubled state of his mind - external and internal reality excellently interacting on each other in the structure of the novel. He follows a young girl with all the passions befitting a young man for a while, and then abandons the pursuit realizing that he was too old.
The indenture at this point comes quietly off, as Peter goes to sleep in the Park on a bench, an elderly nurse knitting quietly beside him: "Down, down he (Peter Walsh) sank into the plumes and feathers of sleep, sank, and was muffled over."\(^1\) It contrasts with the ends of the first and third chapters, and falls in line with that of the second. Even so, there is a marked contrast—that of the repose of two different types of troubled minds, one demented by the shock of the war, and the other as yet sane, though rudely shaken by a private event of crucial importance in his private life, as the world war was in the life of the world.

The portion between this indenture and the next is a brief four-para passage of the author's introspection in which Mrs. Woolf enchantingly and poetically introduces herself, perhaps, in the guise of the "solitary traveller". It does not take the story any further, and can only be considered an episode outside the plot, reminiscent of the omniscient-author convention in which her illustrious predecessor, George Eliot, wrote.

The last portion of this chapter, starting with Mr. Walsh startled out of his dream uttering the ominous words, "The death of the soul,"\(^2\) and resuming the stream of his consciousness, continues the style of the first one. The author narrates what goes on in Peter's mind
reminiscing over the days of his first failure in love, when Clarissa rejected him as a suitor. He is implicitly comparing it with his second, present failure, as he finds himself constrained to divorce his wife under the throes of his love for the major's wife, murdering his soul. The chapter ends on a violent, troubled note, as the suffering man rehearses the moment of the past when he shrieked out "Clarissa! Clarissa!" as she walked out on him more than thirty years ago. The indenture at this point marks the end of the fourth chapter.

In the fifth chapter, the two stories of Mrs. Dalloway and Septimus actually meet and intersect at the level of plot-structure. It starts with the climax of Peter's stream-of-consciousness at the close of the foregoing chapter and immediately links up with the Septimus story as the little girl under the charge of the nurse knitting beside Peter stumbles into the legs of Lucrezia Smith. This starts the narrative of Lucrezia's stream-of-consciousness on the subject of her loneliness and her husband's undeserved apathy towards her, recounting the stages of his developing insanity. This is followed by the stream-of-consciousness of Septimus. The connecting link between these two streams of consciousness narratives is the incident of Septimus noticing that there was no wedding ring on Lucrezia's hand when she held it out
for him. The Septimus narrative presents the insane hallucinations persecuting him. He does not understand his wife's explanation that she had put the wedding ring in her purse because her hand had grown too thin for it, and started thinking instead that she had freed him from all responsibilities towards her by removing the ring. He becomes preoccupied with communicating such "supreme" secrets to the Prime Minister and his Cabinet as that "trees are alive", "there is no crime ... universal love"22 etc. He also has the horrible vision of seeing "a dog become a man"23, and seeing Peter Walsh in a grey suit near him in the Park, he imagines that it is Evans walking towards him.

As Septimus and his wife start out of the Park to go to Dr. Bradshaw's clinic to keep the appointment Rezia had made with the famous psychiatrist, the clock strikes: quarter to twelve - a violent interruption. At this point Peter also begins to move out of the Park.

This is the central point in the plot-structure of the novel. The two different stories had converged towards this point in time and place, that is, quarter to twelve in Regent's Park. Now, as Septimus moves towards Dr. Bradshaw's clinic and Peter Walsh towards his attorney's, the two stories move apart again in their divergent ways.
While Peter walks away, the narrative records the stream of his consciousness, going over the days of his youth in the company of Clarissa, Sally Seton, Hugh Whitbread, and Richard Dalloway, his feelings for his present wife whom he has come here to divorce, and above all, the present life of Clarissa. It throws illuminating light on the central theme of the novel, namely the stifling of Clarissa's soul by her getting married to the mediocre Richard Dalloway, which made her a mere hostess. "With twice his wits, she had to see things through his (Richard's) eyes - one of the tragedies of married life". He ponders over the subject of love and his own position with respect to it between the three women in his life as he comes across a battered woman singing of love. He could not help giving the poor creature a shilling as he stepped into the taxi.

The last line of the woman's song starts off Lucrezia's stream-of-consciousness again. This incident, like the incident of the stumbling child in the earlier part of this chapter, is another means of interlinking the two stories. Following the brief passage recording Lucrezia's stream-of-consciousness, the chapter reverts to the omniscient-author convention in which Mrs. Woolf narrates the past of Septimus bringing the story up to the present state of his madness: how he started as a sensitive reader of poetry, and like an enthusiastic man he joined the war with the idealistic goal of saving the
British culture of which Shakespeare was a great flower; how he met his affectionate officer Evans; how the first signs of his malady came at the end of the war in Italy: "The sudden thunder-claps of fear. He could not feel;" he felt terrified moments of waking early in the mornings, feeling that "the bed was falling; he was falling;" how he married Lucrezia in this state of mind - to discover later that he did not love her. "Love between man and woman was repulsive to Shakespeare. The business of copulation was filth to him before the end." He discovered that there was deep disagreement between his wife and himself. Lucrezia wanted children. How the inhumanity of man began to threaten his sanity when he was received back in his firm on return to England:

In the street, vans roared past him; brutality blared out on placards; men were trapped in mines; women burnt alive; and once a maimed file of lunatics being exercised or displayed for the diversion of the populace (who laughed aloud) ambled and nodded and grinned past him, in the Tottenham Court Road, each half apologetically, yet triumphantly inflicting his hopeless woe. And would he go mad?

The next stage of his malady came when he lost his balance and started speaking to himself; and Rezia put him under the treatment of Dr. Holmes. Septimus, the sensitive idealist, quickly developed sharp hatred for Dr. Holmes. He began to feel that "human nature, in short, was on him - the repulsive brute with the blood-red nostrils. Holmes was on him." As this state of affairs continued, his madness went...
a step further and, as the novelist says, "the revelation took place. A voice spoke from behind the screen. Evans was speaking. The dead were with him." So the story comes up-to-date, with Septimus so much isolated from the world of reality as to be described ironically as well as pathetically as "a young man who carries in him the greatest message in the world, and is, moreover, the happiest man in the world, and the most miserable." 

The sixth chapter starts with the striking of the hour of noon by Big Ben, whose sound was blended with that of other clocks. The first paragraph presents simultaneous action in both stories at this hour, in the author's narrative in the omniscient-author convention. Clarissa laid her green dress on her bed after mending it. On the other hand, Septimus and his wife move towards Dr. Bradshaw's clinic. Twelve was the hour of their appointment. The omniscient author introduces Dr. Bradshaw with full commentary. The psychiatrist who dutifully loved his profession and was helpful to his patients is sarcastically described as "the priest of science." The author's comment brings out his tyranny: "He swooped; he devoured. He shut people up." While he worshipped "proportion" and ascribed insanity to its lack, the novelist makes it plain that Dr. Bradshaw's method of infusing proportion is
actually conversion, an imposition of his will upon others. Lady Bradshaw herself is portrayed as a victim of the doctor - yet another case of the death of the soul: "There had been no scene, no snap; only the slow sinking, water-logged, of her will into his." The relationship of Dr. and Lady Bradshaw is parallel to that of Richard and Clarissa Dalloway.

Describing the diagnostic dialogue between Septimus and Dr. Bradshaw, the author lets out the deep-seated sense of guilt in the patient's conscience, and sums up his character at this crucial juncture:

The most exalted of mankind; the criminal who faced his judges; the victim exposed on the heights; the fugitive; the drowned sailor; the poet of the immortal ode; the Lord who had gone from life to death ... Septimus Warren Smith ... muttering messages about beauty. ...35

The episode of the Smiths ends as the clocks strike half-past one, and the scene changes. The next few pages are devoted to the narrative of Lady Bruton at lunch with Richard Dalloway and Hugh Whitbread. This episode balances the story of Septimus in the earlier part of the chapter, because now the plot reverts to the story of Clarissa. The situation of Peter Walsh is discussed at length at the lunch given by Lady Bruton, and the fatal flaw in his character is pointed out by Hugh Whitbread before the three get down to drafting the letter to the Times for Lady Bruton on the subject of emigration to Canada. The novelistic theme of Clarissa's
story moves one step further as Richard and Hugh Whitbread take their leave of Lady Bruton and walk into the jeweller's shop. Hugh Whitbread's inclination to buy a present for his wife, "poor Evelyn!" brings out the contrast in the conjugal life of Richard and Clarissa Dalloway with his own in the stream of Richard's consciousness, as he thinks of it:

For he never gave Clarissa presents, except a bracelet two or three years ago, which had not been a success. She never wore it. It pained him to remember that she never wore it. And as a single spider's thread after wavering here and there attaches itself to the point of a leaf, so Richard's mind recovering from its lethargy set now on his wife. Clarissa, whom Peter Walsh had loved so passionately; and Richard had had a sudden vision of her there at luncheon; of himself and Clarissa; of their life together. This is a significant turning-point, though of little material consequence in the plot-structure of the novel. Richard Dalloway resolves to buy a present for his wife and tell her in so many words that he loved her. He buys a present of red and white roses and hastens through Green Park towards Westminster to meet Clarissa at home. At this point Big Ben strikes the hour - three o'clock. The narrative continues with a brief scene in Clarissa's flat. Richard makes the present of flowers, but fails to say to her in so many words that he loves her, and soon has to leave her to attend a meeting of a parliamentary committee as the stream-of-consciousness of Clarissa flows on, thinking
of life at Bourton, recording her understanding of the
gulf "between husband and wife," wondering at the reason
of her being desperately unhappy "for no reason that she
could discover." As Clarissa is thinking of these things,
Miss Kilman, her daughter's mentor, is upstairs with
Elizabeth. Miss Kilman's stream-of-consciousness lays
bare her hatred for Clarissa because Clarissa was rich
and she was poor. In fact, as one gathers from the
narrative of Miss Kilman's stream-of-consciousness, her
hatred has taken the garb of religion in her mind:
"whenever the hot and painful feelings boiled within
her, this hatred of Mrs. Dalloway, this grudge against
the world, she thought of God." As the clock strikes
the half-hour, Clarissa sees Miss Kilman go out with her
daughter and runs after her, crying out, "Remember the
party! Remember our party tonight!" This incident
parallels the structure at the end of the third chapter
when she was shown in a similar posture towards Peter.
There is an interesting surface contrast here, because
at the end of the third chapter Peter was running away
from Elizabeth and here Miss Kilman is running away with
her. This stream of Clarissa's consciousness, pondering
over the destructive powers of love and religion, is
sharply interrupted by the Big Ben striking the half-hour
to mark the end of this chapter.

The seventh chapter starts with a continuation of
the stream-of-consciousness of Clarissa, interrupted by the clock striking the half-hour, to mark the end of the foregoing chapter. Clarissa is thinking of the destructive power of love and religion, which both destroy the privacy of the soul. She thinks particularly of Peter Walsh who has been destroyed by love. As she thinks of the horrible passion, she is reminded of Miss Kilman and her daughter walking to the Army and Navy Stores. The narrative then shifts to the depiction of Miss Kilman's stream-of-consciousness, who recapitulates her feeling for Elizabeth whom she thought she genuinely loved. The destructive agony of failure in love is writ large also in the relationship of Miss Kilman and Elizabeth:

She was about to split asunder, she felt. The agony was so terrific. If she could grasp her, if she could clasp her, if she could make her hers absolutely and for ever and then die; that was all she wanted. But to sit here, unable to think of anything to say; to see Elizabeth turning against her; to be felt repulsive even by her - it was too much; she could not stand it.

Miss Kilman tries to snatch at Elizabeth by trying to dissuade her from leaving her to go back to her mother's party. But Elizabeth, she finds soon after her reverie breaks as they were taking tea together, had gone. The next portion of this chapter is devoted to Elizabeth's stream-of-consciousness as she walks back towards her home and takes the bus.

The narrative of the Clarissa story is balanced in the last portion of this chapter by the scene in the
bedroom of Septimus Smith. Septimus and Rezia are back from Dr. Bradshaw's clinic, and are waiting for the call from Dr. Bradshaw to take away Septimus, as the doctor had prescribed, to a far away destination for treatment under his care. There are glimpses of Rezia's stream-of-consciousness going over the queer moments of their life together, as she is making a hat for her neighbour and now and then feeling that Septimus at the moment is behaving quite like her husband: "How it rejoiced her, that! Not for weeks had they laughed like this together, poking fun privately like married people." 42

The narrative of her stream-of-consciousness is interspersed with chunks of the train of thought of Septimus himself as they sit together in the room. But both are anxious beneath the surface everyday scene of married life. Every time there is a knocking at the gate, Rezia apprehends a break in her moment of happiness; and Septimus, on the other hand, apprehends an unpleasant call from "human nature," as he puts it. There comes the final knocking at the gate by Dr. Holmes, and even while Rezia is refusing to allow him to see her husband, the panic-stricken Septimus jumps out of the window, and attains his freedom from life. He is dead. The clock strikes Six to mark the end of this chapter. After the most violent action depicted in the novel, the chapter ends on a quietening note, like the slow, enforced calm enveloping Lucrezia under
the influence of the drug administered to quieten her nerves.

The next chapter starts with the stream-of-consciousness of Peter Walsh, as he encounters on the way to his hotel the ambulance carrying the corpse of Septimus, and calls it "one of the triumphs of civilization," with great unconscious irony; for, in fact, it carries in it the mark of the failure of the civilization that caused the world war. The rest of it presents Peter's stream-of-consciousness, brooding over his career and assessing the destructive influence of Clarissa on it, describing life as "an unknown garden full of (surprising) turns and corners." In this same brooding mood he reaches the hotel and finds Clarissa's invitation. He takes his dinner, thinking about attending her party. The chapter closes in low key, with Peter nearing Clarissa's apartment to attend the party.

The last two chapters, separated from each other by the chiming of the clock, are devoted to Clarissa's party, bringing to a faint close the activity of the day which started the novel with its fine June morning, reminiscent of another fine morning in June when Clarissa was eighteen. This party in Clarissa's apartment is a parody of her blooming pre-marital life.
All the characters and the themes of Bourton life are here, surrounded by a lack-lustre aura of mockery: the romantic, radical Peter Walsh turned a failure at fifty-three and a problem to his friends; the punctilious Hugh Whitbread turned into an incessant bore. Even the vivacious Sally Seton of the Bourton days comes in as an uninvited guest, announced as Lady Rosseter, vulgarly parading her fecundity (she declares to everybody that she has got five sons and is married to a merchant baron with countless money). Aunt Helena (who, Peter thought, was already dead), is also there - a ghostly reminder of the fact that she used to preside over the parties at Bourton. The Prime Minister comes to Clarissa's party, as a mocking realization of Peter's sarcastic prophecy in her youth that she was a perfect hostess, and fit to marry a Prime Minister.

The arrival of Lord and Lady Bradshaw to the party introduces a motif from the present. Lord Bradshaw casually brings in the topic of Septimus' suicide early in the evening, thus bringing about the final meeting of the two plots and identifying the theme of both the stories, i.e., death in its twin forms - physical and spiritual.

Throughout this chapter the stream of Clarissa's consciousness dominates; and while the party reaches its
climax, the clock begins to strike the hour - one, two, three. Is it 3 A.M.? At this stage the line from Shakespeare "Fear no more the heat of the sun" flashes once again into the wind of Clarissa and she identifies herself with the dead Septimus.

She felt somehow very like him - the young man who had killed himself. She felt glad that he had done it; thrown it away while they went on living. The clock was striking. The leaden circles dissolved in the air.45

The last part of the novel is a powerful requiem on the death of the soul. It describes the continuing party and has the narrative structure of the stream-of-consciousness of Peter Walsh and Sally Seton, who continue the post mortem. The last image in the book juxtaposes in the stream of Richard Dalloway's thought the catastrophe of the blooming Elizabeth and the ghostly Clarissa, as well as of the terror and the ecstasy facing Peter at the final moment:

And Richard and Elizabeth were rather glad it was over, but Richard was proud of his daughter. And he had not meant to tell her, but he could not help telling her. He had looked at her, he said, and he had wondered, who is that lovely girl? and it was his daughter? That did make her happy. But her poor dog was howling.

'Richard has improved. You are right," said Sally. 'I shall go and talk to him. I shall say good night. What does the brain matter,' said Lady Rosseter, getting up, 'compared with the heart?'

'I will come up," said Peter, but he sat on for a moment. What is this terror? What is this ecstasy? he thought to himself. What is it that fills me with extraordinary excitement.

It is Clarissa, he said.
Characterization in this novel, too, is on the pattern of the new method started in Jacob's Room; and consequently the novelistic structure made up of character is, as in the earlier novel, quite fragmentary. Mrs. Woolf does not portray the characters at full length; she only gives glimpses of them as and when it is necessary for the purpose of reinforcing the structure. The stream-of-consciousness technique becomes a technique of characterization in this novel, and thus plays an important role in the structure of characters. This novel differs from Jacob's Room in this matter. Let us illustrate this point by analysing the method of characterization used to portray Clarissa Dalloway, the heroine of the novel. Her portrait has been revealed mainly through her own as well as Peter Walsh's stream-of-consciousness, with those of other minor characters like Miss Kilman and Sally Seton supplementing them. Through the portraits of her stream-of-consciousness we grasp such traits of her character as her radical sympathies for liberal causes, her sensitive interest in a life of feelings and her disposition towards love-things which naturally caused her love for Peter Walsh, and the lack of which in her married life with Richard
Dalloway gives her the sense of the death of the soul. It is through glimpses of her stream-of-consciousness as well as those of Peter that we come to know how the traits of character such as her coldness, her inability to express her feelings adequately for Peter, or her predilection to play the perfect hostess, have made her life a failure. Again, it is through the stream-of-consciousness of Sally Seton that we know that Clarissa was something of a snob. One may show the method as well as the resulting novelistic structure by taking the following example from Peter's stream-of-consciousness:

There was always something cold in Clarissa, he thought. She had always even as a girl, a sort of timidity, which in middle age becomes conventionality, and then it's all up, it's all up, he thought, looking rather drearily into the glassy depths, and wondering whether by calling at that hour he had annoyed her; overcome with shame suddenly at having been a fool; wept; been emotional.47

The novel is mostly written in terms of a large number of such passages.

Peter Walsh, another prominent character in the novel, is portrayed through his own stream-of-consciousness as well as Clarissa's, Richard's, Hugh Whithread's and Sally Seton's. Other characters like Richard Dalloway and Hugh Whithread are portrayed through Peter Walsh's and Clarissa's stream-of-consciousness. The characterization of Miss Kilman is done mainly through
her own stream-of-consciousness. In the sub-plot the characterisation of Septimus is done partly through his own stream-of-consciousness and partly through Rezia's. Rezia is portrayed mostly through her own stream-of-consciousness.

The other notable feature of the novelistic structure of character in this novel is that it is built up a good deal on principles of character contrast and parallelism. The character contrast between Clarissa, the heroine, and Sally Seton on the one hand and Miss Kilman on the other, is a chief source of getting at some of the notable traits of her character. Clarissa is from an aristocratic family, and Miss Kilman is from the lower class. Sally Seton is an uninhibited, unconventional woman, as against Clarissa's inhibited, conventional personality. Similarly, Clarissa's failure in life is paralleled with the failure of Septimus. Clarissa failed in life because Richard cared little for her feelings. Septimus, on the other hand, was obviously a victim of the general feelinglessness characterized by the western civilization of the world war. Richard and Clarissa represent another set of character contrast. Richard, a politician, gave little importance to emotions and was insensitive to his wife's feelings. As against this, Clarissa liked to love and be loved, and to love...
freedom in life. Her love for Richard, therefore, resulted in the violation of her personality and the death of her soul. This type of character contrast is paralleled in the sub-plot in the relationship between Dr. Bradshaw and Lady Bradshaw. Again, Peter Walsh and Richard Dalloway mark a type of character contrast. Peter Walsh and Richard Dalloway mark a type of character contrast. Peter spent his life running after women under sway of emotions, and failed. Richard, on the other hand, is a man of the world, pursuing a political career. Hugh Whitbread contrasts with both Peter and Richard. He is a shallow and conventional, flamboyant civil servant with sentimental and often absurd outlooks, as is crystallized in the attitude of Miss Milly Brush, the secretary of Lady Bruton, towards him and the scene in the jewelry shop where he went to buy something for his wife for no sensible reason at all.

V

The temporal structure of this novel is also significant from the point of view of novelistic structure. The traditional concept of consecutive time had been completely abandoned even in Jacob's Room. It marks a radical development in Mrs. Woolf's career as a novelist. This new departure is continued and made more complex in Mrs Dalloway. The characters
of this novel, who explore the past life, live also in the present moment as they do so. The June day which covers the novel is like a peg around which the characters stray. And so it can be said that the novel is built upon two time scales. Outwardly, it depicts the action taking place during a day; but the action of the mind covers a pretty long time, particularly, through the reminiscences of the characters. The flashbacks of Clarissa into her life and matters related to it, her days of youth, her courtship by Peter and Richard etc. are presented vividly in comprehensive fragments and give the impression of a full portrait of Clarissa's life. The glimpses of Peter's life are presented through flashbacks and reveal the thirty years of his life since he began his courtship of Clarissa. The lives of Septimus and Rezia in the sub-plot are also painted more or less completely by the many glimpses we get of their past life, covering as far back as the days of their love in Italy following the death of Evans in the war. The life of Dr. Bradshaw as a reputed psychiatrist has been presented through flashes going back to more than a generation.

Another significant device used in the structure of this novel to mark time is the striking of the clock. It divides the novel into various chapters.
David Daiches points out the significance of it, saying that

the time sequence (in this novel) is marked off almost rigidly by such an obvious device as the striking of the clocks; but the very reason why the chronological framework has to be kept so constantly before the reader's attention is just because it is a framework.  

The persistent use of the clock striking the hour in this novel, besides marking the stages in the action, stands for a chronological order in the midst of breaks in the internal order of life. It gives a general skeleton to the novel, and makes its structure a fine blending.

VI

Besides the structural elements which have been discussed at length earlier, such as theme, incident, character and time, language, too, becomes a significant element of structure in the 'new' novels of Virginia Woolf. She uses images, symbols and such other devices of linguistic parallelism as repetition effectively, to give to her novels a somewhat poetic structure. Images are used throughout this novel with poetic power to suggest, and imaginatively present undertones and overtones of thematic meaning. They build, therefore, a powerful structure that stands vivid and solid.

The above statement can be amply illustrated from
the text of the novel. In the second chapter, for example, when Septimus is introduced in the novel, the imagery and its symbolic undertones reinforce the central theme of the novel, i.e., isolation, frustration and death.

As the aeroplane appears above Regent's Park where Septimus, deranged and sick, is sitting with his wife, its smoke curling into meaningless letters gives unique meaning to him, as he looked at

the smoke words languishing and melting in the sky and bestowing upon him, in their inexhaustible charity and laughing goodness, one shape after another of unimaginable beauty and signifying their intention to provide him, for nothing, for ever, for looking merely, with beauty, more beauty! 49

The aeroplane which goes behind the clouds and rushes out again, the letters of smoke disappearing slowly in the sky, the flight of gulls in the Park - they all acquire strongly suggestive values that accrue on private symbols; they feed for Septimus the urge for flying out of life in the world of "unimaginable beauty." 50 The image of the tree, 51 used here, is a traditional symbol for man's life. Septimus thinks that God is living in it and men should not violate the trees. The chirping of the sparrows 52 around him in the Park is an indication for him to get ready for the eternal journey beyond which there is no death. The other traditional images of the meadow and the river mythically suggest the idea of death. The meadow 53 represents the haunt of the awful creatures and the river 54 suggests
Lethe, which one has to cross to reach the garden where the dead enjoy their life after death. The symbol of whiteness traditionally stands for purity and life after death. Such symbolic suggestions are there about Septimus' observations in the Park that "white things were assembling behind the railings opposite. . . . Evans was behind the railings." The image of sheep has strong suggestive power in the Christian tradition. God is the shepherd, and human beings are his sheep under his care. A sheep stands, symbolically, for a blind follower. Secondly, a black sheep traditionally represents wickedness, and by contrast a white sheep stands for goodness.

The Clarissa story is also full of powerful imagery suggesting symbolic meaning. To take an example, there is the image of knife. In the first chapter, Clarissa's sharpness is represented in this description: "She sliced like a knife through everything." When Peter, in the third chapter, is habitually playing with a knife, it symbolizes his habitual sharp criticism of Clarissa. She comments on this as follows:

What an extraordinary habit that was, Clarissa thought; always playing with a knife. Always making one feel too frivolous; empty-minded; a mere silly chatterbox as he used. But I too, she thought. The image of knife becomes here a private symbol to suggest the psychology of Peter's strange habit of playing with a knife whenever he got excited. It
symbolically suggests the attitude of sharp criticism which is common to both, as well as their common feeling, the failure to express openly their feelings for each other—perhaps a kind of embarrassing shyness, and an inability to communicate adequately, to be sure.

The similes and metaphors that the novelist uses to describe her characters also have suggestive value. For example, similes in the following passage suggest the harried state of Rezia's mind:

She was like a bird sheltering under the thin hollow of a leaf, who blinks at the sun when the leaf moves; starts at the crack of a dry twig. She was exposed; she was surrounded by the enormous trees, wast clouds of an indifferent world, exposed; tortured.

The state of mind of Septimus, too, has been depicted by suggestive descriptions. The twisting of light and shadow in the following passage that represent evil and good or happiness and sorrow, reflects the conflict in his mind:

Going and coming, beckoning, signalling, so the light and shadow, which now made the wall grey, now the bananas yellow, now made the Strand grey, now made the omnibuses bright yellow, seemed to Septimus Warren Smith lying on the sofa in the sitting room; watching the watery gold glow and fade with the astonishing sensibility of some live creature on the roses, on the wall-paper.

The shifting change in other things, which is an indication of instability in life, strengthens the desire of Septimus for fading out of life. The visions that appeared before his eyes suggest his impending suicide:
Then there were the visions. He was drowned, he used to say, and lying on a cliff with the gulls screaming over him. He would look over the edge of the sofa down into the sea. ... Suddenly he would cry that he was falling down, down into the flames.

The images in the following passage, describing the drugged dream of Rezia following her husband's suicide, poetically present her tragic condition, contrasting the happy days of her early married life with the bleak present:

She put on her hat, and ran through cornfields — where could it have been? — on to some hill, somewhere near the sea, for there were ships, gulls, butterflies; they sat on a cliff. In London, too, there they sat, and, half dreaming, came to her through the bedroom door, rain falling, whisperings, stirrings among dry corn, the caress of the sea, as it seemed to her, hollowing them in its arched shell and murmuring to her laid on shore, strewed she felt, like flying flowers over some tomb.

The passage is strikingly poignant, for the dream-world journey in the company of her husband can never be realized in reality, as he is no more. London becomes a "tomb" under which her happiness is buried. The image of sitting on a cliff brings out the dangerous situation in which Rezia is left, even as it is put in the contrasted context of an imagined picnic. The caress of the sea is a powerful symbol of the embrace of death.

The description where Peter Walsh "found life like an unknown garden, full of turns and corners, surprising" is also full of poetically suggestive meaning. The garden with trees and flowers represents beauty and happiness, but it has turns and corners which are surprising; life
did not, after all, present itself to Walsh with a bed of roses. The women he loved spread quite a lot of thorns in his path.

Mrs. Woolf uses the device of repetition effectively. She is not content merely to repeat situations; she often repeats phrases, even sentences, with marvellous incantatory effect, peculiar to poetry. Two sentences which have been repeated throughout the novel at significant intervals deserve mention in some detail. The sentence 'The leaden circles dissolved in the air' is used repeatedly in the context of the clocks striking at regular intervals. The striking of the clocks arouses the brooding characters to consciousness of the external world; the dissolution of the leaden circles suggests their dissolution into themselves.

The persistent use of the famous line from Shakespeare, "Fear no more the heat of the sun," becomes in this novel a striking structural device. In a sense, it gives the keynote to the theme of the novel. It is the opening line of the famous elegy in Cymbeline, sung by the king's disguised sons on the death of Fidele, who was no other than their own sister, though they did not know that Fidele was a girl and their sister; nor that it was not real death. This sentence has been used repeatedly in the text of the novel. It first occurs apparently quite nonchalantly as a couple of
lines remembered by Clarissa from a book she had been reading the previous night. But as a phrase from it recurs two chapters later, it begins to acquire thematic significance; for it is in the context of Clarissa's painful realization that love between herself and her husband is dead, and there is nothing more horrible to fear. Her heart is broken. Hence, the novelist repeats the phrase in Clarissa's consciousness: "Fear no more, says the heart. Fear no more, says the heart." The phrase in this context becomes a declaration of the death of her soul, a thing realized in different terms by Peter Walsh a little later in the text.

The next time this sentence appears in the novel, it is in the context of Septimus. He struggled to live; but when he realized that the struggle was of no avail, he burst out his emotion with this sentence: "Fear no more, says the heart in the body; fear no more." The sentence occurs for the last time in the context of Clarissa's party, when the Bradshaws broke the news of the death of Septimus. Hearing this, Clarissa becomes aware once again of the elegiac feeling in herself. She begins to identify with the dead Septimus, and repeats in the stream of her consciousness "Fear no more the heat of the sun." Septimus is physically dead; but Clarissa is dead in spirit, death has occurred to her soul.
The above discussion amplifies the remark that this sentence provides the key-note to the central theme of this novel. It reinforces, with the incantatory effect of lyric poetry, the atmosphere of death – of body as of the soul – in the two stories of Clarissa and Septimus. There is a powerful touch of antithesis and ironical paradox, too, in the use of this line; for in its original Shakespearean context, it referred to an unreal death. Shakespeare's play was a romance, and there the overtones of elegy resolve in comedy; but in Mrs. Woolf's novel the death is real, and the note is that of genuine, depressing tragedy. Septimus is dead. But Clarissa is left to endure something of a death in life. So is Peter Walsh.

VII

Even though Mrs. Dalloway is an improvement upon Jacob's Room in the matter of novelistic technique, the success achieved in it is far from complete. There is a lot of substance in the remark of Leonard Woolf, complaining of "the lack of connection visible, between the two themes" in this novel, that the two stories of Clarissa and Septimus mix and mingle rather vaguely and in a non-descript fashion. The title of the novel, too, contributes to the difficulty of perception, in so far as it prejudices the reader's attention to emphasize the Clarissa story, thus relegating the Septimus story
which should have been a more effective means for presenting the theme Mrs. Woolf intended for this novel. She recorded in her diary on Oct. 14, 1922 that this novel was "a study of insanity and suicide."}

To the Lighthouse is rightly considered by most critics as the culmination of Mrs. Woolf's new novelistic style, started with Jacob's Room and refined in Mrs Dalloway. There is a good deal of technical similarity between these novels. We have already considered the relationship between Jacob's Room and Mrs Dalloway. In the present section of this study, it is attempted to bring out in detail the technical relationship between Mrs. Dalloway and To the Lighthouse, to show that the novelistic structure of the latter novel demonstrates the perfection of the technique, as Mrs. Woolf herself - no less perceptive as a critic than a great creative artist - knew, and recorded in her diary (commenting on her achievement in this novel) that

it is easily the best of my books; fuller than J.'s R. and less spasmodic, occupied with more interesting things than Mrs. D., and not complicated with all that desperate accompaniment of madness. It is freer and subtler. ... I have made my method perfect and it will now stay like this and serve whatever use I wish to put it to.

To begin with, one may point out the overall similarity between the structural frameworks of the two novels. The plot-structure of both the novels, for instance,
is built upon moments, not events, and is fragmentary.
Indirect suggestiveness dominates the narrative technique
in both the novels. The bulk of narrative in both novels
consists of the subtle framework made up of the streams-
of-consciousness of various characters in which fragments
of the omniscient-author narrative are interspersed.
The time scheme employed in both the novels has striking
similarity. The novelist has used double time-scale in
both. The external action in Mrs Dalloway covers one
day. The external framework of To the Lighthouse is
similar. The first part of it covers a September day
from afternoon to midnight. The third part covers the
time of a September day from morning to noon ten years
later. The gap is filled by the second section describing
the passage of time in between. What is more significant,
however, is that in both the novels the inner framework
of the time-scale spreads over the whole life spans of
the protagonists, like Clarissa, Peter Walsh and Septimus
Smith in one, and the Ramsays, Lily Briscoe and Carmichael
in the other. This does not mean, however, that from
technical points of view, the two novels are absolutely
identical. There are notable differences, too. To the
Lighthouse is, on the surface, more conventional in that
the chapters and sections of this novel are clearly
defined and even numbered, as against the ambiguous, and
somewhat arbitrary indentures of Mrs Dalloway. The handling
of the combinations of various streams-of-consciousness in *To the Lighthouse*, as we shall see below, is more subtle and complex. Above all, the structure of this novel is far more conspicuous for the lack of even a semblance of frameworks of novelistic action, and gains unity mainly through various recurring *motifs*; and is, therefore, a more characteristic type of what Freedman has called the 'lyrical' novel. In the following pages, all these several aspects of the structure of this novel will be brought out in detail.

VIII

The novel begins with Mrs. Ramsay's implicative assurance to her son, James, introducing the central topic, the expedition to the Lighthouse. But within two sentences, it turns to the stream-of-consciousness method, presenting what goes on in James's mind on hearing his mother's words. A close look at the first few sentences of the novel will reveal a good deal of complexity in its narrative structure. The first two sentences are spoken by Mrs. Ramsay. In the third sentence we move into the young boy's mind; without any discernible change in syntax or vocabulary, we are shifted into his mind, and are being given a brief inside view of the boy who had so looked forward to this expedition "for years and years it seemed." The fourth (and the short fifth) sentence belongs to the omniscient Narrator. The sixth sentence begins again
with James' feelings, and shifts for the first time into
the consciousness of Mrs. Ramsay, with "though he appeared
the image of stark and uncompromising severity, ...."76
We see James now through her eyes and share her feelings
for her son. The next sentence, however, is a remark
of Mr. Ramsay, contradicting Mrs. Ramsay's hope that the
weather would be fine enough the next morning to take the
expedition, and denying, by implication, that the journey
to the Lighthouse will take place. Thus the central
opposition between the two spouses is posed; it leads to
the picture of violent feelings against his father in
James' mind, the motley framework of narrative mixing
the omniscient-author remarks with the dramatic
juxtaposition of indirect interior monologues of the
three characters. At this early stage is introduced the
recurrent motif of Mrs. Ramsay's knitting, with its
important role in the symbolic structure, as we...
shall see a little later in this study.

The rest of this first chapter in the first
section of the novel deals with Mrs. Ramsay's visit to
the town for small shopping in the company of Charles
Tansley, and is made up mainly of her stream-of-conscious-
ness, her musings over her children's sharp disapproval
of Tansley, which she also shares. The disparaging
assessment is sparked off by his casual remark to her
that "there'll be no landing at the Lighthouse tomorrow."77
The second chapter is very brief. It reinforces the theme of the visit to the Lighthouse by repeating the opening incident, as this time Tansley wounds James' feelings by teasing him with his own, more explicit remark: "No going to the Lighthouse, James." The second sentence in this two-sentence, two-para chapter presents the violent reaction in Mrs. Ramsay's mind to Tansley's doing. The next chapter begins, like the first, with her mollifying sentence to her son, and proceeds with her stream-of-consciousness as she turns on pages of the Army and Navy Stores catalogue for selecting pictures that he may cut. Towards the end of the chapter, the second important motif, Lily Briscoe's painting, is introduced, as we are led into the comic scene of Mr. Ramsay walking up and down the terrace of his house and chanting lines from Tennyson's poem, "The charge of the Light Brigade," blundering into her, while she is drawing a portrait of Mrs. Ramsay at the window. This chapter ends on this abrupt note.

The fourth chapter starts with the omniscient author's report of Miss Lily Briscoe's consciousness as she was close to be interrupted in her painting by the loud recital of Mr. Ramsay. It is through her consciousness that he is presented, thinking of himself as a heroic soldier sacrificed because "some one had blundered" at the altar of life, domestic as well as
public. The next moment in the chapter introduces the consciousness of William Bankes, as he and Lily came together at that moment in front of Mrs. Ramsay's window. Mr. Bankes' consciousness reveals the domestic nature of Ramsay as he recapitulates a symbolic scene from their early youth when Ramsay admired a hen, straddling her wings out in protection of a cover of little chicks.80 This window on Mr. Ramsay's inner personality is juxtaposed with his own self-pitying image of martyrdom. The rest of the chapter is mostly devoted to the presentation of Mr. and Mrs. Ramsay through the streams-of-consciousness of Miss Briscoe and Bankes.

The next chapter starts with a glimpse of Mrs. Ramsay at her knitting taking on from the end of Chapter 3, and is devoted entirely to the flow of her stream-of-consciousness, dominated by her ruminations on her beauty in a self-pitying mood. It also introduces two important recurring motifs. The first is that of the destructive role of Nature in life, as Mrs. Ramsay thinks of the ravages of Nature in her house. "The mat was fading; the wall-paper was flapping."81 The second is introduced by her act of covering the Michaelangelo painting with her green cashmere shawl.

The sixth chapter starts at the point in the flow of Mrs. Ramsay's consciousness when she recapitulates the
ominous line from her husband's recitation: "Someone had blundered." She started giving meanings to this utterance. Perceiving his image as a heroic soldier of life, she is filled with a feeling for him, quite eliminating her anger at his rude shaking of James' joy at the prospect of the trip to the Lighthouse. But she only transfers what she felt for her husband to her son. It starts off glimpses of a domestic scene made up of moments such as Mr. Ramsay interrupting his walk whimsically to tickle his son's bare calf (which the son disapproved in his hatred of his father), and the wife telling her husband that she was trying to finish off the stocking that she wanted to give to the Lighthouse keeper's son when they will go on the trip to the Lighthouse. This brings in again the irascible rejoinder from Mr. Ramsay that there was not the slightest chance that they could go to the Lighthouse, and promptly repeats the opposition between the spouses, as the omniscient author reports that the wife questioned her husband's sureness on this point. Now begins the long narrative of the flow of Mr. Ramsay's consciousness, which dominates the rest of the chapter. In the first series of the indirect interior monologue, he is shown enraged "at the folly of women's minds." The next one is a long report on the flow of his consciousness, as he paces up and down his terrace in his fury. It builds up a striking picture of his image of himself ruminating on his intellectual
qualities. This passage balances well in the structure of the novel with the other passage in the preceding chapter where Mrs. Ramsay ruminates on her beauty. It is a remarkable dramatization of the theme of the beauty and the brute.

The next chapter is also mainly concerned with the presentation of inner-reality. The external event of Mr. Ramsay taking leave of his wife and son to go out is dismissed in just two sentences. But the real significance of this chapter lies in its evocative power; for, in it the omniscient author reinforces through a juxtaposition of the consciousnesses of Mr. and Mrs. Ramsay and James one of the central themes of the novel, i.e., the opposition between Mr. and Mrs. Ramsay. It is presented with marvellous poetical economy in terms of the beautiful imagery of Mrs. Ramsay's "delicious fecundity, this fountain and spray of life," into which "the fatal sterility of the male plunged itself, like a beak of brass and bare." The image is expressed more powerfully in the stream of James' consciousness a little later in the chapter:

Standing between her knees, very stiff, James felt all her strength flaring up to be drunk and quenched by the beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy. ... James ... felt her rise in a rosy-flowered fruit treee 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 (Mrs. Ramsay's) words, like a child who drops off satisfied," left to watch the children playing cricket, Mrs. Ramsay started to read the fairy tale of the Fisherman and his Wife. Thus is introduced another motif of structural significance, the story of the Fisherman and his Wife. The chapter ends as Mrs. Ramsay's reading is interrupted by the shadow of Augustus Carmichael falling on the page.

The introduction of Carmichael at this stage through the stream of Mrs. Ramsay's consciousness reinforces the theme of brutality in conjugal life, for it records that his wife had turned him out, and Mrs. Ramsay, in her all-pervading desire to help others, had bestowed on him generous attention. The fact that he took it not so gratefully, and shirked the full dose of her generosity hurts her and makes her ponder, which eventually brings a notable moment of perception. The narrative of her consciousness at this moment records her awareness that "all this desire of hers to give, to help, was vanity."}

The stream-of-consciousness narrative closes with her sobered self-deciding to devote her mind to the story of the Fisherman and his Wife, and so do some genuine selfless work by trying to pacify the bundle of sensitiveness that her son, James, was. She begins to read the story aloud. But a short while later her reading
is interrupted by the sight of her husband watching his wife and son from a distance near the hedge. At this point the narrative shifts to Mr. Ramsay's stream-of-consciousness after a brief peep into Mrs. Ramsay's mind which, as the omniscient author observes subsequently, bestows on her husband "profound reverence, and pity, and gratitude too." Here the omniscient author achieves another masterpiece of poetic imagery, as it describes the anti-heroic Mr. Ramsay as "a stake driven into the bed of a channel upon which the gulls perch and the waves beat." In a characteristic complex move, the narrative shifts again to the flow of Mr. Ramsay's consciousness in which he evaluates his own position in life, his loneliness and his sense of failure: "he had not done the thing he might have done." The chapter ends with yet another shift in the narrative which now takes up the stream-of-consciousness of Lily Briscoe, as Mr. Ramsay was spotted by her and Mr. Bankes during their walk, and she presents him in a deprecatory light. "If you are exalted you must somehow come a cropper. Mrs. Ramsay gave him what he asked too easily." That is how she reviews Mr. Ramsay.

The next chapter, mainly concerned with the assessment of Mr. Ramsay's character by Lily and Bankes, is dominated by the flow of Lily's consciousness. She rejects Mr. Bankes' sarcastic suggestion that Mr. Ramsay
is "a bit of a hypocrite" and declares that he is "the most sincere of men, the truest, ... the best." However, it is revealed from her indirect interior monologue that she does not like his egotism: "he is absorbed in himself, he is tyrannical, he is unjust." Lily's interior monologue discloses that it is a moment of great perception to her to observe the Ramsays.

Directly one looked up and saw them, what she called 'being in love' flooded them. They became part of ... the world seen through the eyes of love. ... And, what was even more exciting, she felt, ... as she saw Mr. Ramsay bearing down and retreating and Mrs. Ramsay sitting with James in the window. ... how life, from being made up of little separate incidents which one lived one by one, became curled and whole. ... It also reveals the contrast of this kind of love with the abstract love that Mr. Bankes betrayed for Mrs. Ramsay, as Lily saw him gazing at her; for, "it was ... love that never attempted to clutch its object; but, like the love which mathematicians bear their symbols, or poets their phrases." The omniscient author's report of Miss Briscoe's consciousness continues further in this chapter. Through it we perceive the central foible of Mrs. Ramsay's character, her tyrannical desire to dominate others. "She was like a bird for speed, an arrow for directness. She was wilful; she was commanding." Lily recapitulates Mrs. Ramsay's attempt to persuade her to get married under the conviction that "an unmarried
woman has missed the best of life and the moment when she laughed and laughed "at the thought of Mrs. Ramsay presiding with immutable calm over destinies which she completely failed to understand." The long narrative of Miss Briscoe's interior monologue terminates with the incident of Mr. Bankes looking at the picture she was painting, and failing to understand it, making incomprehensible comments on it. The episode brings in the motif of the scientist's failure to understand the artist's vision of life.

The tenth chapter consists mostly of the flow of Mrs. Ramsay's consciousness, as she reads to James the story of the Fisherman and his Wife and wonders whether Paul Rayley will propose marriage to Minta Doyle during their afternoon walk. She had sent them on in the company of Nancy and Andrew, her two children. Introducing this other motif of Mrs. Ramsay's match-making campaign, this narrative of her interior monologue throws more light on the vanity and obstinacy of her character, as she recapitulates that Minta's mother accused her "of robbing her of her daughter's affection", and charged her with "wishing to dominate, wishing to interfere, making people do what she wished." Here we get a glance of the debate of self-assessment going on in Mrs. Ramsay's mind once again, for she felt embarrassed by the unkind accusation, knowing herself to be neither domineering nor tyrannical.
A little later in the chapter, the narrative of Mrs. Ramsay's thought at that moment reports her observing that her children will never be so happy again as they were at the moment. This reinforces the opposition between Mr. and Mrs. Ramsay once again: "touching his (James') hair with her lips, she thought, he will never be so happy again, but stopped herself, remembering how it angered her husband that she should say that." The chain of thought in her mind informs the reader that between the two, Mrs. Ramsay was the pessimist, and with all his gloom and desperation, Ramsay was "happier, more hopeful on the whole, than she was." The chapter ends with Mrs. Ramsay finishing her reading of the story of the Fisherman and his Wife; but the flow of her consciousness continues to start the next chapter, which occupies a central place in the structure of the first section of the novel; for it records the central moment of realization for Mrs. Ramsay. As James is taken out by Mildred, the cook, and she is in communion with herself, Mrs. Ramsay is at her most philosophical moment of perception, thinking in perfect solitude. She now hits upon some eternal truths. One of them can be easily taken to be the psychological truth dominating the vision of Mrs. Woolf herself. This concerns the nature of reality in the lives of individuals - the buried life. This is how Mrs. Ramsay's dialogue with herself proceeds:
Our apparitions, the things you know us by, are simply childish. Beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface and that is what you see us by. 103

The indirect interior monologue of Mrs. Ramsay reveals that in such a moment, "losing personality, one lost the fret, the hurry, the stir;" and in that moment "there rose to her lips always some exclamation of triumph over life." At this moment Mrs. Ramsay meets "that stroke of the Lighthouse, the long steady stroke which was her stroke." 104 This passage is significant, one may say central, to the understanding of the meaning of the Lighthouse as a private symbol used in this novel. This was the moment of "happiness, exquisite happiness, intense happiness," to Mrs. Ramsay:

It silvered the rough waves a little more brightly, as daylight faded, and the blue went out of the sea and it rolled in waves of pure lemon which curved and swelled and broke upon the beach and the ecstasy burst in her eyes and waves of pure delight raced over the floor of her mind and she felt, It is enough! It is enough! 105

The portrait of Mrs. Ramsay's reverie that constitutes the bulk of this chapter is briefly interrupted by a glimpse of her husband passing, inserting a brief passage of his stream-of-consciousness recording his painful realization that he could not protect his wife from her loveliness. "He could do nothing to help her. He must stand by and watch her." 106 This is an archetypal moment in the novels of Virginia Woolf,
underscoring the fundamental aloneness of every human being that the most genuine bonds of love were powerless to break.

The chapter ends with an anti-climactic evaporation of the moment of aloneness (which was also the moment of intense awareness of eternal truth) for Mrs. Ramsay. She spots her husband, and knowing that he would not come to her himself, she called to him, took the green shawl off the picture frame, and went to him. The symbolic act of taking the green shawl off the picture frame is a motif of structural significance in the novel, as has been suggested earlier in this chapter. At this point, it comes to mark the end of the isolation between Mr. and Mrs. Ramsay. In this sense it acts as a symbol in opposition to the hedge (another recurrent symbolic image used in the novel to mark the lack of perception).

The last para of the chapter, however, underlines with tragic force the failure of communication and the consequent lack of harmony, even between persons in love. The chapter that follows illustrates it, as it records the various attempts on the part of both the husband and the wife to establish harmony between themselves (and their failure) as they went out into the garden for an evening stroll. It consists mainly of Mrs. Ramsay's consciousness, presented indirectly, continuing from Chapter 10, and records such motifs of mystical, spouse-like opposition.
between the husband and wife as Jasper's habit of shooting birds, the children's nickname for Tansley, the beauty of their daughter Prue, and the intellectual qualities of their son Andrew.

He (Mr. Ramsay) should be very proud of Andrew if he got a scholarship, he said. She (Mrs. Ramsay) would be just as proud of him if he didn't, she answered. They disagreed always about this, but it did not matter. She liked him to believe in scholarships, and he liked her to be proud of Andrew whatever he did. 108

It reveals that even though Ramsay wanted to tell his wife that he was sorry for having told her 'Damn; you' in their earlier encounter on the topic of the trip to the Lighthouse, and similarly, Mrs. Ramsay wanted to tell her husband that she had been reading fairy tales to James while he was out walking, none of them could communicate what they really wanted. Instead, they paid only lip-service to each other's wishes to please each other. This world of make-believe ends as they catch sight of Lily Briscoe strolling with William Bankes. With this the chapter ends on a false note of Mrs. Ramsay's belief that because Miss Briscoe and Mr. Bankes are seen walking together, they must marry.

The thirteenth chapter is comparatively brief, and consists of the indirect narrative of the streams-of-consciousness of Mr. Bankes and Lily Briscoe, flashing back to what transpired between them as they were together, taking on from Chapter 4, and brings their
story up to the point in the last chapter as they were seen walking together by Mrs. Ramsay. It is structurally significant in that, as a parallel to Chapter 11 in the case of Mrs. Ramsay, it presents a moment of great awareness for Lily Briscoe. Suddenly the meaning of married life descends on her as she looks at Mr. and Mrs. Ramsay:

a man and a woman looking at a girl throwing a ball. That is what Mrs Ramsay tried to tell me the other night, she thought. For she was wearing a green shawl, and they were standing close together watching Prue and Jasper throwing catches.

As Prue comes in and her mother asks her whether Paul and Minta have come back, the spell of awareness breaks. The chapter ends with another question by Mrs. Ramsay to Prue: Did Nancy go with them?

The whole of the fourteenth chapter is put into brackets. Arising from Mrs. Ramsay's question about Nancy, it is a flashback, parenthetically presenting through manipulation of the flow of the consciousness of Paul and Minta, Nancy and Andrew, the events that take place during their expedition. It presents the scene of courtship and embracing by Paul and Minta through the consciousness of Andrew and Nancy, and suggestively indicates that Paul and Minta are engaged. It is structurally significant in that the event marks the success of one match-making campaign launched by
Mrs. Ramsay, and also because it presents a new point of view on the personality of Mrs. Ramsay, that is, the point of view of Paul Rayley, who gives her full credit for the betrothal: "he felt somehow that she was the person who had made him do it." This chapter is put in parentheses to give the impression of an interpolation between two consecutive moments in the main narrative - Mrs. Ramsay's question and Prue's answer. The fifteenth chapter, like the second, is a two-sentence one, consisting of Prue's answer to her mother's question about Nancy. The brevity of chapters consisting of dialogue in the field of external reality, set in opposition to the long narratives consisting of combinations of indirect interior monologues, is a structural device to stress the presentation of inner reality as the major concern of the novelist.

The sixteenth chapter consists mainly of Mrs. Ramsay's stream-of-consciousness, set off by Prue's answer that Nancy had gone with Paul and Minta. As she dresses up for dinner, thinking of Paul and Minta and her husband and children, her consciousness flows on. The episode of the two rooks, Joseph and Mary, fighting each other introduced at this stage reinforces the central theme of the novel - the fight between the two spouses, who lived together all the same.
The seventeenth chapter marks the climax, in the sense of fictional incident, in the first section of the novel. It is the culmination of the day's activity. The dinner party in Mrs. Ramsay's house reminds us of the party in Mrs. Dalloway's house, which was the climactic event in *Mrs Dalloway*. This chapter has been handled with perfect mastery and, in the opinion of many critics, is the greatest achievement in the novel from the point of view of the art of the novel. At any rate, it is done with unparralled skill in the development of Mrs. Woolf's art up to this point. The complexity in the structuring of the multifarious indirect interior monologues has been achieved with characteristic skill; for the entire dinner party is presented through juxtaposition of the consciousness of different characters, throwing myriad lights on the happenings from different points of view. It anticipates more complex attempts of this kind in *The Waves*. Besides, in the process, Mrs. Woolf in this chapter has accomplished a memorable comedy of manners, which puts her in the great tradition of the English novel, and bears testimony to the unique fact that she started her career as a novelist in this trend. As we have seen, her first two novels are remembered for their successful scenes of comedy of manners more, perhaps, than for anything else.

At the very beginning of this chapter in *To the*
the reader is led into the mind of the heroine and notes with amusement Mrs. Ramsay's view at the start of her party:

Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. Again she felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it.\textsuperscript{112}

We take her feeling of pity for William Bankes in the knowledge that it springs from her vanity.\textsuperscript{113} Lily Briscoe's angle of vision comes next, to reinforce this view; and we agree with her that "her (Mrs. Ramsay's) own weariness had been partly pitying people, and... her resolve to live again, had been stirred by pity. ... it... seemed... to arise from some need of her own rather than of other people's."\textsuperscript{113} The perceptive reader is naturally amused, like Lily Briscoe, by Mrs. Ramsay's fretful exertions at her dinner table.

As the dinner progresses, we are offered greater amusements by the interplay of different characters - such as Charles Tansley, full of inferiority complex fretting and fuming at the talk of what he considered "the silly women" while actually his mood is the product of his strong desire to impress others and his painful knowledge that Prue was not being nice to him.

Similarly, there is the spinster, Lily Briscoe, whose reaction is coloured by Tansley's opinion that "women can't write, women can't paint,"\textsuperscript{114} and who is torn
between the desire to snub him for it and the equally strong desire to be led to the Lighthouse in his company the next day. The pseudo-scholarly opinion of Tansley that long dinners are a waste of time is shared by the pompos scholar, Ramsay, as also by the widower, Mr. Bankes. We get amusing glimpses of Mrs. Ramsay's anguish at Mr. Bankes' lack of enjoyment in the early part of the dinner, and of Mr. Ramsay's instinctive ire at Carmichael's order for a second plate of soup. As Paul and Minta come to the dinner table after the soups plates have been removed, another set of comic scenes is witnessed with Mrs. Ramsay pampering her booby, Paul, in preference to her husband's booby (Tansley), Mr. Ramsay's chivalry waking up to the glowing Minta and she (Minta) making herself out even more ignorant than she was "because he liked telling her she was a fool", as Mr. Ramsay banter's her (Minta) on her telling the party in a lamenting voice that she lost her grandmother's brooch on the beach; and Mrs. Ramsay herself being jealous that her husband is paying more attention to Minta and sadly becoming aware that her own beauty is vanishing. The party ends on a note of complete success, obviously on account of Mrs. Ramsay's French recipe of her grandmother's for the Boeuf en Daube. Miss Briscoe's perspective on it is that it is a tribute to the ability of Mrs. Ramsay.
She (Mrs. Ramsay) was irresistible. Always she got her own way in the end, Lily thought. Now she had brought this off - Paul and Minta, one might suppose, were engaged. Mr. Bankes was dining here. She put a spell on them all, by wishing, so simply so directly. Mrs. Ramsay's perspective, however, is in sharp contrast to it a realization that her great moment is over: "it had become already the past."

Apart from being the masterpiece of comic writing it is, this chapter has certain significant things from the angle of the novelistic structure. It reinforces the character-traits of the various characters like Mr. and Mrs. Ramsay, Lily Briscoe and Mr. Bankes, Charles Tansley and Augustus Carmichael. In this chapter the contrast between Mrs. Ramsay, the sparkling housewife, and Lily Briscoe, the spinster, is made ostensible: "Lily contrasted that abundance (of Mrs. Ramsay) with her own poverty of spirit." Similarly, it unfolds the glaring contrast between Paul Rayley, the cultivated young man and Charles Tansley, "the little atheist" as the Ramsay children nicknamed him.

This chapter is also significant for the thematic structure. We gather through the consciousness of Charles Tansley that "Ramsay had dished himself by marrying a beautiful woman and having eight children", the view that sometimes Ramsay himself holds. This chapter affords more evidence of the vanity of Mrs. Ramsay, for instance,
in her preference for her own boobies, and her fond plans to arrange for Lily and William "long walk together" as a prelude to their engagement. It also holds a moment of awareness for Miss Briscoe on the central theme, namely the relationship between the Ramsays. This is how it is described in her consciousness:

What happened to her. . . staying with the Ramsays, was to be made to feel violently two opposite things at the same time; . . . It is . . . beautiful, so exciting, his (Ramsay's) love, . . . also it is the stupidest, the most barbaric of human passions.\[121\]

The next two chapters wind up this section of the novel, and complete the life of the day in the house of Ramsay. In the eighteenth chapter we find Mrs. Ramsay setting things right in her house at the end of the day and putting her two small children to sleep with exquisite maternal skill. The significant recurring motif of her shawl is brought in once again at this stage, as she covers the boar's skull with it. It here symbolizes the nature of make-believe covering reality deceptively, yet too powerlessly to deny its existence. In this chapter, the story also grinds ostensibly to an expected hault, as Mrs. Ramsay tells James that they are not going to the Lighthouse tomorrow, and a little later, Paul tells her that he and Minta are engaged. The nineteenth chapter records the last moments of the day. It is in the nature of a tableau, Mrs. Ramsay at her unfinished stocking, and Mr. Ramsay at his book of
Scott's poetry. And the yawning distance between them, excellently recorded in the indirect interior monologue of Ramsay:

He wanted something - wanted the thing she (Mrs. Ramsay) always found it so difficult to give him. And that, no, she could not do. ... A heartless woman he called her; she never told him that she loved him. But it was not so - it was not so. It was only that she never could say what she felt.

This last impression is the most horror-striking. It impresses at this strategic point in the structure of the novel the fundamental separateness of individuals, and the failure of communication which the failure to make the trip to the Lighthouse symbolizes.

IX

Part II of the novel is a short poetic interlude, aimed to cover the passing of ten years before it takes up the narrative of another September day to round up the section of the story in Part III, which is written in the style of Part I. It is done in such a manner as to strike as something new and strange for the genre of the novel. Mrs. Woolf has confided in her diary the hazards and hardships involved. She writes on April, 30, 1926:

Yesterday I finished the first part of To the Lighthouse, and today began the second. I cannot make it out - here is the most difficult abstract piece of writing - I have to give an empty house, no peoples' characters, the passage of time, all eyeless and featureless with nothing to cling to. ...
This section of the novel attempts in a mysterious manner to convey, imaginatively and in a fluid manner, the ravages of time and the change that takes place over a decade. It consists of ten chapters, and the division does not seem to be on any clear-cut principle except, perhaps, to synchronize the ten chapters with the ten years' lapse before the novelistic action takes off again. The first chapter relates to the dinner party, linking with Chapter 18 of Part I, describing the rough weather witnessed by those members of the dinner party that went out after dinner for a walk on the beach. The next chapter also relates to that night. In it the omniscient author reports the onward march of the darkness enveloping everything as hours of the night move on.

The tenor of the narrative changes considerably in the third chapter. From now on, the details of the description become vague and general. The particular night begins to take on the qualities of night as an abstraction; September is metamorphosed into Autumn; the next three or four chapters, taken together, witness the dance of the seasons in which day after day, week after week, time passes in the repeated cycle of Autumn, Winter, Spring and Summer. Throughout the period, a process was going on as, "loveliness and stillness clasped hands in the bedroom" of the Ramsay house. This is a remarkable image of the dance of natural elements. While this dance in the regularly punctuated
light emitted intermittently from the Lighthouse goes on, we become aware of the working, also, of another force that "rescued from the pool of Time," odds and ends until the narrative is resumed at another evening in September when life re-enters the Ramsay house.

Thematical, this part of the novel deals with the metaphysical relation between man and nature. It dramatizes the destructive forces of the natural world as well as the human capacity to check and finally to defeat their chaotic energy through a stronger force - the will to endure. Very significantly Mrs. Woolf brings in the motif of the shawl in the fourth chapter of this section, and describes how it received the onslaughts of Time - the wind and the rain, again and again:

Once only a board sprang on the landing; once in the middle of the night with a roar, with a rapture, as after centuries of quiescence; a rock rends itself from the mountain and hurtles crashing into the valley, one fold of the shawl loosened and swung to and fro. Then again peace descended; and the shadow wavered; light bent to its own image in adoration on the bedroom wall; when Mrs. McNab (the housekeeper), tearing the veil of silence with hands that had stood in the wash-tub, grinding it with boots that had crunched the shingle, came as directed to open all windows, and dust the bedroom.

It is remarkable from the point of view of novelistic structure that with the shawl is also the boar's skull to be found in Part II (Ch.9, p. 156). These two highly suggestive symbolic motifs are chosen among the details in the process of destruction and endurance that the
empty house undergoes. The folds of the shawl loosen and swing, but the skull of the boar hangs on even as it goes moulding. Life moves on. The cycle of the seasons, endowed with all the vagueness and radiatory powers of poetry, is remarkably presented in Chapters 3 & 6. In Chapter 3, the novelist talks of the winter nights and the autumn trees. In Chapter 6, she vaguely records that "that May" Prue married, "that Summer" she died in childbirth; and Mr. Carmichael brought out a volume of poems "that Spring." In this chapter the omniscient author also makes some very suggestive philosophical statements (very true to thematic structure) to the effect that "beauty outside mirrored beauty within," and goes on to ask some rhetorical questions and provide the answers:

Did Nature supplement what man advanced?
Did she complete what he began? With equal complacency she saw his misery, condoned his meanness, and acquiesced in his torture.127

The next chapter describes the dance of the seasons in a generalising style: "Night after night, summer and winter, the torment of storms, the arrow-like stillness of fine weather, held their court without interference."

It will be like stating the obvious to remark that the second part of the novel is replete with structural schemes more akin to the techniques of poetry than to prose narrative. One may, in this context, point out the graphic device used in the section that eloquently
declares that the concern here is all the more the organic, intangible processes of the inner world, rather than happenings in the outer world of surface reality. The narrative moves on, page after page, in which the omniscient author enlarges upon the ravages of time and of man's heroic struggle to stem the rout and endure. The main events of the ten years, like the family abandoning the house, the death of Mrs. Ramsay, the marriage of Prue and her death, the death of Andrew in the war, Mr. Carmichael publishing his book of poems and the return of Lily Briscoe to the house after ten years are put into square brackets, each dismissed with a sentence or two.

As has been pointed out above, the style changes in Part III, and the narrative reverts to the stream-of-consciousness method, composed mostly of indirect interior monologues. The first chapter is dominated by the stream-of-consciousness of Lily Briscoe. It is revealed through it that the Ramsays are going on the trip to the Lighthouse this morning, and in contrast to the September day ten years ago when the trip had to be put off, "it was a beautiful still day." The stream of Lily's consciousness records her earlier prejudice against Ramsay whom she notices at present impatiently walking on the terrace reciting incoherent lines of poetry, for his children are late in starting on the
expedition. It reveals her impression that it is the same old autocratic Mr. Ramsay; he has been coercing his children. It is the same old Ramsay, demanding sympathy. She is reluctant to come face to face with him "to escape his demand on her." 129

Miss Briscoe is quite upset by the sight of Mr. Ramsay; she has just resolved to complete the picture she had left unfinished on that memorable day ten years ago which is the subject of the first part of the novel.

But with Mr. Ramsay bearing down on her, she could do nothing. Every time he approached - he was walking up and down the terrace - ruin approached, chaos approached. She could not paint. 130

Her consciousness at this moment reflects the problem of how to bring the fragmentary details together to get at the truth of things; in other words, the problem of creating the order of art out of the chaos of life. This is an important theme in the novel, expressed structurally in the role of Miss Briscoe. It is, therefore, significant that a high percentage of the texture of this third part of the novel is made up of Lily's consciousness, bearing testimony to the predominance of the theme of art and life in it.

The rest of the chapter, too, is given to the flow of Lily's consciousness recording her fluctuating attitude to Mr. Ramsay. She is cowed down by his "exactness"; and in strong reaction, her mind records that "he
permeated, he prevailed, he imposed himself. ... That man, she thought, her anger rising in her, never gave; that man took." She is no less affected by the sight of him in dire need of sympathy; and the next moment she is almost ready to surrender:

Surely she could imitate from recollection the glow, the rhapsody, the self-surrender she had seen on so many women's faces (on Mrs. Ramsay's, for instance) ... on some occasion like this ... into a rapture of sympathy, of delight in the reward they had ... evidently conferred on them, the most supreme bliss of which human nature was capable. Here he was, stopped by her side. She would give him what she could.132

The second chapter describes the meeting of Ramsay and Lily that she dreaded, and records their indirect interior monologues. It starts with the narrative of Ramsay's consciousness recording that "this was one of those moments when an enormous need urged him ... to approach any woman, ... his need was so great, to give him what he wanted; sympathy." Miss Briscoe's consciousness responds to this mood of Ramsay's, bringing to her a significant moment of self-relization:

there issued from him such a groan that any other woman in the whole world would have done something, said something - all except myself, thought Lily, girding at herself bitterly, who am not a woman, but a peevish, ill-tempered, dried-up old maid presumably.134

As she is wishing that "this insatiable hunger for sympathy ... should leave," Mr. Ramsay thinks that "she is a stock, she is a stone."135 While this drama is going on, the character of Mrs. Beckwith is introduced
as a contrast, a foil to Lily - "that kind old lady who sketched",136 as she is presented through Lily's mind.

The very next moment when Cam and James appear, ready to start on the expedition, is another moment of corrective to Miss Briscoe. "She could see them walking to his room of their own accord, expressive in his absence of pathos, surliness, ill-temper, charm."137 This sight forces her to think that her impression that Ramsay was coercing his children needs amendment. The change of heart in Lily, however, is quite inadequate. Here is another instance of failure of communication, paralleling that of Mrs. Ramsay in Part I of the novel - a significant structural detail. The narrative describes that Lily was ashamed of herself for praising his boots when Ramsay was asking her to solace his soul. Though such feeling deserved complete annihilation, Mr. Ramsay only smiled. This chapter underscores Lily's failure to communicate her new-born sympathy for Ramsay. They left on the expedition before she could express it: "her feeling had come too late."138 The chapter ends as the gate banged on the outgoing Ramsays.

The next chapter continues the flow of Lily's consciousness, in which she broods over her failure to give sympathy to Ramsay and the problem of creating art out of life, reminiscing over Charles Tansley's opinion that women can't paint, and over Mrs. Ramsay while trying to paint. The narrative of her consciousness describes
a remarkable thing about her experience of painting:
"Always... before she exchanged the fluidity of life for the concentration of painting she had a few moments of nakedness when she seemed like an unborn soul."[139]

The fourth chapter deals mainly with the streams-of-consciousness of the two Ramsay children, Cam and James, presenting their dislike of their father for his tyrannical attitude towards them and their unwillingness to join the trip, for they thought he had forced them to it. Their reactions to their father, however, are not identical. Cam is not so antagonistic as James is. She feels proud of him, her compact with James"[140] to resist tyranny to the death notwithstanding.

Simultaneously with the picture of the minds of Cam and James at the moment, we are given the stream-of-consciousness of Mr.Ramsay. He is shown repeating incoherently from a poem, "we perished each alone,"[141] which he was first shown doing in the very first chapter. Obviously, he is thinking of himself and his wife as martyrs in the struggle with life. But there is a considerable change in his outlook in this matter from the first part of the book, when he used to think aloud of himself as a martyr in life because "someone had blundered." At this moment he is ready to grant his wife the privilege of being the greater sufferer:

"But I beneath a rougher sea
Was whelmed in deeper gulfs than he. The narrative at this point also indicates that he has softened to Cam, too. He resolves: "I will make her smile at me... she looks frightened. She was so silent." Cam is also more responsive; for, the narrative of her consciousness goes: "no one attracted her more; his hands were beautiful to her and his feet, and his voice, and his words, and his haste and his temper, and his oddity and his passion." But even as she admired him, it is in full awareness of "that crass blindness and tyranny of his which had poisoned her childhood and raised bitter storms." James is quite sensitive to the development of softening between Cam and his father, and fears that Cam will back out of their compact and he will have to fight (his father's) tyranny alone.

The fifth chapter continues the flow of Lily's consciousness, taking on from Ch. 3. She is regretting "the sympathy she had not given" to Ramsay. It made it difficult for her to paint. Therefore, her mind wanders into the past, thinking of Mrs. Ramsay, of the married life of Paul and Minta into which Mrs. Ramsay had forced them, and her own experiences with William Bankes following Mrs. Ramsay's schemes to arrange her marriage to him.
The juxtaposition of the fact, reported through Lily's consciousness, that the marriage of Paul and Minta had not succeeded with the other fact, reported again through Lily's consciousness that Lily withstood Mrs. Ramsay's "mania ... for marriage" and did not marry, is an oblique structural device to indicate that Mrs. Ramsay was not always in the right. This strategy works in collaboration with the changes in the attitude of Miss Briscoe and Cam towards Ramsay, and of Ramsay towards the end of the novel.

The other notable feature of this chapter is that the narrative of Miss Briscoe's consciousness towards the end of it presents her ambivalent attitude towards love. One moment "she felt again her own headlong desire to throw herself off the cliff and be drowned looking for a pearl brooch on a beach" (the reference to a pearl brooch on a beach leads us back to Ch. 15 in Part I, when Minta lost her grandmother's brooch on the beach where she accepted Paul's proposal of marriage), as she thought of Mrs. Ramsay and the values she stood for. The next moment she thought that "one had only to say 'in love' and instantly, she said to herself, laughing 'The Rayleys', reminded of the failure of love and marriage.

The next chapter is a brief two-sentence affair in
square brackets, describing the external action of Macalister's boy cutting a square out of the side of a live fish to bait his hook with. This action is simultaneous with the inner process going on in the minds of Ramsay, Cam and James (which are the subjects of Ch. 5) and of Lily Briscoe (which is the subject of Ch. 3). It parallels similar chapters in Part I (Chs. 2 and 15) and likewise stresses the novelist's intention of showing principal concern with inner reality in her work. There is, however, a remarkable departure in the matter of mechanical device. The chapters in Part I are not parenthetical. The use of square brackets, like that in Part II of the novel, indicates, perhaps, a greater depth achieved in Mrs. Woolf's inward voyage in the last two parts of the novel.

Chapter 7 continues the flow of Lily's consciousness from Chapter 5. In fact, the brief chapter in square brackets in-between is inserted to give the impression of an intrusion of external reality in the flow of the inner reality which is Miss Briscoe's problem of converting her intangible vision of life into a permanent work of art. This is the central theme throughout this part of the novel. In this context her attack on "the problem of the hedge" is structurally significant. The hedge is a recurrent symbolic motif in the novel. Mitchell A. Leaska has made a detailed study of this
symbol and its place in the structure of symbols in
the novel in a recent book, and has observed that the
hedge functions in it as

an ever enlarging symbol ... in the beginning
generalized and seemingly irrelevant, (it) begins
to grow, with repetition and with varied context,
to symbolic dimensions and parallels to its
growth runs the narrative progression of the
novel.150

The next chapter continues the flow of conscious­
ness of Cam and James, continuing it from Chapter 4.
This chapter concentrates on indicating a great change
in the outlook of James; and, therefore, is significant
structurally in so far as it prepares the final resolution
of the theme of the relationship between father and son.

In the course of this chapter we notice, through
the portrait of James' mind at this moment, the gradual
change in his attitude towards his father from prejudice
to understanding, and a simultaneous indication of the
broadening of his understanding of things. Early in
the chapter as he is observing his father reading his
book,

James felt that each page was turned with a peculiar
gesture aimed at him; how assertively, how commandingly
... all the time, as his father read and turned one
after another of those little pages, James kept
dreading the moment when he would look up and speak
sharply to him about something or other. ... And
if he does, James thought, then I shall take a
knife and strike him to the heart.151

This is only a reiteration of the small child's hatred
of his father evident in the very first chapter of the
first part (p.6) of the novel, where his feelings ten years before are recorded. But the very next para dealing with the stream of his consciousness at this moment indicates the major change in James and shows what a distance he had travelled towards understanding his attitude towards his father:

He had always kept this old symbol of taking a knife and striking his father to the heart. Only now, as he grew older, and sat staring at his father in an impotent rage, it was not him, that old man reading, whom he wanted to kill but it was the thing that descended on him - without his knowing it perhaps: that fierce sudden blade-winged harpy, with its talons and its beak all cold and hard that struck at you (he could feel the beak on his bare legs, where it had struck when he was a child) and then made off, and there he was again, an old man very sad, reading his book.

It is obvious that James now realizes that what he wanted to destroy is not Ramsay but a symbol. The description of the black harpy reminds us of the imagery used in Chapter 6 of Part I, where the relationship between Mr. and Mrs. Ramsay is presented poetically through the consciousness of James. The black harpy has a hard beak, similar to that of the fatal sterility of the male, with a beak of brass that plunged itself into the delicious fecundity that Mrs. Ramsay represented.

In the same continuation of the flow of James' consciousness we are informed that he had come to realize the relation of mutual understanding between himself and his father: "there he had come to feel, quite often lately... were two pairs of footprints only; his own and
his father's. They alone knew each other. And we find him wondering at the cause of his hatred for his father and discovering that it was not real but only mythical:

he sought an image to cool and detach and round off his feeling in a concrete shape. Suppose then that as a child sitting helpless in a perambulator, or on someone's knee, he had seen a wagon crush ignorantly and innocently someone's foot? Suppose he had seen the foot first, in the grass, smooth and whole; then the wheel; and the same foot, purple, crushed. But the wheel was innocent. So now, when his father came striding down the passage knocking them up early in the morning to go to the Lighthouse down it came over his foot, over Gam's foot, over anybody's foot.

James has come to see that his father was innocent, like the wheel that crushed the foot.

The narrative of James' mind gives clear hints that his hatred for his father was but the psychological phenomenon which in the Freudian terminology is called the oedipus complex. The son hated his father because of rivalry for the possession of the mother. This is how James recalls a moment in his early childhood:

Once before he had brought his blade down among them on the terrace and he had gone stiff all over, and if there had been an axe handy, a knife or anything with a sharp point he would have seized it and struck his father through the heart. His mother had gone stiff all over, and then, her arm slackening, so that he felt she listened to him no longer, she had risen somehow and gone away and felt him there, impotent, ridiculous, sitting on the floor grasping a pair of scissors.

A little later, the narrative records that "all the time he (James) thought of her (Mrs. Ramsay), he was conscious
of his father following his thought, shadowing it, making it shiver and falter."

Simultaneously with the rise of understanding in James' mind of the true nature of the relationship between himself and his father grows his general understanding of the nature of the world, marking the coming of maturity. The child has become a man. This is symbolized in his realization that the Lighthouse that he was seeing now so near (as he has almost approached it) is not at all what he thought it was in his early childhood. And yet, none of his different views of it is false; all are true. This moment of expanding understanding is presented brilliantly through his consciousness:

'It will rain,' he remembered his father saying. 'You won't be able to go to the Lighthouse.'

The Lighthouse was then a silvery, misty-looking tower with a yellow eye that opened suddenly and softly in the evening. Now -

James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse, was it?

No, the other was also the Lighthouse. For nothing was simply one thing. The other was the Lighthouse too.

This chapter marks a milestone in the quest for the meaning of life, which is the core of the novel.

The next chapter is another brief one in square
brackets, balancing with Chapter 7, and aims at simultaneous presentation of what was going on in the mind of Lily Briscoe on the shore, exactly at the moment that things were happening in the minds of Cam, James and Ramsay in the boat on the sea. This chapter, too, is inserted into the flow of the consciousness of the Ramsay Children, which is the subject of both the chapters that precede and follow it. Chapter 10 presents the flow of Cam’s consciousness, and records the completion of the growth of sympathy for her father: "And watching her father as he wrote in his study, she thought (now sitting in the boat) he was most lovable, he was most wise; he was not vain nor a tyrant."

The next chapter is a comparatively long narrative of the flow of Lily’s consciousness. It has by now become clearly established (the novel is now approaching its close, with Mr. Ramsay finishing his book, their party reaching the Lighthouse and Miss Briscoe completing the picture) that the pattern throughout the third part of the novel is the alternation of Miss Briscoe’s consciousness and that of the three Ramsays. In the course of this chapter we notice a broadening of her understanding of the nature of things, parallel to that of James recorded in Chapter 8. It records her anguish as an artist, "for whatever reason she could not achieve that razor edge of balance between two opposite forces".
and was plagued by the inadequacy of her instrument, "it was a miserable machine, an inefficient machine, she thought, the human apparatus for painting or for feeling; it always broke down at the critical moment." It also records that aspects of life are multifarious. She realizes that love had "a thousand shapes" and a little later while her perspective on Mrs. Ramsay changes from unreasoning devotion to a clear realization of her blemishes - that she was "too sure, too drastic", that she was reserved, that "she was weak with her husband" and also that "her beauty offended people probably" - she comes to the ultimate perspective vision that "one wanted fifty pairs of eyes to see with. ... Fifty pairs of eyes were not enough to get round that one woman with." This realization gives her, one would say, the strength to complete her picture and to give her sympathy to Mr. Ramsay in the full awareness of his shortcomings, too.

The next chapter records the end of the journey and the arrival at the Lighthouse. True to the pattern, it is presented through the consciousness of James and Cam with brief interspersed pieces of monosyllabic dialogue in which, to James' complete surprise, Ramsay compliments him on his successful steering. The early moment in the chapter presents the growth of sympathy in James for his father:

He looked, James thought, getting his head
now against the Lighthouse, now against the waste of waters running away into the open, like some old stone lying on the sand; he looked as if he had become physically what was always at the back of both of their minds - that loneliness which was for both of them the truth about the things. 164

This is balanced in the structure of the chapter by the remarkable change in Ramsay who, quite contrary to his earlier image of the sulky, ill-tempered egotist, is shown affectionately lunching with his children in the boat. The tremendous effect is reflected in the consciousness of Cam sitting beside him cosily in complete security: "Now I can go on thinking whatever I like and I shan't fall over a precipice or be drowned, for there he is, keeping his eye on me, she thought." 165

But the final movement of structural reversion is, of course, the unexpected praise bestowed on James by him. By doing so, the grudging intellectual of Part I has achieved a complete reversal, becoming the indulgent, emotional parent admiring his child. It has brought about the equally total change in James, which is characteristically recorded in the consciousness of Cam:

There! Cam thought, addressing herself silently to James. You've got it at last. For she knew that this was what James had been wanting, and she knew that now he had got it he was so pleased that he would not look at her or at his father or at any one. There he sat with his hand on the tiller sitting bolt upright, looking rather sulky and frowning slightly. He was so pleased that he was not going to let anybody take a grain of his pleasure. His father had praised him. They must think that he was perfectly indifferent. But you've got it now, Cam thought. 166
The chapter ends with the arrival of the party at the Lighthouse and Mr. Ramsay leading it like a commander; his caution, "the parcel for the Lighthouse men." The final brief chapter that comes after it acknowledges the achievement through Lily's consciousness. This moment is a final one for Lily, too, both physically and emotionally, with respect both to Mr. and Mrs. Ramsay. The last sentence of the first para goes: "Whatever she had wanted to give him (Mr. Ramsay), when he left her that morning, she had given him at last." The last para records that her picture was complete. "It was done; it was finished." Miss Briscoe has completed her job; has painted the portrait of Mrs. Ramsay and has given Mr. Ramsay her sympathy. She has become both the woman and the artist that she had all along been struggling for.

X

The foregoing analysis of the text of the novel should make it clear that incident plays very little part in the structuring of this novel. As we shall see a little later, the role of characterization is also small and considerably subservient to that of theme in the novelistic structure of this work. Typical of the modern novel, theme is the chief determiner of structure in this classic of modern fiction. It should be obvious from the above analytical survey of the text that the narrative
structure of this novel is made up principally of indirect dramatic monologues, and the structural unit is provided by recurrent motifs reflected in the flow of consciousness of the various characters. The way these interior monologues have been ordered to create points of view makes the structure for communicating the meaning of the work. As Leaska has pointed out, summarising his findings by the methods of statistical research, "almost fifty per cent of Part I is transmitted through Mrs Ramsay, more than seventy-five per cent of Part II through the Omniscient Narrator; and more than sixty per cent of Part III is presented through Lily Briscoe." The motifs in their turn spring from the themes, which are organized on principles of poetic structuring, using devices of recurrent imagery, repetition, parallelism and contrast.

Critics generally agree that on the literal level, this novel deals with female intuition and male intellection; permanence and change; order and chaos; the art of living and the life of art. The contrast is streamlined in the central opposition of the Window and Lighthouse in the body of the novel forming Part I and Part III of the book respectively. The other significant manifestation of this central principle is the opposition between the male and the female. This opposition is reflected in the relationship between one individual and another, particularly among couples formed on the basis of love and marriage.
The motif of marriage is introduced at the beginning of the novel, and runs throughout the book. The dramatic exposition of incident, namely the trip to the Lighthouse, introduces the opposition between Mr. and Mrs. Ramsay, who are partners in life by marriage. The opposition crystallises in the poetic imagery used in Chapter 6 of Part I, where the relationship between them is represented in the consciousness of James. Ramsay is described in terms of the fatal sterility of the male plunging its barren and brass beak into the delicious female fecundity of a rosy flowered fruit tree laid with leaves and dancing boughs. The image recurs with equal poetic intensity in Ch. 8 of Part III, again in the consciousness of James, when he imagines Mr. Ramsay as a fierce sudden black-winged harpy with a hard arid scimitar of a beak that struck and struck. The motif of marriage representing the clash of the opposite sexes recurs again in the episode of Paul and Minta which runs over both Part I and Part III of the novel. Mrs. Ramsay has a mania for marriages, and she induces the marriage of the youngsters, Paul and Minta. Their engagement is accomplished towards the end of Part I. Part III reveals that the marriage has been a total failure. This reinforces the opposition between the male and female and asserts itself to demonstrate the inadequacy of conjugal love in relations between individuals. The motif of marriage as a source
of disharmony in life is reflected in the story of Augustus Carmichael, a minor character, though thematically and structurally significant. His wife had turned him out, and perhaps as a consequence of his experience with his spouse, he has developed a reluctance to have close contacts with the opposite sex, as manifested in his relations with Mrs. Ramsay and Lily Briscoe, glimpses of which are dominant impressions in Part I and Part III of the novel respectively. The failure of the match-making endeavours of Mrs. Ramsay in the case of Lily Briscoe and William Bankes balances with the parallel episode of Paul and Minta. This, too, is spread throughout the novel. Part I ends in a kind of culmination, with Mrs. Ramsay's resolve to arrange evening walks together for them. Part III quietly reports through the consciousness of Lily the disenchantment and the ultimate avoidance of wedlock. The interior monologue of Lily in Part III, in which she reminisces over the absurd situation of Charles Tansley married and "lean and red and raucous, preaching love from a platform" is another significant aside on the motif of love and marriage. The story of the Fisherman and his Wife, which runs through many chapters in Part I (Chs. 7 to 10) is also a minor motif on the theme of marriage, and has unifying value in the structure of the novel.

Running parallel to the motif of love and marriage in human relationship is the motif of perception of
reality presented in the contrasting capacities of intellect and intuition for it. The novel demonstrates, by the devices of symbolism, the incapacity of intellect to see the reality of beauty and art. (This point has been made effectively by N. C. Thakur.\textsuperscript{172}) On the other hand, it is through intuition that this is achieved. This motif is also expressed through the opposition of the sexes. The three men of intellect in the novel, Mr. Ramsay, Charles Tansley and William Bankes are all conspicuously incapable of adequate perception of aesthetic values. Mr. Ramsay is an intellectual, and characteristically his intellect, as we come to know through the significant narrative of his thinking (Part I, Ch.6), is incapable of reaching beyond \( Q \) on a scale of perception in which the last step is \( Z \). Mr. Thakur has suggested with great perspicacity that \( Z \) is the "symbol of reality."\textsuperscript{173} True to character, Mr. Ramsay is blind to the beauty of a flower and quite often to the remarkable qualities of his beautiful wife, too. Similarly, Mr. Bankes, the botanist, characteristically fails to understand Lily Briscoe's painting (Part I, Ch. 9); and Charles Tansley, the imperceptive scholar, is capable only of admiring his own tie when he visits a museum of art. On the contrary, the two important women in the novel, Mrs.Ramsay and Lily Briscoe, are not only without intellectual powers - thus contrasted with the three men mentioned above - but their approach to reality is through intuition. This motif is
expressed powerfully in Part I, Ch. 11, where Mrs. Ramsay has an intuitive vision of reality and reaches the moment of triumph over life. She realizes that

if one was alone, one leant to things, inanimate things; trees, streams, flowers; felt they expressed one; felt they became one; felt they knew one, in a sense were one; felt an irrational tenderness thus (she looked at that long steady light) as for oneself. 174

This intuitive perception gives out the unifying power which Mrs. Ramsay has in abundance. This power of Mrs. Ramsay is amply demonstrated in the scene of the dinner party. By her mere presence at the dinner table she merges the fifteen different people assembled at the party into a harmonious group, bringing close all those who sat separate. No sooner does she leave the dining room than the party breaks into separate groups again:

directly she went a sort of disintegration set in; they wavered about, went different ways, Mr. Bankes took Charles Tansley by the arm and went off to finish on the terrace the discussion they had begun at dinner about politics, thus giving a turn to the whole poise of the evening, making the weight fall in a different direction.175

Miss Lily Briscoe, too, is endowed with this intuitive power of unification which is diametrically opposed to the dissecting power of the intellect. It is this that gives her, on occasions, the moments of awareness when she realizes such aspects of reality as the nature of love, and the strengths and shortcomings of Mr. and Mrs. Ramsay. However, it is clear that she does not have that power naturally for which she finds faults with herself
and in moments of frustration calls herself no woman but simply peevish, ill-tempered, dried-up old maid. Significantly, it is symbolic and symptomatic that until she finds the adequate intuitive power working on her faculties, she cannot complete her picture, because she cannot unify the separate fragmentary experiences into a unified whole.

The motif of opposition between the sexes is also linked with minor motifs of generic traits of the male and the female. Mr. Ramsay becomes a symbol in the famous phrase "the fatal sterility of male" just as Mrs. Ramsay symbolizes womanhood when her "delicious fecundity" is evoked by the image of the fruit-bearing tree. She has eight children who flock around her for support, and even her husband derives life-giving sustenance from her. On the other hand, men like Ramsay and Tansley and even Carmichael are egotistical, self-centred, grossly self-contained, and incapable of survival and growth without drinking the milk of womankindness.

The theme of incompleteness of life resulting from the opposition of the sexes is symbolically suggested by certain motifs running throughout. To take an example, the episode of Mrs. Ramsay knitting the stocking she wanted to present to the Lighthouse keeper's boy becomes one such symbolic motif. It is introduced in the very
beginning of the novel, and is brought up intermittently in several chapters (Chs. 1, 5, 6, 11 and 19) right up to the last one in Part I. The stocking remains unfinished, which suggestively reinforces the failure of the conjugal relationship between the Ramsays.

Another such motif is Mrs. Ramsay's green cashmere shawl. It is first introduced in Part I, Ch. 5, and recurs periodically throughout even in the second Part in a variety of ways. Not only does it contribute to the main theme of Part I, but, on account of its predominant role in the main theme of Part II, it becomes a notable unifying structural device linking Part I and Part II. In its first appearance in Chapter 5 in the first Part, this motif imagistically presents the theme of the opposition between the destructive forces of Nature and the human effort to check and defeat those chaotic forces. It occurs in the stream of Mrs. Ramsay's consciousness, brooding over the destructive power of climatic atmosphere working havoc in her house, and expostulating on human inefficiency in fighting them:

She sighed, taking in the whole room from floor to ceiling, ... that things got shabbier and got shabbier summer after summer. The mat was fading; the wallpaper was flapping. You couldn't tell any more that those were roses on it. Still, if every door in a house is left perpetually open, and no lockmaker in the whole of Scotland can mend a bolt, things must spoil. What was the use of flinging a green Cashmere shawl over the edge of a picture frame? In two weeks it would be the colour of pea soup.
In this context the shawl is the agent of man's struggle against nature "red in tooth and claw" (as Tennyson put it). The motif of the shawl occurs again in Part I Ch. 11, when Mrs. Ramsay takes her shawl off the picture frame, wraps it around her and goes to meet her husband in the wake of her intuitive awareness that even though the proud and intellectual Mr. Ramsay could not spell out his feelings for her in words, he really wanted to protect her as sincerely as he demanded her sympathy. In this context, the shawl becomes associated with the theme of perception of reality. Its use for covering the picture frame becomes symbolic of obstruction to clear perception of reality. In this sense, the motif of the shawl parallels the motif of hedge, which is another symbolic device suggesting ultimately an obstacle to clear perception, both for Ramsay and Lily (as has been made out by Leaska). Its removal from the picture frame accompanies the removal of obstacles in Mrs. Ramsay's perception of the true nature of her husband's feelings towards her. The motif of the shawl recurs next time in Ch. 18 of Part II. Here again, it is used in the context of reality; Mrs. Ramsay's use of her shawl to cover the boar's skull and thus settle tactfully the conflict between Cam and James is symbolic of human diplomatic action to cover reality so that it may appear not to be there to some while it is seen to be very much there by some others. This motif is poetically rendered present throughout the second
part of the novel with fine evocative role. In Ch. 4 of this Part the reader perceives that the shawl has been hanging on the boar's skull for years - one of the subjects to be "rescued from the pool of Time" by Mrs. McNab and Mrs. Bast, perhaps withstanding the onslaughts of the wind and the rain: "One fold of the shawl loosened and swung to and fro. Then again peace descended; and the shadow wavered; light bent to its own image in adoration on the bedroom wall." Years later, we find it again when the housekeeper cleans up the house to restore human habitation; they found that while "the saucepan had rusted and the mat decayed", and toads had nosed their way in, "idly, aimlessly, the swaying shawl swung to and fro." In this context the motif of the shawl performs the function of reinforcing the theme of man's triumph over life, over the natural process of decay. One may point out that in this role a contrast is set up between the motifs of the shawl and the beast's skull, which emerges as the symbol of the hard core of indestructible reality which can at best he made into a sugar-coated pill by processing with a fine green cashmere shawl to hide it with, and the fine fabric of silk which yields fold after fold while weathering the onslaughts of unkind Nature. We notice that Mrs. McNab finds the beast's skull unhurt by both the fecundity and the decaying power of Nature. In this, it symbolically recalls the fatal sterility of the male.
As has been hinted above, contrast as one of the central principles of organizing structure in this novel has been remarkably used at the level of imagery and symbolism. The titles of the first and third parts of the novel, namely "The Window" and "The Lighthouse", evoke much meaning associated with the symbolic connotations of the window and the lighthouse. The lighthouse, from which the novel derives its title is unquestionably the most important thing in the novel at the level of symbolism. It is a source of light which, in the context of this book, does not become a source of illumination until after Mrs. Ramsay's death. In so far as Mrs. Ramsay does not reach it, and her desire to make the trip to the Lighthouse remains unfulfilled, it is suggestive of life's tragedy in the quest of illumination. At any rate, the Lighthouse is a symbol radiating myriad rays of meaning. It certainly stands for the goal of absolute awareness in the context of Mrs. Ramsay's moment of illumination in Part I Ch. 11, when losing personality for an instant that evening in a moment of complete isolation in the knowledge that they were not going to the Lighthouse tomorrow, she looked out to meet that stroke of the Lighthouse which was her stroke. Even as a conventional symbol, the Lighthouse is naturally to be taken as a source of light used to guide the paths of ships in stormy seas. But apart from this, it is used as a private symbol in this novel, having private meanings for the
various individual characters. We have just noted how
the lonely contemplation of the Lighthouse gives to
Mrs. Ramsay the realization of unity between trees,
streams and flowers. Similarly, watching the Lighthouse
in Part III towards the end of the novel, Miss Briscoe
gets intuition of the unity of perspective by which she
completes her picture. The accomplishment of the journey
to the Lighthouse synchronizes with complete understanding
between Ramsay and his two children. On account of this,
particularly, the Lighthouse is to be seen as symbolizing
the central theme of the novel, i.e. the goal of creating
lasting harmony from the chaos of inadequate relationships.

In the first part of the novel, the Lighthouse as a
symbol is used ironically, because the expedition to the
Lighthouse is frustrated. As a contrast, when the
expedition is made in the third part, and as the boat
approaches the Lighthouse, the problem of harmony is
resolved.

The Lighthouse is a motif running throughout the
novel, and in the lyrical middle part it evokes yet
another set of meanings poetically. In the early sections
of the second part, the light that flows from it illuminates
the indifference of Nature to man's world in the
destruction of the Ramsay house. Thus, we begin to sense
the connection between the Lighthouse and one's
relations to others and between the Lighthouse and Nature's
indifference to human life. Its suggestiveness as an unfixed symbol increases as the novel unfolds. In the beginning of the novel, the Lighthouse, to Mrs. Ramsay is a symbol of unattainability; rising above the chaos of the sea stands "the hoary Lighthouse, distant, austere, in the midst," as recorded in her consciousness. To James Ramsay when he gains his moment of maturity, the Lighthouse becomes a symbol of the many faces of truth: "For nothing was simply one thing." In the poetic context of the middle part at moments the Lighthouse becomes a phallic symbol, ambivalently related to creation and destruction:

When darkness fell, the stroke of the Lighthouse, which had laid itself with such authority upon the carpet in the darkness, tracing its pattern, came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. But in the very lull of this loving caress, as the long stroke leant upon the bed, the rock was rent asunder; another fold of the shawl loosened.

In such contexts it gets into interesting relationship with the fatal sterility of the male.

The other generic symbol used in the novel - that of the window - also evokes, in the sensitive reader's imagination, a lot of symbolic meaning related to the myriad themes of the novel. The image of Mrs. Ramsay - the emblem of delicious female fecundity - sitting at the window and looking endlessly at the unattainable Lighthouse, which is the central movement of the first
Part of the novel, suggests at once the limitations of human aspirations; and, in the Feminist context, the helplessness of women in the male-dominated society. In the same way, as the central object of Miss Briscoe's painting running through both the first and final parts of the novel, the image of the window becomes a symbol of the artist's sensibility through which the artist's sense of intuitive unity presents the absolute reality of life embedding fragmentary details in proper perspective. Again, Mr. Bankes' reference to the famous medieval painting of the mother and the child in the context of Lily's attempts to portray Mrs. Ramsay at the window evoke a set of religious and devotional connotations expressing, in a symbolic form, the power of the personality of Mrs. Ramsay at its best.

XI

The use of the devices of parallelism and contrast marks a significant achievement in the structure of characters in the novel, though, as has been pointed out above, the role of characterization as a structural device is not predominant in this novel. The novel is conceived in the character contrast between Mr. and Mrs. Ramsay. It is a commonplace supported by Mrs. Woolf's Diary that she wrote the novel to have her father's and mother's characters "done complete in it." She has
not only portrayed in the character of Mr. Ramsay the typical idiosyncrasies of her famous father, Sir Leslie Stephen, like his habit of reciting whatever came uppermost or suited his mood while walking or climbing, or his habit of scattering books round him in a circle and dropping them heavily on the floor so that the thud was heard in the room beneath, or his strong dislike of guests who lingered on from tea to dinner and thus disturbed his academic work by making demands on his capacity for social entertaining. She has similarly portrayed in Mrs. Ramsay her mother Julia, who took the keenest possible interest in young people and was happy in watching their friendship and love developing; and because of the help she used to render to the poor people and of her beauty she was thought by some to look like the Madonna. Mrs. Woolf has succeeded not only in creating immortal portraits of her father and mother and the atmosphere of her childhood home, but through the contrast in the characters of Mr. and Mrs. Ramsay, in giving expressive structure to what she intended her novel to be as a work of art.

The central contrast of Mr. and Mrs. Ramsay is strongly reinforced by parallelism and contrast of characters structurally grouped around the two central characters. The structural relationship between the characters of Mrs. Ramsay and Lily Briscoe, for example,
is very subtle. On the one hand, there is a powerful functional parallelism. The interior monologue of Lily Briscoe records the function of Mrs. Ramsay in an interesting manner:

What is the meaning of life? The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark. This, that, and the other; herself and Charles Tansley and the breaking wave; Mrs. Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent) - this was of the nature of a revelation.

This passage brings out the close functional identity of the two ladies. Lily was a creator in art, Mrs. Ramsay was a creator in life. They both brought shape in the midst of chaos.

On the other hand, the values of Mrs. Ramsay and Lily Briscoe are sharply contrasted. While the latter had a mania for marriage, thinking it essential for living life completely, the former not only rejected marriage but also called Mrs. Ramsay's devotion for bringing about marriages of people in her circle "high-handedness."

Some minor characters have been introduced to strengthen these traits of the structure of characters. Minta's mother has been introduced in Part I through Mrs. Ramsay's consciousness (Ch. 10) to reinforce Miss Briscoe's consciousness in Part III to sharpen the tensions of creation, more particularly in Lily Briscoe but also to
Some extent in Mrs. Ramsay. Lily's consciousness records that while she would wrestle and wrestle without success, "that kind old lady who sketched, Mrs. Beckwith, would have said instantly, and rightly" what the occasion demanded.

Many of the other male characters in the novel are used to underline the character-traits of Mr. Ramsay by means of parallelism and contrast. That the tough and remorseless rationalism of Mr. Ramsay, admirable in itself, is bound to fail to grasp the true nature of reality is partly conveyed through the functional role of the character of the scientist, Mr. William Bankes. Just as Mr. Ramsay fails to realize the creative powers of his wife in the sphere of family and social life, the botanist Mr. Bankes fails to understand the creative role of the positioning of the pear-tree and the mother and the child and the window and the hedge in Lily Briscoe's painting. In this sense, there is a strong parallelism between the characters of Mr. Ramsay and Mr. Bankes, balancing the one between those of Lily and Mrs. Ramsay. From another angle, there is sharp contrast between the philosopher and the scientist, significantly dramatized in Ch. 4 of the first part of the novel, which explains how "their friendship had petered out on a Westmorland road, where the hen spread her wings before her chicks; after which Ramsay had married, and their paths (went)
Mr. Ramsay is a typical domestic male; but the pleasures and pains of domestic existence are clearly not Mr. Bankes' cup of tea. The other minor character of Charles Tansley, (for he does little to prolong the story except as a commentary on it) is there only as a parody of the tragic hero Mr. Ramsay, his research guide and mentor.

Most of the characters are grouped together to reinforce the structural coupling of Mr. and Mrs. Ramsay, as devices to express the theme of opposition between the two central characters and the consequent tragedy; for, according to Mrs. Woolf, in this novel, "the centre is father's character, sitting in a boat, reciting we perished, each alone, while he crushes a dying mackerel." Most of the other characters, too, are paired in terms of matrimony. Paul and Minta brought together in wedlock to demonstrate the fallacy of Mrs. Ramsay's conviction and serving as a parodic comment on the lives of the Ramsays; references to the married life of Carmichael through the consciousness of Mrs. Ramsay, underscoring the "iniquity of his wife's towards him" in Part I; and, balancing it, that of Charles Tansley through the consciousness of Lily in Part III, suggesting an equally gross iniquity of his towards his wife; and above all, the glaring negative event of the novel - the failure of Bankes and Lily to get married.
Andrew and Nancy in Part I and James and Cam in Part III are similarly paired, in a way, according to the dictates of the structure to express the theme. The main function of the pairing of Andrew and Nancy in Ch. 14 of Part I is to offer criticism of conjugal love. Similarly, the motif of the consciousness of Cam and James alternating with that of Lily Briscoe throughout Part III brings out the significant function of these two characters in dramatizing the opposed points of view on the character of Mrs. Ramsay.

The above analytical comment leads to the conclusion that all the characters used in this novel worth the name are there to serve, in their restricted functions, the requirements of structure. *To the Lighthouse* is in no sense a novel of character; it is structured so as to use impressionistically truncated characterization to express the themes obliquely, lyrically and symbolically, justifying Freedman's classification of it as an outstanding lyrical novel.

XII

The structure of phrases in this novel is also symptomatic of the poetic mood of Mrs. Woolf, common to *Mrs Dalloway* and *To the Lighthouse* in particular. More remarkable in the latter is her habit of repeating phrases at a number of positions in the text of the novel;
some of these outstanding repeated phrases are literary allusions. Such verbal repetitions are quite natural features of a reminiscing style of writing, and therefore all verbal repetitions of phrases in the book need not be viewed in anticipation of ulterior meaning. Statistical research on this line is more likely to mislead or lead nowhere than to yield meaningful clues. But clearly, some of the phrases repeated again and again do acquire incantatory overtones. For example, the numerous repetitions of the phrase 'someone had blundered' from Tennyson's famous poem, *Charge of the Light Brigade*, in Mr. Ramsay's consciousness, as also the myriad recitations of the line 'we perished each alone' from Cowper's well-known poem, *The Castaway*, exemplify unique use of literary allusion - something meriting comparison with the phenomenal use of this device in modern poetry of the Eliot School. In both these instances the repeated phrases are much more than manifestations of the idiosyncratic character-trait of Mr. Ramsay - his habit of chanting while walking or climbing. They are lifted out of context by the creative artist, and the intensity suggested through the reverberation in Mr. Ramsay's mind indicates powerfully his sense of loneliness and martyrdom. In such instances the science of depth psychology, the power of poetry and the art of rhetoric are combined to make the structure of the language of narrative peculiarly suited to a unique type of novel.
Notes and References

3. Virginia Woolf, Mrs. Dalloway, Penguin edition, pp. 160-161. All references, unless otherwise stated, are to this edition.
4. Ibid., p. 28.
5. Ibid., p. 73.
6. Ibid., p. 100.
9. Mrs Dalloway, pp. 5-6.
11. Robert Humphrey, Stream of consciousness in the Modern Novel (Berkeley and Los Angeles, 1962), p. 29. "Indirect interior monologue is ... that type of interior monologue in which the omniscient author presents unspoken material as if it were directly from the consciousness of the character and, with commentary and description, guides the reader through it. It differs from direct interior monologue basically in that the author intervenes between the 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."

12 *Mrs Dalloway*, p. 5.
13 Ibid., p. 20.
14 Ibid., p. 17.
15 Ibid., p. 28.
16 Ibid., p. 36.
17 Ibid., p. 39.
18 Ibid., p. 54.
19 Ibid., p. 63.
20 Ibid., p. 66.
21 Ibid., p. 72.
22 Ibid., p. 75.
23 Ibid., p. 76.
24 Ibid., p. 86.
25 Ibid., p. 96.
26 Ibid., p. 97.
27 Ibid., p. 99.
28 Ibid., p. 100.
29 Ibid., p. 102.
30 Ibid., p. 103.
31 Ibid., p. 93.
32 Ibid., p. 104.
33 Ibid., p. 113.
61. Ibid., pp. 155-156.
62. Ibid., p. 166.
63. Ibid., p. 168.
64. Ibid., pp. 6, 54, 104, 206.
65. Ibid., pp. 12, 34, 45, 154, 206.
66. Ibid., p. 12.
67. Ibid., p. 34.
68. Ibid., p. 45.
69. Ibid., p. 67.
70. Ibid., p. 154.
71. Ibid., p. 206.
73. Ibid., p. 52.
74. Ibid., p. 102.
75. To the Lighthouse, Penguin edition, p. 5. All references, unless otherwise stated, are to this edition.
76. Ibid., pp. 5-6.
77. Ibid., p. 9.
78. Ibid., p.18.
79. Ibid., p. 22.
80. Ibid., p. 25.
81. Ibid., p. 30.
82. Ibid., p. 36.
83. Ibid., p. 37.
84. Ibid., p. 44.
85 **Ibid.,** pp. 44-45.
86 **Ibid.,** p. 45.
87 **Ibid.,** p. 49.
88 **Ibid.,** p. 52.
89 **Ibid.,** p. 52.
90 **Ibid.,** p. 53.
91 **Ibid.,** p. 53.
92 **Ibid.,** p. 54.
93 **Ibid.,** p. 54.
94 **Ibid.,** p. 55.
95 **Ibid.,** p. 55.
96 **Ibid.,** p. 55.
97 **Ibid.,** p. 57.
98 **Ibid.,** p. 58.
100 **Ibid.,** p. 67.
101 **Ibid.,** p. 68.
102 **Ibid.,** p. 69.
103 **Ibid.,** p. 73.
104 **Ibid.,** p. 73.
105 **Ibid.,** pp. 75-76.
106 **Ibid.,** p. 75.
107 See p. 30 of this thesis.
108 **Ibid.,** p. 78.
109 **Ibid.,** p. 38.
134 Ibid., p. 172.
135 Ibid., p. 172.
136 Ibid., p. 172.
137 Ibid., p. 174.
138 Ibid., p. 175.
139 Ibid., p. 180.
140 Ibid., p. 187.
141 Ibid., p. 189.
142 Ibid., p. 189.
143 Ibid., p. 190.
144 Ibid., pp. 192-193.
145 Ibid., p. 193.
146 Ibid., p. 199.
147 Ibid., p. 199.
148 Ibid., p. 199.
149 Ibid., p. 200.
151 *To the Lighthouse*, p. 208.
152 Ibid., p. 209.
155 Ibid., p. 212.
156 Ibid., p. 213.
157 Ibid., p. 211.
158. Ibid., p. 215.
159. Ibid., p. 219.
160. Ibid., pp. 219-220.
161. Ibid., p. 218.
162. Ibid., p. 222.
163. Ibid., p. 224.
164. Ibid., p. 230.
165. Ibid., p. 233.
166. Ibid., pp. 234-235.
167. Ibid., p. 236.
168. Ibid., p. 236.
169. Ibid., p. 237.
171. To the Lighthouse, pp. 223-224.
172. N. C. Thakur, op. cit., pp. 75-76.
173. Ibid., p. 78.
174. To the Lighthouse, p. 74.
175. Ibid., p. 129.
176. Ibid., p. 172.
177. Ibid., pp. 32-33.
179. To the Lighthouse, p. 159.
180. Ibid., p. 148.
181. Ibid., p. 157.
182. Ibid., p. 16.
183. Ibid., p. 211.
184 Ibid., p. 151.
185 Ibid., p. 76.
187 To the Lighthouse, p. 183.
188 Ibid., p. 57.
189 Ibid., p. 173.
191 A Writer's Diary, p. 77.
192 To the Lighthouse, pp. 47-48.