

Tribhuvan University

Transformation of the Worldview in the Ramsay Family
in Virginia Woolf's *To the Lighthouse*

A Thesis Proposal Submitted to the Department of English,
Ratna Rajya Laxmi Campus For Approval of the
Research Committee

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Declaration

I hereby declare that the thesis entitled

Transformation of the worldview in Ramsay family.

It is my own original work carried out as a Master's student at the department of English at Ratna Rajya Laxmi Campus except to the extent that Assistance from others in the thesis design and conception in the presentation style, and linguistic expression are duly acknowledged.

All the sources used of the thesis have been fully and properly cited. It contains no material which to a substantial extent has been accepted for the award of any degree at Tribhuvan University or any other educational institutions, except where due acknowledge is made in the thesis.

Sunil Lama

10th April 2017

Tribhuvan University
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Letter of Approval

This thesis entitled, transformation in Ramsay family's world view, by Virginia Woolf's "To the light house" submitted to the Department of English, Faculty of Humanities and Social Science. Ratna Rajya Campus, Tribhuvan University, Kathmandu, by Sunil Lama has been approved by the undersigned member of the Research Committee.

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Abstracts

This research is an attempt to show Ramsay Family's worldview on the basis of the text *to the lighthouse* by Virginia woolf. The main character Mrs. Ramsay has a dream to send her son James to the lighthouse to relief from this material life, achieve with self awareness intuitive knowledge and self realization. All embodied souls are under the control of the three modes or qualities of material nature goodness, passion and ignorance.

This research will find out fulfillment of the Mrs. Ramsay desire to go to the lighthouse. As a journey begins from one place to another, incompleteness to completeness, pessimistic thinking to optimistic thinking. Their journey begins for intuitive knowledge from ignorance to self realization. When they gain in intuitive knowledge; they reach to the ultimate goal. And, the final realization is the achievement of the self realization which is out or ignorance. Now, they get relief from various tensions.

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Chapter 1: Transformation of the Worldview in Ramsay Family

This present research tries to analyze Virginia Woolf's *To the Lighthouse*. The novel begins with Mrs. Ramsay's word, "yes, of course, if it's fine tomorrow". These words made her son James conveyed an extraordinary joy. At that time he was six years old. She has a dream to send her son to the lighthouse. But her husband Mr. Ramsay does not support her. If we analyze it through the perspective of the central character, Mrs. Ramsay, the main goal of the novelist is to describe the quest of relief. The selfless service towards her family identifies her meaningless life inspired her to search a means of permanent solution of material life. At first, all the characters are victimized with their egotistic behavior. All embodied souls are under the control of the three modes or qualities of material nature: goodness, passion and ignorance. The lighthouse symbolically represents the destination of the characters. They have such a quest for goal which is achieved with self-awareness and self-realization.

This novel tries to reflect the woes of a woman who silently bears all the family as well as social injustice. Nobody knows and cares for the inner pain and desires of the protagonist, Mrs. Ramsay for years. For the welfare of her family and social prestige, she bears all the personal desires and wants which she has cherished since her youth as a common girl. But, when she enters into the married life, she finds a senseless, mannerless, rude and insensitive husband in the form of Mr. Ramsay who never understands a woman's and child's psyche.

As we go through the novel, the first part "The window" symbolically wants to give hints that the protagonist has been entering in the real world after marriage. As a new bride and naïve girl, she views the world through the window, faces the material pain, tension, grief, she gives birth to eight children she does not know the outer reality and confines herself in the household activities. But it is her son James who inspires her to go to the Lighthouse. The second chapter "Time passes" depicts that the protagonist's

useless service to her husband and family members. Bearing and rearing children and husband chores are her useless pastimes that lead her life nowhere. So, the last chapter “The Lighthouse” becomes her mission, dream, vision in life at last. Nobody easily gives up material pleasure, pain and comfort. We have two options in this material world. We mostly choose comfort life but comfort life does not progress. No pain no gain. Mrs. Ramsay chooses material world and Faces many struggle, obstacles, feels pain and miseries in her life. To relief from such pain and misery she has made a plan to send her son James at the age of six to the Lighthouse. James, Mr. Ramsay and Cam fulfilled her desire after ten years gap by reaching to the Lighthouse.

The novel begins with the conflict projected about the weather. “If it’s fine tomorrow” says Mrs. Ramsay and “ It won’t be fine tomorrow” says Mr. Ramsay, Mrs. Ramsay is optimistic about the weather which will be fine tomorrow but Mr. Ramsay is pessimistic about it which shows their conflicting reality. The conflict between them makes six years old son James turn between the two polarities of hope and despair, Love and Hate. James takes his father as an antagonist because he does not respect his desire to go to the lighthouse. James has strong desire to go there but his father disregards it. Rather he predicts falsely about the weather which makes his son despair and furious together.

In the second section of the novel Mrs. Ramsay dies, Andrew, their daughter also dies in child birth prue, their next daughter also dies. Their death symbolizes the defeat of egotism. He realizes himself. Because of the circumstances and situation compel to change the direction of the mind of Mr. Ramsay. After death of their family members Mr. Ramsay’s behavior is changed. If one refuses to act under the direction of the natural law, then he is compelled to act by the modes in which he is situated. Eveyone is under the spell of a particular combination of the modes of the nature and is acting in that way. He urges his son James to go to the Lighthouse which he has denied before. Finally, his son

James at the age of 16 agree to go to the Lighthouse. Mr. Ramsay praises the way James steers the boat. As they go near the lighthouse the transformation of the worldview take place in Ramsay family. Their behavior is changed. James and Cam begin to love their father whom they used to hate, misbehave and say that they used to hate not their father but his behavior. Mr. Ramsay turns from pessimistic thinking to optimistic thinking, incompleteness to completeness, darkness to the light, and ignorance to self realization. His all tensions and anxieties, selfish motives, misery, grief, jealous, temper, impious, covetousness, haste, oddity, ignorance and foolishness are solved. He completes the reading of his book which he had started from the very beginning but not completed. He praises Lily's shoes and Lily also praises him. He ties Lily's shoes which show his surrender of egotism and the achievement of self realization. He gives breakfast to the Lighthouse keeper's son who symbolizes his change in attitude of the giver rather than the taker. On the other hand, Lily gets vision and is able to draw the picture after their arrival at the Lighthouse. Before that Lily stops painting on the terrace. The red and brown colours of the canvas which symbolizes egotism automatically change into green and blue colours which enables Lily to draw the picture which symbolizes shedding of the arrogance of subjectivity and achievement of objective knowledge.

Virginia woolf's novel *To the Lighthouse*, deals with the theme of the transformation of the worldview in Ramsay family. Through the analysis of the tension in the Ramsay family, this research aims at the feel self realization, transformation of the worldview in Mr. Ramsay, the antagonist of the novel. Having taken this fact into consideration, the present research proposed to find out how their transformation of the worldview is symbolically takes place.

Moreover, this research will find out fulfillment of the Mrs. Ramsay desire to go to the Lighthouse. The novel has drawn a great deal of scholarly attention. The novel has received numerous criticisms worldwide. Mr. Ramsay needs sympathy. After Mrs.

Ramsay's death he needs sympathy from Lily. Finally, James and Cam do not take their father as tyrant. They love him now. So, in this regard, Gullian Beer takes this from the perspective of humanity. He says, "*To the Lighthouse* is weighted with the fullness of human concern; there is a constant unrest about the search after a permanence which places humanity at the center" (79).

Going to the Lighthouse by a boat is also the victory over nature. The weather is fine and then Mr. Ramsay urges his son go to the lighthouse. Then along with Cam, his daughter, they go to the Lighthouse and get victory over nature. Taking his theme Norman Friedman says "The central selection of *To the Lighthouse*, therefore, dramatizes not the victory of natural chaos over human order, but rather the reverse; the forces of destruction are defeated by man's power and will to live" (153).

Some critics take this text as context between two kinds of truths; the subjective and objective truth. And they emphasize that it is the quest for truth. James Hafley notes: *To the Lighthouse* is really the story of a context between two kinds of truth. Mr. Ramsay's and Mrs. Ramsay's, for him, truth is factual truth; for her, truth is movement toward truth: since truth is always being made, and never is made, the struggle for truth is the growth itself. The truth must be factual (137-8).

The role of the narrator or central intelligence is both more important and less noticeable in *To the Lighthouse*. The narrator is a means by which the reader attains a unity of response diverse personalities within whose consciousness he has the illusion of being: he is objectively unconscious of narrator, but the narrator makes possible both the artistic validity of the novel's statement and his acceptance of it. So, James Hafley says, "*To the Lighthouse* is the objective account of central intelligence that approaches and assumes the characters consciousness but does not become completely identified with any one consciousness" (145). Mrs. Woolf's interest is in human relationships and her emphasis on the transience of life is combined with a concern for the problems of art and

artist. Thus, Sarori Kaechele and Haward German write: The action is presented in two stands; one of these deals with the journey of Mr. Ramsay, Cam and James to the Lighthouse, provides ideas about character and time and contributes to and understanding of Lily's final vision. Presented in alternate chapters, the other sequence of events describes Lily's thoughts while she paints on the terrace. This action culminates in her vision, which draws together the major ideas in the novel. (199)

To the Lighthouse is also a study Virginia of woolf's father and mothers' behavior. On May, 1925, she herself wrote in her diary: "This is going to be fairly short: to have father's character done complete in it; and mothers' St. Lves and childhood; and all the usual thing I try to put in life, death etc. But the center is father's character, sitting in a boat, reciting we perished, each alone, while he crushed a dying mackerel" (77).

Many critics have discussed in the text from various perspectives my research will be to find out the characters development from ignorance to self realization. There is no truth until you create one. Truth is relatives. Nothing is constant in this material world. Everything is changeable.

Virginia woolf's novel *To the Lighthouse* portrays the difficulties of the Ramsay's to come out from their personal grudges, their assertive behavior ultimately transform worldview, self realization. There are many symbols in this novel. The symbols are used to evoke innermost feeling and motions of the characters. The thoughts and feelings which are impossible to express through the conventional and universal language of literature are expressed through means of symbols. So, in this text the main characters innermost feelings and emotions are evoked through the use of symbols.

Through a deft handling of the symbols Virginia woolf dramatizes the conflicts among characters and their passage from her subjective thinking to a state in which they can understand and see the world with a greater degree of impersonality and objectivity.

Virginia Woolf was born in Kensington, London, in 1882. Her early life was terrible, unfortunate. Woolf's life was darkened by a series of deaths in her immediate family, especially by the unexpected and premature sudden death of her mother in 1895, her sister Stella in 1897, father in 1904, and her close brother Thoby in 1906. That tragedy left an unrecoverable mark in her memory and made her mentally frail and disturbed throughout her fiction. For her fiction and life were complementary, she transformed people whom she loved into figures in the writing. There were other influences from literature and history, but her life was main source of her writing. She turned early tragedies, discoveries and moment of bliss into art. Mr. Ramsay and Lily Briscoe in *To the Lighthouse* resemble her mother and sister Stella.

Her father was her first and most enduring intellectual model in her writing career. He not only shaped her taste in classic literature and poetry but also the contemptuousness towards novelists who merely reflected the material worldly life and he also thought her to admire poetic elements which we can find in her writings. That is the reason why W.H Miller calls her 'a poet in prose' in his essay "*Mrs. Woolf and life*" (95). Virginia Woolf's passion for biography came from her father and even in her early stage she surpassed his in originality. The indissoluble rapport that she developed and entertained with her father made her pretty different from other children in Woolf family and it was absolutely due to her father's profession as a man of letters and partly of the education he gave to her. She launched her writing at an early age, but only after the publication of *The Voyage out* in 1915. She emerged as a novelist having enormous prospect in the field of English fiction.

Most of her fictional themes are the delineation of inner self of women. And generally she depicts the confusion and contradiction between outer world and inner self of women. In this respect Woolf is close to many of her contemporary novelists like Dorothy Richardson, Joyce and Proust, when she read in the original. They undoubtedly

exerted a profound influence on Mrs. Virginia Woolf. The theories of William James, Bergson and Freud also influenced her work. What women want is the inviolability of femininity, solitude alternatively loneliness suggests that women are most themselves when they are alone.

One of the foremost modernists, Virginia experimented with various literary techniques. *To the Lighthouse* is a classic example of the stream of consciousness technique written as thoughts and interior monologues, there is little dialogue and almost no action; set on two days ten years apart, it revolves around the Ramsay family's predictions and contemplations upon a visit to a Lighthouse near their summer home in the Isle of Skye, Scotland; with life size characters who struggle through the chaos in order to bring meaning in their lives, Virginia explores the lives of women who are bound by the ethos of the society, and the lives of people in times of war. A story of childhood and marriage, loss and grief, it examines and analyses human perceptions and relationships.

Virginia Woolf's *A Room of One's Own* has been influential in the sphere of literary feminism. The era Virginia Woolf belonged to was the era of unrest, growth, and constant change in every walk of life. There were strikes and agitation for woman's right to become a writer which was regarded as man's field, she had to make a dash for freedom and had to face many kinds of hindrances only because she was a woman.

Regarding this situation she said, "I have endeavored not only attentively to observe all the duties a woman ought to fulfill, but to feel deeply interested in them, but can not help wish to read and write in the place of sewing and cooking but try my best to deny myself (15). She thinks it is difficult for a woman to define her feeling in language which is chiefly made by men to express their feelings.

Chapter II: Symbolism as a Theoretical Concept

Symbol and Symbolism

The word “symbol” has been derived from the Greek word *symballein*, which means: “to throw together”. This term in literary usage is a sign, something which stands for or suggests something else by arbitrary association rather than intrinsic resemblance.

Symbol also refers to a means of representation by virtue of association, because it embodies a general or abstract idea. According to Encyclopedic Britannica. “symbol is a communication element intended to simply represent or stand for a complexity of a person, object or idea” (458).

According to M.H. Abrahams:

In the broadest sense a symbol is anything which signifies something: in this sense all words are symbols. In discussing literature, however the term “symbol” is applied only to a word or phrase that signifies an object or event which in its turn signifies something or has range of reference, beyond it. (311)

The origin, development and differentiation of a symbol is a complicated process. The opinions about the appearance of symbol vary. Thus, at some point in the evolution, the human species distinguished itself by forming conceptions of the cosmos that made the environment in some degree comprehensible. Such conception served to order the external world in terms of symbols. About the history of its origin, father herds says “the early Indians as has been revealed by inscriptions, were the discoverer of the movement” (Cirlot xix) In religious my mysticism, the natural world is often said to by symbolic of the mind of god. That is to say, the imprint of the creator is to be felt upon his creation, just as the imprint of a poet may be felt upon the poem he has made. A tree or a stone may be said to symbolize the divine mind to points towards a reality greater than itself, in which it partakes.

For psychologists, the symbol exists almost wholly the mind, and projected outwards upon nature, either accepting language as its being and its form or converting being and into dramatic character but is not seen in this way by Orientalist and esoteric thinkers. Elizabeth Drew points out that “the true basis of symbolism is the correspondence linking together all orders of reality, binding them one to other, and consequently extending from the natural orders as a whole to the supernatural order” (212).

Symbols are essentially words which are not merely connotative, but also evocative and emotive. In addition to their meaning, they also call up or evoke before the mind’s eye a host of associations connected with them, and are also rich in emotional significance. For example, the word ‘lily’ merely connotes a flower but it also evokes images of beauty and innocence. It also carries the emotional overtone of pity resulting from suffering or oppression. So, through symbols a writer can express much more than by the use of ordinary words: symbols make the rich and expressive. Concepts which by their very nature are inexpressible can be conveyed in this way. Thus a symbol can be used to convey ‘pure sensations’ or the poet’s apprehension of transcendental mystery.

There is not only single suggestiveness of symbols. Some symbols have more than one suggestiveness : “moor” for example, may represent peace, serenity, chastity, romantic love or inaccessibility, “water” may have the symbolic reference of life, regeneration or purity, and “divere path” can be a symbol of dilemma or a choice of critical decision . To read imaginative literature with full understanding we have to keep alert for these pregnant symbols. They do not have a publicly accepted meaning and take their significance from the total context in which they appear the use of symbol like these adds a more emotional tone to any piece of literary writing.

Carlyle praises the virtue of ‘silence’ and ‘secrecy’ and finds them combined in the symbol, in which there is “concealment and yet revelation”. In his opinion. “the

symbol infinite things are embodied and revealed in the finite. “of symbols” however, I remark farther, that have both an extrinsic and intrinsic value of tenets the former only” (548). Carlyle’s distinction between extrinsic and intrinsic symbol is similar to that made by other romantic writers, Coleridge, between allegory and symbolism.

Symbols open a wide ground for the various readers to make different interpretations. It is an attribute to many private symbols and one reason why they are irreplaceable literary device, that they suggest a direction or a broad area of reference rather than an item in an allegorical narrative, a single and specific reference.

Symbols may be of various kinds. They may be public or private major or minor. Symbols which are drawn from a established religion or religious text are public symbols. It continuously occurs throughout history or the work or art. The ‘cross’ in Christianity can be taken as the best example of a public symbol. Private symbolism consists of symbols developed by a writer in the poetic work, which combines an image with a concept. The readers needs to have some familiarity with the writer to receive the full significance of the private symbol. One of ten finds that an author recruit, public symbols and orders them to his own private symbol. For example, Robert Burns use “rose” as a conventional symbol of love in his most celebrated love poem. *Red Red Rose*, but William Blake, in his poem *The Sick Rose* use. It as a private symbol. According to M.H. Abrahams: Some symbols are “conventional” or “public”: thus “the cross” the red, white and blue and the good shepherd are terms that refers to symbolic objective of which the further significance is determinate within a particular culture. Poets use such conventional symbols; many poets, however, also use private or personal symbols. (311).

Through different interpretations and definitions of symbol by different critics or poets, it has become a literary term, which has no fixed meanings. Instead of saying A is B the writer presents the reader with half of the analogy only and the reader is invited to

supply the missing part. Therefore, symbols are signs for expressing the invisible by means of visible and sensuous representations.

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. The symbolist movement flourished in France between about 1885 and 1900; its main proponents were the poets Stephane Mallarme and Paul Verlaine.

The symbolists defended the obscure and the reasonable in literary style and argued against didacticism and clear objective description. For them the verbal figure was an organizing principle, and one with consecrated power; suggestively incarnating the world but independent of the world. The symbolist tone was often one of composed beauty, airy moodiness, and abstraction: a sensuality refined and made musical.

Especially French literary scholars applied the term symbolism in later nineteenth century to their works to react against the descriptive precision objectively of realism and the scientific determinism of naturalism. Jean More used the term symbolism in his work *Le Figured* in 1886. Charles Baudelaire's sonnet *correspondence* and the work of Edgar Allan Poe were important precursors of the movement, which emerged with Verlaine's *Romance Sans Paroles* and Mallarme's *L'Après-midi d'un Faune*. N.C. Thakur writes; "symbolist writing was indirect, allusive, often obscure and tended to concentrate on evoking individual moods and elusive state of mind" (10). Symbolism emphasized the primary importance of suggestions and evocation in the expression of private mood or reverie. The symbol was held to evoke a stable relation and affinities, especially between sound, sense colour and between the material and spiritual worlds. The notion of affinities led to an interest in esoteric and occult writing and to ideas about the musicality of poetry which stressed the possibility of orchestrating the theme of a poem through the evocative power of words.

Symbolism transforms the phenomenon into idea, the idea into an image and in such a way that the idea remains always infinitely active and un approachable in the image and even if expressed in all language still would remain inexpressible. In symbolism, everything has same meaning, everything has a purpose which at times is obvious, and at other less so and everything leaves some trace or signature which is open to investigation and interpretation.

According to J.A. Cuddon:

Symbolism characterized much 19th century French poetry, Mallarme explained symbolism as the art of evoking an object “little by little so as to reveal a mood” or conversely “the art of choosing an object and extracting from it”. This mood, he contend was to be extracted by “a series of deciphering”. (656).

Symbolism shows that everything can be assumed as symbolically significant as of natural objects like stones, plants, animals, men, mountains, sun and moon or event abstract forms like numbers, triangle and the squares. In fact the whole cosmos is the potential symbol. Symbolism emphasized the primary importance of suggestion and evocation in the expression of private mood or reverie, everything has same meaning, has a purpose and leaves some trace or signature which is open to investigation and interpretation is symbolism. Jack F Steward defines symbolism, in his work. *Axel's castle* as “an attempt by carefully studied means a complicated association of ideas represented by a medley of metaphors communicate unique personal feeling” (375).

Henri Reginer made the additional point that a symbol is a kind of comparison between the abstract and the concrete in which one of the terms of the comparison is only suggested. Thus, it is implicit, oblique, not spelt out.

In art and literature, the artist use symbolism as a great device to express emotions and feelings. The thought and feelings which are impossible to express through the

conventional and universal language of literature, are expressed through the means of symbols. Symbolism therefore is an attempt in which the writer has to find the special language or medium, which will alone be capable of expressing his/her personality and feelings. In this case symbolism plays a vital role in art and literature.

In transcendental symbolism, concrete images are used to represent a general or universal ideal world of which the real world is a shadow. In his book, *A Dictionary of Literary Terms*, J.A. Cuddon states:

The transcendental concept is platonic in origin, but was given considerable vogue in the 13th century by Swedenborg. Charles Baudelaire and his followers created the image of the poets as a kind of seer or vacant, who could be seen through and beyond the real forms and essence. Thus, the tasks of the poet were to create this other world by suggestion and symbolism; by transforming reality into a greater and more permanent reality. (656).

The field of symbolism shows a strong relation between religious and other branches of culture. The social structure under the influence of religion develops its own symbolism for expressing its own values and dogmas. Similarly, religion draws its symbol from the socio-economic and political domains and literature is a reflection of all those areas.

Religious symbolism and may be similar to those of language and to pictorial expression in literature. They are related to an allegory, parable, fairy tales and legends in which they appear the Britannica explains symbolism in all encompassing way.

The basic and often complex artistic form and gestures uses as a kind of key to convey religious and traditional concepts and iconography, the visual auditory and kinetic representations of religious ideas and event which have seen utilized by all the religion of the world since time immemorial. (900).

Every feeling or sensation of a person is different from every other and it is impossible to render these sensations through the conventional and universal language of ordinary literature. So, the poet finds or invents the special language which will alone be capable of expressing his personality and feelings such a language must make use of symbols. These feelings and sensations can not be conveyed by direct statement or description, but can be conveyed only by a succession of world of images, which will serve to suggest it to the readers. Symbolism is an attempt by carefully studied means a complicated association of ideas represented by a medley of metaphors to communicate unique personal feelings. So the best way to appreciate for a reader, what a symbolist artist means in his work, is to read the work itself by bringing imaginative association.

Symbolist Era

Symbolism era designates specially a group of French writers beginning with Charles Baudelaire and including such later poets as Arthur Rimbond, Paul Velaire. Stephen Mallarme, and Paul Valery. The symbolists era was designated to convey impression by suggestion rather than by direct statement. Symbolism found it's first expression in poetry, but was later extended to other arts Cecil Maurice Bowra writes, in his book. *The Heritage of symbolism* "Baudelaire was the first to exact the value of symbolism verlaire used them intrictively and Mallarme erected a metaphysics to explain and justify them" (1).

The symbolists were hostile to realistic and scientific view of art and wished to liberate the technique of verification. The evocation power of language was stressed by the symbolism. They believed that the theme of a poem could be expanded by the choice of words having colour, harmony and evocative power of their own.

French poets began the symbolist movement the use of symbolism developed as movement in English literature basically from the romantic period. Regarding the symbolists era. M.H. Abraham writes:

Various poets of the romantic period including Goethe in Germany and Shelley in England often used private symbols in their poetry. Shelley, for example repeated made symbolic use of objects such as the morning and evening stars a boat morning upstream, winding caves. William Blake however exceeded all his romantic contemporaries in his recourse to a persistent and sustained symbolism that is a system of symbolic elements both in his lyric poems and his long prophetic or epic poems. (219).

Stephen Mallarmé and his followers were called symbolists because they all attempted to convey a supernatural experience in the language of visible things and therefore every world is a symbol and is not used for its common purpose. They believed that a poem should suggest rather than describe; the function of poetry is not evoked; its matter is impressions institutions or sensation “symbolism was mystical form of aestheticism. The essence of symbolism in its insistence on a world of ideal beauty and its conviction is that this is realized through out” (Bowra7).

By the middle of the 19th century, the romantic writers in the United States Edgar Allan Poe and others were developing the symbolic era. One of the most important events in the history of symbolist era was discovery of American writer Edgar Allan Poe by Charles Baudelaire 1852.

Romantic was an extraordinary development of imaginative sensibility. It was the revolt of the individual. It was an attack in the domains of politics and moral in the society and in art and ideal of objectivity. To some extent symbolist shares certain views with Romantic as J.E. Cirlot writes:

Though not all romantic are symbolists, the symbolist is a kind of romantic, one who signals out and develops the romantic doctrine of creative imagination whether else he may affirm the symbolist holds that

human imagination actively constructs the world we perceive or at least meets it more than half way, and does not merely reflect the given form of external object (7).

W.B. Yeats. T.S. Eliot and Dylan Thomas have been regarded as the chief representative of the English symbolist's movement. Yeats symbols are emotional and he was interested in the occultisms and mythical symbolism. As C.M. Bowra writes. "Yeats, for instance has created an almost new kind of poetry about his friends by making them at once entirely real yet symbolical of various destinies" (224).

T.S. Eliot uses symbolists techniques to express not only personal sensation, but a complex and decadent civilization with all its meaningless routine of modern people. His symbols are drawn from the mythologies of the past. In his poem, *The Waste land*. Eliot has used symbol to clarify the horror of modern civilization because of the degradation in culture. Dry bones, rats, dry grass rocks, fire, water etc. are the recurring symbols that Eliot has used in the poem. Dylan Thomas makes extensive use of symbols to convey his complex psychological states. Most of the symbols are private and are derived from different source – from Bible. Freud and so on.

The modern period, in the decades after World War I, is a notable era of symbolism in literature. Many of the major writers of the period exploits symbols which are in part drawn from religious and esoteric traditions and in part invented. Thus, symbolists era developed much in literature because of the poets or any other literary artists performance to speak on particular issues through the use of symbol.

Symbols in Fiction

Daniel Defoe appeared with the first English novel. *Robinson Crusoe* (1719). There are symbol of British imperialism as going to Brazil, capturing the island and enslaving the people. The island is the colony of British. Mary Shelly has used private symbol in her novel *Frankenstein* (1818). Her application of science is esoteric. Science

is the last refuge of modern people, who believe it to be the panacea for all evil regardless of the evil it brings with it. *Frankenstein* is also in keeping with spirit of the maturing scientific era. The novel reflects many elements of the romantic period. The title signifies the primary of feeling, the individual and his quest, the supernatural and the exotic, solitude and the importance of nature. In the novel *The Scarlet Letter* (1850) by Nathaniel Hawthorne is suffused with symbolism. "The scarlet Letter" was the symbol of adultery of Hester. But later on its meaning changes. 'The Scarlet Letter' is the symbol of Hester's different from all the people around her. Letter A is a sign not only of sin but of freedom. The letter marks Hester as one of lives wounded, but it is also says, to those who have eyes to see, that there is someone who has dared to live passionately, beyond the limits of society's sad rules. When Master dies, she is buried beside Dimesdale, under a tombstone that serves for both graves. On the tombstone, the letter A is engraved like a heraldic device. So much of life and suffering have gone into the symbol that the sign of adultery has become a sign of nobility. Hester has earned her coat of arms. The custom house throws light on a theme in *The Scarlet Letter* which is easily overlooked amid the ethical concern of the book. Every character, in effect, re-enacts. The custom house scene is such in which Hawthorne; he contemplated the letter, so that the entire 'romance' becomes a kind of exposition on the nature of symbolic perception. Hawthorne's subject is not only the meaning of adultery but also meaning in general, not only what the focal symbol means but also how it gains significance,

Joesph Conrad implies Africa the heart of darkness in his fiction *Heart of darkness* (1902). Before the revealing episodes, Conrad puts his characters through a shadow or fog. In *Heart of Darkness* (1902), there is the dense, white fog, just below Kurtz's station. In *Lord Jim* (1900) there is that dense, white fog before Brown which states his fated trip down the river in patusan. In *The Secret* (1903) the ship drives through the shadow of Kohl-ring before, it turns out towards the sea. Conrad uses the

shadow and the fog, according to many critics, as his symbol of the conscious. In each of these highly personal stories, Conrad works on two levels: both telling the adventure story and conducting an equally adventure some descent in the sub conscious. Carl Jung also explored the significance of the subconscious and his influence on our lives. Jung believed that it was necessary for every man to reach into his subconscious to explore and understand it. He emphasized that one needed to control the subconscious before he could successfully lead his conscious life. Thus before the climax of his novels. Conrad presents a descent into the subconscious and a struggle with it. From this point of view, Leggett, in *The Secret Sharer*, is the alter ego of the young captain and Kurtz, in *Heart of darkness*, is the alter ego representing the dark force of Marlow's own subconscious. On an imagistic level, the alter image of the fog shadow or mist is light. Light stands for the destructive, primitively harbored urges that dominate our personality. The interpersonal of light which the dark is Conrad's way of stating that man needs about all self knowledge and this knowledge is tremendously compounded.

Fredrick Karl plots Marlow's trip into the Congo as a trip into a modern version of hell. He identifies fifty separate images which are all concerned one way or another with hellish things. Death and decay infest the story throughout. Futility is incessantly underscored and metallic and inflexible substances are strewn about. Kurtz is defined as a Dantesque sort of devil whose bald head itself becomes and allies symbol of the ivory he collects. Karl claims that the accumulations of images, although only tangentially related to the main plot line, relates to a more general experience beyond the boundaries of the story Conrad's imagistic use of language expands our vision of Kurtz and his small jungle empire. We see in him the hollowness of western society and the degradation its materialism. Furthermore Karl concludes that Conrad's characters are all impelled by some illusion of personal grandiosity. In other word, people in Conrad's stories are busy painting really over to suit their own needs. These characters follow a dream as if it were

a reality. Once we accept this assumption about them, it becomes rational to accept Conrad's use of symbols and image to construct a world around them. He is merely matching the effects of this intense use of symbols to suggest that illusions exist for every man and no one sees truly. James Joyce's fiction *Ulysses* (1922) is a mythical base work. It incorporates remarkable symbolism. The sea and the dog are the symbols of material flux. The sea is our mother because it is from her that our good ideas emerge. In "Proteus", the dog is not less protean than the sea. It resembles in turn a rabbit, a buck, a bear, a world, a calf, a pard and a panther, running about the sands it is brought up short when it encounters the corpse of another dog. In the end it decomposes. We all emerge from the endless material flux and eventually merge with it. The sea of course, is the symbol of the flux. Other symbols are common properties from the start. The rose is a female symbol, the common property of every female from the Blessed virgin to Gerty Mac Dowell. Flowers of course, include Bloom's name and his alias 'Henry Flower'. The flower symbolism in "The Lotus Eater" is significant like Ulysses crew Bloom too is entranced by the lotus. Ireland is symbolized as the decayed milk woman. Stephen sees the decayed milk woman as a symbol of poor, sterile and subjected Ireland. In addition, Joyce assigned various other meanings to each of the book's eighteen episodes, including "A Dominant Colour", "A Part of Body" and "A Time of Day."

Toni Morrison, in her novel *Beloved* (1987), uses the main character Beloved as a powerful corporeal ghost who creates matrilineal connection between African and American standing for every African woman whose story will never be told. She is the haunting symbol of the many Beloved generations of mother and daughters hunted down and stolen from Africa. She is unlike invulnerable to barriers of time, space, and place. She moves with the freedom of an omnipresent and omnipotent spiritual who weaves in and out of different generations within the matrilineal chain. Yes, Morrison cautions not to use 'Beloved' as a symbol in a way that either traps the reader in polemics or

detaches one from the character who is at different times a caring mother and a lonely girl. Nor is *Beloved* so universalized that her many meanings lose specificity. J.H. Stape writes: Giant suavity rose, the purpose of his ridding breeches and the crimson of his little tilled cap and the decorations struck on his chest cleaning the hut as a standard cleaves the sky. A smell of scent and sickly sweet freshness of soap emanated from him. His long legs were like girls sheathed to the neck in shining, riding boots. (70).

Here Babel has used decorations of woman in connection with man. "A smell of scent and sickly sweet freshness" gives sexual references. Giant Savisty's legs are compared to that of girls sheathed to the neck in the shining riding boots. This erotic imagery suggests the Freudian sexual element. He again writes: And truing around I saw somebody's sword lying within reach. A server looking goose was waddling about the yard, inoffensively preening its feathers. I overtook it and pressed it to the ground. Its head cracked beneath my boot, cracked and emptied itself. The while neck lay stretched out in the dung. The wings twitched. (71).

Here the goose is described a server looking, that is dignified, inoffensive, innocent, white and pure. The goose signifies the peace and stability. Man killing symbolizes that he is not in favor of peace. He wants to demolish peace and carry out the strife. There are some phrases which are intense symbolic. The dying son suggests the coming sacrifice. The sun is sun as "round and yellow as a pumpkin" (70). Other phrases like "evening wrapped about me the quickening moisture of its twilight sheet" (71). "and evening laid a mother's hand upon my burring forehead's (71), reflect the narrator's mood to integrate into story.

A famous, American woman writer Shirley Jackson Ponders on the social evils in the name of custom in her fiction *The Lottery*. The people are made scapegoats as to have taken sins of the society. She makes use of symbols to give her story universal significance; "summer" suggests the association with fertility rites. "Grazes" signifies the

notation of death that run through the tale. “Warner’s” characterizes the voice of the past, warning the citizens of the town that breaking with tradition will have dire consequence. The roll call of town’s people goes through the alphabet – Adams to Zinnia, finally, the choice of New England as a setting suggests to those familiar with history of witch craft for which almost two dozen of people were put to death in 1992 . Jackson writers: Mrs. Delacroik selected a stone so large she had to pick up with both hands and turned to Mrs. Dunbar. “Come on”, she said ‘hurry up’. Mrs. Dunbar had small stones in both hands, and she said gasping for Breath. “I can’t run at all. You will have to go ahead and I’ll catch up with you. “The children had stones already, and someone gave little Davy Hutchinson a few pebbles. (291). These and other details help raise the *Lottery* from the simple tale of terror to study of universal human problem that persists in all times in one form or another . “It isn’t fair, it isn’t right. Mrs. Hutchinson scrambled and then they were upon her” (291). This symbolizes the cruelest form of savagery in the material world. Man has developed a lot physically but spiritually he is still in the Stone Age. The revelation is symbolic in James Joyce’s fiction *The Dead*. The title is imagistic and demonstrated by the snow that is constantly falling. The snow that is general all over Ireland suggests that the whole country is gripped by the cold hand of death. Joyce creates the chilling impression that the dead are more vital and interesting than the living that carry on with their dull routines. The symbolism of the story in *Multiplanned and complex*. Gretla has been wood by to angles-Gabriel, the archangel who will awaken the dead on the final day, and the more militant Michael, whose last name. Furry suggests a natural, West Country, passion that the educated and more intellectual gabbroidal lacks. The journey westward mentions in the final paragraph perhaps alludes to a literal journey, with Gabriel granting his wife’s desire to return to visit Galway, but there are also traditional symbolic association between travelling westward and man’s natural progression toward death. Certainly the most complex symbol the story has however, is

the unifying metaphor of the snow, representing isolation and coldness. The disclosure of Gretla's secret gives Gabriel a new insight into her character and his own. The epiphany for the reader is that the dead have hold over the living, and that snow covered Dublin is a city of the dead. The subjective epiphany is one of the self realization for Gabriel. The Deed represent the finest achievement of Joyce's early naturalist fiction, offering an exquisitely structured sustained experiment in extended symbolism and effective irony.

In the fiction *Say Yes*, Tobias Woolf used two obvious symbols. In cutting herself, Anne is offering sacrificial blood to the relationship. It falls on the floor of their home and relation. Woolf's reference to the colour grey of water symbolizes the possible sour relation between the husband and wife.

The water had gone flat and grey. She stored at it, her lips pressed tight together, they plunged her hands under the surface 'oh' she cried and jumped back she took her right hand by the wrist and held it up. Her thump was bleeding. Anna, don't move said 'stay right there'. He ran upstairs to the bathroom and rummaged in the medicine chest for alcohol, cotton and a band-aid (63).

The husband succeeds in cleaning up blood, but not in cleaning up the mess. It is the our activity of the husband, but inertly he does not love the wife. The activity symbolizes the surface fashion of human kind. When the husband takes out the trash and sees two dog's fight over it, the animals are re-enacting what has just occurred in the kitchen. Human nature is animalistic, the selfishness of the dog's in refusing to share the garbage reflects the determination of human couple to force each other to 'say yes' to agree to be submissive.

The two malts from down the street had pulled over the garbage can again. One of them was rolling around on his back and the other hand something in her mouth. Growing, she tossed it into the air leaped up and caught it, growled again and whipped

her head from side to side, when they saw his coming, they throttled away with short, mincing steps. Normally he would heave rocks at them, but this time he let them go. (64)

This comparison between the dog and man hints that by nature they possess same quality, but man by his rationality, tries to be superior.

The consequences of such conduct are invariable separation. The couple do not so much learn that they are strangers to each other, but that things has always been the case between men and women. As the story opens, the couple stands at the kitchen sink doing the dishes. The evening chore of dishwashing represents the level of equality in their relationship. The husband's detailed observation of the change in his wife's facial expression in part indicates how well he knows her. He can accurately read the subtlest changes in her facial expressions, but he is not confident that he knows his wife fully. The reference of the dogs is to depict the forced binding between the husband and wife.

In this way, through different interpretations and definition of symbols by different critics or poets, it has become a literary term which has no fixed meaning. It evokes persona's innermost feelings and emotions which otherwise can not be effectively expressed. Because of this evocative nature of symbol, it makes the ordinary language rich and expressive. Symbols are signs for expressing the invisible by means of visible and sensuous representations. Symbolist works react against the descriptive precision, objectivity of realism and the scientific determination of naturalism. Therefore, the evocative power of language is expressed by the symbolists.

Chapter III: Analysis of Main Symbols in *To the lighthouse*

The novel has three part division “The window” “Time passes” and “The Lighthouse”. The first section “The Window” deals with Mr. and Mrs. Ramsay, their children and their guests on holding on the island one September day a few years before the First World War. In this section a trip to the near by lighthouse is planned by Mrs. Ramsay for her young son James in spite of the practical admonitions of other grown up notably of Mr. Ramsay that the weather will not permit the excursion. The journey is not made here the second short interlude section “Time passes” describe the passage of time during which the actors of the piece grow older and the house on the seashore ages free from habitation of its owners. The war prevents the family from revisiting the place. Mrs. Ramsay dies two of her children lose their lives and time holds away. In the final section , we see the trip to the lighthouse successfully undertaken Ten years later by Mr. Ramsay and the two of his children James and Cam, and the pattern of life competed on canvas by Lily Briscoe, who as artist and creator, is the rightful heir to Mrs. Ramsay. As the book ends, she says, “I have had my vision” (154) . A further tie-up is effected in the actual visit to the lighthouse made by Mr. Ramsay and two of the children in the children in the last section: this visit had been planned in the section but had been put off owing to bad weather, much to the disappointment of young James Ramsay and his mother, and so the visit, when it actually takes place 10 years after Mrs. Ramsay’s death with James no longer a small boy but an adolescent, has a certain symbolic meaning.

From the abortive early attempt to the final disembarkation at the lighthouse, the stark tower with its bright shifts of light is the dominant symbol-punctuating, the darkness, offering security to the seafarer’s dreams of mystery to children. And the certainty of its recurring rhymes to all who exist in time. But the meaning of this central symbol, isolated and immutable is a sea of flux, eludes full comprehension. That it has something to do with Mrs. Ramsay is clear from the start, “often she found herself sitting

and looking until she became the thing she looked at that light, for example and it would lift up on it some little phrase or other which had been lying in her mind” (137).

Mrs. Woolf allows the remnants of the Ramsay parentage to reach the lighthouse only after travail, war, death and an accumulation of human wisdom-rather than at the start of the book-to show that such experience is necessary to the attainment of the balance that come with impersonality. This is the reason, perhaps, that Mrs. Woolf associates Mr. Ramsay so frequently with the lonely tower. The cynosure of all eyes, a welcome sight to all travelers in flux, both Mrs. Ramsay and her lighthouse are generally distant and unapproachable. They give direction to the human beings who steer by their light. “Paul Raylay watches Mrs. Ramsay’s eyes for signs of approval in his wooing of Minta Doyle, though Mrs. Ramsay has never spoken to him about the interest in the match” (52). Even her husband, though he can find response in her motherly sympathy, is far from understanding his wife in life. Only after many years of suffering and maturing can sullen James Ramsay who has harbored violent oedipal thought of murdering his father, find release from personal antagonism as he and his chastened father tie up at the lighthouse. In bringing the quest for self-realization self-knowledge, self awareness of impersonality to a successful culmination when the tower is reached the author points to Mrs. Ramsay as the principle of impersonal involvement as a quest for self awareness, self realization, transformation of the worldview in life.

The Lighthouse as the Central Symbol

The Lighthouse is a beacon which momentarily brings order and shape to the dark, shapeless and fluid chaos which is reality in the novel. Just as an actual lighthouse functions to mark a fixed spot in moving water, so the lighthouse in this novel symbolizes fixed points or ways of creating fixed points of impersonality in the flux of human life. Lily Briscoe’s attempt to paint her picture dramatizes the problem. She does

not know where to begin and how. Only she knows when she completed the journey. That's why novel's final words are so important "I have had my vision" (154).

The lighthouse is the central symbol in the novel as suggested by the title. The lighthouse is a physical entity on one level which the family reaches in the last phase of the novel. Yet through the constant repetition, it carries the metaphorical reference beyond literal significance. It takes the quality as a symbol of distant goal which each quest or must set out towards and in reaching it finds one's true self. In other ways it is representative of the essential isolation and independence of the individual, and is embodied in the figure of Mrs. Ramsay. The lighthouse gives guidance and ultimately a purpose to the human need for meaning.

The journey on the boat to the lighthouse is an actual event, but it is also a symbolic journey to a fabled land. It was once a symbol of hope and perfection for a young James, a trip he wished for desperately but was unable to take ten years later. By this time he has forgotten about his childish yearning and it is left to Mr. Ramsay to imitate the journey. When they all set out, his children are set against him and the family is divided, but by the time they reach the lighthouse where Cam has come to appreciate her father. "What do you want?" they both wanted to ask. They both wanted to say. "Anything and we will give you" (124), and James has realized that his father's truth way of seeing the world was as valid as his mother's imaginative vision. Perhaps most importantly, the journey has reconciled the animosity between Mr. Ramsay and James a simple acknowledgement by his father of his son. "Well done" (153). This may seem giving this remark too much power, but is shown clearly on the trip across to the lighthouse that James is set against his father. "He had made them come. He had forced them to come" (138). But they vowed, in silence, as they walked, to stand by each other and carry out the great compact to resist tyranny to death (127-28) and he is always conscious on the boat that his father will say something sharp (103).

James thinks when this fails to happen and he is complemented instead he accepts his father's remark as an attempt to reconcile the past, recognizing that his father's seeming malevolent attitude was just his way of seeing the world. Moreover, the journey is for Mr. Ramsay to make amends for the past argument with his wife over the trip to the lighthouse and acknowledge her visionary perspective of life so that her presence is still felt even though she is dead. He is rejuvenated as he reaches the lighthouse. : "as he sprang lightly like a young man": (124).

Lying across the bay and meaning something different and intimately personal to each character, the lighthouse is at once inaccessible, illuminating and infinitely interpretable. As the destination from which the novel takes its title, the lighthouse suggests that the destinations that seem surest are most unobtainable. Just as Mr. Ramsay is certain of his wife's love for him and aims to hear her words to the end. In "The Window", Mrs. Ramsay finds these words impossible to say. These attempts fail to arrive at some sort of solid ground. Lily's first try at painting, Mrs. Ramsay's attempt to see Paul and Minta married, result only in more attempts, further excursions rather than rest. The lighthouse stands as a potent symbol of this lack of attainability. James arrives only to realize that it is not at all the mushroomed destination of his childhood. Instead he is made to reconcile two competing and contradictory images of the tower how it appeared to him when he is a boy and how it appears to him now that he is a man. He decides that both of these images contribute to the essence of the lighthouse. He realizes that nothing is ever only one thing. It is a statement that echoes the novel's determination to arrive at truth through varied and contradictory vantage points. The essence of the lighthouse symbol is light itself. In "The Window" light is the positive force of visionary consciousness. In "Time passes", it is the negative counterpart of departed consciousness. And in "The Lighthouse" it is the reanimation of consciousness in creative rhythm that seeks spiritual and aesthetic oneness.

At its first appearance in *To the lighthouse*, the lighthouse is a rigid vertical dominating horizontal plain of land and sea. Mrs. Ramsay is aware of a man-made intellectual reality at the centre of her landscape, but also natural, imaginative aesthetic value, symbolized by the colours blue and green and supported by feminine images. On the verge of her field of vision is the feminine realm of emotion, fancy, intuition, dreams, and unconscious, where spirit or anima, rules serene:

The lighthouse next appears not as a distant object, but as a source of light. As Mrs. Ramsay finished reading the story of *The Fisherman's wife*, she sees its beam Paley reflected in James's eyes. Turning, she looked across the boy, and there, sure enough, coming regularly across the waves first two quick stokes and then one long steady stroke, was the light of the lighthouse. (Stewart, 377)

Mrs. Ramsay, who identified with "the long steady stroke" (100), sees a reflection her own dreams in the boy's eyes. The beacon is a reminder of James's longing to go to the lighthouse, and his father's stern refusal, but his beam is transmuted by his mother into a maternal, sustaining light that casts its glow over the psychic voyage ahead. Thus, it is in darkness and solitude (egotism) that Mrs. Ramsay achieves, illumination, as she identified her being with the light. Though the creative contemplation of the light. Mrs. Ramsay loses all sense of self, while Mr. Ramsay, "who had lost his temper over the light" (102-3), stares "into the hedge into its intricacy, its darkness" (103), vainly trying to find truth in the labyrinth of self. He envies "the inspired who, miraculously, lump all the letters together in one flash the way of genius" (85), for his own "splendid mind" (57), driven by a relentless ego, can not reach beyond Q in the intellectual alphabet. He tries to force though forwards, "a shutter like the leathern eyelid of a lizard flickers over the intensity of his gaze and obscured the letter R" (57), like the wedge of darkness between the lighthouse strokes. Mrs. Ramsay, however, exchanges "the fret, the hurry, and the

stir” (100) of self for the impersonality, the freedom peace, coherence, and stability of letting be, she withdraws from personal contacts into empathy with the transcendental source of light.

Pausing there looked out to meet that strike of the lighthouse, the long steady stroke, the last of the three which was her stroke, for watching them in this mood always at this hour one could not help attaching oneself to one thing especially of the things one saw; and this thing the long steady stroke, was her stroke. Often she found herself sitting and looking with her work in her hands until she becomes the thing she looked at that light. (102).

Mrs. Ramsay embraces the lighthouse beam as an ultimate source of creative energy and is filled with light. Her family and friends approach the lighthouse through her. She lives for light, and they for light in her. This is one meaning of “The Window” where the lighthouse is seen through a glass darkly, by all except Mrs. Ramsay, who sees it in a visionary sense and identifies with its light. She has no need to go to it, like the others who must see it face to face for, looking along its beam; she can penetrate into self and others.

The real lighthouse of the novel is the one which Mrs. Ramsay carefully sets glowing and which illuminate a space of life even after her death. This illumination becomes a triumph of the human spirit. In her lighthouse roles of wife, mother and creative sources. Mrs. Ramsay becomes an archetypal source of light and energy for others. To James, she is a source of peace and harmony, of perfect simplicity and good sense, which encourages his hope of one day reaching the lighthouse. Mrs. Ramsay’s personal light is almost spent is sacrificing her energy for others. But, even in exhaustion, she feels through her the rapture of successful creation, rhythm of expansion and contraction like that of the light. She is a creative spirit, who will remain a source of

inspiration even when dead. She is embodied in the light at the window that helps Lily focus her composition so that she too, in extreme fatigue, can declare; “I have had my vision” (154). Both women respond with all their being to the light that is essential truth and energy. This is the experience of the Lighthouse that goes beyond self, depleting and completing it.

Above all, Mrs. Ramsay seeks to root out bad faith and be authentic: “she looked up over her knitting and met the third stroke and it seemed to her like her own eyes meeting her own eyes searching as she alone could search into her mind and her heart, purifying out of existence that lie any lie” (101). The light that proves her consciousness is higher consciousness, meeting, purifying self of all evasion and dishonesty. The central source of being is symbolized by the radiating light, for light is the universal symbol of consciousness and illumination. Mystic concerned with inner light, and so is Mrs. Ramsay: “she praised herself in praising the light, without vanity, for she was stern, she was searching, she was beautiful like that light” (110). Mrs. Ramsay’s ecstatic response to the light is a celebration of her capacity to be and to create, sustain and transmit values. Her experience resembles that of the certain Indian mystic for whom the light mystically perceived denotes transcendence of this world, of profane and conditioned existence, and the attainment of another existential root. That existential root is of pure being, of the divine of supreme knowledge and absolute freedom, it is certain sign of the revelation of ultimate reality, of reality devoid of all attributes. This is why it is experienced as a dazzling white light, in to which one gazes blinded and into which one finally disappears, dissolving and leaving no trace. One who reaches the light and recognizes himself in it reaches a mode of transcendent being beyond, the reach of the imagination. Mrs. Ramsay’s experience of oneness with the light is a mode of transcendent being. Detached from personal ego, she filled with unlimited being. That part of her which clings to gratifying illusions is burnt out, as she shares for a moment in the source of all energy

and creation. The lighthouse beam that evokes this deeper consciousness is a symbol that express Mrs. Ramsay more clearly than any amount of description could do. What it gives the reader is inner: an essence, a quality, a spiritual impression.

There is close relationship between light and dark. In Mrs. Ramsay “light and shadow go together, the light manifests itself only in the shadow it casts” (Manheim 80). The pulsating rhythm of the lighthouse beam produces trance like effect, in which barriers between self and other, animate and inanimate, dissolve. Mrs. Ramsay’s invisible being expands to embrace the visible world. Her consciousness, liberated from social roles, finds renewal in nature: It is odd, she thought, how if was alone, one learnt things, inanimate things felt an irrational tenderness thus as for oneself” (101). The light express Mrs. Ramsay’s feelings, not only to herself, but to the reader. Her love of the sentient world is associated with vague spiritual longing. She is truthful, but highly romantic. Her indirect interior monologue shows a trace of irony. She is aware of indulging a private mood of pantheism, and her response to the Light is expressed in pre-Rephaelite imagery. Mrs. Ramsay balance freedom of imagination against firm desire for truth. Her experience resembles that of the artist, but is more immediate. If the lighthouse beam is symbol of truth, introspection, purification, bringing mystical transcendence of time and existence, it is also an objective correlative for the life-force itself. It is rhythm as well as light. She saw the light again. With some irony in her interrogation.....She looked at the study light, the pitiless, the remorseless, which was so much her, yet so little her, which had her at its beck and call (she woke in the night and saw it bent across their bed, stroking the floor), but for all that she thought, watching it with fascinations, hypnotized as if it were with its silver fingers some sealed vessel in her brain whose bursting would flood with delight, she had known happiness, exquisite happiness, intense happiness, and it silvered the rough waves a little more brightly, as daylight faded, and the blue went out of 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 reached over the floor of her mind and she felt, it is enough!. (47)

Mrs. Ramsay is subject to intermittent glimpses into the core of being that lies beyond rationalizing ego. As Alfred North Whitehead remarks, “she has the courage to be, in the withering light of absolute truth that destroys illusions. She transmutes the Lighthouse beam into non –natural light, that shines out of, as much as into, the darkness of her own being “ (62). The beam that is a steady light of truth is also rhythmic stroke of energy. It focuses on sense and spirit in a rapturous marriage of inner and outer, conscious and unconscious being.

Norman Friedman explains: “The light is the paradoxical dialectics of Double vision, whereby Mrs. Ramsay is ‘Both subjectively involved in and objectively detached from life’, and therefore able to see it whole” (67). Mrs. Ramsay interrogates the light as it had led her to interrogate herself, recognizes its transcendent quality. She watches it with fascination, hypnotized, yields herself to its power, and is flooded with ecstasy. The light is a lover and she is its priestess or handmaid. In a tour the force of spiritual impression that penetrates silence and solitude. Virginia Woolf dramatizes the irradiation of consciousness by. Being, as outer and inner, subject and object, fuse in rhythmic pulsation of one Light. Lyrical imagery flows from the metaphor of bride and lover, sexual energy is transformed into spiritual, and soul meets light. The images of “silver fingers stroking some sealed vassal” (103) suggests the breaking of the membrane of consciousness, with its self-contained intactness, and the merging of unified being with the light and movement of a spirit-centered cosmos. All this is skillfully symbolized by the Lighthouse beam that seems to bacon through the darkness. The wave image fuses objective sense. The waves make the light seems to roll across the water and break on the shore. This signifies the selective response, or

mental mirror, in which the visual image, dazzling to the eye, becomes an objective correlative. It is a vision itself: “The ecstasy burst in her eyes and waves of pure delight raced over the floor of her mind...” (125). Syntactic rhythms reinforce the dominant imagery, with a wavelike diversion and expansion of the sentence structure that culminates in sheer affirmation of being: “It is enough! (128) Mrs. Ramsay’s moment of insight involves a sense of liberation from time and self. As Jung says:

The lighthouse beam and her response symbolize disintegrative-integrative, destructive-creative loss of self and fulfillment of being. The sensory impression which is the basis of this visionary experience is conveyed through images of colour, movement, and touch, as well as inwardly felt in the kinetic tensions and relaxations of language. (106)

In “time passes”, Mrs. Ramsay, the focus of the group, dies, and then Lighthouse beam, “with its football upon stair and mat” (127), becomes a ghost of departed consciousness. It explores the empty house like an unseeing eye that merely posits the existence of object, and of the consciousness that once invested them with meaning. Praying lights and airs inspect personal objects in bedrooms, “wearily, ghostly, as if they had feather light fingers” (127), suggesting dim traces airs of the scene in half-conscious recesses of memory. Images of sliding lights and fumbling airs convey a pervading sense of anthropomorphic consciousness. The dwindling of consciousness with onset of night is dramatized in a ritual blowing out of candles, and withdrawal into sleep, that precedes absence of death. Yet the deserted house is haunted by stray wisps of consciousness. Light becomes transparent, void, a mere reflection of it self illuminating a bare wall: “Now, day after day, light turned, like a flower reflected in water, its clear image on the wall opposite” (100). The light that searches the empty rooms like a bereaved lover. Light is defined by its opposite, shadow, as consciousness by the unconscious. Mrs. Ramsay

herself is aware of this dualism in human nature. “Wherever they put the lightthere was a shadow somewhere” (126-27).

The lighthouse is also associated, through Mrs. Ramsay, with “The light of harvest moons the light which mellows the energy of labour.....and brings the wave lapping blue to the shore” (138). The power of light as stimulus depends on the subject’s response, on that ecstatic marriage of inner and outer which is Mrs. Ramsay’s triumph. Given a receptive consciousness. “the image.....comes readily to hand bringing the night to order and making the world, reflect the compass of the soul” (122). Without it, the centre cannot hold and things fall a part in confusion. The long steady stroke of the lighthouse, which was her stroke (100), mingles with the yellow harvest moonlight in a cluster of images recalling Mrs. Ramsay’s spiritual vision. These images are combined with anthropomorphic metaphors of order and love. The modulation of light suggests a prelude to returning consciousness, yet the loosening of the shawl implies a threat of death and disintegration, as forces that sustain civilization becomes unraveled by the ‘brute confusion of Time and Nature” (109). Lily is one of the dreamers whose return and reawakening symbolizes reanimated consciousness. As she paints, Lily moves between subjective involvement and aesthetic detachment, seeking the harmony that Mrs. Ramsay found with the Lighthouse beam. “Lily oscillates.....soon the triple rhythm of her brushstrokes resembles the three fold rhythm of the lighthouse beam: “she made her first quick decisive stroke, the brush descended” (McLaurin..62). Lily’s dimly apprehended vision of the lighthouse reflects her own dual response: “She felt curiously divided as if one part of her were drawn out there-it was a still day, hazy: the Lighthouse looked this morning at an immense distance; the other part had fixed itself doggedly, solidly, here on the lawn” (142). Lily is struggling to bring her vision in to focus. Space, which had been void of human consciousness in “Time passes”, has become virtual space of Lily’s canvas. This space loomed out at her like the waves over which she gazes, while the man-

made form of the distant Lighthouse represents a challenge to her shaping vision.

According to Alfred North Whitehead:

In “The window” and “Time passes”, the lighthouse is a source of light: in “The Lighthouse”, it becomes a goal. In one form or other, however, the Lighthouse dominates every phase of the novel. As a symbol, it is doubly central: from it emanates lines of light; to it coverage paths of voyage. Its power is both centrifugal and centripetal: it symbolizes psychic centering. These meanings radiate through the mind, as a total range of possibilities stemming from a variety of contexts, but limited to no one. (252)

The voyage to the Lighthouse is an activity of consciousness that reaches out towards the light follows a direction to forsake the ignorance and to seek self realization, self awareness.

Lily’s Painting

Lily Briscoe, a painter and friend of the Ramsays, is Woolf’s vision of the androgynous artist whose successful completion of painting that has been working on since the beginning of the novel is symbolic manifestation of achieving self realization, self awareness. Lily had been unable to complete her painting at first. But ten years later, she tries again to capture her vision by formalizing it. Her attitude at the beginning of the third part enables the reader to become aware of the symbolic meaning of the circumstance and Lily now feels that she has solution. The painting causes her remember Mrs. Ramsay, and to recall certain comments of the past. Mrs. Ramsay rises from death and lives again through Lily’s painting. Lily’s painting, Lily, as she paints, “exchanged the fluidity of life for the concentration of painting” (62) she loses consciousness of her personality, her name, her separateness.

Lily sets up her canvas and starts to paint. Like Mrs. Ramsay, the philosopher confronting the mystery of nature, she too, the artist confronting life is imaged as a figure

isolated and facing the sea of mystery and chaos alone: out and ”out one went, further and further until at last one seemed to be on a narrow plank, perfectly along, over the sea” (136). But she gives herself up to her art, as Mrs. Ramsay did to her husband , she loses consciousness of outer things, “her name and her personality her appearance, and her mind throws up from its depths images, memories, ideas like a fountain spurting over that glaring, hideously difficult white space, while she modeled it with greens and blues” (138). Her painting also represent a struggle against gender convention, males ego represented by Charles Tansley’s statement that women cannot paint or write. Lily’s desire to express Mrs. Ramsay’s essence as a wife and a mother in the painting mimics the impulse among modern woman to know and understand intimately the gendered experiences of the women who came before him.

The painting also represents dedication to a feminine artistic vision expressed through Lily’s anxiety over showing it to William Banks. In deciding that completing the painting regardless of what happens to it is the most important thing. Lily makes the choice to establish her own artistic voice. In the end, she decides that her vision depends on balance and synthesis how to bring together disparate things in harmony. In this respect, her project mirrors Woolf’s writing, which synthesizes the perceptions of her many characters to come to a balance and truthful portrait of the impersonality.

Lily’s continuous struggle to awake Mrs. Ramsay is fulfilled when she finishes her painting. She finds Mrs. Ramsay sitting at the window, “life stands still here” (30)/. Lily finishes her painting, “with a sudden intensity, as if she saw it clear for a second; she drew a line there, in the centre. It was done, it was finished. Yes, she thought, laying down her brush in extreme fatigue, “I have had my vision” (154). Now, Lily has her journey to the lighthouse for quest for self realization, self awareness.

Waves and Sea

Waves and the sea are other dominant symbols used in the novel. Waves are the ups and downs in the life of the Ramsay. Waves symbolize destruction but ephemeral as a rainbow. They are the destruction of the island and its engulfment in the sea. They are the warnings and terror of the Ramsays. Mr. Ramsay's egotism is also unstable like the waves. This characteristic collapses towards the last:

You have greatness and kind the continued, but Mr. Ramsay has none of it. He is petty selfish, vain, egotistical, he is a tyrant: he makes Mrs. Ramsay to death, but he has what you have not; a fiery unworldliness; he knows nothing about trifles; he loves dogs and his children. (31)

James's hatred for his father is transient. He starts loving later on Mr. Ramsay compares waves and flicking of women in connection with Mrs. Ramsay says the extraordinary irrationality of her remark, the folly of women's minds enraged him. Waves are the failure to Mr. Ramsay. He needs sympathy from Mrs. Ramsay and Lily. His egotism makes him a hated father and an unfaithful husband. She listens to the men talking outside but when their conversation stops, she receives a sudden shock from the sound of the waves rolling against the shore. Normally the wave seem to steady and support her, but occasionally they make her think of destruction, death and the passage of time.

References to the sea appear throughout the novel. Broadly the ever-changing waves parallel the constant forward movement of time and the changes it brings. Woolf describes the sea lovingly and beautifully but her most evocative depictions of it point to violence. As a force that brings destruction, has the power to decimate islands and as Mrs. Ramsay reflects, "eats away the ground we stand on" (63), the sea is a powerful reminder of the impermanence and delicacy of human life and accomplishments.

The weather

The weather is one of the major symbols in the novel. The novel begins with the sentence “yes, of course, if it’s fine tomorrow, said Mrs. Ramsay” (3). It means that the weather is not fine. James from the very beginning wants to go to the lighthouse but the weather is bad, though Mrs. Ramsay sympathies him saying that, “it will be fine tomorrow, I expect it will be fine, said Mrs. Ramsay” (4)

Mrs. Ramsay is an optimistic character. But James’ father Mr. Ramsay who is an egotist at the beginning says that “it won’t be fine tomorrow” (4). He shatters James’ hope to go to the lighthouse because of his egotistical characteristic. However, the characters are ignorant about the weather at first, they finally achieve the realization of it. During the interaction of the characters, there is a quest for achieving self-realization, self-awareness. When the characters get a solution of the weather problem, they realize that they achieve a transformation of the worldview. When there is bad weather, almost all characters are suffering from their own personal grudges, tension. Even Lily cannot paint the picture. But this situation does not last long. Now, the weather is fine. Mr. Ramsay urges his son to go to the lighthouse. He praises his steering the boat. Gradually, Mr. Ramsay begins to change. James and Cam also change their thinking about their father. James is 16 now and thus matured. He says: “It was not him that old man reading whom he wanted to kill, but it was the thing that descended on him” (128).

Now, he is out of ignorance and says that he had hated not his father but his unhealthy behavior that is ego which was in him. So James and Cam surrender their long-cherished antagonism toward their father as they reach the lighthouse, while Mr. Ramsay himself attains at the same time a resolution of his own tension and anxieties. Lily also finishes her painting as she feels the upsurge of that sympathy for Mr. Ramsay which she had previously been stubbornly unable to give. The point is that when the weather is bad, the characters in the novel are suffering from their deep-rooted egotism but when the weather is fine; they are able to come out of egotism and achieve the knowledge of

impersonality which helps them to achieve self realization, self awareness. Thus, the gaining of impersonal knowledge this way supports them to come out of their ignorance and finally the achievement of self realization, self awareness.

Analysis of Other Symbols

Other symbols in the novel are Mr. Ramsay's boots his house, the shawl, the fruit basket, the blade of knife, book reading etc. The boots are the symbols which signify egotism and sternness of Mr. Ramsay. He wants Lily to praise his boots. Mr. Ramsay reflects mannish to cruse females, but calmness, stability and firmness of women are far bitter. Finally, he curses the boots in the name of shoemakers abusing them that they just do their business. His laces are united, it means that boots are not complete; they lack something. But when the ties Lily's shoes, she feels great sympathy for him. This feeling is intensified when she sees him apparently shed his ambition, his worries and his personality as he concentrate on leading the children to the lighthouse. Mr. Ramsay reads a book during the voyage and he finishes reading it as the boat arrives at the literal lighthouse. He has, so to speak, reached Z by making this trip in memory of his wife by forcing James finally to go the lighthouse.

The Ramsays' house is a stage where Woolf and her characters explain their beliefs and observation. During her dinner party, Mrs. Ramsay sees her house display her own inner notions of shabbiness and inability to preserve beauty. In the "Time passes" section, the ravages of war and destruction, and passage of time are reflected in the condition of the house rather than in the emotional development or observable ageing of the characters. The house stands in for the collective consciousness of those who stay in it. At times the characters long to escape it, while at other times it serves as refuge. From the dinner party to the journey to the lighthouse, Woolf shows the house from every angle, and its structure and contents mirror the interior of the characters that inhabit it.

After her dinner party, Mrs. Ramsay retires upstairs to find the children wide-awake, bothered by the boar's skull that hangs on the nursery wall. The presence of the skull acts as a disturbing reminder that death is always at hand, even during life's most blissful moments.

Mrs. Ramsay's love for others, especially her children, is life-affirming, and when she covers the skull with her shawl it is her attempt to make Cam and James both happy. Her shawl represents the woven fabric of all social relationships that bind people together for moments of joy, security and togetherness against the outside world of flux, impermanence and inevitably, the skull of death.

The Fruit basket' testifies both the frozen quality of beauty that Lily describes and to beauty's deductive and soothing quality. Rose arranges a fruit basket for her mother's dinner party that serves to draw the partygoers out of their private suffering and untie them. Augustus Carmichael and Mrs. Ramsay appreciate the arrangement differently. He rips a bloom from it, she refuses to disturb it. The pair is brought harmoniously together. About the symbols and style of the novel C.G. Jung writes:

Virginia Woolf sets great store by formal aspects like structure, symbolism or language, therefore a plot in the conventional sense does not exist in the novel, but after an intensive analysis it can be pointed out that there are a lot of constellations and incidents, which at first glance might have been regarded as parts of a superficial action, but after all they do construct a plot which is more a description of the human beings way towards higher perception and consciousness. (237)

During the trip, Macalister's son catches a fish and cuts piece of its flesh to use for it, throwing the injured fish back into the sea. This serves as a metaphor for Woolf's view of the world as a crude unfeeling environment where one must overcome one's trial, one's incompleteness to get completeness.

Thus, though the interpretations and experiment of different symbols in the text *To the Lighthouse* by the application of symbolism as a tool. Virginia Woolf is successful to evoke her characters deep-rooted feelings and emotions. The Ramsay's had been suffering from their ignorance in the beginning but when they reach the lighthouse, they are able to achieve the self realization, self awareness which is due to the radiance of the light. Just as the lighthouse brings order, shape to the dark, shapeless and fluid chaos in the sea in literal sense, it gives guidance, shape, order, meaning and ultimately knowledge and purpose to the Ramsay' and their guests as well as in symbolic sense. When they all reach the lighthouse. Lily completes her picture, Mr. Ramsay, James and Cam change their mind for their bright future and knowledge. The red and brown colour change into blue and green, waves are seen as calm sea, the bad weather becomes good so that their journey for self realization, self awareness is possible, and which is accomplished.

Chapter IV: Woolf's Concern with the Transformation of the Worldview

The characters in Virginia Woolf's *To the Lighthouse* are in tension in very beginning. The novel begins with Mrs. Ramsay's words. "yes of course. If its fine tomorrow Mr. Ramsay urges, "It won't be fine" James and Cam hate their father at first but when they reach the lighthouse all their assertive and egotistic behavior changes and finally they praise each other which is the acquisition of their impersonal knowledge which is analyzed by the interpretation of various symbols in Woolf's novel *To the Lighthouse*. As a journey begins from one place to another, their journey begins for knowledge from ignorance to self realization. When they gain knowledge; they reach to the ultimate goal. And, the final realization is the achievement of self realization which is out of ignorance. Now, they get relief from various tensions.

The characters go through numerous changes. Like the weather, they step from one change to another. The weather appears as the main determinant of the journey. Mrs Ramsay assures her son James that they will head towards the lighthouse the next day if the weather turns favorable. But that next day comes after a gap of ten years. Mrs. Ramsay's death in the middle brings about a great suspicion that their mission would remain unfulfilled. Anyway their activities and situations turn to the favorable changes. The stern, austere father, Mr. Ramsay, gets soft and practical to his children. He would chide James on the matter of Lighthouse but later on he realizes that then spirit of Mrs. Ramsay has griped him to complete her desire.

James thinks of seizing his father with the dagger at first but he address him like a god at the end. After Mrs. Ramsay's death, the remaining family comes to together with a cordial family relationship. Both the son and daughters are quite intimate with the father. They both want the father to ask them something. The problems was whether the lighthouse is significant to the Ramsay's or it is like a light to the moth. The lighthouse takes the life of caring mother and lovable wife Mrs. Ramsay. The light of the lighthouse

is depicted as opposite of the darkness or ignorance of the characters. The Ramsay seeks permanence with the guidance of the light of the Lighthouse. The lighthouse is the harbinger of their positive change and it gives love, human relationship, courage to the characters. Lighthouse signifies the knowledge and warmth of Mr. Ramsay she brings about love of James for her father and encourages Lily to struggle to achieve her goal. Finally, they realize their goal or achievement of self realization, So, their journey is the journey from incompleteness to completeness, pessimistic thinking to optimistic thinking. His all tensions and anxieties, selfish motives, misery, grief ignorance and foolishness are solved. He completes the reading of his book which he had started from the very beginning but not completed. He ties Lily's shoes which show his surrender of egotism and the achievement of self realization, self awareness. He gives breakfast to the lighthouse keeper's son who symbolizes his change in attitude e of giver rather than taker. darkness to the light and ignorance to self realization. Lighthouse, Lily's painting, sea and waves etc. are such symbols which support this theme of change in the novel.

Therefore, Virginia Woolf's use of symbols to intimate things better than state them plainly emancipates her characters from their personal grudges and assertive behavior for the achievement of self realization, self awareness, transformation of the worldview in the Ramsay family.

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