

# Emotions, Consciousness, and Visions Shape the Painting of Lily Briscoe in Virginia Woolf's *To the Lighthouse*

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## Abstract

Virginia Woolf's *To the Lighthouse* is a landmark in the progress of the art of writing novels in the history of English literature. The Novel has been taken for granted as Woolf's remarkable work. It presents her with recognizable fame among modern English writers. This paper tackles the visions and emotional growth of Lily Briscoe throughout the novel in the light of modern techniques of stream of consciousness, her painting, thoughts, and vision are the main pillars in the progress of the events. The place of Lily is another aspect that is of more significance and leads to the universality of Woolf's novel. This paper presents Lily as an artist who has a vision revealed at the close of the novel through her artistic talent. In the discussion, the focus will be placed on the way Lily paints her paintings according to her visions. Lily's relation to Mrs. Ramsay is another complicated issue that influences shaping her drawings will be displayed. The effect of Lily's colors is an occasion of discussion, which helps her consciousness of viewing the ultimate vision of the novel.

## Keywords

Paintings, art, emotions vision, consciousness, Colors, canvas, Mrs. Ramsay.

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## Introduction

Woolf's **To the Lighthouse** as it is a mingle of thought, ideas, emotions, and speculation of the characters and complex personal relations among people is an intricate literary piece in modern art of fiction. The novel is considered to be one of the good memorable works of literature in the history of twentieth-century literature. Critics have adored the new technique founded in **To the Lighthouse**, namely the stream of consciousness. The novel comprises an astonishing mixture of the impression of human thoughts and the world, an account of Woolf's biographical glimpses, social issues, and life worries of the new world. It is Woolf's best achievement in the art of writing fiction. With this marvelous piece of literature, Woolf succeeded in installing herself as one of the memorable pioneers by adopting a new way of disclosing a female's shot. A reader who has a literary talent can admit the novel externally is a story of the family of Mr. Ramsay, simultaneously, **To the Lighthouse** is a contemplation on human inner life and visions of deep thoughts. The novel deals with the passage of time and its significance. The novel was published at a time of a swift change in the history of English literature, the modernist era that witnesses the writing and publication of ever best masterpieces by great scholarly icons such as James Joyce, Samuel Beckett, T.S. Eliot, E.M. Foster, and William Faulkner. It was a time of ideal deeds. The technique of stream of consciousness in the narrative comes in line with the psychological developments of the time. It is written with an emphasis on a deep exploration of the intricacy and fertility of human mentality. The writer in a successful narrative manages to center on the whole story through the emotional development of Lily Briscoe, her psychological parts and artistic skill makes her a chorus-figure-like character. Her role is similar to one who portrays, comments, and gives a presentation to the characters and their significance and actions in the literary work. Therefore, the start and the end of her painting refer to the beginning and the end of the novel:

Quickly, as if she were recalled by something over there, she turned to her canvas. There it was - her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in the attics, she thought; it would be destroyed.... Yes, she thought, laying down her brush in extreme fatigue, I have had my vision. (Woolf, 1992:334) Lily's words stand for the last words of the novel. Lily's emotions and affections are clear of being fascinated by Ramsay's family relation generally and her love to Mrs. Ramsay in particular, on the one hand, and the jealousy that she is feeling toward Minta Doyle and Paul Rayley is on the other hand. Lily again has a great desire to experience love, but deeply Lily's emotions are divided, therefore she is seen as of a confused and hesitant personality. She has unsettled double feelings, love of the family life and long with her love to her painting, the life of solitude, and her lack of fellowship. Throughout the novel, she offers a normal and rational personality. From her point to painting, she is seen as consistent. Thus, Lily's art is of great symbolic importance in the novel that:

Lily Briscoe's painting is both structurally and thematically linked with the voyage to the lighthouse. This becomes central to Pedersen's argument, for it is his contention that the entire action of the novel is unfolded symbolically in Lily Briscoe's painting. (Wood, 1971: 26) The persistence is the missing part which Lily is looking for, a continuation within the universe of reality. Therefore, she is caring strongly about her painting through which she could find herself. Lily is anxious about her painting even in the future. Reading her inner thoughts, one can detect that she wishes her painting to be admirable and valued forever. By Lily's canvas Woolf succeeded to achieve rather a modern term by colors and paintings to pay attention to substantial modern ideas which are still not familiar yet to a modern reader's mind. In this essence, her canvas represents the access to the psychological inward stream of unfelt thought. Lily's painting provokes a contemplation regarding the past "something she had seen. For in the rough and tumble of daily life" (Woolf, 1992: 326). Restraints and recollections of the prohibited desires unconceivable and unexpressed are reflected by the work of art of Lily which is the gist of the search of lost affection of love, emotion, and self-discovering. Her attempt to paint therefore symbolises a movement of the unthought known tracing her pre-linguistic "emotional origins"..... Lily Briscoe, who communicates through art, echoes Woolf's

own language of symbolic layers (of sea, sky, storm, rock etc) in conjuring the emotive rhythms of the novel (Fang,2018:4)

Through her art, Lily seeks refuge from her lost and absent ideals. She keeps facing the world with her paintbrush; thus, the canvas of Lily forms the field that links her internal thoughts that are mysterious to Lily's self. A large piece of the novel is shaped through Lily's consciousness. She tells the world as she sees it in her meditation. Woolf intentionally grants her the role between the readers and the text, as she represents the greater scale of the novel whose part is as much as the other characters. Though, her relation to the other is limited. Emotionally, she is associated with the Ramsays. She mediates between the novel and its characters on the one hand and the reader on the other hand. Regardless of Mrs. Ramsay's view of Lily as an unsuccessful woman and her paintings are of less importance in life, Lily is satisfied and contented with her skill. Mrs. Ramsay's insistence on Lily's marriage again reflects Lily's significance as an artist.

Through opposition to Mrs Ramsay we are invited to regard Lily, the artist, with seriousness. Lily's part in the 'plot' - the story of social activity, the catalyst of which is Mrs Ramsay - may be small, but as observing artist her position in *To the Lighthouse* is crucial (Goring,1994: 223)

Art gives Lily an escape from the bond of marriage, it is again one of the essential symbols that Woolf makes as parallel to her creative process in **To the Lighthouse**. Therefore, paint can clearly manifest color and form since it is the essence of them. Here the turn of the artist is to minimize things to what paint does. By attaining things that are set in pictures, personal forms will show the sight of the creative mind of the artist. When Lily feels obliged by the surrounding world fact to be far away from her vision, she is fighting for putting down things into color and form to be in their right equal scales. The object of Lily's painting is Mrs. Ramsay. Here Lily's relation to Mrs. Ramsay is different at variant times, views and visions. Ultimately this relation is of everlasting admiration and respect. The picture of Mrs. Ramsay rests on the flashback of the past, this helps Lily releases her artistry and vision. Realizing her new step in growth as a woman comes from the meeting of Lily's creative materials with recollections of the past. The psychological effect upon Lily and her painting is interweaved together to induce her artistic talent and growth as a woman. She is mindful of the psychological struggle between her current love need and her passionate self-reliance.

Lily appears to be quite conscious of the existence of these two seemingly opposed needs within herself, having chosen to protect the sanctity of her emotional independence, which appears to be the stronger of the two, by physically and psychologically stationing herself at the periphery of social life (Ronchetti.2004: 69)

Taking this position, which is similar to the public action world and private interior of the fantasy and self-isolation, is highly valued by Lily. She knows that menace of one's solidity is sometimes a result of wild and inordinate passion. In this respect, she promotes impartiality and paintings talents to take the role of overseer to keep her liberty. The creative artistry that is guided by vision needs infusing of the artist's social part, personal requirements, and individual merits so as to fulfill the creativity of painting. Woolf made Lily struggle in vain with her dawning, especially in the first section of the novel, she seeing the colors of her painting as "bright violet and staring white"(Woolf,1992:192), but merely as she gets her eventual vision at the book's conclusion, Lily is capable to finalize her portrait, she observes that the lighthouse " had melted away into a blue haze"(Woolf,1992:333); and she sees the paint distinctly for a moment before drowning the final line, the implication remains that this blurring of colors is bound up with her vision. In her picture, she almost uses blue and green, which are the colors of impersonality. Therefore, Lily is the impersonal artist whose color is blue. Throughout the novel, Lily realizes that Mrs. Ramsay's talent of conciliating people's relationships into eminent minutes is:

That woman sitting there, writing under the rock resolved everything into simplicity; made these angers, irritations fall off like old rags; 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 .....Which survived, after all these years, complete, so that she dipped into it to re-fashion her memory of him, and it stayed in the mind almost like a work of art. (Woolf, 1992:298)

For Lily art is the extreme paradigm for remaining reality. In life, as Mrs. Ramsay herself well

knows, relationships are fated not to be perfect, and are the sport of change and fluctuation; but in art, the impermanent and the everlasting unite in a firm form as in Lily's picture. None can doubt that Lily's struggles with the composition and texture of her painting are a counterpart of Virginia Woolf's quarrel and triumphs in her medium, but she chooses poetry as the image that reminds mankind that the ever-changing can yet become immortal. At the dinner party, Mr. Ramsay starts quoting a poem by Charles Elton and later Mrs. Ramsay reads poetry. It arouses in her the sensuous impressions of light and flowers; it creates the sense of wholeness that has come to her only in roaming moments. These moments for her answer all that she has been feeling about the quest for meaning, for permanence, for harmony, for love and intimacy that she longs for. Lily sits with her head in Mrs. Ramsay's lap, her arms around her knees, and wants above all **unity, intimacy, oneness** with this adored guardian of life's secret wisdom, we see the maternal sources of Mrs. Ramsay's power (Spilka ,1979:8)

Being in search of these qualities, in the trip to the lighthouse as the Ramsay reaching nearby to the lighthouse, Lily approaches closer to the settling of her problem of perception of artistic beauty. She finds in art the solution of a satisfactory life. Art is a representation of life with all its manifestations, and she invents herself a resort to impersonality to accomplish her visions. At the exchange with Mr. Ramsay about his boat, a moment she feels with a flood of affection for him, his loneliness, pathos, and goodness. As she starts painting Lily adds blue and green, she begins to lose consciousness of the outer world. Her mind throws up images and prospects from the past, which at the moment of creation are vitalized and unified. She remembers how Mrs. Ramsay spreads happiness around her. The scene on the beach stays in her mind like a work of art. She repeats it like a work of art. To Lily, Mrs. Ramsay was really an artist in life who creates happiness and love. Thus, the old question comes back to Lily, what does life mean? In her consciousness, the universe is seen as in chaos, but a little island of meaning here and there is created by a person like Mrs. Ramsay.

Lily Briscoe who lives in the memory confronts the technical problems of her picture. As she dipped into the blue paint, there is exceptional anguish. Lily's memories of Mrs. Ramsay have been described at length, she glorifies her. Lily is almost in a reverie at the memory. She feels someone in the house, a triangular shadow over the steps. It is the vision of Mrs. Ramsay which enables her to complete her paint. Symbolically, the past returns and shapes the present for her. These are the moments of sight and Lily is seen capturing them into her art. She moved the tree in the middle of the picture. It appears that her hopes of capturing her fleeting inspiration and making of the while something premature at last realized.

Lily experiences a revelation about Mrs. Ramsay. Thinking back over the past, she remembers a moment of harmony with her old enemy, Charles Tensely, and realizes that Mrs. Ramsay created meaning, eternity, out of ordinary, everyday experience, and that this was her art. Mrs. Ramsay had the power to make Lily remember a moment long ago, to make that moment permanent, and, as life is only a series of moments, this ability to infuse the moment with meaning is the art of creating life (Carter, 1996: 133)

As Lily is shown by Woolf as a gifted artist, she fuses her thoughts of real moments, reflections of the past, and her imaginations. It is through her that the past is brought to inspire the present, and as a result, is that the Ramsays emerge as rounded and living breathing realities. Her imaginations are visual and pictorial and vivid picture from the past keeps flowing in her memory, and in this way, scene by scene the past is reconstructed and we know the characters not only as they are in the present, but also as they were in the past. The roots of the present lie in the past, and Lily's visions of life assist us to realize that past. In the third section of the "**To The Lighthouse**", time is said to move contrarily. Lily forms a kind of weak fiber between past and present, between husband and wife, by visualizing of past experiment and of the spirit of Mrs. Ramsay and fanciful participation with Mr. Ramsay's voyage. She unites both the past and the future in her mind. Thus, both the past and the future are incorporated into the gain intensity and reality. The action of the novel has not much to do with nature, and individual desire for an order has no sanction or support in the external world. **To The Lighthouse**, has an insignificant interior occurrence that unleashes chains of ideas and thoughts, releases from the present of the outer occurrence, and continues freely through the depth of time. The ideas arising in the consciousness are not bound to the present of the surface occurrence which frees them as Linda Martin stated in his *The Dark Places of Psychology: Consciousness in*

Virginia Woolf's Major Novels (2010: 9)

Pater put forth a conception of consciousness and its relationship to the external world that blends the external flux and internal isolation theorized by Mach and the active experience of these elements described by James.

The tension wholly is set on what the event emits, things that are not seen immediately but, by reflection, are not restricted to the present of the structuring situation which creates them. As a result, there is a double-time movement. One is horizontal as in the classical novel, and the other is vertical with the writer stretching over situations quite detached in time and place. The present moment is seen in relationship with the past and is constantly woven with the present in the mind of the characters. Lily's memory of Mrs. Ramsay's suggestion of her marriage with Tensely is permanent in her consciousness. It stays in her mind almost like a work of art. The moment is important for the stream of consciousness release and because of the way in which it influences the present.

The recollections and reflections of the past are carrying the pain of moments. Happy moments of life being short are fading away as quickly as a twinkle. Still the remembrance of the loss is a reality which Lily lives with. In this respect, it is evident that her heart is squeezed by the loss of Mrs. Ramsay, the woman whom Lily needs her love. By looking at her painting, Lily starts shedding tears. This moment of distress is a moment that lives in her consciousness and causes a psychological fit of sadness. It is the narrator's technique of exposition of the events, characters, and action. The particular character behaves and reacts in a particular manner, and assuming the probable psychic implication, the author recreates the thought process, which is nothing but pseudo-reality. The reality that one could think is that what the author presents is probable reality. It is not the fact about life, but an assumed truth about life. Therefore, Woolf has tried to offer the animated flow of life and human consciousness of the ephemeral moment and to choose from this current and organize her narration. So the story may permeate under the face of reality. Consciousness and painting are the techniques with which Woolf builds her narration.

Again, Lily's painting and consciousness are the devices by which the writer has stereotyped her material. Consciously, **To The Lighthouse** has a logical unity that is emotional unity. It happens that Lily Briscoe casts the sight at the bay on and off to observe the boat on which the Ramsays are. Within this external unity, there is the incidence of thoughts, what is matter in their common immobility "The boat made no motion at all"(Woolf, 1992:300) At the end, where Mr. Ramsay's unexpected vision is coincided with Lily's. His failure and success are hers. The factor that appears in the stream is the mutilated fish interruption of Lily's tragic cry.

then, beauty would roll itself up; the space would fill; those empty flourishes would form into shape; if they shouted loud enough Mrs. Ramsay would return. "Mrs. Ramsay!" she said aloud, "Mrs. Ramsay!" The tears ran down her face. Macalister's boy took one of the fish and cut a square out of its side to bait his hook with. The mutilated body (it was alive still) was thrown back into the sea (Woolf, 1992:300)

The mutilation and the subsistence of the fish are the continuation of Mrs. Ramsay and the amputation of Lily's universe, expressed by her cry and her tears, the feeling of distance and space aroused by the sight she is contemplating, asserting the distance of the past, which is the inhabitants of the memory and the sensation of reconciliation that occurs to her mind at this moment. concurrently, **To The Lighthouse** is a thematic consideration of central intelligence that accesses and estimates the personal consciousness, "but does not become completely identified with anyone consciousness. This central intelligence is thus free to comment upon the whole in what seems a completely impersonal manner" (Kishan, 2015:5). Woolf's technique shows that there is no random presentation of material, rather the central intelligence is in a work organizing it and commenting upon it. The use of the third person and of the conventional sentence structure gives less the impression of the impact of the immediate moment than of the way of reflection (the way memory is continually being called up). Thus Woolf's creativity produces visual images by the reflection process through the consciousness of the character, and Lily, in particular, her images are her reflections and painting as well.

But it is the range of Woolf's image/texts that makes her career a very powerful example of modernist women's constant turn to the visual. She evokes memories, connecting past to

present, through visual images..... In *To the Lighthouse* much of the narrative weight of the novel is sustained in images which act as visual analogues to plot developments. (Bradshaw, et al, 2010: 229)

All the images around Lily help her to see Mrs. Ramsay as a unique woman. In her painting, she views Mrs. Ramsay as a spiritually powerful woman. Mrs. Ramsay for her is different, in these classical images, Mrs. Ramsay looks wonderful whose ideal qualities are of great reverence. Almost the images of Lily present women as a topic of art.

In her presentation of Mrs Ramsay, Woolf does not simply record her own impressions, but attempts to deal with Leslie Stephen's image of Julia. This process can be seen in her treatment of two important and interrelated themes: woman as the object of reverence and woman as the object of art. (Do gay, 2006: 100)

This does not come together with her being the purpose of honor, this is the theme that brings together the physical charm, solemnity, and power as Jane Do Gay (2006:102) notes " in **To the Lighthouse**, however, she was tackling images of women which were much more powerful and personally resonant." However, in the consciousness of Lily, Mrs. Ramsay's picture reminds her of the pain of isolation that is part of her fear of the unknown and mysterious moment she is at. Feeling the pain of grief and missing as the example of love who brings life to people around her, Lily shows these feelings freely. The symbolized emotions in the paint and consciousness are dehumanizing and offended. Grief at Mrs. Ramsay is as Lily's sense and sentiment towards her principles and art. For these stands and feelings, she has been selected. Therefore, Lily is seen as not a genuine woman at certain times. She sees her attitudes to painting as equal to those of Mrs. Ramsay's efforts to bring different persons to be at the union of marriage and serving people's demands. She realizes that her paint exceeds that of Mrs. Ramsay's attempts of charity, and thus prefers painting. As she is constantly knowing, art is a more significant power, and serious exalted endeavor. As art is a revelation of moral and elevated genius, its ability to promotes the human self is the faith of Lily. Her character expresses emotions that Virginia Woolf could not do because:

Virginia Woolf used her draft character as a mouthpiece for doctrines which she could never openly confess, either in print or to Leonard or Vita, but which she at least liked to imagine being able to believe. What is involved here are Platonic beliefs about time and the soul. " (Mephram, 1991: 106)

Readers can understand the presence of her painting in different ways, she started it ten years ago, and at the same time, she associates the images, thoughts ideas, and effects. This is achieved through her chorus-figure-like character in the novel. It is her essential medium of self-reflection; self-finding; self-transformation; the emotion of love and disguise; and it stands for the way of thinking which provides sight to the venue of future visions. Painting is the real place she resorts to leaving her pain and passive feelings of being a woman who lives alone and unmarried. It takes her away from the distracting view of society toward woman artists.

She could see it all so clearly, so commandingly, when she looked: it was when she took her brush in hand that the whole thing changed. It was in that moment's flight between the picture and her canvas that the demons set on her who often brought her to the verge of tears and made this passage from conception to work as dreadful as any down a dark passage for a child. Such she often felt herself – struggling against terrific odds to maintain her courage. (woolf.1992: 193)

The unknown present and future are the prime canvas of Lily and Woolf's **To The Lighthouse**. These two facts bring all the events altogether in the book, things that tell and wonder about the loss of presence and mysterious future. Lily is an unparalleled artist, she is eager to create a unique piece of art that seems unusual and bears something new in the tormented world of love, emotion, loss, and wars. Her realization of people's behavior, perceiving reality around her, her sense of needs in the bookmarks her way of paint and art. This diverse view of things in life explains the leap between things in reality and things in paintings. However, memories and meditations are strongly existed in her painting especially the last complete picture at the end of the novel, Lily fuses her internal view of what she sees really in order to invent unrealistic ideas with a spiritual and sublime manifestation. The new manifestation is the core of reality melted in love and passion. This is what Stella McNichol, noted down in her introduction to

Collected Novels of Virginia Woolf: Mrs. Dalloway, **"To the Lighthouse,"** *The Waves* (1992:3)  
 To the Lighthouse is a wider and more subtle novel than Mrs. Dalloway because of the balance between what might be called the human interest (marriage, family life, friendships and so on) and the philosophical and mystical quest for meaning or reality.

Lily's good taste and appreciation of beauty and reality consist in her imaginary distinctive traits and progress that move intellectual visions into a form of paint. Therefore, to minimize reality into color and form requires an understanding of it. To rediscover reality and casting it into the canvas again, this should happen in the artist's vision. Here, the vital medium that makes the artist see objects by the nature of their connections to otherworldly things is the artistic vision, "When struck by such a vision the artist will begin to see the emergence of previously concealed meanings, and will feel an emotional response as objects become significant, not for their individual natures, but for their part in the harmonious whole"(Goring, 1994:225).

In the progress of the novel by tracing Lily's painting and its symbolic significance to unite different attitudes and actions with its magical consciousness, one might be so interested in the idea of contradictory behavior of characters and how the paint of Lily succeeded to put them together. The outstanding example here is the difference between Mr. Ramsay's trip **"To The Lighthouse"** and the picture of Mrs. Ramsay. The journey stands for obvious manhood, philosophy, logic, light, and present time while Mrs. Ramsay is maternal, emotional, dark, and past time. The antithetical terms here, one series associated with the clear, the rational, the phallic, the day-lit and with present time, the other with the hazy, the romantic, the maternal, the evening and the past, are largely consistent with how we have seen Woolf presenting the modern-Victorian contrast hitherto" (Ellis, 2007: 86)

The ability of skillful knitting together with the recollections of the past (the vision of Mrs. Ramsay is out of the window), to that actual realistic event in the present (the voyage of Mr. Ramsay and his sons to the lighthouse) is a fruit of the artist's sharp consciousness which constitutes the final vision in his/ her mind. This shows the tact of Lily's qualification as a really successful artist, then her power of art negates her situation and with others' attitudes towards art such as Mr. Ramsay and "Mr. Tansley whispering in her ear, "Women can't paint, women can't write ..." (Woolf, 1992:214). She proves arts as a unifying force in the novel with which she accomplishes her vision. In this sense, Woolf feels the need to write a novel that is a manifestation of order out of an anarchic world, a work that exhibits the power of art as a clearance to the vision of unity in the mind of the artist and she wants her novel to reveal the barriers that are prevented from expressing the interior emotions of reality. This need could be seen in the thoughts, feelings, and ideas of Lily. She realizes well " that's what you feel, was one; that's what I feel was the other, and then they fought together in her mind, as now" (Woolf, 1992:254). Her attempts never stop but insist on finding ties to bring together her discorded reactions to others' state of relationships.

Woolf through the painting tries to create a kind of identification between the relationships of the character and how the artist's perception of beauty is manifested in the world. Though the accomplishment of the painting took ten years period, the painting is in a constant search of understanding Mrs. Ramsay's relationships, and her endeavor of uniting are all reflected in the novel. Gradually, one can notice Lily's wishes of unity with Mrs. Ramsay which results in suspending her paint. For her, to give up a trust for unity in personal relations is to abandon the concept of unity which integrates things together, in particular, that with Mrs. Ramsay. As this has been stated by Thomas G. Matro in his *Only Relations: Vision and Achievement in To the Lighthouse* (1984:214) "discover the essential thing about Mrs. Ramsay, whom she sees unaccountably presiding "with immutable calm over destinies." Lily is eager to know more about the inner merits of Mrs. Ramsay. These essential traits later are translated on her canvas by form and colors. Through her recognition of the notions of beauty in art, she wishes to build different forms of the character's relationships and like her emotional experience.

While on another level, the growth of her painting is not only within the characters' relations but, the progress is in parallel to the advancement of the novel entirely. The paint starts with the start of the novel and ends altogether, a point which has been noticed by most commentators and critics of the novel. The vision, form, and unity are words that happened frequently in the novel. They are the needs and requests sought by Lily. In other words, these

terms of the author in **"To The Lighthouse"** are of Lily the artist herself. At the close of the book, the necessities of making sense out of disorder and continuation of life make Lily able to resign to them. Therefore, by her painting and experience, her vision is attained. Lily's painting, consciousness, emotional needs, and personal experience of relationships make her able to desert these needs for the sake of a valued entity. The transient nature of innumerable experiments in life finally is fostered by Lily.

## Conclusion

The feelings and emotions that Lily experienced during the events and developments of the novel and through her experiences and relationships with various characters with different attitudes reveal the importance of these internal emotions, which in turn led to the construction and growth of her personality on the emotional psychological level and the level related to the external environment. Most of this progress in Lily's personality comes through self-revelation of inner feelings and thoughts that she reflected through meditations and contemplations.

In **"To The Lighthouse"**, Lily played the role of a chorus who comments on all the characters and their roles and sometimes actions. This function is important to reveal the status and ways of thinking of most of the characters in the novel, and this is achieved through her relationship with others. Lily's life helps to understand Woolf's biography and her repression of feelings at a certain time. Therefore, Lily is a chorus-like figure and the representation of Woolf's inner thoughts, but indirectly.

Lily's drawing is also of great symbolic significance in Woolf's **"To The Lighthouse."** The writer uses the art of painting so as to present to the world the value of such art and the range to which it relates the human and the artist himself. Simultaneously, her drawing is a reversal of ideas that man may not be capable to make public. Through Lily's drawings, Woolf was able to unleash her feelings, which she could not reveal directly.

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