

E.M. FORSTER AS A NOVELIST

E.M.FOSTER who was born on the first day of 1879 in London was a British novelist, short story writer, essayist and social and literary critic. He is best known for his well-plotted novels. His fame rests largely on his novels “HOWARDS END” and “A PASSAGE TO INDIA”. He was nominated for NOBEL PRIZE IN LITERATURE in 16 different years.

E.M. FOSTER was the son of an architect. He was the only son of his parents. His father died of tuberculosis when he was a baby. He was brought up by his mother and parental aunts. Because his mother was from a more liberal and somewhat irresponsible background, Forster's home life was rather tense. He was raised in the household of Rooks nest, which inspired “Howards End”.

He was educated as a dayboy at TORNBRIDGE SCHOOL, KENT, an experience responsible for a good deal of his later criticism of the English public school system. He then attended KING'S COLLEGE, CAMBRIDGE, which greatly broadened his intellectual interests and provided him with his first exposure to Mediterranean culture, which counterbalanced the more rigid English culture in which he was raised. In his college, he enjoyed a sense of liberation.

Foster became a writer shortly after graduating from King's College. His first novels were products of that particular time stories about the changing social conditions during the decline of Victorianism. However, these earlier works differed from Foster's contemporaries in their style and established author's early conviction that men and women should keep in touch with the land to cultivate their imagination.

Foster wrote 6 novels, out of which 5 were published in his age and 1 was published after his death. These novels are;

- ❖ WHERE ANGELS FEAR TO TREAD (NOVEL).....1905
- ❖ THE LONGEST JOURNEY (NOVEL).....1907
- ❖ A ROOM WITH A VIEW (NOVEL).....1908
- ❖ HOWARDS END
(NOVEL).....1910
- ❖ A PASSAGE TO INDIA (NOVEL).....1924
- ❖ MAURICE (NOVEL).....Published after Foster's death

Foster also wrote short stories, essays, biographies and criticism. Some of his writings include;

- ❖ THE CELESTIAL OMNIBUS(SHORT STORIE).....1911
- ❖ A MISCELLANY (ESSAY).....1936
- ❖ TWO CHEERS FOR DEMOCRACY (ESSAY).....1951
- ❖ G. LOWES DICKINSON (BIOGRAPHY).....1934
- ❖ ASPECTS OF THE NOVEL (CRITICISM).....1927

The above writings of Foster reflect his greatness as a novelist and a writer. His “ASPECTS OF THE NOVEL” earned him great success.

WALTER ALLEN said;

“Foster is a novelist difficult to assess, he can be easily over-estimated as under-estimated”.

Now we will discuss characteristics of Foster as a novelist.

Throughout Foster’s career, he developed a UNIQUE WRITING STYLE. He primarily utilized third person narration in his novels. His style of writing is straight-forward. Most of his novels are based on human-like conversations. E.M. Forster’s prose style is the exact mirror of his mind and temperament. His style is not grand, there is no eloquence or burning passion in it.

“Foster is like a dancer who can execute the most complicated steps easily and without making a single ugly movement”

Foster’s ART OF CHARACTERIZATION is great. Foster’s characters are mostly round or flat. Foster represented the characters as they were, whether male or female. His characters lack in passion and sexual fulfillment. They stand for certain values of life and a certain religiosity colours the major characters. Foster kept himself detached from his characters.

GERALD BULLETT said;

“He does not identify himself exclusively with any character but stand a little aloof and leans forward to get a more intimate

view of them”.

The **PLOTS** in his novels are not conventional and they are not easy to understand.

“A plot is actually a sequence
of events and actions involving
characters”.

Foster wrote a lot about **Plot construction** in his **“ASPECTS OF THE NOVEL”**. Foster’s ideas on plot construction may be right but his plots does not measure up to his own standards as laid down in **“ASPECTS OF THE NOVEL”**

SYMBOLISM is a prominent feature in the novels of E.M. Foster. He made conscious use of various symbols in his novels. The best example of Foster’s symbolism is his novel **“A PASSAGE TO INDIA”**. In this novel, the very title is symbolic of **“link”** between British class, Anglo-Indians and natives of India. The division of novel into three sections **mosque, caves** and **temple** is also symbolic.

CONCLUSION:

To conclude the whole discussion we can say that E.M. Foster is a novelist who lack in emotional fire and human warmth but there are certain virtues in him. His fame rest on his novels and his criticism. His symbolism is great .He died in **1970** at the age of **91**.

CHARACTERISATION

IN

“A PASSAGE TO INDIA”

Before directly jumping to the main topic it is my duty to make you very crystal clear about the

Word characterization, its meanings, its origin, and its impact in very short summarized way.

Characterization

/kəˈræktəraɪˈzeɪʃən/

Noun

The creation or construction of a fictional character.

A description of the distinctive nature or features of someone or something.

Forster has very strongly combined the individual and class characteristics in almost all the characters in A passage to India so much having qualities of individualized and convincing manner that even the minor characters have an exquisite sense of completeness. He is more of a psychologist than a portrait painter. The effect of the environment on his characters is specially marked in his novels. He is aware that the atmosphere often distorts human relationships and makes people behave wildly and foolishly, who under normal circumstances would be more balanced and restrained. The characters like Chandan and Turtons and Ronny Heaslop have been so long in India that they have been completely transformed into what may be called sundried bureaucrats.

A few years stayed in India had made Ronny think poorly of the Indians and the constant reminded of his former self by association of his mother and Miss Adela irritated him. He had forgotten his British manners and behaved in an unpardonable way to Aziz and God bole at Fielding's tea party which, of course, scandalized the two freshly arrived ladies from England.

There are couple of memorable characters in E.M Forster's "A PASSAGE TO INDIA". All the important characters but for the exception of Miss Adella Quested, Exits in the novel for his or her own right. Miss Adella Quested, began promisingly but once the trail was over she began to fade out gradually. Her role seems to be

simply to introduce the tension between the ruling British class and their subjects, the Indians. It was due to her accusations of Dr. Aziz that the tension was generated and the purpose had been served, she was quietly dropped by the author. But the same cannot be said of some of the other memorable characters who occupy an important place in the novel. DR. AZIZ did not turn out to be very convincing character. He was a young Muslim Doctor who worked in an English Hospital. He had a leisurely attitude towards life and yet he took Islam very seriously and wrote verses about it. But not a single of his verse has been given to us throughout the book. This is obviously seeming to be inconsistent. Through Dr. Aziz is portrayed as an advanced English educated Muslim who is quite critical (though not always consistently) of the "PURDAH" And some of the other traditional practices and customs, he is at heart a narrow minded and bigoted person.

MISS ADELLA QUESTED though she is the least spectacular, Miss Adella Quested is one of the, most convincing among all the characters of this novel. She was a young woman but a sexless prig who apparently had a scientific bent of mind. In Ronny Heaslop she had a matter of fact lover. It was hard to imagine her as a mother. It seemed there was something unnatural about her. She was more of a man than a woman. All her pretensions towards intellectuality, and goodwill towards the Indians was revealed when she accused DR. AZIZ of attempting to rape her, when actually nothing of the sort had happened. She was mentally and physically so weak that the mysterious of the Marrabar caves overwhelmed her and led her to accuse DR. Aziz falsely.

FEILDING is one of E.M Forster's most successful character creation as also one of the most unexpected. In certain ways he is the author's mouthpiece in expressing a number of views on controversial subjects. He is agnostics and a liberal, as also a cynic in respect to sexual morality, with a strong belief, however in the value of the individual. On the whole his character is convincing but we are surprised to learn of his marriage to STELLA, for it comes so suddenly and we never expected it. All along we have taken FEILDING to be a complete cynic, especially with regard to marriage and when we come to know that he had married a girl of the temperament of STELLA. However, FEILDING'S character becomes consistent again later on when he says that he does not understand what his wife is craving for.

MRS MOORE. Mrs. Moore is perhaps one of the most memorable creations of this novel. She is gracious and very understanding. She had a genuine interest in the Indians and honestly wanted to understand them all. Though she too was overawed

by the Marrabar caves like Miss Adela Quested. She was quick to recover. So impressive and determined lady she was that she compelled her fellow Countrymen in India to invite the Indians to a tea party. When she first came to India and entered a Mosque. She was shouted at by DR. AZIZ to take off her shoes but in actually she already has had done it before. But this grand lady did not take offence at this rude behavior. She understood that it was natural for a Muslim to warn a Stanger and a foreigner for the customs of the place. In the end she left such an important impression on DR. AZIZ, that even after her death she was able to influence him deeply. The doctor did not take compensation from MISS ADELLA QUESTED only when he was reminded by FEILDING that had Mrs. Moore been living, she would not have liked it.

GODBOLE the Hindu professor, is presented to us as if he were a mystery or a puzzle. In fact, he is a flat character and a Hindu philosophy. A mouth piece of the author to express his suppressed views. His portrait is not free from ambiguity and equivocation. It is not clear whether the presentation of professor is simple and straightforward or whether he is ruthlessly straitened and exposed. As a matter of fact, the modern critics regard prof. Good bole to be a clown.

RONNY, TURTON, CALLENDER AND MCBRYDE on his appended, Ronny is convincing but later on he loses his form and gradually fades away Turton the collector, is not oriented in a very bad light but Major Calendar and the superintendent McBryde do not appear in a very favorable light. In fact, these two are more of Caricatures or types than portraits.

CONCLUDING all the discussion in detail discussed above Thus we see that the characterization in A PASSAGE TO INDIA is very intricate, preciously knitted, subtle and related to the development of the plot. The charm of any novel comes from the subtle interplay of the emotions and Idiosyncrasies of the various characters. The tension generated by the clash of the characters keeps our interest from waning. In detail discussing the all above mentioned characters in ascending order from A to Z no doughty EM FORSTER has been proved as a great character painter, a creator, initiator and propagator. Whom equally manages and weightages the plot construction and the characters. Characters are not losing the plot of the A PASSAGE TO INDIA. Even plot is also knitted very well with the characters, the dialogues, and dialect is marvelously designed and drafted which beautify the Novel more than the others ones.

"Themes are the fundamental and often universal ideas explored in a literary work."

The theme of personal relationship in **"A Passage to India"** is very important. Different characters in the novel have developed personal relationships with other characters.

The most enduring relationship is between Dr. Aziz and Mrs. Moore. They meet in a Mosque. A warm and abiding relationship is developed between the two. They also met at Fielding's tea party and at the picnic to the Caves. It is because of "the secret understanding of the heart" that their friendship is cemented.

The relationship between Fielding and Aziz is that of goodwill and kindness. Adela's relationship with Aziz was amicable in the beginning but their relationship is spoiled because of Adela's allegation of rape.

The relationship between Adela and Ronny is guided more by intellect than by heart. The relationship between Mrs. Moore and Godbole is a mysterious one. Both characters are religious and meet only once at Fielding's tea party but a spiritual affinity is developed between the two, highlighted by the exalted talk they had about the wasp and the oneness of all God's creation.

The tripartite structure of novel explores the theme of personal relationship. The **"Mosque"** represents the possibility of communication between two individuals and nations. **"Caves"** show the breaking of this relationship. **"Temple"** represents reconciliation on human level which is impossible but still fielding believes that **"the world is a globe of men who are trying to reach each other and can best do by the help of good will , culture and intelligence"**.

Quite linked with the theme of personal relationship is the theme of separation. **"A Passage to India"** is an elucidation on the theme of separateness pervading throughout the novel. There is separation of race from race, sex from sex, culture from culture, even of man from himself. Lionel Trilling says:

"The theme of separateness which runs through all Forster's novels is in 'A Passage to India', hugely expanded and everywhere dominant."

Politically the most obvious separation is that between the Indians and the English. The railway line which divides Chandrapore into two towns enhances this separation. The division in landscape is the mark of the wide gulf that separates the rulers from the ruled.

Social, cultural and racial distinctions are present among the people of Chandrapore. The Bridge Party is arranged to narrow the gulf between the Indians and the English but it failed badly because of the haughtiness of the English and fear of the Indians. The Indians are not allowed to visit the club. Major Callendar calls Aziz

but leaves his house without meeting Aziz or leaving any message for Aziz. Mrs. Callendar avails the tonga hired by Aziz without taking any permission from Aziz.

This sense of separation reaches its climax when the incident of **Adela's hallucination** takes place at the **Marabar Caves**. Adela blames that Aziz has tried to molest her. The two communities take sides. The Indians are with Aziz and the English are with Adela. This whirlpool of misunderstanding makes all the amiable personal relationships sink into it. Mrs. Moore becomes disillusioned and in the grip of emptiness and negation, does not give any evidence in favour of Aziz, she is sent to England and thus separated from her son forever. Ronny and Adela after Adela's confession that Aziz was not guilty, are separated forever. Adela creates strains between Aziz and Fielding. The ebb and flow of their relationship is also disturbed by differences of background and values.

India itself is stratified in class, race and religion. This separation is also evident between the Hindus and the Muslims. There are many fundamental differences between the two communities. Godbole cannot see anyone eating beef. Aziz can tolerate beef but not ham. Aziz complains against the untidiness of the Hindus. "Peepul Tree" is regarded to be sacred for Hindus.

In the beginning of the novel Aziz and his friends discuss as to "**whether or not it is possible to be friends with an Englishman**". However, in the end of the novel Aziz declares that friendship between an English and an Indian is not possible as long as the English are masters and Indians are the subjects. However, Forster believes in some improvement through tolerance. E. Albert says:

"He (Forster) is an advocate of culture, tolerance and civilization against barbarity and provincialism."

Forster is at pains to demonstrate how the sense of separateness is present in this universe. The sooner we realize this reality, the better it is. We are brought home to this sad and bitter reality:

"All invitations must proceed from heaven perhaps; perhaps it is futile for men to initiate their own unity. They do but widen the gulfs between them by the attempt."

Summing up, "**A Passage to India**" is an excellent effort of Forster to explore the theme of personal relationship and separation. The relationships may last in the presence of love and good will. However, in the presence of social, cultural, racial, political, economic and religious distinctions, these relationships are bound to fail in spite of the best efforts of individuals.

SYMBOLISM IN "A PASSAGE TO INDIA"

❖ Definition of Symbolism:

In literature, many devices are used to enhance the affectivity of the material. Among these, a literary device, "Symbolism" is the one. According to the definition,

"Symbolism is a figure of speech that is used to create a certain mood in literature."

A symbol is something standing for something else. For example, the rose is symbol of beauty; a lion is a symbol of courage and strength. Symbolism imparts a deeper layer of meaning to a work of literature.

E.M. Foster's novel "A Passage to India" has been praised by many critics as a brilliant social comedy. . It deals with the racial problem in British India. In his novel "A Passage to India" E.M. Foster has effectively used symbols in order to heighten the effect of the story. Thus, he has made this novel a symbolic novel. In it, he has invested objects, actions as well as ideas with a symbolic meaning.

The whole novel has been projected through major symbols- Mosque, Cave and Temple –which have their symbolic significance as each is more or less closely related to a corresponding variant Arch, echo and sky.

➤ The **Mosque**. It symbolizes the place

1. Of friendship.
2. Of peace, solace and comfort.
3. Where souls are purified.
4. Unity.

"Dr. Aziz sought solace and an everlasting friendship is built between Aziz and Mrs. Moore."

➤

➤ The **Marabar Caves**. Caves are the symbols of darkness, evil, savagery, misunderstanding, conflict, separation and ignorance.

"The point where story moves towards the climax."

➤ The **Temple**. The counterpart of mosque, the temple is also a place of peace, reunion and above all unity. The raised issues are resolved in the temple.

❖ The Mosque:

In the first section "**The Mosque**" we find an Indiaman and an English lady coming face to face and getting spiritually involved with each other. Thus "The Mosque" comes to symbolize the possibility of communication between Britain and Indians and more generally the possibility to understand the relationship between any two persons.

Mosque is a symbolism of Calmness, coldness, equality, balance and union so, it deals with the possibilities of personal relationship. It stands for Islamic brotherhood and "Oneness" of God. It creates an atmosphere in which bonds of human affections and personal relationship can develop. For example, In the Mosque, **Dr. Aziz** and **Mrs. Moore** – the representatives of alien nations, color and creed- are free from the differences of color, race, creed and country. So they are away from prejudice, jealousy and malice and thus become friends. We also observe building up of personal relationship between different characters. For example, **Dr. Aziz** is introduced with **Adela Quested** and **Magistrate Ronny** and this result in the arrangement of Bridge Party. The Mosque also represents the clear-cut triumph of Islam that made the master and slave stand in the same row.

The Mosque also expresses the **Fielding's** friendship with Aziz and more generally Fielding's conviction that

"The world is a globe of men who are trying to reach one another and can best do so by the help of goodwill plus culture and intelligence."

Surely, the Mosque promotes the bonds of human affection and personal relationship.

❖ The Marabar Caves:

The second section, "**The Caves**" represents a primitive universe of evil and Chaos. The hope of union and friendship, which were raised in the second section, are frustrated now. Actually, the cave is the symbol of heat, separation, suspension, hatred and contempt. We notice that in the Caves, the relations change, friends change into foes, love changes into hatred, relations are shattered, neurotic and hasty incidents are happened and hallucination prevails **The Marabar Caves** are attached with India's

antiquity so; these Caves are as mysterious and topsy-turvied as India is. They stand for Chaos and darkness. So all those relations that are contracted and conjugated in **The Mosque** get shattered here. In contrast with the world of cool weather, soothing atmosphere of friendship and union of the Mosque, they present a world of heat where sun is blazing. The caves represent man living on a hostile earth. According to Virginia Woolf,

"Caves are identical with the soul of India which is beyond the comprehension of the foreigners."

There are nothing, nothing attaches to them because they stand for evil, which is a reality and forms, a part of the universe. These dark and empty caves reveal the hollowness of life where nothing matters. Here Mrs. Moore meets a horrible experience. She loses her power of concentration. She becomes confused. The vacuumed and littleness of Caves produced that was frightening. Echo seemed to convey the message, Pathos, piety, courage, they exist but are identical and so is filth. In short they convey the meaning,

"Everything exists, nothing has value."

So, what is gained at **The Mosque** (a place of goodness) is lost at **The Caves** (Satan's abode). Evils get triumph and all the hopes of understanding, union, kindness and pity are shattered. So the **Marabar Caves** are the symbols of separation, suspension hatred and intricacy.

❖ The Temple:

The Temple, last section of the novel reveals another aspect of India. It comes as a restorative of harmony and happiness to weary and distracted souls in the novel. Thus, it symbolizes the reunion, re-mingling rather meeting together of different people and re-conciliation. At The Temple, the coldness of hatred melts with warmth of re-conciliation.

❖ Conclusion:

Although symbols do not affect the story, but in this novel Forster use of symbols gave color to the novel. A common man read the story with interest. He depicts the real India. Besides these major symbols novel also represents the minor symbols which also plays important role in the development of story.

Virginia Woolf, one of the foremost modern novelists of the Twentieth century, gained fame for her nonlinear, free prose style which not only inspired her peers (rivals) but also earned her accolade (honour). She began writing as a young girl and published her first novel, **The Voyage Out**, in 1915. She said:

"Lock up your libraries if you like; but there is no gate, no lock, no bolt that you can set upon the freedom of my mind."

Virginia Woolf (1882-1941) was extremely dissatisfied with the current form of the novel as presented by the great Edwardians, Bennet, Wells or Galsworthy. So in 1908, Woolf determined to "**re-form**" the novel by creating a holistic form embracing aspects of life that were "**fugitive**" (**short-lived**) from the Victorian novel. A thoroughly talented writer, Woolf was a groundbreaker in this field. She is best known for her novels, **Mrs. Dalloway (1925)** and **To the Lighthouse (1927)**.

Woolf firmly believed that if the novelist could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love-interest or catastrophe in the accepted style. Hence in most of her novels there is hardly any element of story. Mrs. Woolf's formula for the novel was not humanity in action but in a state of infinite perception. The novel in her hands is not just an entertainment, or propaganda, or the vehicle of some fixed ideas or theories, or a social document, but a voyage of exploration to find out how life is lived, and how it can be rendered as it is actually lived without distortion (falsification). Hence she concentrates her attention on the rendering of inner reality and gives subtle and penetrating inlets (entry) into the consciousness of her characters.

Although Woolf's main purpose is to depict the inner life of human beings, she has not ignored the world of outer reality; she depicts the warm life of nature. In fact, in her novels we find that the metaphysical interest is embodied in purely human and personal terms. The essential subject matter of her novels is no doubt the consciousness of one or more characters, but the outer life of tree and stream, of bird and fish, of meadow and seashore, lends her image after image, a great sparkling and many-coloured world of sight, scent, sound and touch.

In Woolf's novels we find a rare artistic integrity (honesty) and a well-developed sense of form. To communicate her experience she had to invent conventions as rigid than the old ones that she discarded. And this she does in her best novels of the middle and the final period such as **Mrs. Dalloway**, **To the Lighthouse**, **The waves** and **Between the Acts**.

She aims at conveying inner life and this could be best done in lyrical manner. Hence it is found that in order to enrich her language, she uses vivid metaphors and symbols which are peculiar to poetry. Her language is the language of poetry, her prose style has the assonances, the refrains, the rhythms and the accents of poetry itself. There is an equilibrium between the lyrical and narrative art.

According to Woolf, the great task of the novelist should be **'to convey this varying, unknown and uncircumscribed (irreligious) spirit'**. For this purpose, novelists use a technique called **'the stream of consciousness'**, defined as:

"A literary style in which a character's thoughts, feelings, and reactions are depicted in a continuous flow uninterrupted by objective description or conventional dialogue."

James Joyce, Virginia Woolf, and Marcel Proust are among its notable early exponents. Woolf's writing style is stream of consciousness, rather than logically sequential in terms of plot or character development. She reveals her characters through recording the disconnectedness of their thoughts.

Woolf has her own original vision of life and she has ever remained truthful to her vision. This truthfulness and artistic integrity is due to her perfect detachment from all personal prejudices and preconceived notions. Virginia Woolf, being an honest writer, said:

"If you do not tell the truth about yourself you cannot tell it about other people."

Woolf was a woman and naturally in her novels she gives us the woman's point of view. That is why we find her relying more on intuition than on reason. About the history of woman, she asserts:

"A woman must have money and a room of her own if she is to write fiction."

For most of history, Anonymous was a woman."

As a sheltered female of her age she had hardly any scope to have any knowledge of the sordid and brutal aspects of life. Thus we find that her picture of life does not include vice, sordidness or the abject brutality of our age. So it may be inferred that Mrs. Woolf thus represents the feminization of the English novel.

To sum up the whole debate, Woolf's novels, through their nonlinear approaches to narrative, exerted a major influence on the genre. Her characters are definitely convincing in their own way, but they are drawn from a very limited range. Being a woman of her times she avoids the theme of passionate love. Her work has a rare artistic integrity. She is the poet of the novel. Above all, Woolf's greatest achievement is that in her novels the stream of consciousness technique finds a balance. She is one of the most forceful and original theorists of the **'the stream of consciousness'** novel.

Stream of Consciousness in the novel 'To The Lighthouse'

Introduction

(Virginia Woolf, one of the prominent representative of Modernist novelist in England, has contributed significantly to the development of modern novel in both theory and practice.) She abandoned traditional fictional devices and formulated her own distinctive techniques. The novels of Woolf tend to be less concerned with outward reality than with the inner life. Her masterpiece, To the Lighthouse, serves as an excellent sample in analyzing Woolf's literary theory and her experimental techniques.

Origin of the Word

The phrase "*Stream of Consciousness*" was coined by William James to describe the flow of thoughts of the waking mind. Subsequently his phrase began to be used in a literary context to describe the narrative method by which certain novelists have described the unspoken thoughts and feelings of their characters, without resorting to objective description or conventional dialogue. James Joyce was a pioneer in using this technique in his novels of which the best known are *Ulysses* and *The Portrait of the Artist as a Young Man*. And this technique was also used by Virginia Woolf. The related phrase "interior monologue" is used to describe the inner movement of Consciousness in a character's mind. A famous example of the interior monologue is the opening pages of *Mrs. Dalloway*. The use of devices of the stream of Consciousness and the interior monologue marks a revolution in the form of the novel because through these devices the author can represent the flux of a character's thoughts, impressions, and emotions and reminiscences, often without any logical Sequence.

Virginia Woolf and To The Lighthouse

When we mention Virginia Woolf's 'To The Lighthouse', it's very natural to talk about her stream of consciousness technique. In this novel, the structure of external objective events is demised in scope and scale, or almost completely dissolved. It is composed of the continual activity of characters' consciousness and shower of impressions. External events occupy little space in the novel the

with her unique skills. Firstly, she uses the conjunction "for" as an indication of the beginning of this monologue and produces an easy and natural swift from objective description to the character's interior monologue, secondly, she presents Mrs. Ramsay's consciousness by guiding phrases "She would ask" and "She asked" to make the reader wonder about unheard in Mrs. Ramsay's consciousness. Thirdly, here she employs semicolons to indicate the continuation of the consciousness. The use of semicolons is characterized Woolf's skill in dealing with indirect interior monologue, as she also shown in this novel.

In the case of indirect interior monologue the omniscient author's continuous intervention is essential to guide the reader in reading and the character's mind. The use of frequent parenthesis can be signals of digression and of simultaneity as this one:

"Teaching and preaching human power, Lily suspected.(She was putting is beyond away things.)" Parenthesis can also be little aside, explanations, pointers to what is going on. Lily in this passage is thinking about Mr.Bankes:

"I respect you (she addressed him silently). In every atom; you are not vain: you are entirely impersonal; you are finer than Mr.Ramsay. You are the finest human being that I know; you have neither wife nor child (without any sexual feeling, she longed to cherish that loneliness) you live for science (involuntarily section of potatoes and rose before her eyes); praise would an insult to you; generous, pure hearted heroic man!"

Here the parenthesis signal sudden and momentary switches in perspective, the narrative is thrown backward and forward.

With her unique devices, such as guiding phrases, semicolons, and parenthesis embroidered to her interior monologue, Virginia Woolf successfully overcomes the short comings of stream of consciousness novel of being incoherent and chaotic, and achieves great explicitness, coherence, vividness and surface unity in presenting the character's inner world. However, it should be noted that her presentation of the character's interior monologue is not only coherent in meaning, but also conventional in appearance.

almost everything stated appears by the way of reflection in the consciousness of the dramatic characters and the novel does not progress on "what – happens – next" basis, but rather moves forward through a series of scenes arranged according to a sequence of selected moments of consciousness and the techniques to which Mrs. Woolf mainly employs are interior and free association.

Interior Monologue in 'To The Lighthouse'

Virginia Woolf, among the stream of consciousness writers relies most on the indirect interior monologue and she uses it with great skill. In 'To the Light House' Virginia Woolf succeeds in producing a much subtle effect through the use of this technique. This novel contains a great deal of straight, conventional narration and description but the interior monologue is used often enough to give the novel its special character of seeming to be always within the consciousness of the chief characters. Virginia Woolf says in her essay Modern Fiction:

"Let's record the atom as they fall upon the mind in the order in which they fall. Let's stress the pattern however disconnected and incoherent in appearances, which each sight or incident scores upon the consciousness."

This is the best description in her method. Let's examine the following passage in the first chapter of part one.

For how would you like to be shut up for a whole month at a time, and possibly more in stormy weather, upon a rock the size of a tennis lawn? She would ask; not to know how your children were if they were ill, if they had fallen down and broken their legs or arms; to see the some dreary waves breaking weak after weak and then a dreadful storm coming and the windows covered with spray, and birds dashed agonized the land and the whole place rocking, and not able to put your nose out of doors for fear of being swept into the sea? How would you like that she asked?

The passage above is represented in the manner of straight narration by the author but it is clearly what the character feels and thinks and it reflects the character's consciousness and inner thoughts. In this passage Woolf facilitates the indirect interior monologues

Free Association

Virginia Woolf rightly speaks in the support of her technique in these words:

"Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."

Major Symbols in To the Lighthouse

Introduction: Written from multiple perspectives and shifting between times and characters with poetic grace, *To The Lighthouse* is not concerned with ordinary story telling. Rather through integrate, symbolic web it reads the mind and recounts the passage of multiple experiences of different characters in the novel. The key symbols in *To The Lighthouse* are - the sea, the lighthouse, Lily's painting, the window, and the personalities of Mrs. Ramsay and Mr. Ramsay. They are all woven together, along with many other less important ones, into a central meaning, which suggests Mrs. Woolf's conception of life and reality. Let them study closely under the following heads.

The eternal flux of time and life - The sea: The sea with its waves is to be heard throughout the novel. It symbolizes the eternal flux of time and life, in the midst of which we all exist; it constantly changes its character. To Mrs. Ramsay at one moment it sounds soothing and consoling like a cradlesong, at others, "like a ghostly roll of drums remorselessly beating a warning of death it brings terror. Sometimes its power "sweeping savagely in, "seems to reduce the individual to nothingness, at others it sends up 'a fountain of bright water" - which seems to match the sudden springs of vitality in the human spirit.

The Lighthouse - a whole cluster of suggestion: The lighthouse holds a whole cluster of suggestions. It is a mystery, yet a concern for day-to-day living. It is at once distant and close at the mercy of its destructive forces. The lighthouse surrounded by sea always illumines and clarifies the human condition in some way. Farther, it is the quest for the values the lighthouse suggests. The tower is frequently shadowed in mist, its beams are intermittent in the darkness, the moments of assurance they bring the momentary, but upon these assurances reality rests, by landing on the general doubts, something which seems to triumph over the eternal cycle of change. To reach the lighthouse is to establish a creative relationship.

Indeed, the lighthouse is the most important symbol and different critics have explained it in different ways. For example Russel declares that the lighthouse is the feminine creative principle. Jon Bennett calls the alternate light and shadows of the lighthouse the rhythm of joy and sorrow, understanding and misunderstanding. F.L. Overcarsh, finds the novel as a whole an allegory of the old and New Testaments: Mrs. Ramsay is Eve, the Blessed virgin and Christ; Mr. Ramsay is among other things God the Father; the lighthouse is Eden and Heaven. The strokes of the lighthouse are the persons of the Trinity, the third of them, long and steady representing the Holy Ghost. The lighthouse as symbol has not one meaning, that it is a vital synthesis of time and eternity: an objective correlative for Mrs. Ramsay's vision, after whose death it is her meaning.

The Window, a view to oneself: It is from the window that we have the little of the part-I of *To The Lighthouse*. It is not a transparent but a separating sheet of glass between reality and Mrs. Ramsay's mind. Mrs. Ramsay experiences such moments of revelation and integration at watching the window. It is the very symbol of the imperfection of our knowledge and riddle of human mind. It... is

philosophers of British empiricism, John Locke, George Berkeley, and David Hume. The basic argument of empiricism is whether or not a person can be empirically certain that objects have a distinct and continued existence apart from our perceptions of them.

Mr. & Mrs. Ramsay: The characters are carefully arranged in the novel in their relation to each other, so that a definite symbolic pattern emerges. Mrs. Ramsay pervades the whole book. Mrs. Ramsay is the mother of the Ramsay family who dies during the middle section of the novel. A beautiful, caring woman, she means all things to all people, and each character of **To the Lighthouse** has a different perception of her personality. Lily sees her as a mother, and doesn't think she has ever inspired romantic passion. William Banks and Charles Tansley adore her, and think she doesn't realize how beautiful she is. The children see her as the "Lighthouse" of their lives—the stable, warm force that protects and guides them. She is above all the creator of fertile human relationships symbolized by her love of match making and her knitting; and of warm comfort symbolized by her green shawl. Just as Mrs. Ramsay stands for creative vitality, so Mr. Ramsay stands as the symbol of the sterile, destructive barriers to relationship. Just as Mrs. Ramsay is described in images of fertility and the warmth and comfort of love and harmony with others, Mr. Ramsay is evoked in images of sterility, hardness and cruelty and of deliberate isolation. It is to be noted that Mr. Ramsay is the father of the family is the most misunderstood character in the book, a man whose children hate him because they think he is viciously unemotional and cold.

Lily's Picture: Lily sees that Mrs. Ramsay's gift of harmonizing human relationship into memorable moments is "almost like a work of art" and in the book art is the ultimate symbol for the enduring 'reality'. In life, as Mrs. Ramsay herself well knows relationships are doomed to imperfection, and are the spot of time and change; but in art the temporal and the eternal unity in an unchanging form-through, as in Lily's picture, the form may be very inadequate. We cannot doubt that Lily's struggles with the composition and texture of her painting are a counter part of Virginia Woolf's tussles and triumphs in her own medium, but she chooses poetry as the image that reminds mankind that the ever changing can yet become immortal. Lily is a Postimpressionist painter, descendant of a poor family, and has spent most of her life taking care of her father. In many ways, Lily is the chorus figure of the book—providing the histories of the characters and commenting on their actions. The beginning and completion of her painting form the frame of **To the Lighthouse**, and her final line, "I have had my vision," is the final line of the novel, acting as Woolf's own comment on her book.

Conclusion: The uses of symbols serve the purpose of introspection, self-awareness, and openness to the unconscious in the novel. Composed on the flow of sensations, thoughts, memories, associations, and reflections in the ambit of symbol the action moves on normal constructional lines from scene to scene and from the mind to mind. There is less complication. These shifts from one consciousness to another and these movements are made further easy by allowing every incident to take place in close-knit homogeneous world. **To The Lighthouse** is a masterpiece of construction through symbolism. It is an organic whole.

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