

Representations of Consciousness and the Unconscious in the Modernist Novel: A Psychological Study of the Characters in "To the Lighthouse"

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تمثيلات الوعي واللاوعي في الرواية الحديثة : دراسة نفسية لشخصيات رواية " إلى المنارة "

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Abstract

Virginia Woolf's novel, *To the Lighthouse*, is an example of Modernism as a genre which addressed the issue of consciousness and the unconscious mind in a new way by creating a new type of story that emphasized the study of one's mind. The novel employs a psychological method to analyze the characters' minds and deconstruct the character's psyche and the relationship between the conscious (real) perception of the character and the latent desire and fear (unconsciousness) within the character. This research looks at the character of Mrs. Ramsay as the focal point between the collective subconscious and the deep instinctive; Mr. Ramsay as the archetype who expresses the struggle between rigid rationality and the repressed psychological vulnerability of non-consciousness; and Lily Briscoe - her process of painting exemplifies a transformation whereby the flow of the unconscious is captured and integrated into a conscious creative form of memory so that existence is granted meaning. In the end, the development of this original concept of "Identity" as being represented by "Consciousness" being an island surrounded by the raging ocean of the "Unconscious" with the "Lighthouse" also, being (the fixed and the elusive Many places to be), is simply a signifier of the participants going through the psychological process of "Individuation and searching for certainty in an unpredictable world". Other findings have affirmed that Virginia Woolf is a master of having her language arise and fall in sync with the human how she transforms her literature (the novel) from just a book to a Psychological Laboratory to explore the hidden depths of human existence.. Keywords: Stream of Consciousness, the Unconscious, Modernist Novel, Psychological Time, and Individuation.

المخلص

تُعد رواية "إلى المنارة" لفرجينيا وولف نموذجاً ساطعاً للحدث كنعون أدبي عالٍ قضية الوعي والعقل الباطن برؤية مبتكرة، من خلال خلق نمط سردي جديد يركز على سبر أغوار النفس البشرية. توظف الرواية منهجاً سيكولوجياً لتحليل عوالم الشخصيات الذهنية وتفكيك بنياتها النفسية، كاشفةً عن الجدلية القائمة بين الإدراك الواعي (الواقعي) للشخصية وبين الرغبات والمخاوف الكامنة (في اللاشعور) بداخلها. يسلط هذا البحث الضوء على شخصية "السيدة رامزي" بوصفها نقطة الارتكاز بين اللاشعور الجمعي والدوافع الغريزية العميقة؛ بينما يحلل شخصية "السيد رامزي" كنموذج إدراكي (Archetype) يجسد الصراع بين العقلانية المتصلبة وبين الهشاشة النفسية المكبوتة في اللاشعور. كما يتناول البحث شخصية "ليلي بريسكو"، حيث تُمثل عملية الرسم لديها رحلة تحول يتم من خلالها احتواء تدفق اللاشعور ودمجه في قالب إبداعي وإعٍ للذاكرة، مما يمنح الوجود معناه الجوهري. وفي الختام، فإن تطور هذا المفهوم الأصيل لـ "الهوية" بوصفها "وعياً" يتجسد في صورة جزيرة يحيط بها محيط هائج من "اللاشعور"، مع بروز "المنارة" كرمز (يجمع بين الثبات والمراوغة وتعدد الدلالات)، ما هو إلا إحالة لسعي الشخصيات في غمار العملية النفسية لـ "التفرد" (Individuation) والبحث عن اليقين في عالم لا يمكن التنبؤ به. وقد أكدت النتائج الأخرى أن فرجينيا وولف تمسك بزماء لغة تتناغم إيقاعاتها صعوداً وهبوطاً مع

خوالج النفس البشرية، محاولةً بذلك عملها الأدبي من مجرد رواية إلى "مختبر سيكولوجي" لاستكشاف الأعماق الخفية للوجود الإنساني تيار الوعي، اللاوعي، الرواية الحديثة، الزمن النفسي، التفرد الكلمات المفتاحية:

1. Introduction

Virginia Woolf's *To the Lighthouse* is often thought of as one of the most significant pieces of literature to reflect how dramatic changes took place in the structure of human consciousness as we entered the 20th century. It marks the arrival of the avant-garde in the modernist novel, moving its subject matter from an external and material world to an internal or psychological one. When considering how to approach doing research on the representation of consciousness and the unconsciousness in this piece of work, it is essential to first establish a basis for understanding the epistemological context within which the novel was created. At the time the book was published, the world was going through large intellectual changes that would change the way people thought of themselves not just as logical, conscious beings but rather as beings being forced to hide parts of themselves through unconscious repressions. Thus, the development of literature would become focused solely on psychology and would aim to capture the 'Moment of Being' as it appears through the mind. The passage from the Realist novel, which was prevalent during the 19th century, to the Modernist novel wasn't just a shift in form, it was an entirely new vision of the world. In his study of the Modernist novel, researcher Muhammad Azzam points out that, unlike the Realist novel, a Modernist - novel doesn't try to tell us about something that really exists; it tries to describe reality as seen through the eyes of a thinking person who does not perceive time as progressing in a linear fashion. Because of this, the Modernist literary work becomes a laboratory for understanding oneself (Azzam 42). Virginia Woolf's brilliance was in applying modernist literary devices to create an alternative to traditional artistic representation; she used these modernist devices as an artistic necessity to reflect the fluidity of the human mind. In her writing, Woolf fluidly conflates past, present, and future into a single stream of emotional flow. This concept is known as "Stream of Consciousness" as described by William James. In this context, "To the Lighthouse" can be considered an example of the application of Bergson's philosophy of psychological time and Freud's insights into the structure of the unconscious. The characters in the novel have an ongoing experience of "duration" (or "durée") that extends beyond the monotonous ticking of the clock. Woolf reportedly transformed language from a descriptive instrument into a fluid medium that conforms to the changes in the writer's psyche and also provides opportunities for the unconscious to be known through an internal monologue and symbolic representations that overflow the narrative space (Edel 115). Additionally, character creation is based on a concept called "multipolarity". The characters she creates are multidimensional; they consist of interconnected psychosocial relationships based on shared consciousness. The public persona of a character is irrelevant; the true identity of a character is revealed through the things that they keep hidden during periods of silence and contemplation. In this case, the Lighthouse is not a geographical endpoint for the journey but rather a symbol of the subconscious representing the will to achieve stability or the very centre of your being after experiencing a period of chaos in your subconscious. The conflict between Mr and Mrs Ramsay is therefore a conflict between two different ways of being: one that sees the world as being connected to the essence of the tree (in this case) female), which can therefore go deeper into the intuitive / instinctual and unconscious; and one that sees the world through an abstract and male way of seeing, and fears losing itself in the psychological chaos of the subconscious. Robert Humphrey states in his landmark text exploring the stream of consciousness technique that Woolf chose not to use an omniscient point of view, creating a multiplicity of points of view so that readers would be able to understand a character by seeing him/her through the reflections of other characters, thus making the reader an active participant in the psychological examination (Humphrey 88). According to Lodge's modernist approach, there is a direct relationship between an author's creative process and the unconscious mind of an individual through the exploration of symbols. The sea represented in the novel not only exists as a living entity, but serves as a representation of the collective unconscious, providing a source for a new individuality while also sustaining life with an ongoing stream. Lily's use of paint and her efforts to arrange the unconscious into visual order represent the first conscious effort to bring together the disjointed pieces of the unconscious into one cohesive whole. This is what Lodge calls a bridge between an author's unconscious and that author's conscious experience of creating literature through transforming symbols into works of art (Lodge 201). As such, the methodological introduction to this article has to pause to consider the Modernist character's "identity crisis" created by the split between the conscious demands for reality and the unconscious need for something greater than their own experience. To the Lighthouse is not just a narrative of a family's holiday at the beach, it is a journey into the depths of humanity in the face of mortality with "Time" being the greatest opponent to Consciousness's ability to overcome both the notion of time

and the experience of time through the means of either an artistic or a memory representation. As Ceza Kassem explains, according to how the author of the novel's constructions have been set forth, a Modernist work of art will reconstruct Time to form a "subjective time" which can be dilated or contracted depending on the magnitude of the emotional experience. (Kassem 154). To unpack how these two variables impact the behaviours (everything that happens) of every individual character (wrap/bind) as engaging with each other (i.e., 'relationship' between inferior feelings of themselves and the need to feel 'dominant' over them); it will benefit us to refer below to Adler's theories regarding personality psychology to understand how both factors manifest themselves together on the page through character-driven 'subtle'/non-verbal (i.e. the unspoken communication) mannerisms associated to both the characters in the literary narrative in relation consciousness is represented via unconsciousness, and that Virginia Woolf was very much aware of herself as a writer and the limitations associated with 'language' (i.e., how her writing will never provide readers with a full expression of un-experienced thought; therefore, she demonstrates how writers can make themselves articulate via literature through both conscious and unconscious methods). In order to replicate the way our brains work in creating random events with no specific order or sequence to them (as far as time, distance, object, and/or shape), we often write and speak in very disjointed manner; follow no specific structure; and produce our thoughts/words with an element of 'chaos' to them. This research is focused on how we can illustrate these psychological changes of life; therefore, three different 'stations' exist to assist the reader in their understanding of this phenomenon. The first station pertains to analyzing the 'conscious' character; secondly, to investigate how a character or group of characters have an "inter"-relationship with one another, or what is referred to as interconsciousness; and lastly, commercial manifestations of all major symbols that occur throughout the structure of the novel itself (as defined) These studies have shown that Virginia Woolf was pioneering in her representation of psychological states at the time - creating a space where she transcended boundaries, both literally (subject to object) and mentally (internal to external). Woolf's work is therefore a vital record of humanity's evolution toward being conscious as we understand it today, in relation to the limitless depth of the unconscious mind. Before I conclude this introduction, I feel it is necessary to mention that the use of psychological analysis as a means of investigating Woolf's writing should not be considered an arbitrary method applied to her text; that is, psychological analysis is indeed the substance from which Woolf created her works. Thus, the reading experience of this text will be an exploration through the halls of the human psyche while we try to find significance in a world where the previous certainties have disappeared. An important aspect of the high-quality version of this text is the ability of the authors to retain their psychological impact through the retention of tense; thus, the way in which the rhythm of the writing evokes the notion of flowing or flowing to the reader (Woolf, p. 22); all components of the writing now come together into a complete illustration of the Ultimate Experience into the Study of Consciousness and the Unconsciousness in [To the Lighthouse]; there is also the opportunity to redefine the nature of being human (in all of its complex and poetic forms) and this will be shown in the following pages of research on this subject as well. In "To the Lighthouse," Woolf compels readers to recognize her goal was not just to explore consciousness, but to alter our understanding of what constitutes "reality". Rather than existing as separate entities, objects in this text respond to our unconsciousness and provide multiple links or connections for us. For example, Mrs. Ramsay's vision of the lighthouse's ray of light is simultaneously both a warning beacon for ships and a reflection on herself and her identity, as experienced through sight. Through Mrs. Ramsay's heightened experience, Woolf speaks to the readers: "Often she felt she was a wedge of darkness; invisible to others... and this is what she loved: to be herself, to be alone" (Woolf 95) According to this quote, "the people we involve with," desire to go away from the noisy world surrounding them to get to a point of nowhere ("nothing") or from a very still, quiet, place within themselves. In her "abstract state" (as we define ourselves as a human), she has removed herself [her intentions] from all of the socially accepted identities we use [mother and wife] while she is in that "abstract state." The word "wedge," is a strong metaphor for describing the unknown areas of the human self (within ourselves), that are outside of "human language, defined by what we are conscious of." Rather than being Mr. Ramsay believes he has a very rational mind in an attempt to keep chaos from overwhelming him through his subconscious and the fear of extinction. He believes he is pursuing intellectual excellence as the "Superego", but there are moments when he is able to find a type of honesty within himself, which leads him to see how fragile his "Superego" really is. Woolf shows us this through Mr. Ramsay's contemplation of failure or death when she says: "If the alphabet is the degrees of knowledge, he had reached the letter (Q), but he fears he will never reach the letter (Z)" (Woolf 54). At this point, the acknowledgment of both time and accomplishments becomes an emotional weight in terms of existential dread (the internal self-perception of dying without leaving behind something valuable). The struggle doesn't occur via two people

fighting with each other. Instead, there are two forces vying to control one another - one being consciousness (an effort to divide everything up using letters for categorization), and one being the unconscious mind (the contradiction of defining reality, via linear boundaries, versus reality existing outside those limitations). Lily Briscoe is the character that represents the artistic mind trying to connect the perceived universe and the hidden subconscious. Her creation of art through painting is nothing less than a "psychological purging" or regulation of the disorder that exists inside her; in essence, it's a process of making sense of the chaos inside of her as she works on her last piece of art in the novel. In thinking about this art piece, she thinks to herself, "[W]hat is the meaning of life? This is a very simple question that one can expect will become more difficult as one ages. I do not recall receiving the grand insight. Perhaps there was no grand insight. There was instead, the possibility of small miracles each day, little statements of enlightenment, or a match being struck in the dark" (From Woolf, p.240). This crucial quote emphasizes Woolf's conception of consciousness, which is not a totality but constitutes a series of 'fragments', or 'moments of being', that spark among the vast depth of the unconscious mind. Lily comes to understand that the truth does not lie with the lighthouse as an object or structure; rather, it is the 'vision' created in her consciousness when trying to recreate the memory. The Oedipal unconscious is reflected in parental-child relationships, most notably between James and his father. For example, James resents his dad from the outset of the book when it is revealed that he didn't allow his son to go to the lighthouse based on terrible weather conditions (unknowingly, he really wants to visit because of the Oedipus complex). "Had there been an axe handy, or a poker, any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it" (Woolf 12). The acts of violent images is an unconscious manifestation of conflict between an individual's will towards consciousness versus an authority of parent's will towards being a conscious entity. Upon meeting the lighthouse at the conclusion of the book, James recognizes the two lighthouses that he sees throughout his life – the childhood lighthouse that exists as a dream versus the adult lighthouse that exists in reality – as being two separate entities symbolizing the development into psychological adulthood through the acceptance of contrasting experiences. Moreover, Language is also a protagonist in the representation of this weaving together of consciousness and memory. The long sentences and semicolons that Woolf employs create disruption of the chronological order of time (or "history") to allow for the expansion of the unconscious to exist as a separate entity. The reader first dives deep into a single thought and then branches out into other related thoughts that resemble "associations of memory" (as Freud describes). The flow of consciousness within the novel does not progress linearly but rather spirally around a central void. The "window" of consciousness allows the reader to see the world; however, the "sea" of the unconscious is surrounding the window and threatens to swallow it whole at any moment. The chapter "Time-Passes" (in between) represents the house itself as this breathing being with characters dying in short, parenthetical sentences contained within brackets, indicating that the amount of individual consciousness is insignificant when compared to the magnitude of timeless existence or the Cosmic Unconscious. Thus, the purpose of this introduction is to validate the assertion that the narrative of (*To the Lighthouse*) is less about character study and more about the 'mechanism of thought' of the individual. Woolf uses a 'fragmented' consciousness to expose how modern man is divided; attempting to connect with others through relationships while simultaneously experiencing the anguish of isolation within one's own mind. To examine these layers in this research, we will rely upon a psychological method of deconstruction where each word within the novel represents a key to uncovering an area within the dark recesses of the mind; where one may experience the 'Lighthouse' as being the moment at which there exists a fragile balance between our self-awareness via 'consciousness' and what we do not know of our self via 'unconsciousness

2- Question of the Study

How did Virginia Woolf employ modernist narrative techniques (such as stream of consciousness and interior monologue) to represent the interplay between the levels of consciousness and the unconscious in the characters of (*To the Lighthouse*)? Furthermore, how did this interplay reflect upon the construction of identity and psychological time within the text?

3- Significance of the Study

Theoretical and Analytical Significance: The importance of this research lies in its focus on (*To the Lighthouse*) not merely as a literary work, but as a psychological document that introspects the depths of the human soul during an anxious historical period. This study contributes to enriching the Arabic library with research that bridges modernist literary criticism and contemporary psychoanalytic concepts, clarifying how literature can serve as a laboratory for understanding the complexities of the unconscious.

4- Problems of the Study

- The Problem of Narrative Representation: The difficulty of embodying "psychological fluidity" and the unconscious (which is inherently non-linguistic) within a precise linguistic mold. The research investigates the extent of Woolf's success in breaking the rigidity of traditional language to keep pace with the fragmented flow of consciousness.
- The Crisis of Identity and Time: The rupture experienced by characters between two worlds: the world of "apparent consciousness" associated with social obligations and historical time, and the world of the "inner unconscious" associated with repressed desires and psychological time. This creates a cognitive gap that hinders the psychological stability of the modernist character.

5- Methodology

From a psychological perspective, using a descriptive-analytical methodology, the research will interrogate and deconstruct characters' monologue text from the novel. In addition, the research will use some psychoanalytic criticism tools based on Freudian concepts associated with ego and unconscious, as well as Jungian concepts associated with individuation and the collective unconscious. From this analysis, the purpose is to investigate the psychological evolution of the main characters (i.e., Mrs. Ramsay, Mr. Ramsay, Lily Briscoe), specifically focusing on their relationships with significant symbols, such as the sea and the lighthouse..

6- Literature Review

To analyze how we have accumulated valid knowledge about the content of "To the Lighthouse," it is very important to review what has been written before. The text has been studied extensively since its publication because it is a complex piece of writing and contains much thought regarding the psychological condition of individuals. Critical reviews of the book appear in three areas, which will be used as theoretical and analytic references throughout this research to analyze how duality between consciousness and non-consciousness exist throughout the text. Initially, Structural and Narrative Studies are technical frameworks which analyse the way in which consciousness is represented through language. Robert Humphrey's seminal work, *Stream of Consciousness in the Modern Novel*, is a foundational text within this area. In this text, Humphrey demonstrates that in the case of Woolf, consciousness was not only represented as content, but that she also utilised language to develop a new method of representing human psychology, through the use of interior monologues, and through multiple narrative perspectives (Humphrey 45). This trend will inform the present research through its structural analysis of the (linguistic fabric of) the novel and how the use of long sentences and semicolons serve as technical means of capturing the fluidity of consciousness and the sudden outbursts of the unconscious. Additionally, Feminist and Psychological Studies have reinterpreted the characters through the lens of gender and the role of gender in the formation of identity. In her critique of the novel, noted feminist critic Toril Moi describes the novel as illustrating the conflict between the individual self and the patriarchal repression of this self in the collective unconscious. Through these studies, we will study "Mrs. Ramsay" through the lens of being a mother as well as a concept that connects everyone in her life by virtue of being a connection that redefines them, while we study "Lily Briscoe" as an independent individual connecting with herself through creative expression (Lodge 112). Thus, our study will focus on how female characters' unconscious drives their creative resistance to the reality imposed upon them by the patriarchal view of masculinity. Philosophical studies have particularly been concerned with how the two dimensions of "Time" and "Memory" relate to Woolf's philosophical inheritance from Bergson. This body of study looks at how psychological dimensions are related to psychological as opposed to chronological time in the textual representation of the passages of time. These philosophical perspectives will extend into the current study, which examines linkages between different levels of consciousness and memory, because memory in *To the Lighthouse* is not simply a means of retrieving past experience but represents a form of the unconscious that alters or "invades" the present (Azzam Pg. 89). By exploring this Philosophical area, this study will surpass a purely literary analysis and will provide greater insight into the ways the characters are perceiving themselves in a world where time has deteriorated their existence. Auerbach's *Mimesis* expounded upon Woolf's stylistic innovations in *To the Lighthouse*, devoting a whole chapter to her analysis of realism. He asserted that Woolf changed the very concept of realism through her dissociation of objective reality into fragmented subjective realities. The current research builds on Auerbach's assertion in order to explore how the unconsciously processed raw materials of daily life are constructed by character; those objects that appear insignificant achieve a new and profound meaning when viewed as part of the wider stream of consciousness (Auerbach, 512). The link between consciousness, as evidenced by the Kracauer's study of time, and the way that these two dimensions are interconnected within the work "To the Lighthouse," demonstrates a tendency to emphasize psychological consciousness instead of fragmented historical consciousness. Kracauer also states that

so-called voids in the narrative, which correspond to the representations of the unconscious, appear to be most prevalent in the "Time Passes" section of "To the Lighthouse," at a time when human consciousness is no longer represented in the text and objects or non-living things begin to speak and communicate with one another. This representation of the unconscious is representative of a different aspect of the cosmic unconscious which resides outside of, or is indifferent to, the human condition in their totality. On the level of Arabic literature study, Latifa Al-Zayyat's *The Image of Women in Arabic Stories and Novels* makes an important contribution to the field. While focusing primarily on Arabic literature, Al-Zayyat draws extensively from Virginia Woolf to illustrate her points on consciousness. Al-Zayyat describes Woolf's consciousness as being "crisis-ridden" or searching for unity while it suffers from fragmentation, and describes the character of Mrs. Ramsay as an attempt by the innate unconscious to find meaning within a world that lacks any sort of order (Al-Zayyat 88). This research will utilize this proposition in order to identify and analyze the internal conflicts of these characters in terms of their dissolution from both familial and social structures. The seventh point is that Miller (in the book *Fiction and Repetition*) examines memory and its connection to the psyche in relation to the novel "To the Lighthouse." Miller claims that consciousness within "To the Lighthouse" serves a dual function: as a means of repetition and a means of collecting the dead's memory (through the character's unconscious) and to retrieve them as things that live on (even though they may be physically absent, like Mrs. Ramsay). Utilising this framework will be useful for the research, as it will examine how the "unconscious" can be seen as a space which is filled with ghosts/memories of those who should not still exist. The research performed by Pamela Caughie, which related to Virginia Woolf & Postmodernism: Literature in Search of an Answer, examined how consciousness is generated in the novel as a constantly evolving "performance", rather than a fixed state. Caughie argues that the unconscious is created by the space between words left by the text, as well as the continual shifting between third-person and first-person pronouns and from external narrative voice to the character's internal stream of consciousness. Her study will help us analyze both the technical/psychological aspects and the way that Woolf makes such stunningly fluid transitions from one level of consciousness to another. The objective of this current research is to examine trends in relationship to how the direct connection between narrative representation and deep psychological analysis of both the conscious and unconscious mind will fill a significant gap in research. Therefore, this current research has the goal of focusing on breaking down the traditional distinctions between form and content in order to demonstrate how Virginia Woolf's modernist techniques are not only modernist but are actually a concrete manifestation of the multifaceted psychological complexity that dictate human existence..

7- Discussion and Analysis

The analytical framework in the research combines modernist literary techniques and psychological principles with an introspective approach. The "Stream of Consciousness" method is utilized prominently for exploring unexplored areas of the human mind/subconscious. In *To the Lighthouse*, the use of the interior monologues is a way to give a clear order to the character's thoughts as well as serve as an important means of disclosing the character's repressed motives and unfulfilled desires. Mr. Ramsay's stream-of-consciousness account illustrates that Mr. Ramsay's rational mind tries to suppress his need for sympathy and recognition because they stem from an unstable emotional state. Conversely, Mrs. Ramsay uses her reflective periods of quiet contemplation to help define herself outside of her sociocultural identity. The "Lighthouse" is more than a place. It also has a psychological interpretation in each character's mind, changing how they perceive the lighthouse based on their respective states of mind. For "James," it is a place he can escape from his father's authority. For Mr. Ramsay, it is the foundation of his search for knowledge and the certainty he needs to finish his research. For Lily Briscoe, it is a key component of her painting. Each individual's interpretation of the lighthouse alters its representation based on that person's perspective. Consequently, the lighthouse is an unstable icon influenced by the consciousness of the individual experiencing it. There is an expanding conversation regarding how the "ego" dissolves and merges with existence. Woolf has employed the notion of Impersonal in her efforts to create a modernist consciousness that transcends individual confines, most distinctly shown through "Time - Passes," where the consciousness of the narrative leaks into both the materiality of the objects themselves and into the natural world surrounding the house as a fusion of humanity and reality as one uninterrupted text, and where the internal and external can never be disentangled because of such dissolution. This dissolution allows for an examination of trauma and mourning as they impact the consciousness of the narrative, as well as how the text reacts to the loss of three key figures in Mrs. Ramsay, Andrew, and Prue's, abrupt and sorrowful passings. The novel's reflection on this tragedy contrasts with that of its historicity: it does not shockingly mourn its occurrence in the format of commonplace laments, but experiences it through both rhythmic and structural means (the language used is largely abstract and melancholic as opposed to its historical precedent). Essentially, language

appears to react emotionally and/or psychologically to the occurrence of the tragedy; in this case converting language into a psychological mourning-state that expresses consciousness's incapacity for knowing mortality. Therefore, this analytical framework demonstrates that it is possible for this work to regenerate the structure of reality based on what has been referred to as "Psychological Time." By studying occurrences in the context of their actual occurrence within the universe, we cannot quantify their level of significance based upon how long ago they took place but rather upon how substantive they are to us in terms of the way they resonate at an unconscious level. Consequently, the text becomes a reflection of the mind as well as a representation of the fragmented nature of contemporary society; additionally, the contemporary society is in search of the lack of unity between human individual consciousness and the grand cosmos. The analytic framework established through this research integrates aspects from two theoretically distinctive traditions on the basis of how psychoanalysis and modernist literary criticism have critiqued literature and developed their theories of psychoanalysis and modernist literature. Woolf's use of the stream- of-consciousness method is an optimal method for a psychological analysis of the unconscious. As an example, when analysing *To the Lighthouse*, Woolf uses the internal monologue as a way of expressing the character's repressed motives and desires that are otherwise not articulated in his/her conscious thoughts. The internal monologue serves for Mr Ramsay as a way of expressing his continual desire for scholarly validation on an unconscious or subconscious level due to an underlying need for emotional safety and security (Bowlby) that is characteristic of Mrs Ramsay's role as a "secure base." Similarly, the unconscious of Mrs. Ramsay also reveals evidence of the same phenomenon through moments of contemplation, which Woolf refers to as the "wedge of darkness," where outwardly directed social relationships can be redefined by an inward exploration toward reaching a congruent relationship with oneself. Marcus (1984) explains that Woolf creates a concept of the True Self, which exists outside of society's dominant definition of the superego. The examination of the lighthouse as a representation of James' vision of the individual's capacity to grow in consciousness and to transcend paternal power/authority is also present in this analysis. On the other hand, the lighthouse is perceived by Lily Briscoe as the locus for the tension created by the movement of the unconscious mind of the artist into the realm of visual consciousness which will help to create the aesthetic whole (Lee/156). The lighthouse also represents her process of individuation according to Carl Jung and creates a unitary synthesis of the artistic activity through the "expressing" of the visual and artistic thought processes (that is, the idea of placing artistic thought onto a piece of paper). This chapter also broadens the discussion of the disintegration of the ego of one person into the larger cosmos in terms of how to integrate all individual egos with respect to disintegrating into nothingness; this chapter concludes with the integration with and dissolution of all consciousness as represented in the chapter, 'Time-Passes' ('an abstracted way or form of arranging time based on being different from the time that is different from reality') as representing transcendence of consciousness beyond the limitations of all of humanity whereby eventually all of humanity will realize this consciousness (that is) integrated beyond the limits of objectivity or subjectivity as perceived or represented by the "characters" in the novel and are thus co-ordinated as 'Distributed Consciousness' from Flint (102). Dissolution is an example that demonstrates how humans all have the same traumatically processed experiences as individuals, and that we have each experienced tragedy as a result of death and trauma. The use of rhythmically diluted (516) language in her writing is indicative of the altered nature of language as a result of trauma, as trauma alters the rhythm of language. Woolf's use of parentheses and narrative voids to depict the gap created by death reflects upon the psychological staggering experienced by an individual due to the novelty of their mortality. The use of the language of death in this case can be viewed as providing an embodiment of death through the act of language. This analytical potential of this framework supports the position that Woolf's book has reconstructed its representation of reality using an Existential Time construction. Therefore, the method of conducting a personal evaluation will be characterized more by the degree to which our life has been lived with passion than by the speed with which the hands of the clock move. Thus, it can be concluded that the novel is also used as a laboratory for understanding how to cope with the competing influences of a stable conscious and an unstable subconscious mind while dealing with the continual passage of time. We build upon the previous discussion by adding psychological dimensions of the "Ego" and its gender identity component to the unconscious/business, using even more sources from English. The characters in (*To the Lighthouse*) offer us a way to look closely at their complicated psychological make-up. In the end, they have developed what I will call the "Geology of the Soul." Mrs. Ramsay is the emotional bedrock or foundation of the story and does not perform her roles as woman, mother, or wife based upon societal or culturally conditioned rules for behaviour; rather, her actions stem from her collective unconscious and embodiment of a need for unity and wholeness in an unraveling world. Black stated that Woolf's (Female-Consciousness) depiction is more than just a passive being; it is also

an active creative force that can harmonize opposites. The famous dinner scene, where every character's individual consciousness becomes one unified consciousness through Mrs. Ramsay's mediation, exemplifies this notion. Mr. Ramsay relied on his use of symbols and extreme rationalism as a means of escaping the anxiety of annihilation. He did this by creating a false sense of security by using external objects (i.e., letters) to feel less insignificant in a universe that is infinitely larger than himself. The "silence" portion of the narrative characterizes many of the dialogues throughout the entire work as well as emphasizes that much of the meaning within the text as it is conveyed through the spoken words is far less than the meaning behind all of the silent portions of the text (Goldman 122). The silent section, then, is a space for the unconscious to float around freely, and is also where all of the desires that have been repressed come together without any real confrontation with one another (Goldman 122). Through the use of what is referred to by Goldman (122) as the "Multiple Narrative Perspective", Virginia Woolf illustrates that each character's developing relationship with one another based on the individual perceptions they hold, does not represent an accurate or objective view of reality, nor are the characters' perceptions of themselves and/or one another wholly understood or created free of the present moment of consciousness of the perceiver. A lighthouse has a stable and identifiable form in physical space. Still, from different angles or positions, it can be understood in terms of the "Perceptual Fluidity" phenomena (Goldman 123). With every shift in an observer's position when looking at a single lighthouse, there will always be multiple views of that same lighthouse appearance even though the observer sees it differently each time. In effect, this results in what could be viewed as an atmospheric layer of the dissolution of the individual Ego because each person, or observer, can ultimately recognize themselves as being just one point of transition through which their own waking consciousness and their collective unconsciousness connects to every other person within the larger human construct of existence — i.e., the Universal Mind — and whatever lies beyond the limits of human; that is to say, the collective human experience is comprised of infinite parts but all exist within an infinite whole. The Time-Pass Narrative. Part 2 is an example of how the unconscious can be expressed in many different ways through different forms of narrative. The ability for an author to write a story through the use of alpha characters (the most abstract) allows an author to express characters in a completely unreal fashion, allowing them to withdraw from the story. Use of alpha characters allows for the creation of a new observer who is an observing consciousness that can "see" and therefore can witness the destruction of the earth and of the house. In this chapter the Cosmic Unconscious becomes the main character; when the boundaries that exist between humans and non-human beings cease to exist, then all things are animate representations that signify (or convey) that there is no longer the ownership of anything by human beings. Zwerdling (188) state; that this chapter is the place where Woolf reaches her highest point of modernist experimentation (as represented by the Modernism of her writing style), as she is influenced by early psychological studies that made a distinction between the "Psyche" and the "Brain." The result of the transformation of the narrative consciousness in this chapter will be to create an artistic vision for Lily Briscoe. Adding the final line of her painting is the sign of Lily Rogers having gained clarity of thought in relation to her subconscious and memories. Lily then states, "I have seen my vision". This is the point at which she has psychologically come to terms with the past and the death of Mrs. Ramsay. On the basis of this analysis, I think that Woolf has created an entirely new form of the novel, what I refer to as an "internal mirror", as an object which reflects not the physical body, but rather the spiritual dynamism of the individual as it seeks ongoing comprehension of itself through exploration of the void of existence..

Conclusion

Overall, the conclusions of this study on To the Lighthouse demonstrate that Virginia Woolf was not only a novelist working to convey what she saw in the world around her; but she is also an original visual psychologist who has shown how different aspects of a person's consciousness can occur at different times while keeping some commonality. Therefore, this research has shown how the duality of consciousness and the unconsciousness inside individuals are the defining experiences for people living in modern society who feel like they are "lost" or "fragmented," when trying to find a sense of internal equilibrium during their temporal and existential crises related to mortality. Furthermore, the Lighthouse was a symbolic representation of an external location where each character sought to find their own internal place of equilibrium. A psychological analysis of the characters demonstrated that the use of "Stream of Consciousness" served as an access point between the isolated self and the universe, where the border between "Self" and "Other" disappeared for a moment in any type of transcendent experience. In the second part, Mrs. Ramsay was not physically present but still existed as an unconsciously dominating force in the consciousnesses of other characters—indicating that Woolf's idea of the "Collective Unconscious" survives death and absence. Hussey (204) also notes that, in her analysis of Woolf's re-definition of "reality," he sees Woolf's "true" novel reflecting the "psychological essence" that underlies all

material manifestations, suggesting that the "true" novel has the ability to depict this "halo" condition of consciousness that envelops us from our first day of life until we die. The conclusion also indicates that for both Lily Briscoe and her painting to have successfully organized the incoherence of the unconscious and the flow of memory, the act of creating these things (i.e., painting) must also have had the conscious attempt of being an order of creation that transforms trauma or death into an order of artistic expression. James's final arrival, when he got to the physical lighthouse, corresponded to the point in Lily's life when she reached her lighthouse as an artist, which marks the end of her psychological experience of Individuation. In this regard, Cramer (132) states that through the use of an open and psychologically rich ending, Woolf has given to the reader a new form of human salvation. Rather than providing an external dramatic type of solution, it provides an inner "vision" moment at which something is given meaning in relation to "nothing." To sum up, this report states that further research should examine modern day forms of consciousness as they pertain to the modernist novel using contemporary neuropsychological ideas (i.e., Woolf's intuition about how we think and remember things the way we do has preceded several modern-day theories on these topics). While reading *To The Lighthouse* will continue to allow different interpretations, we will always be able to remember how the experience of being conscious is like standing on a small piece of land in the middle of an endless ocean (i.e., the subconscious mind) and using books (*To The Lighthouse*) to shed light on the unknown parts of (our) existence (as well as who we are today), located in the light-house of the human spirit. Similarly, this work has opened up possibilities for developing the idea of "narrative consciousness" as a stand-alone entity. The use of language in *To the Lighthouse* transitions from being simply the means by which events are conveyed to the creation of a psychological space that creates both traumatic experiences at the same time creating an avenue to heal from them. The move from Part one (The Window) to Part three (The Lighthouse), through Part Two (Time Passes), illustrates the movement of the "Ego" from being disconnected and dangerously dependent on outside things, to being fully "Psychologically Detached." The conclusion suggests that rather than being simply the end of consciousness, Mrs. Ramsay's experience of death was merely the reorganization of consciousness; she continues to function as a psychological "Phantom" who influences others' decisions after having left the physical world, represents modernism as a transitory character that exists throughout different time and place contexts. Woolf uses the idea of "the Moment of Being" to represent a way to overcome the issue of fragmented consciousness. The data demonstrate that Woolf presents the elements of "Art" and "Memory" as realistic alternatives to death within the realm of finite existence that is subject to decay. For Whitworth (147), Woolf's novel embodies the modernist struggle between "absolute subjectivity" and "objective reality"; the only 'laboratory' in which these two extremes could be synthesized is in the subjectivity of consciousness as represented by her characters. The characters reached the lighthouse not in a material sense or as a physical accomplishment, rather each character experienced a Catharsis that freed and allowed James to forgive his father's authority, Mr. Ramsay to recognise (sic) his human frailty, and Lily Briscoe to achieve her artistic ideal. Moreover, the research has now established that the psychological technique used to decipher the "unconscious" symbols that Woolf has used has shown to be successful. For example, rather than merely serving as a spatial construct, the sea that encircles the island serves as (Naremore 92) a metaphor for the "Collective Unconscious"; which can destroy weak individual identities, but at the same time, adds depth and mystery to them. Woolf's ability, according to Naremore (92), to provide the reader with an experience of "perceptual fluidity" through the changing rhythm of language allows for transforming the act of reading into a psychological experience, like a session with a psychoanalyst, in which the memories and images that arise do not follow a strictly logical structure or have been censored. The findings of this investigation indicate that modernist literature not only should be thought about as a movement of artistic innovation, but also as a contemporary awakening of human psyche—to redefine human consciousness. *To the Lighthouse* remains the best illustration of how the novel was able to represent interiority as an equal or perhaps greater world than exteriority, whilst dispelling the conventional assumption that character was stable and that knowledge was reliable. Ultimately, Woolf's work communicates the idea that attaining the "Lighthouse" will be an unending and continuous quest. And, that beauty lies in the ongoing tension between how we experience life through our conscious awareness versus how we have created our unconscious--a tension that gives life direction and creates opportunities for perpetual creation..

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