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Fragmentation in Virginia Woolf's *To the Lighthouse*

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Dedication

I dedicate this work to:

*My parents, my sisters, my brothers who showed support and have never
shortened in doing so.*

My best friend HEBRI Abdelhak

Radouane

Dedication

I dedicate this work to my dear parents, my brother and my lovely sister.

Itab

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Abstract:

Fragmentation is one of the most important narrative techniques used by modernist writers. This inquiry attempts to demonstrate the applicability of such a literary device on the modernist novel *To the Lighthouse*, written by Virginia Woolf in 1927; thus, we attempt to figure out how fragmentation affects the tactfulness of the language in the novel. We also tend to explore its usefulness for modernists in managing the plot of the literary work to create suspense and engage the readers' perspectives. Based on the hypothesis of the significance of fragmentation in the process of nonlinearity and variation in modernist literature, this study is structured upon a theoretical part in which we investigate the foundations of the technique as well as a pragmatic approach to fragmentation in the novel. In addition to an analysis of aesthetic standards that influence fragmentation in *To the Lighthouse*.

Keywords: flashback – nonlinearity – monologue – aesthetic.

Table of Contents

Dedication.....	i
Acknowledgments.....	ii
Abstract.....	iii
Table of Contents.....	iv
General Introduction.....	02
Chapter One: Theoretical Approach to Fragmentation in <i>To the Lighthouse</i>	
1.1 Fragmentation as a Narrative Technique.....	06
1.1.1 Origins of Fragmentation.....	08
1.1.2 Modernist Fragmentation.....	10
1.2 Lyrical Paraphrase.....	12
1.2.1 The Shifting Perspectives of Characters.....	14
1.2.2 Fragmentation of the Process of Thoughts.....	16
Chapter Two: Aesthetic Standards in <i>To the Lighthouse</i>	
2.1 The Use of Figurative Language.....	21
2.1.1 Metaphors.....	24
2.1.2 Allusions.....	26
2.1.3 Sarcasms.....	28
2.2 Lily Briscoe's Painting Interpretations.....	30
2.2.1 Lily Briscoe's Subjective Interpretation.....	31
2.2.2 William Bankes's Subjective interpretation.....	32
Chapter Three: Practical Approach to Fragmentation in <i>To the Lighthouse</i>	
3.1 The Window.....	37
3.1.1 Mrs. Ramsay Portrayal of Events as a Protagonist.....	39
3.1.2 Mrs. Ramsay's Interior Monologue.....	41
3.2 Time Passes.....	43
3.2.1 In Media Res.....	44
3.2.2 Memories.....	45
3.2.3 Flashforwards.....	47
3.3 The Lighthouse.....	48
3.3.1 Lily Briscoe's Integrated Vision of Life and Art.....	49
General Conclusion.....	53
Works Cited.....	v

General Introduction

General Introduction

Modernism was a historical process rather than a period of time, it took place in British literature between the years 1850 and 1950 hand in hand with the emerging fields of psychology and sociology among the remarkable development in every aspect of life at the time, novelists such as Virginia Woolf, E.M. Forster, Dylan Thomas, D.H. Lawrence were the most influential figures of that era, their writings marked a shift from traditional realism to more highly individualistic forms of writing.

Virginia Woolf is considered one of the greatest modernist writers, she was an important pioneer of the stream-of-consciousness technique. Though, common people understanding was not considered interesting or important enough by earlier writers to merit elevating it to art, for Woolf and other modernists, it was the most important thing—the best subject a writer could choose, and that gives her a special touch in her works such as “A Room of One’s Own” and “Orlando” in which she deals with subjects that were new at that time like gender and female role in writing for male audience. Woolf is also notable with the use of everyday life details in the novel and we can see that in our piece of work that we are going to analyze later.

The last is the novel that was published in 1927, *To the Lighthouse* in which Woolf comes to terms with her parents' stifling Victorian marriage and events of her own childhood, as well as to explore such feminist issues such as the necessity, or even women's need of marriage and the difficulties they face in pursuing a career in arts, using fragmentation to illustrate chaos and turmoil of the modern world, therefore, interruptions and discontinuity of the form and content of the novel seem to be a disruption for readers.

The main questions we need to ask so far are: how does fragmentation affect the tactfulness of the language in *To the Lighthouse*? Then, how does Virginia Woolf both use and develop fragmentation in the novel?

For the sake of answering these questions, the hypotheses that are suggested to discuss in the analyses are: As a start, language is developed in *To the Lighthouse* through gaps and clear-cut meanings by which the readers' attention is being interrupted; as a result, the meaning that is sought to be given may deviate the context of the text.

Second, Virginia Woolf develops fragmentation through managing the narrative process to a level in which she communicates the consciousness of the characters.

Third, based on the idea that human consciousness has very deep layers and is buried under the conscious (the sub-conscious and the unconscious), the association of free indirect discourse together with the aspects of fragmentation employed in *To the lighthouse* reflects the author's childhood memories.

As far as the structure is concerned, the work is going to be divided into three chapters in which there will be theoretical and practical approaches to fragmentation. The first chapter investigates the foundations of such a narrative technique. The second chapter will be an analysis of language and aesthetic standards employed in the novel; whereas, the third chapter will discuss how fragmentation plays an important role to convey a particular message, and how it is developed through the different literary devices

Chapter One

Theoretical Approach to Fragmentation in

To the Lighthouse

Introduction

The modernist period witnessed a remarkable change in both the nature of subjects and the structure that was used to construct a literary work. Most of scholars argue that writers of the era were influenced by the uncertainty, alienation and fragmentation of the modern world so that they reflected what they considered reality in their novels and short stories.

The fact that modernist writing came as a rejection of traditional plots such as that of the Victorian period, where the plot was built up of a particular order is the starting point to search for the new nature of literature that was created, in addition to how it was revealed.

Fragmentation of the sentence, Fragmented chapters and clear-cut meanings are the main characteristics of the modernist novel in which novelists used brilliant methods in describing both emotions and thoughts.

In principle, the first chapter is supposed to be a theoretical approach to “Fragmentation” in which the concept of Fragmentation will be defined by illustrating its foundations and development, then how it was both adopted and developed in literary works through the fragmented perspectives of characters and that of the writer’s thoughts representation.

In the line with what have been already discussed concerning Fragmentation, Philippe Cygan, doctor of Philosophy at the University of Newcastle states in his thesis that:

Those different features: the valorisation of the pole of instability, fascination for nothingness and a conception of the act of creation as a paradoxical negation of itself, when added together, give us another typical trait of deconstruction: the creation or projection of a ‘hinterland’. There is ‘out there’ governing us all and coming to the surface in artistic creation, the ultimate reality, ‘the beyond discourse’, which discourse cannot but suppress. It is called ‘the unconscious’. (80)

So, to fully grasp the plot of a modernist novel, the reader is supposed to have at first a certain amount of information about the contemporary techniques used to write it and how does the writer employ them in his work.

1.1 Fragmentation as a Narrative Technique

Among the variety of literary techniques and devices that were created by modernist writers, fragmentation came as a disruption of the linear flow of narratives of traditional literatures both in the development of cause and effect and that of characters so that novelists and poets challenged the aesthetic burden of the realistic novel, by considering the form of a work rather than its content.

First of all, modernist writers tended to create proses that are not restricted to a linear sequence of events. For instance, the story of the novel could start from a given event in the middle of a story than it goes back to the beginning, by using different techniques and tactics of fragmentation such as flashbacks, in media res and flashforwards; however, they always sought to keep coherence and unification of the meaning. As a result, it became a challenge for readers to recollect the different parts together and have a similar understanding.

Second, fragmentation came in parallel with the discovery and development of new techniques in different fields; taking for example techniques of impressionism in painting, in addition to pointillism which is the use of small dots in order to draw a whole picture in a painting. Such examples show the relation between writers and artists of the time since their main focus was on details that construct the whole of the work whether it is meant to be written or painted, “although the specific images differ between authors due to region and style, Anderson, Hemingway, Toomer, and Faulkner, each use expressionist imagery to portray the alienation and fragmentation of the period”. (Henty 25) Moreover, as the American film scholar and critic Amos Vogel argues in *Film as a Subversive Art*, the process

of creating such a technique has been developed through time to reflect different styles and other techniques that came in parallel with the development of literature in all of its sorts:

From the fragmentation of color by the impressionists to the broken distortions of the expressionists, from the segmentation of surfaces and planes by the cubists to the surrealists' destruction of space and time, from the abstract expressionists' attack on form and pigment to the Dadaist pop subversion of art and the conceptualists' reduction to structure and non-meaning, the "break-up" of form and content in modern art is complete. (10)

Another element concerning the nature of fragmentation as a narrative technique is related to the fact that writers in general depict most of their experiences in their writings, the same case is for modernist. Adeline Virginia Stephen most known as Virginia Woolf, was born on January 25, 1882 in London, England and died on March 28, 1941, near Rodmell, Sussex is considered one of the pioneers of modernism, her novels are most likely a reflection of her personal experience in life as illustrated by the American scholar Laura Christene in *Virginia Woolf's Journey to the Lighthouse A hypertext essay exploring character development in Jacob's Room, Mrs. Dalloway, and To the Lighthouse*. She writes:

The exploration of Woolf's writing development in connection her famous line about the life experience "life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" emphasizes the connection of her artistic vision and development to the life experience she sought to portray in her novels. (13)

In brief, after the devastating experiences of the First World War, modernist writers sought to give shape and significance to the contemporary fragmented reality through employing technical qualities such as irony, paradox and ambiguity including fragmentation as a shape for all of these techniques in their works.

1.1.1 Origins of Fragmentation

The development of narrative techniques has been discussed widely by critics and writers for the sake of improving stylistic devices in literature. By giving definitions to the concept; it is necessary to highlight first the era in which such a term was used; of course, this can be done through the study of the historical development of the word.

Although fragmentation is considered a feature of postmodernism which is a complicated term that refers to the area of study since the mid 1980's, its origins go back to the period that precedes modernism. The *OED* defines literary form as '*including the arrangement and order of the different parts of the whole.*' Whereas fragmentation is '*the process or state of breaking or being broken into fragment*'.

In contrast to ancient literature in which authors valued the clarity and coherence of the work be it a play or a text; taking for instance *Beowulf*, Shakespeare's *Hamlet*, Homer's *Odyssey* or Chaucer's *The Canterbury Tales* to Hugo's *Les Misérables*, works that are developed through coherent continuous narrative; some ancient writers chose to build texts upon fragments "according to young Schlegel, ancient literature, characterized by "completeness" and "whole beauty, 'eventually collapsed into fragments, and thus modern literature was formed. Schlegel cited the late Greek poetry, also referred to as Alexandrian poetry, as evidence of this literary disintegration in ancient Greece". (Tanehisa 59)

According to the American professor in department of comparative literature W. R. Johnson's reading of Sappho's works, some parts of her texts are lost when he says that even though we know that Greek lyric is mere fragments, indeed, *because* we know that Greek lyric is mere fragments, we act, speak, and write [...] as if pious bishops, careless monks, and hungry mice had not consigned Sappho and her lyrical colleagues to irremediable oblivion (W.R.Johnson).

Moreover, Fredrich Schlegel assumes that the works of the ancients were also broke apart

and written as mere fragments. He and other scholars refer to fragmentation as ancient works that were handed down to the modern world (Romantic aesthetics during his time) as fragments, he says: “Many works of the ancients have become fragments. Many works of the moderns are fragments at the time of their origins”. (Tanehisa 59)

In other words, fragmentation in pre-modern literature can be discussed through the study of the content of the work rather than the study of its form; however, the introduction of this literary technique is remarked in the works of the modernists, where writers chose deliberately to decompose the plot of the work:

Literature is generally regarded as a temporal art since action develops in a temporal sequence of events. The visual arts, however, are often referred to as a spatial art since they are able to capture one particular segment of the action which can then be perceived in one instant by the viewer. Vonnegut and other experimental authors try to apply this pictorial structure to literary texts. Fragmented narratives which abandon linear plots surface in various genres and media, including film and drama, always indirectly determining the other main elements, such as setting and character presentation. (Klarer 16)

Within this context, Klarer refers to modernist visual arts as (pictorial) in an attempt to illustrate the significance of expressionistic imagery on modernist works in which the first aim was to communicate emotions and thoughts through fiction. Such pictorial structure was employed in works of Vonnegut and other modernists having for instance Hemingway's *In Our Time* in which he depicts the aftermath of the First World War and was influenced by expressionism.

1.1.2 Modernist Fragmentation

In literature, the modernist movement is marked by the radical shift in aesthetics and cultural traditions in general, writers and poets tried to portray the sense of the turmoil that society experienced at that era through fragmented structure.

Having discussed fragmentation through a historical dimension ensures better understanding of the circumstances and cases in which such a technique is adopted as modernist. Therefore, it is considered to be the tool that most writers of the era used to elaborate short stories and poems as well as novels. For researchers, subjectivity, self-mockery and identity crises are the dominant aspects characterizing the modern society from which narratives are inspired, T.S. Eliot's *The Waste Land*, James Joyce's *Ulysses*, Ezra Pound's *Eight Cantos* and Virginia Woolf's *The Waves* can be the best examples of modern literary tendency towards new literature; as a result, language was revolutionized to fully enhance form that is adequate for the text to communicate meaning.

In addition, the quest for solving the problem of the epistemological limits of individual subjectivity was the reason behind creating proses that overcome a single human consciousness; in other words, as it is illustrated in Wassim Rustom's thesis *Poetics and The Waste Land Subjects, Objects and the "Poem Including History"* "poets such as T S Eliot and Ezra Pound "would seem to have been preoccupied by this issue in much of their work up to and beyond 1922. They were both harshly critical of their nineteenth-century predecessors precisely on the charge of literary solipsism, of an excessive subjectivity that distorts reality and fails to render experience faithfully". (Rustom 02)

In principle, T.S. Eliot's *The Waste Land* published in December 1922 is described as the first poem that is written with the use of non-linear sequence and sudden cut; however, Hope Mirrlees's *obscure Paris* published in 1920 is believed to be preceding the latter. According

to Wassim Rustom in his description for the poem:

The Waste Land is a long poem of 430-odd lines; it is conceived and constructed as a large collection or collage of highly heterogeneous fragments (including imagistic fragments, lyrical fragments, short scenes, dialogue, quotations and allusions, snippets from songs... and, we may add, annotations) with rapidly shifting perspectives and voices, and a remarkably diverse cast of characters and objects; it is identified as a poem dealing with history, or the history of a civilization, as its subject matter; finally—since the reception is part of the artefact that is the poem—it has been consistently seen by many, since its publication, as a landmark work of modernist poetry. (Rustom 03)

In his poem, Eliot divides the structure into five sections, the first is "The Burial of the Dead," in which he introduces the theme of despair, the second is "A Game of Chess," for describing characters, the third is "The Fire Sermon," as a portrayal of an imagery for death, then "Death by Water," in which he includes lyrical petition, and the last section entitled "What the Thunder Said," describes an image of judgement. It is considered as 'poem including history' the idea that bring us back to consult works that are built through fragmented contents since it is one of the first fragmented narratives in modernist writing. However, it consists of both fragmentation of form and fragmentation of content which is explained by literary scholar Rancière as; fragmenting the works of the past means undoing the bonds of their representative unity in order to bring (back) to life their romantic nature as garlands of expressive fragments, hieroglyphs of a natural and linguistic poem.

Another modernist example of fragmented narrative is that of James Joyce's fictional novel *Ulysses*, the chaotic structure that he attempts to use in order to imitate different styles of English literature explains his quest for imitating Homers' *Odyssey*. Although introducing 'stream of consciousness' technique 'The novel follows the thoughts, events, actions, and

emotions that can happen in one day. In understanding everything that can happen to two people in Dublin on one day, one can gain an understanding of everything that can happen to everyone, anywhere, on any day'. So, to make the pieces of a text cohere to each other, fragmentation of the form of the text actually is used in order to connect the fragment content; that is to say, both Joyce and Eliot develop narratives that collect different historical events re-energizing it by keeping the structural essence of the epic (Homers' *Odyssey* for instance) and renewing the form. Moreover, the notion of 'spatial form' which is basically concerned with non-linear conception to history is essential for detecting the purpose of modernists to use fragmentation.

To conclude, modernists representation of reality as they sought to project demanded thematic, formal and stylistic innovations to fulfill the meaning of narratives. When dealing with such aims, different forms will be discussed in details in the next part.

1.2.1 Lyrical Paraphrase

The fact that modernist writing reflected the fragmentation of the modern world is the main concern of scholars who tend to relate the introduction of a non-traditional lyrical novel to the cultural environment of modernism, Virginia Woolf; as a major figure of modernism records her intention to use prose poetically, which can be seen as fragmentation to narratives.

First of all, the process of creating a new form of the novel, free from old conventions that reveals "life as we know it", as mentioned in an essay entitled *A Different Virginia Woolf: Her First "Novel"* written by Irina-Ana Drobot, she claims that Woolf's narratives are a mixture of prose and poetry:

Some such embedded texts are closer to poetry; others are closer to tragedies. A sense of the various levels of time and the way it is felt in the stories told in Woolf's novels is given by the term *fabula* and is defined as the story with no artistic work done by the writer. The *fabula* refers to those incidents which occur to the novels' characters,

arranged in a logical and chronological way, even if they do not appear arranged in this very coherent way by the writers in their finished products, the novels. The fabula is just the “raw material of the story. (05)

In other words, Woolf’s free indirect discourse requires a mixture of different genres through which the story is told and it does not stand upon a particular arrangement of events displayed by the characters; eventually, fragmentation is the means by which such different parts are set together to form the plot.

Moreover, In *Lyric Narrative in Late Modernism: Virginia Woolf, H.D., Germaine Dulac, and Walter Benjamin*; Cheryl Lynn Hindrichs writes, “In the lyric or poetic mode, progressing time is subordinate to expression (time’s progression seems to be transcended, frozen, or destabilized), and the reader suspends judgment in the immediacy of lyric. In lyric narrative, then, the narrative progression is driven less by plot”. (03)

So, there is a difference between the narrative progressing through a poem and the narrative progressing through a prose in both time’s progression and progression of plot which Virginia Woolf tends to blend in her novels.

The term “literary montage” is described as a literary technique that was used in the 1920’s and 1930’s and embodied in particular the genre of the montage novel. (Drobot 160-1)

In general, montage is a cinematic device used to create films out of various parts by replacing separate shots as defined by a Russian cinema dictionary; however, literary montage came to dissociate fragments of narratives, “While montage in the cinema is the basic means of connecting fragments, montage in literature serves to show their dissociation”. (Ibid 161)

Therefore, the modernists inclination towards the use of montage as a fragmentary device in both literature and film is not for the sake of disconnecting the reader’s intention to the work. Rather, it is a disruption of fragments to construct the unity of the whole.

According to Hindrichs’s reading of *Between the Acts*, Woolf’s literary montage is evident

through the usage of newspaper facts in her work in order to let readers create their own subjective points of view and at the same time as a juxtaposition of the newspaper's facts, "creating a site for the reader's discovery of meaning—such as the connection of violence with patriarchal structures, the counterpoint of military violence with the complacency of the village, the connection of violence to military and religious institutions, and so on". (494)

Therefore, the influence of cinema on literature can be viewed in many modernist works, Virginia Woolf's use of montage is only an example of the variety of techniques that reflect fragmentation illustrated through her lyrical paraphrase.

As a result, the fragmentation of narratives that are built up out of literary montage is illustrated through the shifting perspectives of characters who create multiple points of view; by the dialogic progression, interior discourse and quotations which depend largely on the readers' interpretation of texts to create meaning.

1.2.2 The Shifting Perspectives of Characters

The novel in general is made up of a story which is presented by a narrator, the author often uses a fictional or non-fictional narrator to tell the story in a comprehensive way that shows its development. While the short story is told through one particular point of view, the novel chooses various narrative perspectives which is one of the main characteristics of the modernist novel.

As a start, literary works such as novels that are presented through one omniscient point of view are those stories told by a narrator who sees and knows almost every single detail about the story (character's feeling and thoughts) and who can share his or her own opinion about events; however, throughout modernist literary works, subjectivity influenced such an idea since the majority of works as mentioned before were written in order to reflect reality that was experienced at that period; reality which differed from one writer's point of view to another; therefore, a problem has been emerged concerning which perspective is being

reliable as explained in Mario Klarer's book *An Introduction to Literary Studies*, "Questions concerning character presentation are always connected with problems of narrative perspective and are therefore hard to isolate or deal with individually". (20) Furthermore, the modernist authors developed a multiplicity of perspectives throughout what is known as 'psychological novel' by presenting the conscious of the characters, characters who are uneasy to understand or not trustworthy for being reliable narrators. The best explicable example that can be discussed concerning the idea of shifting perspective is that of Viktorija Mičiūnaitė's analyses of Woolf's *To the Lighthouse* in which she states that the writer manipulates points of view throughout the novel by engaging both real events and events that occur inside the character's mind "Woolf did not intend to analyze real events and those occurring in the mind separately, as if dividing the personalities of her characters into purely physical and spiritual figures. In her pieces of literature, she aimed to show the psychological underpinnings of human behavior and to reveal specific changes in human psyche influenced by the personal experience gained or knowledge achieved". (24)

Moreover, Mičiūnaitė sees that in *To the Lighthouse* the process of narrating the events shifts from Lily Briscoe's thoughts about the quest for depicting her feelings through a painting that shows the chaos of the family drama to the description of Mrs Ramsay's fragmented pattern of thoughts in her mind during the party. It is very important then to mark which character is doing the role of a narrator and whether or not he/she is a reliable one.

However, from a linguistic point of view, the shift of viewpoints can be illustrated through dialogical links as cited by Yaxiao Cui in her *Parentheticals and Shifts in Point of View in Virginia Woolf's Novels* "Virginia Woolf portrays individual minds as engaging in dialogical interactions with each other. In her analysis, she has isolated several linguistic features that indicate such dialogical links, including the use of sentence-initial connectives, the use of cohesive devices such as substitution and repetition, and the anaphoric use of demonstrative

pronouns". (04)

According to Laura Miller, the modernist fragmentation of the process of narration was a cruel tool to portray the different realities sought by different characters:

Without the shift in literature of form, content, and style to reflect the shift of human experience as historical time passes, the life of characters in novels dissipates and become mere puppets mimicking a past literature and time; life has moved on and the modern writer must shift the point of interest of novels in character to retain that sense of life. "For the moderns "that," the point of interest, lies very likely in the dark places of psychology. (04)

In the line with the same aspect of fragmentation, a relationship arises between the task of character's perspective creation and that of manipulating the thoughts of characters and how can these disconnected thoughts be interpreted by the reader.

1.1.2 Fragmentation of the Process of Thoughts

The fact that modernists depicted the complexity of the modern world and that of human experience is one of the main reasons behind expressing different fragmented character's consciousness, which reflected the fragmentation of the modernist writer's thoughts in a certain degree.

For modernists, the representation of the unspoken activity of the mind to reproduce the complexity of the human mind became impossible by using traditional techniques. Therefore, they used to adopt the interior monologue; by which the narrator controls the character's thought and maintain logical and grammatical organization, however, in some cases, these thoughts flow freely where the character remains fixed in space however his conscious moves freely in time.

According to Anna Snaith, what distinguishes the indirect interior monologue from the stream of consciousness technique is that the former was used in the eighteenth century and more extensively in nineteenth century, and became widely used by modernists representing

an idiosyncrasy or special features of some writer's while the latter is supposed to be used as a method:

Indirect interior monologue can be signaled by the narrator with, for example, the usage "she thought," or the move into the character's mind can be left to the reader to locate. In either case, the reader has to be alert for signs such as the character's idioms, components of direct speech such as exclamatory phrases, and signs of internal thought such as free association and fragmented sentence structure. Often the line between reporting and showing what a character is thinking is difficult to discern. (134)

Moreover, basing their works on Freudian psychoanalysis, an individual cannot be understood only as one unity, rather the later posits of an Ego, Superego and Id, thereby fragmenting the self.

Therefore, being influenced by the notion of a dissolved self or in other words, 'fragmentation of the self', the portrayal of thoughts and emotional state of characters has been developed:

If a text shifts the emphasis from exterior aspects of the plot to the inner world of a character, its narrative technique is usually referred to as stream-of-consciousness technique. Related narratological phenomena are interior monologue and free indirect discourse. The narrator disappears, leaving the thoughts and psychic reactions of a participating figure as the sole mediators of the action. Influenced by Sigmund Freud's psychoanalysis, these techniques found their way into modernist prose fiction after World War I. Based on associations in the subconscious of a fictitious persona it reflects a groundbreaking shift in cultural paradigms during the first decades of the twentieth century. (Klarer 24)

Klarer continues to clarify that such an influence marked a shift in the purpose of literature from being a tool to describe nineteenth century society to a focus on psychic phenomena of the

individual.

On the other hand, it is part of the reader to fill up the gaps and combine fragments to formulate meaning “a structure using white space is still a structure. Gaps could be pauses for breath, a visible manifestation of uncertainty, ghosts of missing words to be filled in later, or a compositional space”. (Varley 09)

Conclusion

Having discussed the main aspects of fragmentation, it is important to pinpoint that what started as fragmentation of the content through both retelling ancient work's stories and imitating journeys of antiquity proses developed by modernists to be a literary device which was used to reflect plenty of disordered thoughts, it also helped creating a new insight towards human experience. In brief, the modern world as modernist writers sought to represent had been full of contradictions and chaos, therefore; most of modernist works were basically around describing the turmoil of the aftermath of the First World War which changed the philosophy of human beings in general and the way literature could translate it in particular. Whilst both Forster and Eliot draw attention to the problems inherent in making connections a fragmented reality, Virginia Woolf seems to suggest everything will sort itself out in the natural course of time. For example, in her autobiographical writings, *Moments of Being*, she states that she personally takes ‘great delight’ in pulling together her own ‘severed parts’ by dredging through memories (perceptions of time) – much in the same way that many of her fictional characters appear to do.

Chapter Two

Aesthetic Standards in *To the Lighthouse*

Introduction:

Basing the structure of this chapter on illustrating the aesthetics standards that are expressed in *To the Lighthouse*, written by Virginia Woolf in 1927, it is important to draw attention to the fact that art is a means to structure the unstructured reality, through the mixture of imagination and the absurd, the modernist works fulfilled the aim of revealing coherence and stability through fragmentation.

The novel *To the Lighthouse* is considered Woolf's masterpiece in which she portrays the characteristics of the Victorian marriage by projecting the daily life of a Victorian family that experiences England hinterland's difficulties. The different characters employed in the story with their variety of perspectives are put in the novel to achieve Woolf's new novel complexity which deliberately aims to include the reader's interpretation in order to decode the metaphors, illusions and sarcasms employed throughout the novel; however, some scholars and critics declare that it is not that simple to understand the semiotics of a modernist novel as that of reading *To the Lighthouse*.

In principle, the second chapter is supposed to shed light on the different stylistics used by the writer to develop the language of the text; taking each figure apart with definitions and examples from the novel, in addition to illustrating Lily Briscoe's incomplete painting's interpretations which play a crucial role to have an idea about how art was treated and interpreted during the modernist period.

As a start, Merja Kaipainen, a researcher in English Philology addresses the works of Woolf as a reflection of realistic images rather than producing fantasy:

Even though Virginia Woolf's fiction may be seen containing mythical and archetypal imagery, her production is not predominantly based on myths. In this respect her prose differs considerably from a typical Symbolist painting which often

illustrates ancient myths and figures and has fantastic elements. Modernist literature, also Virginia Woolf's, is firmly rooted on modern reality without imaginative beings, such as angels or gods, nor fantastic elements of stories (except to some extent in *Orlando*). (105)

So, out of what being said, the literary works created before the modern era were more concerned with fantasy and imagination; however, later on, the result of the manipulation of language to portray the ordinary through imagination became one of the characteristics of modernist writing.

2.1 The Use of Figurative Language

The term figurative language generally refers to language which differs from that of everyday, it is considered as nonliteral language or language that has meaning beyond the literal meaning that is used to make the speech of a text more persuasive and effective through using figures of speech like similes, metaphors and allusions. This kind of language is considered as essential to feel the stylistic ornaments of the speaker whether he or she writes or performs, such figures can be seen as part of the reader's task to search for the real meaning behind language; however, not all meanings are easy to fully comprehend.

As a primitive beginning, it is important to distinguish between the different literary devices in literature in order to get better understanding of the aim behind using each and at the same time to fully grasp the meaning beyond the text in which such devices are put; for instance, some literary devices are expressed to prepare the reader for what is about to happen in the novel which is known as foreshadowing, other devices are used for telling the story from the middle then the writer addresses its start through the chronological order as in the case of modernist works that introduced flashbacks and flashforwards; therefore, figurative language or figures of speech create mental pictures through words and allow writers to link emotional states with language to communicate abstract thoughts.

Since art is considered as an opposition to reality, literature amongst artworks rejects the empirical structure of world interpretation by affording another image to the reader or the one who interferes with any piece of art, which is basically taken from the real world however not completely representing it. According to *OED*, figurative language is the act of departing from the literal use of words; metaphorical language or language which represents forms that are recognizably derived from life; language that is manipulated to add rhetorical effect, the latter is divided into schemes and patterns, rhetorical deviation includes addition, omission, rearrangement and substitution. In the line with the relation between the two concepts, art and figurative language; Theodor Adorno, a German philosopher, sociologist, and composer known for his critical theory of society defines art as:

Artworks detach themselves from the empirical world and bring forth another world, one opposed to the empirical world as if this other world too were an autonomous entity. Thus, however tragic they appear, artworks tend a priori toward affirmation. The clichés of art's reconciling glow enfolding the world are repugnant not only because they parody the emphatic concept of art with its bourgeois version and class it among those Sunday institutions that provide solace. These clichés rub against the wound that art itself bears. (1.2)

So, since the beginning of time, literature came to address human being's thoughts and emotions through language, language that poets and novelists tend to decorate upon all types of writing to reach the reader's spirit and figures of speech are only a tool amongst many different techniques. As an example, metaphors are widely used nearly in every written text whether it is a short story, a novel or a poem in order to create imaginative insights and images so that the reader can compare things that are basically different but share common standards, here we can see the quest after using figures that replace the original meaning; in

brief, simple language that is commonly shared in everyday life inspires writers to create literary texts upon nonliteral words.

In *To the Lighthouse*, Woolf chooses to express her competence by demonstrating language blanks that are part of the reader to fill upon his or her imagination and words; in other words, it is up to the readers to discover the unknown behind the known and the certain meaning behind the uncertain and that is what scholars refer to as oblique meaning; the process of communicating meaning in an indirect way. The first example that can be discussed according to this meaning is that of the title; the Lighthouse, a word that can illustrate a variety of meanings, some scholars tend to believe that it represents the individual who is unique and who is part of history, others go to see that it cannot stand on one particular meaning, means each reader is free to construct his own understanding which makes us conclude with the fact that figurative language depends most of the time on the imagination of those who write and at the same time on the ability of readers to fit the task of translating the images drawn on the paper through words.

Another example is that of the flash of the light coming out of the lighthouse; first of all, reading the novel as a whole enables us to get Woolf's purpose to show the relationship between a man and a woman representing a Victorian family, that relationship which is portrayed by Mrs Ramsay on one hand as an image of expansion in the sense of life, hope and love; on the other hand, as an image of contraction in the sense of death, destruction and terror, Hajjari Leila and Abjadian Amrollah state in their thesis entitled *Objects, Symbols, and Their Thematic Roles in Virginia Woolf's To the Lighthouse* "Mrs. Ramsay has come up with an ultimate understanding of the nature of reality. One's happiness depends on both subjective involvement in and objective detachment from life; none can singly be effective in creating a sense of satisfaction. To achieve it, however, there is a need for a harmonious balance between the two". (2)

In brief, interpretation is the key element when treating an artistic work, this kind of interpretation differs from devastating each part of the work aside and give the closest impression that goes in parallel with the meaning logically or taking the whole piece of work's purpose and relate it to the former to have the complete meaning.

2.1.1 Metaphors

This term is traditionally used to compare two unlike things without stating the word 'like' or 'as' for creating a word image to the reader; it can be used to describe characters, objects and points of view through comparing them to things that are easier to understand. The main attempts of using such semantic deviation are often to avoid repetition of the same language by which an idea or a feeling has been already expressed over and over and also to express the maximum meaning through the minimum number of words.

The novel *To the Lighthouse* is full of metaphors so that it will take pages and pages to illustrate each one; however, the aim will be choosing those meanings that go in parallel with the topic. Firstly, basing our investigation on the passages of the novel, it is important to state the contradiction between nature and humanity that is declared by Woolf in the major sections of the story; since in the first passage in which Mrs Ramsay faces nature, she feels time or in other words, she feels the passage of time:

The monotonous fall of the waves on the beach, which for the most part beat a measured and soothing tattoo to her thoughts and seemed consolingly to repeat over and over again as she sat with the children the words of some old cradle song, murmured by nature, "I am guarding you—I am your support," but at other times suddenly and unexpectedly, especially when her mind raised itself slightly from the task actually in hand, had no such kindly meaning. (*To the Lighthouse* 20)

As a first impression concerning the above passage, the waves are presented as someone who repeats a lullaby to Mrs Ramsay while she sat there, the reader is supposed to get the

impression that an old cradle song expresses (which is compared to the waves falling sound) in order to feel the state of mind of the character; another interpretation suggests that waves are associated to denounce the destruction of the island, "Hence the duplicity of the sea: on the one hand, it takes Mrs. Ramsay back, regressively, to her childhood; on the other, it projects her into the future, reminding her of her own mortality. Either way, the sound of the sea appears invariably linked to the sense of the passage of time". (Caracciolo 254)

Furthermore, it can be a comparison between the fall of waves and the passage of time that is experienced by Mrs Ramsay herself while she thinks of her memories; so, comparing two different situations is probably the most sufficient choice made by the writer to communicate this meaning.

Another example of metaphors in *To the Lighthouse* is the idea presented by the writer throughout the whole story, which is 'life is a journey', Woolf portrays the characters as trying to reach the lighthouse which is explained before as the individual, some of the characters face plenty of obstacles in life, others suffer to improve their abilities for proving their opinions and so on; for instance, James at the beginning of the novel believes in his mother's promise to go the next day to the lighthouse and feels disappointed when his father Mr. Ramsay refuses that, since he feels it will be perfect to take such adventure (means life) with all the members of the family; however, his father does not consider it so, "But," said his father, stopping in front of the drawing-room window, "it won't be fine"; (To the Lighthouse 04) concluding that life is not that easy to pass; so here, the writer can be comparing life to a long journey that each one is supposed to take.

Moreover, moving back to the lighthouse as symbolizing the individual, some of the characters' lack of confidence requires them to challenge life and others to find out their reality; being an artist or a housewife, this can refer to both Mrs Ramsay and Lily Briscoe whose aim is to reach their destiny; Lily's incomplete painting for example shows her

fragmented thoughts about life which she tries to reflect, she does not believe in her potentials and always look for other's opinions about her work; on the other hand, Mrs Ramsay seeks to fulfill her roles in society and takes the responsibility of her children which she believes are the main goals in her life, here we can see how metaphors denounce meaning and extend to plenty of interpretations.

2.1.2 Allusions

The fact that many modernists were influenced by other writers explains the variety of examples used in Woolf's writings in which she deliberately referred to temporal works; examples of references to medieval literature and plays of ancient Greece. This is well known as allusions, a literary device by which the novelist or the poet tends to refer to a well-known person, literary work, an artwork or an event that happened in a particular place to hint or direct the reader's thinking towards a particular meaning without mentioning it explicitly, this device has been widely used in *To the Lighthouse* as well as in many of Woolf's novels and essays.

First of all, the modernist nature of subjects has been criticized for a long time for its vulgar language towards social and political issues and in other cases, critics declared that most parts of some modernist works are built upon the broad sense of obscenity, such facts can be taken as the most reasons why a writer during the modernist era chose allusions to convey an idea or a situation without being limited by simple language. Taking for instance Woolf's *A Room of One's Own*, an essay published in 1929 in which she expresses the inferior treatment of women in literature both as writers and subject of writing, the character Judith Shakespeare is presented as the imagined sister of the famous writer William Shakespeare who is talented and has many potentials in writing and other literary skills; however, society made her experience the constraints of the beliefs that women cannot involve in public spheres and need only to take the responsibility of the domestic duties, eventually Judith chooses to commit suicide

because she could not stand that life which she felt herself excluded from; this example shows how the writer referred to a historical figure using tragic historical fiction to make it easier for evoking the reader's imagination for that particular situation and make him or her understand the character's struggle among society; the same struggle that faces Lily Briscoe in the novel *To the Lighthouse*.

In *To the Lighthouse*, the concept of allusion can be discussed largely through the anticipations of both Mrs Ramsay and her husband in one hand, and Lily Briscoe's painting significance with the events of the story in the other hand; for instance, at the dinner party, when Minta (the recently engaged) states Mr. Ramsay's comments about Middlemarch, it comes to the mind of the reader the novel written by George Eliot which mainly portrays the stories of an unhappy marriage, the same as she anticipates hers with Paul; moreover, some parts in which Mrs Ramsay reads poetry such as that of Charles Elton's "Luriana Lurilee" shows the image that is drawn by Woolf to show the relation between life and death and the harmony of the world which Lily tries to accomplish through her painting by moving the tree that is in her painting towards the middle as other artists succeed in doing so, of course as she thinks, so Woolf's brilliant method in revealing the meaning of the poem through Lily's quest is done by employing allusion frequently.

Another example in which the literary device is used to portray an image by referring to historical fiction genre is described in Woolf's use of Shakespeare's sonnets in the pursuit of foreshadowing Mrs Ramsay's death; that explores the notion of solitude experienced by the character in this section since the sonnets represent the feelings of losing a lover and describe the same state of mind that Mrs Ramsay is going through.

In brief, allusions are expressed in the novel that is considered an elegy for the sake of portraying the frequent constraints experienced by the characters especially Mrs Ramsay who

is more affected to her emotions than being reasonable in interfering with daily life anxieties in contrast to her husband who considers life as a matter of accomplishments and who refers to logic in almost everything.

2.1.3 Sarcasms

The term sarcasm in its explicit meaning refers to the use of irony to mock or convey a contempt as explained in the English Oxford dictionary; irony which is a technique used to set the contradiction and the opposition of meaning through words that suggest the unexpected situation:

Whitcomb recognised, importantly, that novelists can be active and critical interpreters of that which they represent, as is evident in the degree of ironic distance perceptible in even the clearest picture of manners or morals. If we remember that discourse signifies in order to produce the effect of mimesis, it follows that irony in the novel is produced by linguistic means; that is to say, the imitation and ironic framing or ‘quoting’ of voices and forms of discourse. (Amigoni 14,15)

Reading Woolf's *To the Lighthouse* creates a notion of uncertainty for the reader, since the story is a mixture of both severity and humor; therefore, one can find out the meaning proposed by both the writer and the narrative in a moment though at the next it becomes the contradictory, that is by skepticism expressed by the shifting narrators in addition to that of the readers' interpretations. In principle, Woolf's employment of stream of consciousness technique enables her to manipulate different characters and thoughts in order to control one or may be more than one meaning; however, in the case of Mrs Ramsay, scholars argue that there is a state of uncertainty portrayed by the character even though the latter seeks for truth and the meaning of life which is supposed to be the individual's truth or reality though she could not arrive to undertake at the end; for instance, in the passages, “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". (To the Lighthouse 53) Then in the next, "and the two senses of that vastness and this tininess flowering within it made her feel that she was bound hand and foot and unable to move by the intensity of feelings which reduced her own body, her own life, and the lives of all the people in the world, forever, to nothingness", (To the Lighthouse 53) the process of chasing the state of vastness amidst the world or in other words being one who search for the ultimate reality at the beginning of the story rapidly becomes nothing; for she cannot even recognize her own reality to consider the other's; so here, Woolf manipulates meanings that are opposite using sarcasm, and that is referred to as the ironic subject matter.

Moreover, critics argue that Woolf's paradoxical method is the result of her familiarity and correlation between classical idealism and modern science, Yi-Chuang Lin, an associate professor of British Literature states that:

Woolfian paradox ventures forward to highlight the primal polemic between logical speculative idealism and the observational, experimental modern science in relation to the subjective apprehension and objective understanding. Such a granite and rainbow paradox of phenomena and reality within Woolf has often been addressed and commented on and justified by Woolf's familiarity with the Cambridge school of Epistemology. (Lin 139)

In other words, Woolf's aim to portray life as a moment of being in her novel depends highly on words which she believes cannot convey what is really meant; therefore, irony could be the only choice to consider controversial meanings that sets the reader's imagination free to select the appropriate one.

As a conclusion, limitation of language provides narrators in *To the Lighthouse* as in other modernist literary works to go beyond language by applying a semiotic system that

communicates the real meaning and fully reflects the character's experience that is sought to be presented in the novel as well as it highlights the beauty of language and the aesthetic innovations of the writer such as that of Lily's painting.

2.2 Lily Briscoe's Painting Interpretations

The intimacy between Lily Briscoe and Mrs Ramsay portrayed in the novel explains the deep influence of the latter's life experiences in the story on the artistic vision of the former throughout the whole work, since she forms her piece of art during the time that she spends among the family members and witnesses the different events that take place precisely in the first two sections of the novel. The notion of modernity that comes through the novel's new form of writing can be compared to that of Lily's painting in two matters; the first is that Woolf tries and actually succeeds in creating a new plot that challenges the traditional one, the same as what Lily tries to prove; that is to say, reflecting human beings relationship through an artistic vision which rejects the previous ideas; the Victorian ideology in presenting family for instance, in addition to their quests to change the ideas hold by males that females are not able to practice art.

First of all, the bonds of marriage created by society are believed to be the main obstacle which Lily strives to translate in her painting, there are many confusions and doubts illustrated through her thoughts that show how she questions the maturity that comes after the unification of a man and a woman under what is meant to be marriage:

While the Ramsay s' lives and creativity suffer from the bonds of marriage, influencing even younger characters to follow in their footsteps, Lily bends under different burdens. Faced with the choice of intimacy with a man or her art, Lily chooses painting above any kind of human intimacy. The forms she first lays down with paint on canvas suggest her struggle with intimacy in all forms, even maternal, while her interactions with Mrs. Ramsay, William Bankes, and even Charles Tansley indicate her undeniable

desire for intimacy. The Victorian template of womanhood, intimacy, and their consequences for artistry, exemplified by Mrs. Ramsay and her relationship with Mr. Ramsay denies Lily's the fulfillment of all her desires. (Collins 11)

Furthermore, Woolf's portrayal of Lily's painting in this case comes beneath the same purpose of including Septimus hallucination in *Mrs. Dalloway*. That is to say, Woolf's notion of art, as she sees, cannot be found unless it is accompanied with madness which is illustrated through both Lily and Septimus in both novels. After that being said, the artistic vision relies mainly on societal interpretation; or in other words, Lily describes only what she feels and interact with among the Ramsays.

Secondly, both Lily and Mr. Bankes value their works basing on their own interpretation, "firstly, they both have their lodgings in town and not at the Ramsays' house; secondly, neither of them has children, Lily is single and Bankes a widower; thirdly, both value their work, or what they call their work, painting in Lily's case, biology in Bankes's". (Cygan 84)

Another interpretation lays on the fact that Woolf chooses to attribute the artistic work aiming to announce the untold truths that cannot be said through words using signs upon the portrayal of the painting in order to reveal the real position of art; especially that which is created by women. Woolf as a modernist writer experienced the situation of a female novelist who writes among a category dominated by men; however, in *To the Lighthouse*, she adopted a metaphoric mode of representation based on symbols and signs to project the scenes. These are part of what is being discussed in the titles below.

2.2.1 Lily Briscoe's Subjective Interpretation

The painting in the novel is considered to be used as replacing language; that is to say, language which cannot give shape to a particular thought, since it is part of aesthetic standards employed to enhance a specific meaning in addition to other literary devices.

The pictorial space that Woolf intends to highlight in most of her works despite her virtual

resemblance of poetic language to free verse narrative is one of the aspects clearly developed throughout the novel. In *To the Lighthouse*, Lily's painting is built up through verbal narrative however there is no description for it, the text describes only Lily's thoughts about what she wants to paint and how it is going to look like. (Caracciolo 254) The reader is supposed to construct a mental image out of the text; for example, when Lily attempts to depict the moment when Mrs Ramsay is sitting with her son James and reading to him at the window, she chooses to draw a triangular purple shape to reflect that situation which she believes cannot be illustrated but through that choice; intimacy as stated by Collins. According to her, art represents the easiest way to explain what she feels, her controversial emotions between family, marriage and motherhood. In opposition, she does not feel satisfied with none of her paintings which she sees are not fitting the real meaning she seeks to represent.

Thus, the painting replaces words in communicating the meaning which the writer postulates that it cannot be better understood without participating in it; moreover, it works as an aesthetic device in parallel with the mentioned literary techniques to involve the artistic touch of the writer throughout the work.

2.2.2 William Bankes's Subjective Interpretation

The modernist period is marked by the influence of science on every mode of human activity, scientists and philosophers of the era proved that truth is not absolute, subjectivity of truth means that everything relies on relativity, that is well approved by Woolf in her essays in which she states that incandescence is the state in which everything is personal burns away and what is left is the 'nugget of pure truth' in the art, Woolf manages the modern theories in her novels both in direct and in an indirect manner. For the case of William Bankes; a widower who feels disappointed and sad most of the time, he represents the traditional perspective towards art, that of the Victorian era though his opinions about marriage are the same of Lily's.

Subjective interpretation of art in the novel depends on the illustration of the patriarchal society interference with art that is produced by woman rather than the consideration of art in itself; on the one hand, the writer in the beginning of the novel refers to Lily's thoughts of the comments made by Charles Tansley 'Women can't paint, women can't write...' (*To the Lighthouse* 41) to portray the way how males consider women artists; moreover, this idea is openly discussed in *A Room of One's Own* in which Woolf highlights the injustice made by society that abandons women creativity.

On the other hand, William Bankes a childish widower, a friend of Mrs Ramsay who knew her husband before their marriage; or in other words, before he became a father of eight children; the latter believes that Mr. Ramsay's marriage and responsibility towards his family obstructed his abilities as a philosopher and a writer.

William believes in the notion that art transforms real people and objects, the idea that is illustrated in the last section of the novel, according to Marco Caracciolo in his reading of the part when Mrs Ramsay dies and leaves a kind of emptiness; he sees that Lily tries to recreate her existence through her painting, "Appropriately, Lily finds the "extraordinary unreality" of the house, when abandoned by its realizing presence, Mrs Ramsay. This excitement (of creation), I suggest, leads to the idea that art does not just transform real objects and people according to a formalist aesthetics". (273) On the basis of this last statement, we can argue with the fact that William's understanding of the concept of art differs from that of Lily's even though they have the same obstacles about the societal interpretations of marriage and creativity in general.

To conclude with, the presentation of different interpretations about the painting comes hand in hand with the participation of the variety of perspectives used in narrating the events so that to give more solutions and better understanding of the story.

Conclusion

Linguistic devices such as metaphors, allusions and sarcasms are used in *To the Lighthouse* as aesthetics in order to refresh imagination of the reader, the same purpose which Woolf chooses to implement through addressing Lily's painting. Moreover, some meanings remain unrealized unless she does so; since the latter is well known of her literary innovations that challenge the traditional mode of writing.

By representing the daily life of a Victorian marriage which is believed to be a real experience of Woolf's parents' marriage in the novel, the writer reflects the events that took place during her childhood using fiction; however, what she refers to when saying "obviously I grope for words [...] Still I cannot get at what I mean" (Essays of Virginia Woolf) in her diary can be turned to signs as well as to illustrations hidden in a semiotic language, and this is probably the reason behind creating a fragmented plot that is meant to hold the different thoughts maintained in the novel.

The examination of the aesthetic standards in *To the Lighthouse* is supposed to be an introduction for the practical part of the essay in which the main subject of fragmentation will be discussed.

Chapter Three

**Practical Approach to Fragmentation in *To
the Lighthouse***

Introduction

The shifting aesthetics of the modernist works hand in hand with the new structure of the text are among the characteristics that are well developed in *To the Lighthouse*, fragmentation is used in the novel as well as in many literary texts that were written in the first half of the 20th century, the period in which scholars believe that many concepts changed, developed or even disappeared.

The fact that fragmentation in *To the Lighthouse* comes to reveal the frustrations faced by a particular character in the modern world is the departing point through which we can examine the text, since one of the forms such a narrative technique is illustrated through is that of the doppelganger; the state of characterizing different protagonists who search for the concept of the self:

To open a new type of space, Storyspace hypertexts sacrifice another dimension of literary narrative, namely the reader's immersion in the stream of narrative time. The fragmentation of the hypertext format stands in the way of the feverish anticipation that we call "reading for the plot." There are no thrillers, no suspense stories, no dramatic curves of rising and falling tension in hypertext fiction. Suspense effects are highly dependent on the management of what the reader knows and does not know at every moment of the reading experience; but when the linearization of the text is left to the reader – which means generally that it is left to chance – the author cannot control the disclosure of information. (James Phelan and Peter J. Rabinowitz 522)

In principle, this last chapter is supposed to be the practical part of the paper in which there will be a pragmatic analysis to fragmentation in the novel. By selecting each section aside and revealing how the writer does both uses and develops the different devices of fragmentation throughout the literary work.

3.1 The Window

The longest section of the novel in which the writer sets up the conflict of the story, this part introduces the main devices of fragmentation starting with the scene that portrays Mrs Ramsay reading a book to her son James who feels dissatisfied after his father's objection to go to the lighthouse that is in the Isle of Skye.

First of all, the form of the plot that is constructed in a traditional novel is supposed to be built upon an initial situation, conflict, complication, climax, suspense, denouement and conclusion, the case that is used in the plot of the novel *To the Lighthouse*; however, the latter opens with a disarray in the arrangement of the stages stated before. For instance, the first chapter begins straight forward with a dialogue that states the conflict of the whole story, "Yes, of course, if it's fine tomorrow," said Mrs Ramsay. "But you'll have to be up with the lark," she added. To her son these words conveyed an extraordinary joy', (To the Lighthouse 04) that is part of introducing the In-Media Res technique in order to make the reader familiar with the characters just mentioned in addition to addressing the story right from the beginning with an event that is supposed to be in the middle, this technique in one of the tools that represents the fragmentation of the modernist works in general and Woolf's novel *To the Lighthouse* in particular.

Second, the window is considered the part of the novel in which Woolf addresses the family life of the Ramsays on a certain September day; moreover, she introduces the conflicts faced the characters James and Lily who strive to prove their competency among the Ramsay society, James whose dream is to become a man who decide for his own future instead of following his father's instructions and Lily who wishes to complete her painting for the sake of withholding the fact that women cannot write, women cannot paint; the painting that portrays all what she cannot translate through words yet none of the Ramsays or even the guests could know what she aims to convey through.

Therefore, based on the fact that Woolf's novel is a portrayal of the family life of the Ramsays, it is necessary to point out her theories about fiction and that of life so as to understand the reason why she tempts to structure her novel in such a way. In her essay *Is Fiction an Art?* Woolf highlights new possibilities for a writer to choose rather than relying on traditional tools that limit the functions of fiction in representing life, love or human activities in general, "The novelist might be encouraged to be bolder. He might cut adrift from the eternal tea table and the plausible but preposterous formulas which are still supposed to represent life, love and other human adventures. But then the story might wobble; the plot might crumble; ruin might seize upon the characters. It might be necessary to enlarge our idea of the novel". (Woolf, *Essays of Virginia Woolf*)

All in all, Woolf's theoretical novels reflect her theory that plot cannot follow a linear sequence since fiction is the tool to get life which is according to her theory full of changes, falls and downs.

Fragmentation in *The Window* is illustrated on the one hand by the usage of the former devices such as that of the *In Media Res* technique in order to address the characters of the story who are sought to represent the members of the writer's family, and on the other hand through the introduction of the stream of consciousness technique which is largely used by the writer in her different works, so to give the appropriate picture to the reader, fragmentation comes to structure the sequence of the events of the story through voicing the characters' thoughts and emotions. "The novel in the first section, "The Window," presents a private sector of Victorian society that though operating smoothly, the characters have begun to feel the ripples of questioning and uncertainty in the conventions of this society corresponding with the ripples of discontent and separation that occurs over the possible but unlikely journey to the lighthouse". (Miller 50)

So, the presentation of the characters as narrators is the first criteria through which fragmentation is employed in the novel, as well as the interior monologue that is one of the most developed narrative techniques used by Virginia Woolf almost in all of her writings.

3.1.1 Mrs. Ramsay Portrayal of Events as a Protagonist

The term protagonist goes back to ancient Greece literature, it refers to the main character in the story who makes decisions and experiences the consequences of his or her choices, the readers are supposed to experience the story through the eyes of the protagonist and they emphasize with him throughout the story. However, this term is rather associated with the modernist works since it replaced the term hero or heroine that was used in traditional works.

In *To the Lighthouse*, Mrs Ramsay is considered the character who plays the role of the protagonist in the novel despite the fact of her death in the second section, her portrayal of events is believed to be the impressions of Woolf towards the characters even though they are described through the thoughts of the protagonist. First of all, Mrs Ramsay presents a woman who gathers the members of her family as well as the guests, she is sensitive, proud of her status among the society in which she plays a crucial role in interfering with the others daily, she gives them help in deciding for their lives and also represents the idle for some; however, her thoughts are fragmented throughout the story.

Second, the fact that the protagonist is the central character of the novel is applied for a certain degree only by her presence of thoughts rather than presenting the process of narration that is supposed to be her task, communicating thoughts becomes the means through which the story is told; for instance, according to the American philosopher Martha Nussbaum's reading *To the Lighthouse*, the narration process is limited compared to the large amount of thoughts described in the whole work:

In this sense, as the novel shows repeatedly, people really are sealed hives--buzzing centers of intense activity, little of which is communicated to any other hive. The novel begins with a single sentence spoken aloud by Mrs. Ramsay. This sentence is followed by a page and a half representing the thoughts of James Ramsay, which is followed in turn by five words spoken aloud by his father, and then one more page from James's thoughts, eleven words aloud from Mrs. Ramsay--and so on. The ratio of internal action to external communication is frequently more lopsided still than this, rarely less so.

(Nussbaum 733)

Based on this interpretation, fragmentation is illustrated through fragments of thoughts that are presented through a complex language constructed by the writer who develops what goes inside each character's mind; therefore, Mrs Ramsay as have been mentioned before personifies the writer's impressions about the character's thoughts and feelings in fragment passages throughout the novel.

The next example from the novel shows how Mrs Ramsay perceives the way her husband looks at her while she is standing in front of him, "Knowing that he was watching her, instead of saying anything she turned, holding her stocking, and looked at him. And as she looked at him she began to smile, for though she had not said a word, he knew, of course he knew, that she loved him. He could not deny it" (To the Lighthouse 99) the happiness that she feels at the moment is considered a fragment moment of being upon her melancholic passages over her narration; for instance, in many occasions, she experiences a particular situation whether it represents joy or sadness, though describing the latter; the character is being interrupted with another thought or feeling. In brief, the shifting aspects of time and space presented by the protagonist or who is sought to be the protagonist of the story require a special structure by which events happened in the past are described at the same level with others that take place in the present, what the characters have in their minds, and what goes inside one character and

being projected to the reader.

3.1.2 Mrs. Ramsay's Interior Monologue

The interior monologue is the expression of thoughts, feelings and impressions of the character in either fiction or nonfiction narratives, it can be direct when the author is absent and the reader gets the thoughts of the character that are presented by the latter in a direct way, as well as it can be indirect if the author attributes to select which impressions are there in the story. This technique was first used in Shakespearian drama and then adopted by the modernist writers.

The stylistic effects of the interior monologue presented in the novel are used as part of the narrative techniques that illustrate fragmentation in its precise meaning, sentence fragments can be one of the characteristics that present the fragmented thoughts of the protagonists in *To the Lighthouse*.

In principle, the interior monologue is particularly defined as part of the stream of consciousness technique by which the writer subjects the psych of the character; however, this content that lays upon the consciousness of the latter is described while it takes place in the mind rather than when it is transformed to language. Based on that, the pragmatic part of the analysis intends to select two passages that manifest the shift from objective narration to interior monologue. For instance, punctuation plays an essential role in guiding the reader in general, for the case of modernist writing; it is part of the content of the work since it indicates when the writer uses the interior monologue and the shift to the omniscient narration. Through the analyses of the passage bellow, the accuracy in choosing the appropriate punctuation is apparently developed for that purpose:

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, sections of potatoes rose before her eyes); praise would be an insult to you; generous, pure-hearted, heroic man! (To the Lighthouse 18)

What is referred to as sentence fragment in English grammar is the group of words that starts with a capital letter and ends with a period, an exclamation point or a question mark however the sentence is incomplete, in traditional writing, this type of language was considered invalid grammatically, then modernist writer used this fragment deliberately to create attention for such meanings. Therefore, such sentence fragments are used (if not as an interior monologue) as separate parts to split out from the straightforward prose to the state of mind of the character. Thus, the previous example shows the type of direct interior monologue.

Another example concerning the usage of interior monologue is that of Mrs Ramsay's thoughts of Charles Tansley which is considered the case of indirect interior monologue:

Yes, he did say disagreeable things, Mrs Ramsay admitted; it was odious of him to rub this in and make James still more disappointed; but at the same time, she would not let them laugh at him. "The atheist," they called him; "the little atheist." Rose mocked him; Prue mocked him; Andrew, Jasper, Roger mocked him; even old Badger without a tooth in his head had bit him, for being (as Nancy put it) the hundred and tenth young man to chase them all the way up to the Hebrides when it was ever so much nicer to be alone. (Ibid 5,6)

The passage shows how the writer addresses the indirect interior monologue using words that indicate the character's consciousness to the reader; for instance, when reading "Mrs Ramsay admitted", the reader gets the notion of the shifting slide from the omniscient narration to the consciousness of the character. Moreover, as illustrated earlier, punctuation works as a crucial device for signaling the starts and the ends of such literary techniques as Virginia Woolf tends to do in the above passage by using the semicolon after "they called him" to distinguish between

the narrator's comments and the indirect interior monologue.

To conclude, both direct and the indirect interior monologue used in *To the Lighthouse* are devices that can be a subjection of the fragmentation of the plot on one hand and the fragmentation of the consciousness of narrators on the other. So, as the former is considered in cases where the narrator is partly absent from the process of narration whereas the latter is considered in the cases of omniscient narration.

3.2 Time Passes

The second section of the novel is basically concerned with the changing state of the house of the family and its destruction rather than the development of the characters in the story; although Mrs Ramsay dies in this section, the story is still centered around the memories, thoughts and perspectives of the characters that revive her existence in their daily lives. In general, the section represents the struggle between human beings search for happiness and the cruel experiments of nature that contrast those efforts and imagination.

The aspects of fragmentation that are developed in the Time Passes section are applied throughout the whole novel hand in hand with the techniques that are mentioned in the previous titles; however, in this the section; flashbacks and flashforwards are maintained to illustrate memories about the first section and foreshadowing for the events of the last part of the novel since the protagonist, as mentioned earlier, represents the central character whose death effects the plot of the story. In principle, the modernist works are usually a portrayal of the obstacles faced by the characters in the story, the protagonist comes as the one who looks for objective revelations but he or she gets the unexpected facts, or that of the epiphany, which is the moment of realization; during that journey, the latter faces the antagonist who oppose his or her quest, in *To the Lighthouse*, Mr. Ramsay is sought to represent the antagonist of his wife including his perspectives and ideas that are almost the opposite of his wife's.

The examples of fragmentation illustrated in the second part of the novel can be discussed both throughout the fragmentation of the form as well as that of the content; therefore, to distinguish between the devices used to develop such a narrative technique, the analyses should be based on the theories that are suggested in the theoretical part of the work.

3.2.1 In Media Res

The term in media res translates from Latin as ‘into the middle of things’, it is a literary device through which the author starts the work from the middle of some action in the plot, then he or she addresses the reader to the elements of the novel in a nonlinear flow.

James Joyce’s *Ulysses* is one of the modernist examples in which the author portrays the experiences that faces the three characters; Stephen Dedalus, Leopold Bloom, and Molly Bloom in a single day, the author starts with the self-portrayal of the author, Stephen Dedalus who returned to Ireland, such adaptation of the technique is introduced in Shakespeare’s *Hamlet* in which the characters refer to the death of Hamlet’s father even before the setting is introduced.

According to what is being said, *To the Lighthouse* is also one of the examples in which the in-media res technique is the means for introducing the plot of the story to the reader; however, using a nonlinear sequence of narrative. on the one hand, it captures the reader’s attention towards the backstory that is going to be revealed through flashbacks and flashforwards; on the other hand:

Entailing an idiosyncratic temporal dimension that usually focuses on one central moment of action. The slow and gradual build-up of suspense in the novel must be accelerated in the short story by means of specific techniques. The action of the short story therefore often commences close to the climax (in medias res— “the middle of the matter”), reconstructing the preceding context and plot development through flashbacks.

(Klarer 14)

In *To the Lighthouse*, Woolf opens with the dialogue between Mrs Ramsay and her son who wanders if they can go to the lighthouse the next day; the passage that should be in the middle of the story; however, choosing to address it at the beginning of the novel is considered as introducing the conflict upon which the story stands; or in other words, the writer intends to prepare readers for the plot of the novel that is constructed through a fragmented plot.

3.2.2 Memories

Based on the fact that language is the system of systems through which time and space are no longer displayed upon a regular flow, retrospective narration strengthens Woolf's conception of time that she refers to as 'gig lamps symmetrically arranged' in her diaries. Therefore, memories; or what modernists attempted to adhere as flashbacks are used intentionally to create proses that stand upon the portrayal of memories of the characters throughout almost every part of the literary work.

In *To the Lighthouse*, flashbacks are inserted as to reflect the author's childhood memories; however, the latter is transformed to images that tell the closest experiences faced or recalled by the characters and fit the sequence of the narrative. First of all, the first passages of the novel in which it is stated that James wants to go to the lighthouse are actually illustrated through flashbacks that come to Mrs Ramsay while trying to console her son James after his father's saying that "no going to the lighthouse"; the author uses Mrs Ramsay's memory of the feelings of James so as to recall for the reader his state; therefore, she writes, "This going to the Lighthouse was a passion of his, she saw, and then, as if her husband had not said enough, with his caustic saying that it would not be fine tomorrow, this odious little man went and rubbed it in all over again". (To the Lighthouse 14)

In this respect, the definition of flashback given by James and Peter in *A Companion to Narrative Theory*, “analepsis, analeptic: flashback. Analeptic passages interrupt the forward movement of narrative time by narrating material (events, an image, a figure of speech) from an earlier time in the chronology” (542) shows the disruption flashbacks or memories create to the plot, the next example from the novel shows how the author projects the feelings of Lily Briscoe in a given moment using her memories:

She brought together this and that and then this, and so made out of that miserable silliness and spite (she and Charles squabbling, sparring, had been silly and spiteful) something— this scene on the beach for example, this moment of friendship and liking—which survived, after all these years complete, so that she dipped into it to re-fashion her memory of him, and there it stayed in the mind affecting one almost like a work of art. (To the Lighthouse 135)

Standing on the idea that language communicates the feelings, Woolf’s purpose behind the use of this flashback is to translate Lily’s feelings about that memory with Charles Tansley, by illustrating the meaning of coexistence of thoughts even though the two have different views towards art and also to highlight the unforgotten details

Another example through which memories are revealed to express the feelings of the character towards a particular situation is that of Lily’s flashback of Mrs Ramsay in what is referred to as “moment of being” according to the Woolfian theory, when she recalls the presence of Mrs Ramsay and the way how she used to make life itself an art; this is well illustrated in the passage “Mrs Ramsay saying, "Life stand still here"; Mrs Ramsay making of the moment something permanent (as in another sphere Lily herself tried to make of the moment something permanent)—this was of the nature of a revelation. In the midst of chaos there was shape”. (Ibid 135)

In brief, retrospective narration can be used as a supporting tool to control or to manage time to fit the appropriate sequence of the events that are set in a fragmented plot. Going hand in hand with retrospective narration, flashforwards; another important fortifying tool in setting the events in a coherent setting in such plots.

3.2.3 Flashforwards

At the time in which flashbacks are used to reveal previous events, flashforwards or what is referred to as prolepsis are meant to express expected events that are likely to occur in the future, which makes it work in a total opposition to the former, that is analepsis.

Flashforwards function in a similar way to foreshadowing; meanwhile, the latter projects possible outcome in the future, the former interjects true future within the events' flow to keep the reader's intention towards the events' development through time.

First, flashforwards in *to the lighthouse* are rarely used compared to the variety of situations in which memories are illustrated to recall the past; moreover, fragmentation is the means by which such a literary device is included to interrupt the process of narrating daily life experiences; through revealing the information of the aftermath of those experiences. For instance, narrators describe the details of the lighthouse, others assumptions of the path or destination of the other characters and so on, the first example from the novel can be one of the closest, ""Yes, you were right. It's going to be wet tomorrow. You won't be able to go"". (To the Lighthouse 99) And she looked at him smiling. For she had triumphed again. She had not said it: yet he knew'.in this last, the reader is informed (as a first interpretation) with the absence of the protagonist that takes place in the next section of the novel, that is the passage in which James remembers his father's saying:

"It will rain," he remembered his father saying. "You won't be able to go to the Lighthouse." The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening. Now— James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse, was it? (To the Lighthouse 156)

Another example of the implication of flashforwards can be discussed through the management of Lily's painting details hand in hand with the passage of time, for instance, the details that she thinks to add are sometimes addressed to the reader in her conscious; then the narrative goes back to these details that are important to her of course but to paint them; she needs to think and think twice, the tree that she tries to fix its position in the middle of the painting is introduced ten years before she eventually succeeds in doing so; 'Move the tree to the middle, she had said. She had never finished that picture. She would paint that picture now. It had been knocking about in her mind all these years'. (Ibid 124)

So, flashforwards interrupts the sequence of the actual events with other parts that are supposed to be there after in the story illustrating fragmentation of both the plot of the novel as well as memories and the fragmentation of the thought of the character.

3.2 The Lighthouse

The last section of the novel consists of fourteen chapters, the lighthouse symbolizes the traditional family, the family that is controlled by the patriarchal status quo and Mr. Ramsay represents the authority over the family whereas James tries to incorporate the guidance and control with his father. Scholars argue that the lighthouse is the symbol of a beacon, the light

which is put somewhere to guide or warn ships and people who are lost; that is the role of the family in general meaning and the role of the father in the traditional family in a particular.

As a start, the above symbolization reflects the similarities upon which scholars tend to relate the lighthouse to the symbol of a beacon; first, the lights of the beacon go on and off at night, which reflects the changes which the family passes through; second, the meaning of life that is sought to be realized after reaching the lighthouse differs from that being thought at the beginning of the story:

Nevertheless, circumstances and the weather conditions prevent the family from going on this trip. Ten years later, the remaining family members do go to the lighthouse, but it is not the same as they had once imagined it. James, now being a teenager, realizes, comparing the lighthouse of his childhood to the one he is sailing towards, that everything in this world has a great deal more meanings and unknown connections than it seems at the first glance. (Mičiūnaitė 73)

Another meaning for the lighthouse is that of the quest of the individual, since Mrs Ramsay is portrayed as searching for the meaning of life at the meantime she represents the ideal figure for Lily for instance or to her son who feels secured after her promise to him that they will go to the lighthouse. Then, when they arrive, Mrs Ramsay is not there, all those smiles and songs that she enjoyed to repeat for her children are gone; Lily still tries to recall some of the memories in her painting; however, she cannot because it becomes nonsense to do so.

3.3.1 Lily Briscoe's Integrated Vision of Life and Art

Based on the fact that Woolf's concern with visual art in *To the Lighthouse* is to communicate thoughts that cannot be translated to words, her composition of plot is the result of a combination between language and drawings; moreover, as French literary critic Gerard Genette states in his book *Paratexts: thresholds of interpretation*:

A work of art is an intentional aesthetic object, or, which amounts to the same thing: a work of art is an artifact (or human product) [enlisted] to an aesthetic function " He underscores the viewer's or reader's share in this intentional process: one never sees the same painting twice; one never reads the same book twice. "The work is never reducible to its immanent object, because its being is inseparable from its action. (Genette 17)

Moreover, the fragmentation of the modern world that is reflected in the novel is well drawn through the imagination of the author, the latter chooses Lily to report those expressionistic insights through her incomplete painting that is composed out of different thoughts and feelings.

In brief, the purpose of the painting as being discussed earlier, projects Woolf theory of time and life:

Woolf holds an artist's palette, applying color to the narration of Lily's thoughts. The stylistic phrasing, set apart by commas, evokes brushstroke. Phrases seem gestural, applied with the brush of an artist, resulting in smooth, polished sections of narrative or quick, agitated, punctuated phrases expressing emotion. Woolf even defines the movement of a bird in a painterly fashion—instead of simply narrating the flight of the bird, she communicates the visual, formal movement of the bird's wing in space. Woolf structures the novel as a whole in a composition precisely like that of Lily's painting. (Collins 20)

So, as Jack Derrida defines the fragment "The fragment is neither a determined style nor a failure, but the form of that which is written"; (Derrida 87) fragmentation illustrates the unexpected, juxtaposed and contradictory thoughts of the writer together; however, the flow of the narrative remains complete and cohesive.

Conclusion

Though modernity has been narrated by a cultural discourse of lightness that builds on mobility, transience and inconstancy, one that draws on speed, elusiveness, disengagement, on the breaking of boundaries and on the destruction of permanence, fragmentation as a literary innovation came to convoy the new literary tendencies such as that of psychoanalyses; therefore, Virginia Woolf, among many of the modernists uses fragmentation so as to portray experimental events.

The usefulness of the techniques of fragmentation for modernist writers to help their readers get some sense of the frustration that 20th century western society must have felt in the wake of changes on so many levels of reality is totally adhered taking into consideration the readership of modernist works.

General Conclusion

General Conclusion

The fact that Woolf's novel *To the lighthouse* is considered as the authentic portrayal of her childhood memories. This requires her to adopt fragmentation as a main narrative device in order to manage the form of the text to go hand in hand with the memories she tempts to evoke. Sentence fragments, fragmented chapters and fragmented thoughts are the main characteristics upon which the novel is built up to reflect the fragmentation of the modern world.

All in all, language is used figuratively to flee out the real interpretation of world as well as to prepare the reader for events that are supposed to happen in the future; therefore, the interruptions that take place in *To the Lighthouse* through the use of the different techniques of fragmentation enables Woolf to manage the maximum amount of her thoughts and memories throughout both simple language and language that is the translation of the thoughts concerning the painting since the sentiment that aligns life and art has been one to stand the test of time, as art has played a major role in culture and civilization.

Thus, Woolf succeeds in both using fragmentation as a narrative technique in *To the Lighthouse* to manage the train of thoughts into a no associated structure of plot and in developing the content through flashbacks and flashforwards to make the reader recollect the different parts together to have a similar understanding. Her novel *To the Lighthouse* explores the relationship that she had with her parents and family from multiple perspectives.

Although the complexity of viewpoint presentation exhibited in Woolf's novels has been noted by many literary critics, there are a limited number of theoretical accounts for a detailed exploration of the linguistic mechanism that realizes the complicated arrangement of viewpoints.

The novel *To the Lighthouse* suggests that Life escapes; and perhaps without life nothing else is worthwhile. It is a confession of vagueness to have to make use of such a figure as this, but we scarcely better the matter by speaking, as critics are prone to do, of reality. As Woolf concludes, whether we call it life or spirit, truth or reality, this, the essential thing, has moved off, or on, and refuses to be contained any longer in such ill-fitting vestments as we provide. Nevertheless, we go on perseveringly conscientiously, constructing our two and thirty chapters after a design which more and more ceases to resemble the vision in our minds.

In short, fragmentation came as a shift from the traditional plot in which the story is told through a straightforward process of narration to the modern plot in which the events take place upon a fragmented process of both time and space, Woolf's novel *To the Lighthouse* represents the finest example of narratives that convey meaning through the implication of a variety of literary devices which strengthens the author's point of view and that of the readers who interpret differently.

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