REDVET - Revista electrónica de Veterinaria - ISSN 1695-7504
Vol 25, No. 1 (2024)
http://www.veterinaria.org
Article received: Revised: Accepted:

Exploring The Narrative Structure In Virginia Woolf's To The Lighthouse: A Structuralist Approach

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Abstract
This study conducts a structuralist examination of Virginia Woolf's 1927 novel To the Lighthouse by providing a biographical background on Woolf and a synopsis of the novel's plot. Before forming how a structuralist framework efficiently examines Woolf's handling of narrative elements, like chronology, perspective, and character relations over a close evaluation of each division. Where significant binary oppositions and narrative measures are examined as characters like Mrs. Ramsay and Lily Briscoe struggle with modern fears expected of their societal roles. Where their inner fears mirror variations in the narrative necessitating equilibrium. Symbolic entities such as the lighthouse and Lily's portrait link the narrative and characters, satisfying the work with deeper philosophical connotations. Woolf reaches a combined whole by resolving contradictions coordinated with character experiences over the lighthouse joining different parts into an organic whole saturated with resonance through Woolf's skilled usage of essential structural procedures. Confirming Woolf's groundbreaking efforts to characterize life's difficulty through a dynamic arrangement aligned with inner depth, realizing her artistic visualization through control of the narrative on an organizational level. Therefore, a structuralist frame offers valuable visualizations of Woolf's modernist mission in To the Lighthouse.

Keywords: Narrative, Virginia Woolf, To the Lighthouse, A Structuralist Approach

• Introduction

A. Background on Virginia Woolf and To the Lighthouse

Virginia Woolf, a perceptible figure in twentieth-century English literature, defied customary standards and revitalized the English novel with her groundbreaking smartness, exceptional arrangement, and profound introspection. Woolf's novels skillfully hire the stream-of-consciousness method, successfully giving form to the inherent chaos found in subjective accounts. David Daiches records, "In To the Lighthouse, Virginia Woolf takes a group of characters on holiday... to arrange the characters symbolically about each other and the landscape" (1160). Issued in 1927, To the Lighthouse serves as Woolf's seminal work, discovering narrative experimentation to delve into the psychology of its characters. Gilbert Phelps puts her alongside other modernist novelists, like D.H. Lawrence and James Joyce, who sought to escape from conventional forms and engage in literary modernization (414). Woolf's distinctive style of presentation has garnered acclaim, with John Mullan perceiving the usage of the stream-of-consciousness procedure and its effect on the novel's characters (249). Mullan further analyzes the novel as a psychological exploration, stressing the unbroken, reverie-like paragraphs that flow through her characters' beliefs (226). W.H. Hudson asserts that Woolf employs prose as a poetic medium, adding to the novel's charm (215). Guerin et al. suggest that women's silences, exemplified through characters like Mrs. Ramsay and Lily Briscoe, can serve as a form of resistance to dominant discourses (197). To the Lighthouse captures the fusion of analytical form and the unrestrained nature of human personality, portraying familial chaos through

multiple narrative perspectives. As Rob Pope suggests, modernists like Woolf employed non-realist techniques such as collage, montage, and stream of consciousness to defy traditional modes of representation (128). While the mother in the novel recognizes and responds to the emotions of her children, the father flops to grip the mindset of his family and friends, instilling fear within the household.

Virginia Woolf's innovative usage of interior monologue has garnered acclaim from critics, who identify it as an experimental technique for conveying ideas. However, Woolf's purpose extends beyond mere experimentation; she employs this technique to express the intricate dynamics of family thinking. Without such method, the characters would be doubtful to express their real emotions. Through the voices of all the characters, Woolf highlights the domestic psychology of the family, illuminating the father's inability to understand the psychological difficulties of other family members. This understanding is derived from both the father's perspective and the perceptions of other characters (Snaith 133-35).

To the Lighthouse is separated into three distinct parts, each offering a unique exploration of the characters and their relationships. The first part mainly revolves around James Ramsay, delving into his personality, nature, and character through the viewpoints of James himself, Lily Briscoe, Charles Tansley, and other visitors. Those characters recognize Mr. Ramsay from varied viewpoints, yet share a mutual belief that he lacks the affection required of a family patriarch. The second part inquires into the memories of a minor character, Mrs. McNab. Through her perspective, readers visualize Mrs. Ramsay and other characters, observing a slightly different judgment from that of the insider characters. Mrs. McNab's perspective provides a fresh and different lens to understand the characters (De Gay 29-32).

The third and final part of the novel is significant as it concludes the narrative. Here, the memories of Lily Briscoe offer a clear picture of Mrs. Ramsay. Throughout the novel, Mrs. Ramsay upholds a central position, even after her passing. This final part highlights the triumph of mental time over clock time, showcasing Woolf's competent weaving of characters through their psychological examination. The novel's organization hinges upon the characters' perceptions of one another, shedding light on their distinct personalities and relationships. Woolf's masterful depiction of these interconnections provides a multi-dimensional depiction that mesmerizes readers (Snaith 141).

B. Statement of Purpose

In To the Lighthouse, Woolf brings together many of the narrative notions she had been experimenting with in her earlier works. The paradoxes between past and present, external reality and inner experience, universality and individuality, that had been explored separately, merge into a cohesive whole arranged around the symbolic lighthouse.

When asked about the lighthouse's meaning, Woolf claimed it served no deeper implication but was rather a "central line" holding the numerous design elements together (Jackson 385). However, the role it has in the novel suggests otherwise. The lighthouse acts as both a concrete fixture and metaphysical force navigating the characters through change. It knits together dualities within the narrative form and character viewpoints. Through the lighthouse, Woolf can resolve doubts and reconcile contradictions that her characters grapple with in a time of social flux. Coordinating restoration and completion permits contrasting aspects like history and the present to match rather than conflict. By placing both narrative and characters around this dynamic symbol, Woolf infuses her artistic vision with liveliness. It helps join external story events with internal experiences into a cohesive whole. No longer separate, the threads of Woolf's former experimentation intersect. The lighthouse thus achieves more than a structural purpose - it breathes life into the characters and story by linking together Woolf's narrative techniques in an animate, integrated fashion.

This study aims to conduct a structuralist exploration of how Woolf achieves this integrated whole in To the Lighthouse through her manipulation of narrative form and devices. A structuralist lens will be used to clarify how elements like chronology, perspective, and character relations are strategically employed to saturate the text with deeper philosophical resonance. In examining the overarching design of the novel, this analysis seeks to lighten Woolf's innovative experimentation with literary structure and the ways it signifies and challenges conventional concepts of time, memory, individuality, and relations between self and other (Leaska 45-9)

- **Narrative Structure in To the Lighthouse**

Narrative, taken from the French term "Narratif," covers the verbal or transcribed version of interconnected successive actions. It involves a narrator, a story, and events to form a complete narrative. Narrators can range from interfering and present to enigmatic and distant; however, their presence is vital, even if they appear invisible within the story.

As stated by Michael J. Toolan, narrative can be defined as "a perceived sequence of non-randomly connected events" (7). Robert Schols and Kellog highlight the significance of both the story and the storyteller, stating that narrative includes literary works characterized by the presence of these two elements (4). The primary narrative methods include first-person and third-person narratives. Nevertheless, in the 20th century, an assembly of writers embraced the stream-of-consciousness method and numerous descriptions to convey the unrestricted stream of thoughts. The stream-of-

consciousness method allows for the unfiltered use of characters' interior monologues, devoid of exterior disturbances. Thoughts are associated based on underlying connections, and characters remain unaware of social constraints, providing a transparent depiction of reality. In this technique, the flow of thought exceeds the limitations of time. The past seamlessly unites with the present and fades into the forthcoming. The perception of time lacks a stable dividing line between the present, past, and future, resulting in a mixture of time and space.

The examination of storyline techniques employed in Virginia Woolf's novel To the Lighthouse (1927) is not lacking in both current and widespread scholarship. Erich Auerbach's chapter "The Brown Stocking" in his renowned work Mimesis: The Representation of Reality in Western Literature (1946) stands as one of the earliest and greatest distinguished attempts to illuminate Woolf's treatment of realism and bias within the novel. Michael Levenson (2015) further declares that any novel exploration of To the Lighthouse's narrative must take into account Auerbach's preceding examination, establishing it as a vital starting point for those seeking to delve deeper into Woolf's narrative viewpoint. Nevertheless, Levenson recognizes that Auerbach's method of the novel has its limits and contrasts, partly owing to the intricacies of the writing, leaving scope for further discourse on To the Lighthouse. Accordingly, our objective is to match Auerbach's thoughts, particularly those concerning the depiction of time and consciousness depiction, by integrating the language delivered via structuralist narratology. This area of study, which has frequently evolved since the late 1960s, offers a varied range of notions that could emphasize the properties and methods applied in narrative writing, thereby improving our comprehension of its organization.

Consistent with a note from one of Woolf's notebooks dating back to 1925, she initially imagined To the Lighthouse as "two blocks joined by a corridor." This initial conception persisted, as the aforementioned blocks match the novel's first and last sections, namely "The Window" and "The Lighthouse," correspondingly. The corridor, demonstrating the connection between these two chunks, states the shortest segment of the book, "Time Passes." Nevertheless, each of those divisions is also subdivided into several subsets or chapters of changeable intervals. Some subsections consist of a single paragraph, while others exceed the length of an entire section, such as the 17th subdivision of "The Window," which is longer than the total of "Time Passes." Jane Goldman (2015) highlights that this fragmented organization of the novel evokes the concept of mosaicking, which was hypothetically developed by Roger Fry, a fellow of the Bloomsbury Group alongside Woolf. Goldman proposes that To the Lighthouse can be viewed as a written and oral "mosaic of vision," an arrangement of spots that transcends the conventional boundaries and units of signification, continually reframing itself. In this regard, to gain a comprehensive understanding of how this disjointed structure functions within the novel altogether, we will examine each section of To the Lighthouse separately, thereby providing greater clarity concerning the narrative construction of this notion of mosaicking (Goldman 36).

Virginia Woolf crafted a groundbreaking fragmented structure in To the Lighthouse that invites analysis through the lens of "mosaicking" (Goldman 66). By separating the novel into separate yet interlinked sections, each featuring nonlinear chronologies and shifting perspectives, Woolf creates a "printed and verbal mosaic" that challenges the typical limits of narrative form. This mosaic-like framework provides deeper insight into Woolf's examination of fundamental themes.
The three-part construction figuratively represents core ideas. The first section, "The Window," establishes characters and their relations frozen in a single summer day, analogous to the human desire to pause fleeting time. In contrast, "Time Passes" transports the relentless flow of overwhelming change through an extended ellipsis of years passing devoid of human presence. Lastly, "The Lighthouse" reunites characters altered by time's passage, revealing both transformation and transcendence of loss (Woolf 161).

Within each section, disconnected subsections refocus narrative lenses, mirroring life's disjointed yet interconnected memories and perceptions. Rapid shifts between characters' interior monologues break conventions of stable chronology or point-of-view. This "mosaicking" evokes the nonlinear, individual experience of time as "thoughts are associated based on underlying connections" beyond shallow logical order (Toolan 7).
By using a "mosaic of vision" that unites "patches" of narrative into a cohesive whole, Woolf demonstrates how memory and identity endure despite life's discontinuities. Her fundamental fragmented form thus carries intense philosophical insights into fundamental human themes of temporality, memory, and links between past and present.

- **Structuralism as Analytical Frame**

Structuralism, drawing on Saussurean linguistics, presents a scientific understanding of how sense is constructed in communication, including literary works. It has two main divisions: modern structuralism and the structuralism of the Prague School Theorists. Modern structuralism emerged after World War II, chiefly in France, with key figures like Claude Levi-Strauss and Roland Barthes. These viewpoints adopt a synchronic approach, focusing on the formal mechanisms that permit meaning within a text.

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Structuralist examination of literary texts emphasizes binary oppositions to reveal contradictory and harmonizing features in language. The presence of denotation is contingent upon the interplay of these oppositions, which establish the narrative patterns of the text. As stated by structuralism, the elementary elements of language are random and derive meaning through their functional relationships rather than causal clarifications. The running of these essentials generates a figurative and complicated vitality within the literary writing. While approaching a novel like Virginia Woolf's To the Lighthouse, one might assume that a structural examination would be irrelevant. However, in the case of To the Lighthouse, the nature of the narrative does not hinder the application of structural codes. Rather, it is within the framework of symbolic projections that the ethics of fictional structuralism could be effectively employed. This method does not seek to delve into the backgrounds of the text or engage in psychoanalytical discussions. Instead, structural examination aims to uncover the text's coherence by exploring the relationships that unite its words.

When approached structurally, the figurative structure of the text in To the Lighthouse is analyzed within a specific moment in time, reflecting Woolf's emphasis on the accuracy of experience. This synchronic approach lines up the codes, oppositions, and other linguistic basics in To the Lighthouse with Woolf's own "moments of being." While this synchronic focus may appear limiting, in the examination of To the Lighthouse, it is not restrictive since each practice and minute of being holds importance in the present moment. Woolf's impressionistic style naturally creates this synchronism, as it reveals the interaction between her language and her correlation with life itself (Woolf, 1980:113).
The combination of symbolic influences with the fundamental binary oppositions in Virginia Woolf's To the Lighthouse, such as "order and chaos, the eternal and the temporal," is predictable as these elements form the novel (McNichol, 1990:130). Woolf's exploration of what she perceives as reality, symbolically presented within the text, is complicatedly connected to her personal experiences.

Woolf incorporates numerous motifs from her life and thoughts into the novel, as she candidly expresses in her diary on May 28th, 1929. Nonetheless, in her own words, she does not "tell a story" or create specific characters like Lavinia or Penelope, but rather represents "She." Therefore, the division between "the work" and "text" becomes thin in that logic. Woolf openly recognizes the stylistic nature of her work, affirming that it can become "arty, Liberty greenery gallery somehow; symbolic in loose robes. Of course, I can make her think backward and forwards; I can tell stories. But that is not it" (230). Woolf depersonalizes her personal work. Before finding a way to synchronize the influence of her subjective experiences along with her illusory foundations, Woolf was deeply influenced by her babyhood reminiscences in St. Ives: "...there was one external reason for the intensity of this first impression: the impression of the waves and the acorn on the blind..." (Woolf, 1984:6). Her attraction for the sea stems from her infancy connotations with it in St. Ives. Nearly half a century later, she tried to fictionalize these "moments of being" (McNichol, 1990:117). In To the Lighthouse, she systematically and theoretically explores the ontology of denotation underlying these minutes, that personify the spirit of her life's entire process. It is not shocking for readers of Virginia Woolf to observe the cohesive coexistence established by the thematic and stylistic viewpoints in her work, stemming from her understanding of the inexplicability of reality and the diverse shocks imposed on each character in To the Lighthouse.

The structuralist viewpoint on To the Lighthouse is driven by a symbolic and merging need for wholeness. In the novel, each individual exists as a distinct and unique entity, but they only achieve a sense of completeness when they recognize their interconnectedness with other characters and their surroundings. Each individual's presence is intelligible; their varying embodiments of a unified whole demonstrate a precisely problematized mystery about their sense of self. In their soliloquies, they fight to find sense in the enigma of realism and form direction by telling their tales. Accordingly, these individuals oscillate between the crisis they embody within themselves and their motivation to resolve it, regardless of how obvious this disaster appears in the writing. As Minow-Pinkney states, "...self-identity is never fixed once and for all. It is an incessant intermixture, a dispersal and reassembly of diverse elements... Woolfian 'personality' is never essentialist, though her work is often a pursuit for the essence of a character" (1987:157). Inconsistently, the current pursuit of self-strength merges with the unattainability of stabilizing a character's essence. Therefore, to unravel the novel's structure, To the Lighthouse, and its intricate web of twofold oppositions, it is vital to consider Woolf's emotionally complex experiences. Although apparently contrary to the blurred nature of the writing and the systematic method of structuralism, including those experiences in the structuralist viewpoint helps observe the synchronic accord between signs and formula and brings forth the dualistic oppositions in the writing.

The occurrence of binary oppositions in the text of To the Lighthouse can largely be attributed to Woolf's obsession with mystical feelings. Although Woolf's writings on mysticism provide insights into their nature and connotation, structuralism chiefly neglects the literary background and instead emphasizes the existence of meaning in the dynamic construction of language. The objective is not to decipher the content of these meanings but to examine their form. Woolf's contemplation of mysticism significantly influences the construction of To the Lighthouse, leading her to new zones of thought. In Woolf's own words, she reveals the mystical aspect of her work, describing how it is not just a personal experience but something related to the universe. She ponders the profound emotions she feels and expresses her struggle to find a suitable

image to convey her meaning. Woolf's exploration of mysticism in her writing becomes an essential part of the construction of To the Lighthouse, adding complexity to her depiction of the self.

- **Application of Structuralist Principles to To the Lighthouse**

As Woolf's imaginative growth reveals in To the Lighthouse, the previously explored paradoxes in the storyline depiction of characters (such as past and present, stonework and rainbow, movement and suspension, universality and the singular, and the division amid storyline and character internals) join into a living harmony, guided by the presence of the lighthouse.Once questioned via Roger Fry about the representative implication of the lighthouse, Woolf responded, "I meant nothing by The Lighthouse. One has to have a central line down the middle of the book to hold the design together" (Letters 385). The lighthouse functions as a unifying force, weaving together a tapestry of oppositions in both the storyline manufacture and the inner lives of the characters. It carries both concrete and metaphysical importance, as the characters grapple with the doubts and paradoxes of communal transformation.Eventually, the lighthouse plays a pivotal role in restoring order to the characters' lives and serves as a minute of accomplishment for Woolf's imaginative visualization. It represents the harmonious fusion of plot and character internals over a lively representation, permitting the lifecycle force to move both the characters and the storyline.

The story hires exterior items to represent inner movement and lifecycle, bridging the gap between the narrative and the characters. These objects present a rhythmic and liberating experience tied to something offered in the story but seized in the reader's awareness as separate from it. For example, the kitchen table is used to elucidate Mr. Ramsay's philosophical work:"Whenever she 'thought of his work,' she always saw clearly before her a large kitchen table. It was Andrew's doing. She asked him what his father's books were about. 'Subject and object and the nature of reality,' Andrew had said. And when she said 'Heavens,' she had no notion what that meant. 'Think of a kitchen table then,' he told her, 'when you're not there'" (To the Lighthouse, 23). Through the usage of figurative descriptions and items, the reader can envision tangible and fleshly elements functioning with figurative implications in To the Lighthouse. Two such objects that order the storyline and offer a link to the characters' internals are the lighthouse and Lily Briscoe's portrait.

The lighthouse upholds a constant presence throughout the novel, with its lively pattern of "two quick strokes and then one long steady stroke" serving as a frame for the novel's arrangement, divided into three divisions (62). Parallel to the flashing of the lighthouse beam, the narrative jumps from somebody to another, revealing their experiences in that particular minute. This inner form in the storyline carefully reflects how Mrs. Ramsay believes one approach to truly identify another person. She considers that "beneath it is all dark, it is all spreading, it is unfathomably deep; but now and again we rise to the surface, and that is what you see us by." As she contemplates this, the lighthouse ray bursts over the window, which Mrs. Ramsay allies with herself: "She looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three" (62, 63). Contrary to "Jacob's Room" and "Mrs. Dalloway," where the narrative course imitates the normal mind on a usual day, leaping from one connotation to another, the stream of the story in To the Lighthouse is guided via a tangible and supposable item in which Mrs. Ramsay finances herself. The narrative movement is openly linked to the specific lives of the characters over Mrs. Ramsay.While the storyline courses founded on a static thing, the lighthouse serves as the gloomy basis from which a beam of light originates. This connection associates the narrative flow not only with the characters' specific lives but also with a broader existence where the present, singular, and transitory are illuminated via the historical and permanent.

The all-encompassing attendance of the lighthouse within the novel immediately bonds with the conflicts practiced via the characters, rising from the communal fluctuations that have likewise introduced doubts into Woolf's storyline. Once again, plot and character internals align in the foundation of the struggles they have to traverse. The novel begins with the interrogation of whether they will go to the lighthouse. In "The Window," it becomes both a common apprehension among the characters and a point of detachment. The lighthouse becomes a heightened excitement in everyone's mind, representing the distant endpoint of a trip that might or might not occur. The continuing argument regarding the climate conditions and the possibility of reaching the lighthouse creates tension within the Ramsay family and their visitors. This tension reflects the emerging uncertainties in the characters' minds, reflecting the predictable order starting to stir (To the Lighthouse, 50). In the 1st division of the novel, titled "The Window," a secretive part of Victorian society is depicted, operating smoothly but beginning to feel the flows of enquiring and hesitation in its agreements. These ripples correspond to the dissatisfaction and departure that rise over the possibility of a trip to the lighthouse, even though it is questionable to happen. Mrs. Ramsay adopts the role of a Victorian matriarchal symbol, fostering a logic of union among the other characters. Nevertheless, this role is not inherent to her; rather, she actively seeks to fill it, slipping in and out of it, sometimes veering into parody, as claimed in Crater's essay "Lily Briscoe's Vision: The Articulation of Silence" (127).

There are minutes when Mrs. Ramsay sits down by herself and shelters the identity she takes on to host fruitful dinner parties or cater to her husband's desires. In these moments, she senses herself "to be silent; to be alone. All the being and the doing, expansive, glittering, vocal, evaporated; and one shrunk, with a sense of solemnity, to being oneself, a wedge-

shaped core of darkness, something invisible to others" (62). She has to provoke herself for the harmony and the stability of a society whose manner of existence she senses separated from and is unhappy about. She envisions life and reflects on her fifty years, acknowledging that there is something real and secretive in life that she does not share with her children or her husband. There is a contract between her and life, with her always trying to gain the upper hand, just as life tries to defeat her. Sometimes they negotiate (when she sits alone), and there are moments of resolution. However, she frequently admits to feeling life as something terrible, intimidating, and quick to pounce on you if given a chance (59). For the safeguarding of existence within this culture, she advocates for weddings because "people must marry; people must have children." However, she desires to guard her kids from the damaging environment of this society, which hampers singular contentment. She seeks to interrupt the continuousness by maintaining her two youngest kids in their youth, inquiring why they have to mature and lose everything in the pain of "love and ambition and being desperately alone in dreary places" (60). The lighthouse reappears in her beliefs when she considers the unpleasant dissatisfaction her son James would experience through not being able to go there, understanding that he will remember it for his entire life. The canceled trip to the lighthouse turns out to be one of life's 1st unsatisfactory shocks for James, brought via Mr. Ramsay, a male-controlled character who adheres to Victorian concords (To the Lighthouse, 62).

In To the Lighthouse, despite Mrs. Ramsay's lively participation in preserving harmony and societal stability over matrimony and womanhood, she keeps questioning the satisfaction of her own life, asking herself, "But what have I done with my life?" (p. 82). Mrs. Ramsay wavers between succumbing to and resisting the societal prospects imposed on her gender role, which are essential for the steadiness and harmony of culture. However, she also experiences a sense of separation between her internal self and the outer world. Within her, the conventions of Victorian society begin to collapse. With Mrs. Ramsay's death, a resolution between these paradoxes eludes her. However, Lily Briscoe and Mr. Ramsay, who also face analogous hesitations within societal alterations, find seconds of direction that spin around the lighthouse. In the section "Time Passes," all the societal convictions established in the 1st division crush, leading to disorder. Mrs. Ramsay, the uniting character, passes away, Prue dies in labor, and Andrew Ramsay dies in the war. These occasions prevent the marriage and birth of the next group. The increase of queries and paradoxes practiced via the characters in "The Window" necessitates the search for mental order in the subsequent section, "The Lighthouse."
"The Lighthouse" offers a twofold account, following Lily's drawing on the lawn and Mr. Ramsay's ship journey to the lighthouse. Both characters touch on the strangeness between the previous and the current time, the struggle amid their inner and exterior selves, and the burden of societal norms on their personality. The narrative weaves their struggles into a coherent movement, reflecting the trials they face in their lives.

Mr. Ramsay, despite embodying Victorian patriarchal conventions, strongly feels the uncertainties of his social moment. He worries about his exterior and lasting worth, fearing that the emerging society will render him irrelevant. As he contemplates the failure in popularity of the writer Scott, he thinks, "That's what they will say about me" (p. 118). Mr. Ramsay's nervousness about himself persists even when he accepts such conclusions about others. Upon Mrs. Ramsay's death, he must confront his uncertainties alone. Nevertheless, in the final section, his journey to the lighthouse with James and Cam restores the family union. As the voyage progresses, his children develop a rising construction and respect for him. Arriving at the lighthouse indicates the ending of a ten-year trip, paralleling the end of a storyline of existing. This accords with Lily's accomplishment of her artistic image. The essay "The Central Line down the Middle of To the Lighthouse" proposes two possible resolutions to modern uncertainties: one rooted in traditional family settlements and the other expanding gender roles through art. Lily Briscoe, a painter, has uncertainties within the social setting of "The Window," which also manifests in her struggle with painting. Her artwork becomes an external display of her internal vision, catching the transient and ethereal aspects of life on a lasting canvas. Lily's painting embodies a figurative living entity in the reader's awareness, aligning with conceptions of colors and shapes. In her artistic and personal fights, Lily's internal uncertainties and narrative struggles intertwine, emphasizing the link between the story and her character's life. The resolution of both her artistic vision and personal uncertainties has to be grasped cooperatively.

Lily's portrait represents her quest to connect different features, as she ponders, "how to connect this mass on the right hand with that on the left" (p. 53). She strives to reach a balance between brightness and darkness, light and shadow. Lily faces trials in translating her inner visualization to an exterior medium, as she designates, "It was in that moment's flight between the picture and her canvas that the demons set on her" (p. 23). Lily Briscoe's personal doubts, starting from the culture in which she functions, have to be transported to stability for the accomplishment of her portrait. Mrs. Ramsay tells her, "An unmarried woman has missed the best of life" (p. 49), and Lily doubts that this might be correct as she is hooked on the unity Mrs. Ramsay creates as a customary matron, waving her hand at the verge, the house, and the children (p. 23). Lily desires that unity, but she likewise has her portrait, that is mismatched with fulfilling the outdated gender character Mrs. Ramsay claims she endures over marriage. Lily wavers between trusting in what Mrs. Ramsay embodies and adhering to her portrait as the spirit of her lifecycle. Charles Tansley increases the additional stratum of uncertainty for Lily, stating, "Women can't paint, women can't write" (p. 48). Although the portrait provides connotation to her inner being, Lily fights to devote meaning to the portrait external to herself. Mr. Tansley's arguments frequently intrude upon

her considerations, causing her to doubt the rationality of herself as a painter and of her wish to draw something disordered, insignificant, and transient (p. 48). These contradictory feelings create inner tension that schemes itself visually into her image. When Mr. Ramsay approaches her on the grass in the latest part and is charmed by Lily's womanhood for compassion, she is incapable of giving him what he wants, leading her to severely condemn herself.

In the "The Lighthouse" part, Lily initiates her 2nd portrait, which has similar essentials of the act, intensifying her internal hesitation and the necessity for perseverance after the war. As she sits down on the lawn, it converts "the world; they were up here together, on this exalted station" (p. 179). In this state, Lily surpasses bodily spaces, periods, and the barriers that distinct persons. Mr. Carmichael "seemed to hear her thoughts," and Mrs. Ramsay proceeds in her attractiveness to go "off to town, to the poor," to sit down on the beach, to have fun, and to have a life together (p. 179, 18). A line attaches Lily to those on the ship, and she recognizes when they have landed, thinking, "He had landed. It is finished" (p. 191). Through the course of drawing, obstacles of time, space, and individuals fade, creating a unified realm in that the counterparts of previous and current, inner and exterior, now and there, come into order. When Mr. Ramsay grasps the lighthouse, Lily "was relieved. Whatever she had wanted to give him, when he left her that morning, she had given him at last" (p. 208). In this moment of honesty and concord in her mind, she "with a sudden intensity, as if she saw it clear for a second, she drew a line there, in the center" achieving the equilibrium she had been in search of ten years in a second of visualization from the covering of the lighthouse over her portrait. Lily cries, "Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (p. 209).

Lily Briscoe's artistic fight overlaps with Woolf's own. Just as Lily Briscoe's picture, the fundamentals and formation of Woolf's text existed from the start of her visualization. The logic of Woolf's creative growth in To the Lighthouse arises, much like Lily's imaginative development amid the 1st and 2nd portraits. The formation of the scheme and scene does not vary, but it is the reorganization and equilibrium Woolf realizes amid narrative paradoxes rooted in her image of character. To the Lighthouse realizes a living settlement in which a steadiness arises amid the paradoxes over the interweaving of storyline paradoxes with the characters' inner knowledge and the plot construction. Similar to Lily's portrait, the lighthouse offers the configuration of Woolf's vision.

To the Lighthouse signifies a moment of accomplishment for the imaginative visualization that Woolf presented in "Modern Fiction," particularly in terms of creating character over the storyline depiction of their lived experiences. As this discussion has seen, this creative image contains storyline paradoxes that need to be resolved for the realization of the overall vision. To the Lighthouse achieves this necessary balance, permitting for the completion of the artistic vision via creating an organic whole that aligns the narrative with the internal experiences of the characters. This alignment is attained through the joint beat of life, experienced struggles, and accomplished determinations, all interwoven architecturally via the attendance of the figurative item—the lighthouse. By corresponding the internal lives of the characters with the plot, the novel resolves these storyline contradictions. History and the past coincide and intertwine, reflecting the experimental narrative procedure of an unconventional novel set in the national sphere, with the war division being the utmost experimental.

The narrative links the gap between the solid and the ethereal via providing symbolic dynamic objects that allow readers to participate in abstract concepts. These objects are flexible enough to adapt to the characters' ever-changing beliefs. The characters in the novel sense the power of the worldwide, and the narrative occasionally grows a character into a role for thematic examination. Nevertheless, the characters' individuality often makes it challenging for them to fully embody these roles. For instance, Mrs. Ramsay represents the Victorian "angel of the household" symbol, but even she intentionally acts to fit that role. When alone, she becomes a gloomy figure and fears everything she symbolically symbolizes. The close association between the plot and the inner lives of the characters in To the Lighthouse creates a flow of life that incorporates the characters, the storyline, and the reader, thus conveying Woolf's imaginative visualization to an interrelated whole.

- **Conclusion**

The structuralist interpretation positively explored the key components of the narrative looked for through a careful consideration of the story's overall structure and strategies of signification. It pointed out lots of binary antinomies that serve as a background for the novel structure: presence/absence and past/present. In addition, her utilization of repetition and organizational principles, such as the lighthouse, that bind the work together at a deeper structural level was also analyzed. It has been observed that symbolic objects, narrative alterations, and language serve as modes of representation that imbue greater meaning throughout. Woolf's usage of formal devices was essential to her goal of achieving detente and balance. They offered room for investigation of modern uncertainties, and their reconciliation brought about a harmonious system. The Lighthouse portrayed by Woolf illustrates the past and present in a common moment through the perspectives of her characters. These structural features are, therefore, fundamental in order to execute her objective of designing characters through lived experiences narrated using an innovative narrative method.

By doing this structuralist approach of reading a text we can make valuable statements about Woolf's plan in To the Lighthouse and her position in literary modernism. It reveals how the author resolves narrative conflicts and interweaves symbolism into a perfectly structured symbolic unity. We follow Woolf in breaking from traditional methods like continuity of consciousness yet maintaining structural organization. Generally, the analysis led to a better comprehension of Woolf's innovative storytelling experiments and was also responsible for their appreciation of the author's pursuit of tracking the complexity of life in a dynamic form of her work in alignment with the character's mental depths.

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