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Narratology of Symbolism Based On Stream Of Consciousness in V.Woolf's *To the Lighthouse* and Maroufy's *Symphony of Dead*

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Abstract

This paper tries to present a new perspective in the comparative literature especially in field of the modern and postmodern literature which can have a great deal of influence on other literary works. It is a great honor that in this conference I try to compare to masterpieces of literature from east and west of the world. Abbass Maroufy's *Symphony of Dead* and Virginia Woolf's *To the Light house*. The analysis presented here considers this in light of the potential relationship(s) between gender and narrativity in Woolf's *To the Lighthouse* and Maroufy's *Deads Symphony*. This article critically re-examines some of the research in this area and, by taking an integrative stance, begins to raise questions about new ways in the both of these masterpieces which feminist narratology might be taken forward. Feminist text analysis (of which the study of narrative might be considered a part) has need to reflect the 'critical rethinking' that has taken place in feminist theory and feminist linguistic analysis (p. 235). Example of this is Peter Brooks's opposition of the 'male plot of ambition' and the 'female plot of endurance' (1984: 39).

Key Words: Maroufy, Woolf, Stream Of consciousness, To the Light House, Symphony of Dead, narratology, Symbolism

1. Virginia Woolf

Virginia Woolf (1882–1941) Born in London, where she spent most of her life, Woolf, because of her frail health and her father's Victorian attitudes about the proper role of women, received little formal education (none at the university level). Nevertheless, the advantages of an upper-class family (her father, Sir Leslie Stephen, was a distinguished scholar and man of letters who hired tutors for her) and an extraordinarily powerful and inquiring mind allowed Woolf to educate herself. She began keeping a regular diary in her early teens. After moderate success with her first novels, the publication of *To the Lighthouse* (1927) and *Orlando* (1929) established her as a major novelist. While Woolf's reputation rests primarily on her novels, which helped revolutionize fictional technique, she was also a distinguished literary and social critic. A strong supporter of women's rights, she expressed her views on the subject in a series of lectures published as *A Room of One's Own* (1929) and in a collection of essays, *Three Guineas* (1938). Her reputation grew with the publication of her letters and diaries following her suicide by drowning. Joseph Blotner's 1956 study of *mythic patterns* in *To the Lighthouse* Guiguet draws on the existentialism of Jean-Paul Sartre to put forward a philosophical reading of Woolf; he also introduces a psychobiographical dimension in his heavy use of extracts from *A Writer's Diary*. He lays great emphasis on subjectivism in Woolf's writing, and draws attention to her interest in the subjective experience of 'the moment.' David Lodge, in his various readers and exegeses of modern criticism, confirmed Woolf as a key authority for modernist aesthetics. She replaced the standard techniques of presentation—description, narrative and dialogue, arranged in successive chunks—with a 'stream of consciousness' which could represent the fluidity of the inner life and the sharp richness of the little experiences and sensations that stimulate it. Virginia Woolf thus evolved a technique in which characters are not 'presented' to the reader: rather the content of their inner lives impinges on the reader.

2. Abbas Maroufy

Abbas Maroufy (born May 17, 1957 in Tehran) is an Iranian novelist and journalist. His most famous novel is *The Symphony of the Dead*. Raised and educated in Tehran, Abbas Maroufy studied dramatic arts at Tehran University while teaching at schools and writing for the newspapers. He served as the editor in chief of the literary *Gardun* magazine from 1990 to 1995. His first published work was a collection of short stories entitled *Into the Sun*. He also wrote a few plays which were performed on stage. In his *The Last Superior Generation*, he touched on social themes. His last collection of short stories, *The Scent of the Jasmine* was published in the United States. Maroufy came to prominence with the publication of *The Symphony of the Dead* (1989) which is narrated in the form of a symphony. In this novel, Maroufy uses the stream of consciousness technique very effectively. *The Year of Turmoil* and *The Body of Farhad* are among his other works. Maroufy is currently living in Germany with his family. Some of his works have been translated in German. Comparative literature, the combined study of similar literary works written in different languages, which stresses the points of connection between literary products of two or more cultures, as distinct from the sometimes narrow and exclusive perspective of *ENG. LIT. or similar approaches based on one national canon. Advocates of comparative literature maintain that there is, despite the obvious disadvantages, much to be gained from studying literary works in translation. Narratology, the term applied since 1969 to the formal analysis of narratives. Although in principle applicable to ancient theories of storytelling such as Aristotle's, the term is applied to the modern tradition, of which the Russian scholar Vladimir Propp's *Morphology of the Folktale* (1928) is taken to be the founding work. Narratology rests upon certain basic distinctions between what is narrated (e.g. events, characters, and settings of a story) and how it is narrated (e.g. by what kind of narrator, in what order, at what time). Different narratological approaches pursue each of these questions. Investigations into the narrated materials commonly seek the elementary units that are common to all narratives. The perception of narrativity may be understood as a complex relationship between linguistic features 'in' the text, such as the marking of narrative coherence through chronology, characterization and evaluation often combined as culturally recognizable patterns of organization (summarized in Prince, 1999); What is striking about this in relation to feminist analyses of *To the Lighthouse* plot types is that there seems to be a correlation between degrees of narrativity and the stereotypical gendering of plot where the 'male' and 'female' plots exhibit strong and weak narrativity respectively. Narratology, a term used since 1969 to denote the branch of literary study devoted to the analysis of narratives, and more specifically of forms of narration and varieties of narrator. Narratology as a modern theory is associated chiefly with European structuralism, although older studies of narrative forms and devices, as far back as Aristotle's *Poetics* (4th century BCE) can also be regarded as narratological works. Modern narratology may be dated from Vladimir Propp's *Morphology of the Folktale* (1928), with its theory of narrative functions. The theory of narrative ('narratology') has been an active branch of literary theory, and literary study relies on theories of narrative structure: on notions of plot, of different kinds of narrators, of narrative techniques. The poetics of narrative, as we might call it, both attempts to understand the components of narrative and analyses how particular narratives achieve their effects. Like most theories, narratology came under fire long before the structuralist analysis of narrative texts had been worked out in detail. In the case of narratology, there is definitely a classical structuralist and a post-classical phase.¹ The post-classical approaches partly resist structuralism but at the same time rarely if ever make a complete break from it. As we will see, some concepts are adopted, while others are rejected or adapted.

3. Symbolism

Though not all romantics are symbolists, the symbolist is a kind of romantic, one who singles out and develops the romantic doctrine of creative imagination. Whatever else he may affirm, the symbolist holds that human imagination actively constructs the world we perceive or at least meets it more than halfway, and does not merely reflect the given forms of external objects. Not only like the romantics but also like Kant, on whose idealism he often leans for philosophic support, he is a deliberate innovator, experimenting with a new human perspective. He is exploring the possibility of a basic shift in emphasis--from physical to mental reality, from the multiplicity of sense experience to unifying ideas, from the objects of knowledge to the processes of knowing. But he is not systematically idealistic. As an exponent of imagination, the symbolist tends to be defiantly aesthetic in his view of the mind, of "ideas," and of knowledge itself; he is likely to be impatient with abstract Reason, the god of philosophic idealism, and to disparage all mental powers except the concrete imagination. The symbolist state of mind, at its creative pitch, has

become a main preoccupation of symbolist writers. They seek to define the difference between their artistic processes and ordinary habit-ridden and opinion-ridden consciousness. "Ideas," which play so prominent a part in daily life, will probably be of no use here, for, as Goethe says, the poet deals with impressions. Art is not aimed at the reader's understanding, according to Goethe, and later poets as diverse as Coleridge and Eliot have agreed that art is perhaps most effective when imperfectly understood. Whatever claims religion and philosophy have outside art, within art they have no claim except as artistic materials. Stream of consciousness, the continuous flow of sense-perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of INTERIOR MONOLOGUE. The term is often used as a synonym for interior monologue, but they can also be distinguished, in two ways. In the first (psychological) sense, the stream of consciousness is the subject-matter while interior monologue is the technique for presenting it; thus Marcel Proust's novel *A la recherche du temps perdu* (1913-27) is about the stream of consciousness, especially the connection between sense-impressions and memory, but it does not actually use interior monologue. In the second (literary) sense, stream of consciousness is a special style of interior monologue: while an interior monologue always presents a character's thoughts 'directly', without the apparent intervention of a summarizing and selecting narrator, it does not necessarily mingle them with impressions and perceptions, nor does it necessarily violate the norms of grammar, syntax, and logic; but the stream-of-consciousness technique also does one or both of these things. An important device of MODERNIST fiction and its later imitators, the technique was pioneered by Dorothy Richardson in *Pilgrimage* (1915-35) and by James Joyce in *Ulysses* (1922), and further developed by Virginia Woolf in *Mrs Dalloway* (1925) and William Faulkner in *The Sound and the Fury* (1928).

4. To the Lighthouse

The 1927 publication of Virginia Woolf's *To the Lighthouse* was a landmark for both the author and the development of the novel in England. Usually regarded as her finest achievement, it won her the Prix Femina the following year, and gained her a reputation as one of Britain's most important living authors. Not only was it a critical success, it was popular too, selling in large quantities to a readership that encompassed a broad spectrum of social classes. Since Woolf's death in 1941, *To the Lighthouse* has risen in importance as a focus of criticism concerning issues of gender, empire, and class. Along with James Joyce's *Ulysses*, it continues to be heralded as a milestone in literary technique. The complexity of Woolf's writing in *To the Lighthouse* has become almost proverbially intimidating, as suggested famously in the title of Edward Albee's 1962 play, *Who's Afraid of Virginia Woolf?* Written from multiple perspectives and shifting between times and characters with poetic grace, the novel is not concerned with plot. Instead, it paints a verbal picture of the members of the Ramsay family and their friends. In the first section, the character of Mrs. Ramsay is the lens through which most of the perspectives are focused, and her son's desire to go "to the Lighthouse" is the organizing impetus from which the picture takes shape. In the central section, the Lighthouse stands empty as the narrative marks the passage of time and the death of many of the characters. In the third and final section, with Mrs. Ramsay dead, the remaining family and friends finally get to the Lighthouse, and the novel becomes a meditation on love, loss, and creativity.

To the Lighthouse is divided into three sections. The first section, *The Window*, takes up over half the book. In this section, we are introduced to all of the characters and become caught up in the web of relationships at the Ramsay's summer home. We see a day unfold with the promise of a trip to the Lighthouse (which never takes place), creating an underlying tension during the day. In this first section, Mr. and Mrs. Ramsay's relationship is highlighted, as well as their distinct personalities, i.e., Mr. Ramsay's idiosyncrasies and Mrs. Ramsay's struggle to create harmony. Other characters are seen largely in their relationship to the Ramsay's. We are watching the figures in this drama as if through a window. We get "inside their heads" as we hear their thoughts just as they occur to them. The day passes. Mr. Ramsay takes his walks and ponders how he can push beyond "Q". Mrs. Ramsay flutters about her guests, meeting their needs. She reads a story to her son. The children romp and act mischievously. Romance is in the air as Mrs. Ramsay encourages Minta Doyle and Paul Rayley and Lily Briscoe and William Bankes. Dinner becomes an occasion; the *Bœuf en Daube* is... »

To the Lighthouse (1927) extends the technique, handling a group of people centered on the Ramsey family in their seaside home. The party plans to visit the lighthouse in part 1 of the book but do not go. Only after the passage of often eventful years is the trip made; and by now the lighthouse has become a powerful symbol of the shifting light and darkness in human life.

5. Symphony of Dead

The *Symphony of Dead* has been presented on five chapters namely first/second/third /fourth Moveman (means rhythm of music) but *To the Lighthouse* is presented in three chapters (Window, Time Passes, The Lighthouse), the movement of life and story in the *Symphony of Dead* presents lack of any hope in a very difficult situation and is a kind of "living among dreads", who try to endure burden of the life. The symbolic narration of *To the lighthouse*, because of its feministic view is hopeful and positive, ever thing is based on Mrs Ramsay's. *The Symphony of Dead* symbolically presents characters (Ayaz, Orahah...) that don't know the meaning of a mutual love and life and live in a patriarchal society without any central female characters who can give them love and peace of mind. Stream of consciousness is presented in the special frame and pattern of narratology in *To the Lighthouse* and *symphony of Dead*. The structure of sentences in *Symphony of Dead* based on the very short sentences, phrases and forms, "They broke sunflower seeds. Three guys fried sunflower seeds in a small room-like place, in big pots. The smoke and fog mixed. And the snow stopped. The novel starts with Mrs Ramsay's statement who is in doubt about tomorrow (symbolically doubtful future) which means that it is a common state in the narratology of feminism and the reader always encounters with female characters' hesitation that may be the patriarchal society imposed to them. But here the words "but you'll have to" is a kind of reinforcement for Woolf's central character in the house. Here linguistic analyzing of the narratology indicates that the verb "conveyed" which is a transitive verb, symbolically means that his mother has conveyed the joy to him, and she is central one for family members' happiness. The journey to the lighthouse symbolically is an artistic quest, which will purify and clarify the meaning of life and art. As you know Mrs Ramsay, on the contrary to her husband Mr Ramsay who is a professor of philosophy, knows more of life in an unsystematic and intuitive way and has no illusion. In narratology of symbolism emerges somehow that the text (As R. Barths, says "not author") ,tries to convey a feministic concept which symbolically, philosophy (with illusion) stands against Mrs. Ramsay's intuition(without illusion and systematic understanding the situation). Masculine elements of symbolism in opposition to the feministic ones in *To the Lighthouse* are the most important elements in the narratology of Maroufy's *Symphony of Dead*. The Stream of consciousness, interrelation of time and tenses in *Symphony of Dead* just like Woolf's *To the lighthouse* reveals the importance of his study. *Symphony of Dead* starts with "mild smoke under Nuts Sellers' bazaar and market" where some porter gather together for chatting and talking , but the first chapter of *To the Lighthouse* under title of "window" starts with a feministic sentence and concept which symbolizes female center character who is dominant in the whole of the novel," Yes of course , if it is fine tomorrow" said Mrs Ramsay ."But you'll have to be up with the lark" she added. The atmosphere of story is based on weather which symbolically reflects the tone of the stories. In *To the lighthouse* " conveyed on extraordinary " which has been inspired by Mrs Ramsay's words can be compared with " the cold and restricted , senseless atmosphere of bazaar which dominated under the cold weather which in it " they darned not to take out their hands from their blanket" and snow had stopped." Symbolically journey *To the Lighthouse* is the journey from egotism to impersonality that can be compared with the theme of "process from innocence to experience" in *Symphony of Dead* that shows an artistic isolation in that setting. Woolf uses sea images to suggest opposite meanings: the sea is both destroyer and protector; it engulfs the individual elements and brings them together; it threatens the ordered world and creates harmony. To Mr. Ramsay, the sea is the enemy and he defies the flood from his spit of land .to Mrs. Ramsay, the sound of waves can be like "a ghostly roll of drums remorselessly beating the measure of life" it can make her " think of the destruction of the island and its engulfment in the sea" and warn her that everything is ephemeral .In *Symphony of Dead*. Aiden as an intellectual who tries to expand his knowledge by reading and studying if books such as Odysseus, but there is an allusion to Hitler's Book Burning ceremony which Aiden's father, brother and Mr. Ayaz did it for preventing from any kind of expanding of intellectual ideas in the society, style of narration and symbolic description of this part can be compared with postponing of journey in *To the Lighthouse*. Lily's inability in finishing the painting, the sea storm and lack of understanding of even family members about importance of Lily's artistic works all can be indicated here

The time of narration of both of the novels refer to the World War I(the first section of *To the Lighthouse* and *Symphony of Dead*)and in these novels symbolically artists(Lily and Aidien)try to achieve an artistic vision and escape from cold and rough world. These artistic visions help them to achieve immortality, especially when the text of *To the Lighthouse* indicates to Tennyson's "charge of Light Brigade." Symbolically, the main characters of Maroufy's and Woolf's novels, navigate the world according to what they have studied and read (e.g. Odysseus) and lashes out" the fatal sterility of the male "for fear that their contribution will be deemed lacking.

Maroufy's narration and somehow his themes, symbolically alludes to Cane and Abel (Aidien and Orahan) which tries to indicate the deep lack of understanding of the brothers and their competition and rivalry. It is Ayaz(Allusion to King Mahmoud Gaznavy who was a gay) who has symbolically shown as Satan who tries to seduce Orahan to murder his brother and prevent from growing of intellectual view in the society.

Maroufy's narratology of symbolism with stream of consciousness has been shown with many short phrases and short sentences with special punctuation:

*Orahan paused
Looked at the end of Bazaar.
Was in doubt.
Did not know what to do,
The works of the shop,
The evening customers and
Aidien's craziness
And his absence*

Isolated characters in both of these novels have symbolically been presented, of course not because of their asocial behavior but because of society's lack of artistic appreciation. In *Symphony of Dead* Aidien studies philosophical books, as in *To the Lighthouse* which Window symbolically presents Knowledge, insight and modernity, in *Symphony of Dead* the books give Aidien and his society flourishing of modern idea ,but it is the society and mobs that will decide what to do with its intellectuals and artists .Another aspect of narratology of symbolism which based on stream of consciousness and must be considered is that the narration of *Symphony of Dead* is based on binary of opposition such as honest ,pure ,intellectual and innocent individuals (Aidien) and dishonest ,gay and illiterate ones (Ayaz, Aidien's father and Brother)who live in a very strict, traditional and patriarchal society .Ardebil city, as the main setting of the novel, is a very cold place with a long winters which had traditional, patriarchal and somehow prejudice and religious people , who tried to keep their custom and religion untouched. The citizens of the story, are symbolically, shown as patriarchal and anti feminist ones, but in *To the Lighthouse* ,in spite of the storm and mad sea the lighthouse as symbol of knowledge, are and intelligence can be seen from the "Window". *Narration of Symphony of Dead* is based on the Iranian political, social and cultural changing periods e.g. World War I and II, domination of Russians, American and English armies in Iran. *To the lighthouse*, also, is an allusion to developing of artistic, social, feministic attitude in England. Symbolically snow in *Symphony of Dead* is a natural barrier to have more artistic, social, and intellectual communications and in *To the Lighthouse* this is the sea and its storms that prevent the feministic, artistic and social development and symbolically the lighthouse acts as desire to have a kind of social progress. Poetic style of narration of *Symphony of Dead* based on stream of consciousness is another stylistic masterpiece of this novel:

May be
Winter has come and gone
Numerous times
It snows too much
Nobody remembered this kind of snow
And
Crow captured

The town
On each tree
Some crow

S.D. P.12

The narration of stream of consciousness in *Symphony of Dead* indicates to its poetic style:

Forgot to take his allowance
No, may be, he did not want.
And confused Oraham.
One feels strange loneliness.
Break his fast,
Wondered,
Just like a mountain.
But
Is it possible
To say?

In To the Lighthouse, Virginia Woolf dispenses almost entirely with the omniscient narration found in most nineteenth /century novels. As one consequence, Woolf often uses images to represent a character *symbolically* rather than employing more conventional description

The image both captures an important quality of the character and reveals something about the perceiver as well. to Mr. Bankes ,Mr. Ramsay's solitary walk interrupted by the passage of a hen with her covey of chicks *symbolizes* Ramsay's loss of independence and his domestication.

The kernel of Mr. Ramsay's relationship with his wife is *symbolized* in this image: his appreciation of his wife as beautiful woman, mother of his children, and protector of his ruffled ego. Mrs. Ramsey is like a mother hen to her husband as well as her children ;in fact, his confident strides through the world seem to depend on her nurturing presence at home .for Bankes a lonely bachelor, the episode represents the beginning of the end of his friendship with Ramsay. The second paragraph employs a complex layering of perception. Lily remembers Andrew's illustration of his father's work. Andrew glibly reduces his father's epistemological inquiries to the problem of the kitchen table.

The angular lines of the table *symbolize* the tough, no-nonsense, empirical approach Mr. Ramsay seems to take toward reality. the image, remembered by lily, conveys the ambivalence she feels toward Mr. Ramsay ;picturing the rather comic domestic image of a kitchen table when she thinks of Ramsay's work ,lily see him as both an important male philosophy and a somewhat inept husband and father of eight children . Ramsay's intense absorption in the weighty problems of philosophy makes him seem a very distracted member of the domestic group which revolves , instead , around the strength of Mrs. Ramsay .The sexual role playing in the world of the novel is also revealed in this image . the phrase" heavens , she had no notion of what that meant "illustrates lily's conformity to the role of the unintellectual female stymied by the male word of philosophy . The part , Andrew's choice of example displays the typical male condescension toward the intellect of women in the book . it aptly captures , therefore , something about "subject and object "and the nature of relationships between men and women . The use of the image of the dome , one of protection and stability , to describe Mrs. Ramsay *symbolizes* to lily her attractiveness and awesome power .Sitting in the window, knitting a brown stocking , Mrs. Ramsay is a picture of domesticity , but lily perceptively sees beyond the mere trappings of the maternal role to the "august" power which a women like Mrs. Ramsay has over the lives of her family and friends . the dome suggests an almost religious edifice whose beauty and majesty must be held in awe by the viewer , and all those who know Mrs. Ramsay are held in her spell in this way .In part I and III of *to the lighthouse* , the narrative moves gracefully in and out off the minds of the various characters ,from one to the other from dialogue through description to inner though. The stability of traditional omniscient narration , which carefully separates the inner from the outer and one character's thoughts from another 's

,is replaced by a kind of disembodied narrative voice which circles in and out of mind so unobtrusively that readers are startled to find themselves continually in different place . in the first section of the novel , the reader is given , in quick succession , Mr. Banka's thoughts on Mr. Ramsay, Lily's thoughts on Mr. Ramsay and Lily's thoughts on Mr. .Bankes. The single controlling point of view of an omniscient narrative the reader must weave together the various point of view. This essay tries to guide you through Woolf's writing based on his narratology and symbolism which has been compared with outstanding Iranian writer Abbas Maroufy whose masterpiece is Symphony of Dead. Virginia Woolf and Maroufy read the work of Sigmund Freud, whose revolutionary model of human psychology explored the unconscious mind and raised questions regarding internal versus external realities. Maroufy tries to display Aidien's, who is under domination of his mother ,Oedipal conflict in the *patriarchal* society and his father and brother consider him as a great and intellectual rival for themselves. The masculine language, setting and symbols of Symphony of Dead are in comparison with To the Lighthouse. According to Freud, young boys tend to demand and monopolize their mothers' love at the risk of incurring the jealousy and wrath of their fathers.(Aidien's father),and between young James Ramsay and his parents, we see a similar triangle formed: James adores his mother as completely as he resents his father. Woolf's and Maroufy's gesture to Freud testifies to the radical nature of her project. As much a visionary as Freud, Maroufy and Woolf set out to write a novel that mapped the psychological unconscious. Instead of chronicling the many things characters say and do to one another, Maroufy and Woolf concentrated on the innumerable things that exist beneath the surface of speech and action. Achieving this goal required the development of an innovative method of writing that came to be known as stream of consciousness, which charts the interior thoughts, perceptions, and feelings of one or more characters. Although interior monologue is another term often used to refer to this technique, an important difference exists between the two. While both stream of consciousness and interior monologue describe a character's interior life, the latter does so by using the character's grammar and syntax. In other words, the character's thoughts are transcribed directly, without an authorial voice acting as mediator.

6. Conclusion

Maroufy and Woolf do not make use of interior monologue; throughout To the Lighthouse and Symphony of Dead, they maintain a voice distinct and distant from those of her characters. The pattern of young James's and Aidien's mind, for instance, are described in the same lush language as that of their mother and father. It is more apt to say, then, that the novels are about the stream of human consciousness—the complex connection between feelings and memories—rather than a literary representation of it. Through these forays into each character's mind, Maroufy and Woolf explore the different ways in which individuals search for and create meaning in their own experience. They strives to express how individuals order their perceptions into a coherent understanding of life. This endeavor becomes particularly important in a world in which life no longer has any inherent meaning. Each of the three main characters of these novels has a different approach to establishing the worth of his or her life. Mr. – Ramsay and Orahán represent an intellectual approach; as a metaphysical philosopher, the rely on their works to secure their reputation. Mrs. –Ramsay and Aidien, devoted to family, friends, and the sanctity of social order, relies on their emotions rather than their mind to lend lasting meaning to their experiences. Lily, hoping to capture and preserve the truth of a single instant on canvas, uses her art. Woolf opens To the Lighthouse by dramatizing one of Freud's more popular theories, the oedipal conflict. Freud turned to the ancient Greek story of Oedipus, who inadvertently kills his father and marries his mother, to structure his thoughts on both family dynamics and male sexual development.

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