

## The conflict of Word and Image in the works of novelist Virginia Woolf

### الصراع بين الكلمة والصورة في أعمال الروائية فرجينيا وولف

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#### المستخلص

هذا البحث كشف عن الملامح الفنية كالرسم والصور والألوان ، التي تضمنتها العديد من أعمال الروائية البريطانية ف. وولف ، والتي عكست شغف الكاتبة بتجديد نمط الكتابة وتغيير بعض المفاهيم فيها ، لأجل الخروج من الأنماط الأدبية السابقة ، وبالنتيجة تحاكي عن قرب واقع الإنسان ومشاعره، التي تتأثر بالألوان والصور في عالمه الداخلي والخارجي ، إضافة الى كونها تمثل أداة للتعرف والغوص في النفس البشرية وإثارة الجوانب الغامضة فيها ، فمن خلال أسلوبها المشرب بتأثير بعض المدارس الفنية كالانطباعية والتعبيرية ، نستطيع ان نقول ان أعمال وولف كان تجسد لوحات ناطقة تعلن عن مشاعر الإنسان وخياله ، ولعل هذا احد اسرار تلك الكاتبة وقوة ارادتها التي لم تسعى للتقليد والتبعية وإنما كانت في أعمالها بشكل عام تمثل نوعا جديدا او غير مألوف من انواع الادب المعروفة . الكلمات المفتاحية : الادب الانكليزي - القرن العشرين - الرواية - فرجينيا وولف

#### Abstract:

This research revealed the artistic features, such as drawing, pictures and colors, which were included in many of the works of the British novelist V. Woolf, which reflected the writer's passion for renewing the writer's style and changing some concepts in it, in order to get out of previous literary patterns, and as a result it closely simulates human reality and feelings, which are affected by colors and images in his inner and outer world, in addition to being a tool for identifying and diving into the human soul and illuminating aspects Mysterious in it, through her style imbued with the influence of some artistic schools such as Impressionism and Expressionism, we can say that Woolf's works embody speaking paintings that announce human feelings and imagination, and perhaps this is one of the secrets of that writer and her willpower that did not seek imitation and subordination, but was in her works in general It represents a new or unfamiliar type of literature.

**key words:** English literature - the twentieth century - the novel - Virginia Woolf

#### Introduction

This research has tried to reveal the changes that took place in English literature since the beginning of the twentieth century, especially the fictional works of the English writer V. Woolf (1882-1941), who lived through a number of historical stages, which left their traces in most fields, arts and literature, as Woolf represented the distinguished model in mixing the ideas of a number of artistic schools in her works, especially expressionism and impressionism, and she produced many works that represented (Talking paintings), as it was rich in pictures and scenes, which reflected many thoughts of the human soul, as if it were an exploratory trip to know how to live life in reality without distortion. In addition, she focused her attention on presenting the inner reality through hidden and wide entrances into the consciousness of her fictional characters . This study dealt with a number of her works that reflected her influence on the art of drawing, which preoccupied her a lot because it simulates nature, including scenes, images and colors, and our focus in the research was on my novels (To the Lighthouse-1927) and (Between The Acts-1941).

V. Woolf was deeply dissatisfied with the present form of the novel presented by the great writers of the Edwardian era. So in 1908, Woolf decided to "reinvent" the novel by creating a holistic form that included aspects of life "escape" from the Victorian novel. Woolf firmly believed that if novelists could write their works based on their own feelings and not on conventions, there would be no plot, comedy, tragedy, no love, or catastrophe of this kind accept. So in most of her novels there is almost no plot element. Mrs. Woolf's formula for writing fiction is not human action but an endless state of consciousness. The novel in her hand is not merely entertainment, or propaganda, or the vehicle of certain fixed ideas or theories, or a social document, but a journey of discovery to discover the way life is lived and how it can be made just like her. truly experienced without distortion. Since then, she has focused her attention on expressing the reality within and making subtle and profound entries into the consciousness of her characters. Although Woolf's main aim is to portray the inner life of people, she does not ignore the real world outside, the warm and receptive life of nature. In fact, in her novels, it is notes that the metaphysical concern is expressed in purely human and individual terms, that the limits of art remain unbroken, that images the concrete which is the substance of art is never sacrificed to abstraction, One finds in Woolf's novel a rare artistic integrity and a well-developed sense of form. To convey her experience, she has to invent conventions that are more rigid or rigid than the old ones she is abandoning.

The novel from the very beginning tried attempted to portray daily life. However, instead of creating an exact replica of life, its focus shifted to adding psychological components. The literature of the 1900s began to explore other things that can express human nature and feelings it followed the experimentation of the visual arts and its achievements. As Savina Stevanato stated; "an epoch-changing revolution was in progress, and art had a role to play" (Stevanato, 2012,p. 39). Perhaps this way of renewal in the style of literature, which appeared through some authors such as Gustave Flaubert and Henry James, who wrote in the second half of the nineteenth century, are the source of this modernizing spirit. In *Madame Bovary* (1852), Flaubert was undoubtedly one of the first authors to devote a significant section of his fiction to documenting the inner lives of his characters, it is therefore of interest to the human mind as a novelty element. While Henry James recognized that "the novel, in its broadest definition, is a personal and direct impression of life: this, in the first place, constitutes its value" (James, 1948: 8) in the essay "**The Art of Fiction**" (1884). Many young writers of the early 20th century felt that fiction was bound by fixed, constrained rules. Although they were born in the Victorian era, they are part of the generation that grew up in the midst of disruptive innovations in various fields and they feel that conventional methods of presentation cannot capture the new age. "*On all sides writers are attempting what they cannot achieve, forcing the form they use to contain a meaning which is strange to it*" (Woolf, *The Narrow Bridge of Art*, 1966, p. 218). Woolf commented. Thus, a generation of young writers has tried to reshape traditional conventions and find an appropriate form to express their contemporary reality. Indeed, as early as 1863, Charles Baudelaire spoke of modern writers in his essay "Painter of Modern Life" (1863), asserting that the artist "walking or quickening his pace, he goes his way, forever in search. In search of what? [...] He is looking for that indefinable something we may be allowed to call 'modernity'" (Baudelaire, quoted in Meyers, 1975, p.1).) Indeed, there is a close connection between the visual profession and the writing profession: they influence and borrow from each other but they also confront their stylistic devices, both testing theoretical conventions. and practices of their own but also with the aesthetic of another profession, artists of all genres can meet in private or public events, and exhibitions are plentiful. Writers use images to fuel their writing and use visual techniques as examples and models for seeing and perceiving their surroundings. As Stevanato states, it was Impressionism that "inaugurated the change" (Stevanato, 2012,p.36).

Critic Jesse Matz also argues that ; "Impressionism is a fundamental antecedent to literary modernism" (Bradshaw, 2006, P.206), the infamous movement that characterizes the early twentieth century literature and arts. An example of Impressionist influence in literature can be read in Joseph Conrad's preamble to *The Nigger of the 'Narcissus'* (1897), which critics have repeatedly considered a manifesto of modernist writing : "art itself may be defined as a single minded, attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colours, in its light, in its shadows, in the aspects of matter and in the facts of life" (Conrad, 1921, p.vii-x). The innovative techniques adopted by

contemporary writers have certainly been adopted by visual artists . In fact there was an exchange between the arts that made modernist acting techniques possible. As Freeman notes, the, “challenges of recording detail and conveying experience occupied alike the avant-garde” (Freeman, 2007,p.138). Whether visual or verbal arts, artists and thinkers between the end of the century and the twentieth century wanted to find the best technique for depicting the modern era, to represent , “life in all its immediacy and multiplicity” (Parsons,2007,p.48).

The visual and written arts were closer than ever before in the twentieth century, and great works of art were produced through this relationship and mutual collaboration. However, the relationship between the two arts was not always a positive one verbal and visual arts were not seen as having equal values in the past, but one was preferred with different times in history. Indeed, long and varied debates over the centuries resulted in a constant competition between painting and literature, with each attempting to outdo the other, as well as to win the supreme professional status . The issue of brotherhood and convergence between the arts, which has been discussed for a long time, extends back to classical times, when literary texts derived from the plastic arts began to be written. An early example of how the concept of imitation could be interpreted differently was Horace's idea of the transparent image (ut pictura poesis). Simonide of Ceos remarked, as Plutarch states, that; “painting is mute poetry and poetry a speaking picture” (Horace,quoted in Bradshaw, 2006,p.206). The turning point for the concept of the two symbols was the internal investigation, which the Victorian Pre-Raphaelites did, and which resulted in , the loss of the “confidence of mimicry” and the “crisis of reference”. The result of those sentiments was a change in the relations between the arts. Her new redefinition was the catalyst for seeing that relationship in a new light. Indeed, those new interact perspectives led to, “towards abstraction, subjectivity and self-reflexivity, on the brink of Modernism” (Stevanato, 2012, p.9). In fact, V. Woolf paid attention to different artistic branches in her studies. In her own writings or articles, we certainly read about music, architecture, pictures, and poems. However, as critics and intellectuals before her had done, she focused mostly on the relationship between painting and poetry. Woolf often studied how different arts differed and complemented each other. The author's investigation of this subject stimulated and tormented her, “for more than twenty years” (Mares,1989,p.327). She analyzed the relationship between the visual and the written, starting from an early age, within her family setting. Virginia was constantly surrounded by critics, writers, artists and philosophers, so she could confront and discuss her ideas with the ideas of intellectuals. Relations with other art figures, for example, the art critic Roger Fry, as well as her sister, the painter Vanessa Bell, had a great influence on her.

Woolf had mixed feelings about the relationships between the arts: she sometimes despised visual artists, while at other times she admired them, as evidenced by reading her diaries or the letters she exchanged with fellow artists. Indeed, Woolf did not appreciate the painters' work at first. Only later in life did she learn to view, understand, and appreciate it. Despite this turbulent relationship with painting, her written works display great pictorial ability on behalf of Woolf. Virginia's skills with words allowed her to produce an enormous amount of visual impressions; I experienced vision, and it really was going “reframing the visible world in her image texts – texts which display a remarkable concern for visual themes and images” (Humm,2002,p.3).

V. Woolf's writing ,start by checking out her private posts and her close artistic relationship, we will then discuss some of her published novels. There will be comparisons between Woolf's works with Impressionist themes, as well as with some works by Impressionist artists, to explore how the writer transformed visual elements and aesthetic from canvas into her novels. Introduces Impressionist themes by analyzing what has been defined as Virginia's New Impressionism, (Kew Gardens) (1919), the similarities between Impressionist motifs on canvas and on the page will be further explored by reviewing her earlier novel ,(To the Lighthouse) (1927) and the latter (Between the Acts) (1941 ), the function of Woolf's written imagery in the two novels will be explored from a different perspective. In fact, V. Woolf, as a writer, differs from visual artists in that she is concerned not only with appearances but also with the inner workings of the mind. Visual devices are thus both a motif of Impressionist oil paintings and a way of exploring the moods and emotions of the characters in the novel. In a perfect modernist style, Woolf certainly centers her novels around the consciousness of the characters in the text. However, it is through her visual arts that she is able to create her own writing style and achieve the expression of modern reality .

## I. Image and word struggle to get priority:

Writing and drawing are two different professions. However, the two mediums communicate and sometimes merge in works of modern art. The 19th century poet Charles Baudelaire actually wrote: “a characteristic symptom of the spiritual condition of our century is that all the arts tend, if not to act as a substitute for each other,” (Baudelaire, quoted in Meyers, 1975, p. 1). This fact is illustrated in words of Torgovnick : “The writers and painters often understood or emulated, both theoretically and practically, what their cohorts were undertaking” (Torgovnick, 1985, p.3).

Literary content also becomes the subject of painting, as artists sometimes draw from new materials. Indeed, when reading Balzac, Henry James observes that: “To the art of brush the novel must return” (James, 1972, p.188).

However, the similarities and cooperation of the visual and verbal arts - as well as among many other types of art - are not unique to recent times. In fact, the comparison between different arts is a topic as old as the world. However, the most important comparison over time is between painting and writing. Painters, poets, critics, philosophers, and historians have all identified similarities between the two, each serving their own purposes. In fact, the two crafts are not always considered to be of equal historical importance, but one is sometimes considered the more advanced art.

Simonide of Ceos' ancient remark was variously adopted by critics of the Renaissance as well. In Italy ,has been explained through Leonardo's definition of the arts, which elucidate that : “painting is poetry which is seen and not heard, and poetry is a painting which is heard but not seen. These two arts, have here interchanged the senses by which they penetrate to the intellect” (Leonardo, quoted in Sypher, 1955, p.98).

The concept of (ut pictura poesis) was so influential at the time, that it was even defined as, “almost the keynote of Renaissance criticism” (Spingarn, 1920, p.42). However, its influence mainly served the return of naturalism in art and painting became once again exemplary art, as it was able to achieve close contact with reality. As Gilman notes; He then describes the painting experience, noting how similar it is to literature: “The witness sees the painting as a pattern but he does not understand it fully until he ‘reads’ it was moving from one detail to another over time ... The order of experience in painting ,(seeing first, then reading)” (Gilman, 1978, p.11).

According to Gilman's theories, it therefore seems likely that the visual arts can contribute to the enhancement of the expressiveness of the text, since the combination of the two does not interfere with the viewer's reading or his perception. about works in general. This theory was confirmed by the French philosopher Michel Foucault .

V. Woolf was involved in this artistic shift and certainly wondered about the effects of verbal expression on sight, as well as the effects of sight on the art of words. Indeed, Woolf had various relationships not only with other writers but also with painters and art critics throughout her life. “she was always alert to points at which the visual arts could clarify her ideas about the nature of fiction” (Torgovnick, 1985, p.62). Woolf wrote in her essay (Walter Sickert), A Conversation (1934). In (The Narrow Bridge of Art) (1927), Woolf asserted that the imagination has the power to convey. “*the power of music, the stimulus of sight, the effect on us of the shape of trees or the play of colour, the emotions bred in us by crowds [...] the delight of movement.*” (Woolf, *The Narrow Bridge of Art*, 1966, p.229).

In ‘Pictures’ book (1925), Virginia also weighed in on the idea that ‘professor’ she will write a book ,“*concerned with the flirtations between music, letters, sculpture and architecture,*” (Woolf, *Pictures*, 1964, p.140).

However, her investigation would lead to the idea that ‘literature’ is always the most social and most dramatic of all. In her works, Woolf dealt with and played with different arts. However, she was primarily interested in literature and painting, as she wrote in her essay ‘Walter Sickert’, although they would eventually have to share. “*though they must part in the end. Painting and writing have much to tell each other, they have much in common*” (Woolf, *Walter Sickert*, 1966, p.241). V. Woolf's reciprocal relationship with art was sparked by Bloomsbury Circle and its various artists. This intellectual and cultural environment allows the writer to engage in regular dialogue with other painters and writers and critics .

In the 20th century, however, it was her relationship with the artists of Bloomsbury and others that became central to her poetic development, experimentation, and achievement. We read in her diary. With those around her, she is able to develop studies of her artists' relationships and discuss with colleagues the following topics: "*I was chiefly impressed by the Gertlers; Vanessa, too, very good: Duncan, I thought, a little pretty*" (Woolf, *The Diary*, 1980, p. 72)

V. Woolf's appreciation for illustrators and their work was not a hallmark of the writer's early career, but it was only over time that she learned to appreciate the visual arts. In fact, before the 1920s, Virginia thought that the duties of a painter and a writer were very different. For example, in 1921, I wrote Vanessa that: "your art is far more of a joke than mine" (Bell, quoted in Dunn, 199, p. 151).

In 1901, the painting ranked only third in the hierarchy of Young Woolf's Muses; *The only thing in this world is music - music and books and one or two pictures*" (Woolf, *Pictures*, 1964, p. 41). However, three years later, a comparison between literature and painting appeared in her writings. However, her comparisons in her early years led her to prefer complex literature; A year later she visited the Royal Academy and commented on it: "*I get an immense deal of pleasure from working out the pictures*" (Woolf, *The Diary*, 1980, p. 377).

Furthermore, in the 1920s, she referred to her books as 'paintings' in her diary, she was writing To the Lighthouse at the time, apparently mixing the work of other writers. literature with the work of illustrators. However, in 1922, in a letter to the French painter Jacques Riverat, she admitted this. "*we are so lonely and separated in our adventures as writers and painters*" (Ibid, p. 592).

Although Woolf often uses the term 'painterly' to refer to both the visual page and the written page, her notes on their relationship are added to regional references, such as "border"., "border" or "margin". She also talks about "raids" and "excessions", referring to her explorations of "alien" territory. Woolf really sees art as two separate entities, belonging to separate competing worlds. Above all, she wondered if one art was superior to another. In reality, "a sense of rivalry, and uncertainty" (Mares, 1989, p. 333).

Not only does she assert here that writing is better than drawing, but she reiterates the concept elsewhere. Indeed, in many of her famous works, Woolf compared her lively writing style - preferring to depict the bustle of life - to the 'still world of painting'. Indeed, while Virginia loves to roam the busy streets of London. "*in the bellow and the uproar; the carriages, the motorcars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs.*" (Woolf, *Mrs Dalloway*, 2000, p. 4). According to Woolf, animators immediately lose their power when they try to speak. They have to say what they are going to say by changing from green to blue and placing block after block. "*They must weave their spells like mackerel behind the glass at the aquarium, mutely, mysteriously. Once let them raise the glass and begin to speak, and the spell is broken*" (Woolf, *Pictures*, 1964, p. 142).

Woolf believes that an artist's work is vastly different from that of a writer, as the images do not share the verbal concerns of the novel. The painters seemed to have little interest in speaking and communicating what was hidden in their consciences, and Virginia considered her sister's art to be muted as well. This question is also evident in her stories, such as at the end of 'Between The Acts', Lucy Swithin, "*stopped by the great picture of Venice- school of Canaletto. Possibly in the hood of the gondola there was a little figure-a woman, veiled; or a man?*" (Woolf, *Between The Acts*, 2012, p. 407).

It is clear that painting cannot explain the mysteries and mysteries of human personality. However, sometimes Woolf felt that words were not enough to express an artist's feelings or to describe a scene with its beauty. On these occasions, painting becomes sublime art.

## II. Artistic Suggestions and Features of Beauty in Woolf's Works:

Although Virginia tried drawing at a very young age and took a few lessons, she quickly focused on writing. In fact, the Bell sisters were both interested in the verbal and visual arts, but each focused primarily on one thing: "I cannot remember a time when Virginia did not want to be a writer and I a painter" (Bell, quoted in Dunn, 1974, p. 126), recalled Vanessa. Although Woolf considers visual and verbal symbols to have their own characteristics and requirements, and therefore considers them to be divided arts, she believes that the use of images is subject to aesthetic principles. similar aesthetic in both arts. Another important figure who influenced Woolf and her aesthetic development was art critic

and historian Roger Fry. He had a tremendous impact on British culture and art in the early 20th century, reaching the public through magazines, newspapers and books. Fry not only promoted new ideas, but also promoted the possibility of forging closer connections between art in the early 20th century.

Roger Fry not only introduced people to 'new art', but more importantly, he taught them how to see and understand paintings. He made the image speak for itself, turning the 'silent sanctuaries' into a habitat, as Woolf admits: "*Pictures were to many of us – if I may generalize – things that hung upon walls; silent inscrutable patterns; (...). Then all of a sudden those pictures began to flash light and colour; (...) What had happened? What had brought this life and colour, this racket and din into the quiet galleries of ancient art? It was that Roger Fry had gathered together the Post-Impressionist Exhibition in Dover Street*" (Woolf, Roger Fry, 1966, p. 88).

Fry's theory had a special influence on the writings of V. Woolf: in the, "new kind of literary painting" he believed, 'ideas, symbolized by forms, could be juxtaposed, contrasted and combined almost as they can be by words on a page' (Fry, 1919, p. 724).

When one tries to analyze Woolf's work, the researcher can see Impressionist influences in various landscapes and colors in nature. Perhaps it has to do with Impressionist and Post-Impressionist aesthetics on canvas and on the page, as V. Woolf certainly believes. "*The novelist after all wants to make us see. Gardens, rivers, skies, clouds changing, (...) The novelist is always saying to himself how can I bring the sun on to my page?*" (Woolf, Walter Sickert, 1966, p. 241). The writer has constantly experimented with words and always finds a way to do it "bring the sun onto [the] page". "Words must be found for a moon-lit sky, for a stream, for plane-trees after rain. They 'must' be found" (Lyon, 1977, p. 63).

Woolf's concepts of beauty moved between impressionism and post-impressionism as well, many reviews of Woolf over the years tend to indicate that V. Woolf's writing style gradually shifted from Impressionism to Post-Impressionism. Writers have certainly been inspired by many different artistic movements, when Woolf, "found in the abstracting tendencies of Impressionist, Post-Impressionist, and later art the visual equivalents to deeply felt aspects of her own philosophy" (Torgovnick, 1985, p. 128). Ralph Friedman claims Virginia turned to her novel design in the 1920s "chiefly in terms of an analogy with painting, precisely with Impressionist and Post-Impressionist art" (Freeman, 2015, p. 203).

Undoubtedly, Post-Impressionist features were often applied in Woolf's later works, while her early works relied heavily on Expressionist techniques. Impression. However, it cannot be said that the impressionist style has completely disappeared in her later novels. In fact, Allen McLaurin asserts that. "Impressionism still has its valuable place even in Woolf's later texts, though it must constantly struggle with the Post-Impressionist logic of form and design" (McLaurin, 1973, p. 184).

In fact, the rule for Impressionist painters was to only depict scenes and things that they observed. The scenes that the artists are interested in are the environment, whether urban or rural, scenes of daily life as well as scenes of entertainment. Impressionist paintings often depict landscapes and tourist attractions for vacation or recreation. The main themes that artists focus on when creating their canvas works are elements, such as sunlight, outdoors, moving sky and clouds, movement of light, water and surroundings. This type of work is based in Woolf's work on highlighting the role of impressionism's influence in her work, in addition to simulating images for the reader's awareness.

#### A. Impressionist features:

Now let's see how V. Woolf uses impressionist aesthetics. As Viola Weiner asserts in her monograph on Henry James and the visual arts, photography in literature is; "the practice of describing people, places, scenes, or parts of scenes as if they were paintings or subjects for a painting, and the use of art objects for thematic projection and overtone" (Winner, 1970, p. 70).

Indeed, if a reader of Woolf was familiar with Impressionism, he would be able to translate her writings into a fictional image. Even her fictional characters believe that inspiration comes from Woolf's vision. For example, (To the Lighthouse) illustrator Lily Briscoe wants her work to be a translation, "*something she had seen*" (Woolf, To the Lighthouse, 2002, p. 147).

This fascination with visualizations is evident from her childhood, as we read about in 'Sketch from the Past' (1939). There, Woolf writes about her childhood memories at the Talland House nursery and

what she remembers associated with the color of the memory image, and thus the image: “ *My mother would come out onto her balcony in a white dressing gown. There were passion flowers growing on the wall; they were great starry blossoms, with purple streaks* ” (Woolf, *A Sketch of the Past*, 1985, p.65-6 ).

Woolf often questions her work and compares it to the work of artists, wondering how she would paint interiors and landscapes, if they were only one: “ *If I were a painter I should paint these first impressions in pale yellow, silver and green* ” (Ibid, p.66 ).

Arguably, for Woolf, the power of visual experience drives its verbal translation. However, the language of the language can sometimes make it difficult to translate visual images into speech. In 1923, Woolf wrote: “ *blessed are the painters with their brushes, paints and canvases* ” she added, “ *but words are flimsy things. They turn tail at the first approach of visual beauty* ” (Woolf, *To Spain*, 1966, p.190).

In fact, Virginia's constant concern was how to interpret the images and scenes in her mind and put them into words. She feels that colors and objects, or scenes, that appeal to her whole body, have an effect in her, which she needs to express.

We also read in her childhood article, (*A Sketch from the Past*) : “ *If I were a painter I should paint these first impressions in pale yellow, silver, and green. There was the pale yellow blind; the green sea; and the silver of the passion flowers.* ” (Woolf, *A Sketch of the Past*, 1985, p. 66).

This depiction can be considered a verbal painting and is certainly reminiscent of an impressionist painting. In fact, Woolf begins her description by thinking first about color, then shape, then light and sound. It seems that what the author is doing here is turning her memory into an idea for the drawing. This image certainly displays elements characteristic of most impressionist paintings: “ *colours, shapes, sounds, and rhythms merge in a synthesis of sense and emotion* ” (Stewart, 1982, p.237 ). What the Impressionist painter did, we read about in William Seitz's book about Claude Monet, was work. “ *directly from nature, striving to render [his] impressions in the face of the most fugitive effects* ” (quoted in Seitz, 1982, p. 44).

This method of working can also be applied to Woolf's writing, although she often writes from visual memory. Woolf demonstrates her sensitivity to sight, especially to the movement of light and color, both in her essays, short stories and novels, as well as in her own writings. For example, in her journals we read: “ *the look of clouded emerald which the downs wear, the semi-transparent look, as the sun and shadows change,* ” (Woolf, *The Diary*, 1980, p.185).

Woolf deals with Impressionism in the use of specific descriptive images. The emphasis in her description is definitely on light, color and water. “ *The quivering, dissolving and changing character of Woolf's colours, according to the reverberations of light and water* ’, indeed, evoke the ‘chromatic effects’ of Impressionism (Stevanato 2012, p. 94). The similarities between the work of V. Woolf and the work of artists are evident in Woolf's early novels and short stories. The most famous example of her impressionist style is recognized in the new (*Kew Gardens*). The piece “ *shows quite dramatically how the visual arts helped her to shape her ideas about nature and facilitated her development as a writer* ” (Torgovnick, 1985, p.125).

The story provides a basic plot and captures many of the writer's fleeting impressions of a hot summer day in the garden - Woolf always recalls these gardens with rich visual impressions in her writing. The narrator of (*Kew Gardens*) certainly seems to like to stick to detail, depicting shapes and colors emerging ‘from the oval-shaped of flower bed’. Indeed, the first part of the story presents a picture of nature, reminiscent of Impressionism, as seen by the naked eye; hundreds of stems dotted with heart- or tongue-shaped leaves midway through and dotted at the tips with distinct red, blue or yellow petals with raised surface spots; and from the red, blue, or yellow indentation in the throat emerged a straight, rough, club-shaped band of yellow dust at the end. The petals are large enough to move during the summer. “ *it moved on and spread its illumination in the vast green spaces beneath the dome of the heart-shaped and tongue-shaped leaves. Then the breeze stirred rather more briskly overhead and the colour was flashed into the air above,* ” (Woolf, *Kew Gardens*, 1985, p.84).

Color and light are clearly highlighted in the passage. In addition, light also has the ability to change the color of the natural subject in the photo. Indeed, by bringing out small details, as artists do in a painting, rays of light can guide the reader/viewer's eye. The people depicted in this short story are

transformed into colored blobs: they walked on past the flower-bed, now walking four abreast, and soon diminished in size among them, *"trees and looked half transparent as the sunlight and shade swam over their backs in large trembling irregular patches"* (Ibid, p.85 ).

Not only Woolf's early works but also her novels provide many images for readers. Woolf actually prefers presentation to description; she want. "to make you hear, to make you feel – [...] before all, to make you see" (Conrad,1921,p.x).

What is striking and has been the subject of much analysis and research by critics is first and foremost the fact that many of V. Woolf's novels include art-related characters. Indeed, in two novels – (To the Lighthouse) (1927) and (Between The Acts) (1941) - we read the story of an unknown artist who must take turns tackling art projects in order to complete a picture and create a performance. Throughout the novels, which follow the projects of their artistic protagonists, readers are accompanied by candid thoughts on how to achieve realistic expression.

However, in addition to the references to painting and the connection between art and reality in V. Woolf's novels, there are also many visual images and graphic motifs that evoke the Impressionist aesthetic. To the Lighthouse (1927), readers did not find the lengthy descriptions found in (Kew Gardens), but nevertheless found many beautiful oral portraits. In Chapter I, Lily Briscoe looks around on a cold September evening and looks at the landscape: *"the grass still a soft deep green, the house starred in its greenery with purple passion flowers,"* (Woolf, To the Lighthouse,2002,p.15).

Color is mainly emphasized in landscape photography. For example, in the opening pages of To the Lighthouse, Mrs. Ramsay looks down at the sidewalk and sees. *"the great plateful of blue water (...) before her; the hoary Lighthouse, distant, austere,(...) the green sand dunes with the wild flowing grasses on them"* (Ibid, 9). At the end of the text, again consider other views of the landscape showing the lighthouse: *"The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening."*(Ibid, 138).

Among her works, she also introduces characters with visual perception. In this latest novel, however, the focus on still life shifts from fruit bowls to flower pots . *"Candish paused in the dining-room to move a yellow rose. Yellow, white, carnation red—he placed them. He loved flowers, and arranging them, and placing the green sword or heart shaped leaf that came,"* (Woolf, Between The Acts,2012, p.322). We can spot in Woolf's writings a similar emphasis on the color of surfaces, as well as the play of light and shadow: *"and when he came to the sea the water was quite purple and dark blue, and grey and thick, and no longer so green and yellow"* ( Woolf,To the Lighthouse ,2002 ,p.31).

Although (To the Lighthouse) is set in a marine setting, (Between the Acts) there are also studies of light reflected on the water. Indeed, a very dramatic theme that is varied in the text and considered with attention to both color and light, is the 'water lily pond': *"There had always been lilies there, self-sown from wind- dropped seed, floating red and white on the green plates of their leaves. (...). Under the thick plate of green water,(...), fish swam—gold, (...),streaked with black or silver. Silently they manoeuvred in their water world,"* . (Woolf, Between The Acts , 2012,p.326-7).

Thus, adding elements of expressionism and other modern movements in their works. Furthermore, in two of Woolf's novels we find different studies of sunlight. Examples can be found in To the Lighthouse of the impact of light on a landscape, its reflection on water, and its impact indoors: *"The autumn trees gleam in the yellow moonlight, in the light of harvest moons, the light which mellows the energy of labour"*. (Woolf, To the Lighthouse,2002,p.94-95). Sunlight is also repeated elsewhere in the novel ; *"The sun so striped and barred the rooms and filled them with yellow haze"* (Ibid,p.99).

Similar studies on sunlight, as well as the shadows it casts, can be read in the section (Between The Acts): *"The light but variable breeze, foretold by the weather expert, flapped the yellow curtain, tossing light, then shadow"* (Woolf, Between The Acts,2012 ,p. 313).

Finally, the last feature of Impressionism that V. Woolf and the painters had in common was their involvement in perception and sensation. only us ,*"the Impressionists all painted the passing scene [...] the fleeting moment"* (Courthion,1977, p.28) This is consistent with Woolf's aspirations in her perception when writing her literary works; *"what captures the artist's eye on the outside corresponds to that process happening within, in which 'the mind receives a myriad impressions"* (Woolf, Modern Fiction, 1966,p.106).

Thus, it is not only the writer's use of traditional elements, such as color and light, impressionist themes and semi-transparent visions that make Woolf's novels so impressive. Thus, the writer aims to interpret the impressive moment; "the experience that marked the meeting place of the individual, interior self and the outside world" (Smith, 1995,p.21).

Indeed, Woolf herself wrote in her diary that "it is this moment that is the center and meeting place of a multitude of unexpressed perceptions; Thus, it can be said that Virginia works not only with her vision but also with the consciousness of her characters. In her novels, for example, we see her characters' experiences with visual or artistic objects and opinions stimulate their imagination, consciously. or unconsciously. Grandma. Ramsay in *To the Lighthouse* certainly remembers the still life painting, noting the fruit plate on the table, as well as the vase of roses Candish collects in (*Between The Acts*).

In addition, descriptions of the exterior, followed by clips showing what's inside the viewer's mind, are also common. In her work, Virginia tries to shape the impressions - whether visual, auditory or physical - that the subjective minds of her characters reveal as they interact with external reality. The next chapter will provide an analysis of such visual digression, which can be considered 'stream of consciousness'.

### B. Attributes of consciousness and images:

Although V. Woolf used most of the motifs and themes from the Impressionist paintings, the artistic purpose of depicting them was not simply to please the viewer. The writer's vision certainly includes more than just text embellishment. Woolf didn't want to just draw "with letters" and thus became a "partial" writer. Since, "*The world is full of cripples at the moment, victims of the art of painting who paint apples, roses, china, pomegranates, tamarinds, and glass jars as well as words can paint them, which is, of course, not very well*" (Woolf, *Pictures*,1964, p.140).

Indeed, D. Gillespie realized that, "minds in Woolf's fiction are lighted rooms with furniture, dim rooms animated by ambiguous shapes as well as landscapes with mountains, valleys, sliding rivers, deep pools, and cloudy skies" (Gillespie,1988,p.301).

Woolf seems to have embraced such an aesthetic in her article (*The Modern Fiction*), where she shows how modern writing differs from earlier traditional writing. In it, she describes the writers' changing preoccupation with their subject, as well as their aim to record the sensations and impressions experienced by the eye and mind: "*The mind receives a myriad of impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms.*" (Woolf,*Modern Fiction*,1966,p.106).

V. Woolf certainly embraced many ways of expressing human and psychological emotions through nature. As mentioned in the previous chapter, the emphasis in Woolf's novels can be certain elements, such as colors, setting, landscapes, objects, still lifes - and therefore interiors - and seawater or garden ponds, as well as light reflections on all these elements. Indeed, each element can be an emotional vector for the characters of her imagination. Starting with color, Woolf was influenced by many different personalities when developing her aesthetic. Philosopher J.E. Moore in 1903 distinguished between 'consciousness' and 'object consciousness' and explained her theory using the colors blue and green, where, "*blue is one object of sensation and green is another, and consciousness, which both sensations have in common, is different from either*" (Moore,1903,p.14).

Instead, at the end of the novel, different colors, such as red, purple, and green, express a 'feeling of completeness' for Lily Briscoe; She seemed to be standing on her lips in an entity, moving and floating and sinking there, yes, because those waters were unfathomably deep. In it, many lives were lost. child ram; And all sorts of compromises and quirks of the stuff on there. woman doing laundry with her basket; tower, hot poker; Purple-pink and blue-gray flowers: a common feeling that ties it all together. Perhaps it was this overwhelming feeling that made her, ten years ago, standing near where she was, to make her exclaim that she must love the place. Love has many forms in (*To the Lighthouse*). Colorful metaphors that have communicative power also help readers understand the experiences of reading and discussing the characters in Woolf's novels.

Indeed, in (To the Lighthouse) they help to articulate Mrs Ramsay's reception of poetry. To her, words appear like small lights, one red, one green and one yellow, lit up in her mind. And when read: *"she felt that she was climbing backwards, upwards, shoving her way up under petals that curved over her, so that she only knew this is white, or this is red. She did not know at first what the words meant at all"* (Woolf, To the Lighthouse, 2002, p.86).

Instead of focusing on the meaning or theme of the poem, the woman perceives the colors conveyed by the words. Likewise, the nurses in (Between the Acts), while pushing the wanderers, chat. *"-not shaping pellets of information or handing ideas from one to another, but rolling words, like sweets on their tongues; which, as they thinned to transparency, gave off pink, green, and sweetness"* (Woolf, Between The Acts, 2012, p.310)

Woolf sometimes seems to aim to reveal a state of mind rather than a state of art through her depictions: *"Now the lawn was empty. The line of the roof, the upright chimneys, rose hard and red against the blue of the evening. The house emerged; the house that had been obliterated. He was damned glad it was over."* (Ibid, p.402).

The surrounding nature not only reflects human emotions, but can also stimulate mental processes. For example, in (Between the Acts), looking at the landscape and getting lost in the landscape allows Mrs. Swithin to think: *"Mrs. Swithin caressed her cross. She gazed vaguely at the view. She was off, they guessed, on a circular tour of the imagination— one-making. Sheep, cows, grass, trees, ourselves—all are one."* (Ibid, p.388).

The visual arts are certainly an essential part of V. Woolf's work. I thought the image could reveal, *"something unvisual beneath"*; *"Mercifully these pictures [...] expand my consciousness"* (Woolf, The Waves, 2000, p.86-87).

She wrote. In visual language, Woolf certainly finds images and vocabulary to express her character's mood, *"essence of reality"* (Woolf, The Diary, 1980, p.113).

It is usually a visual stimulus, such as a landscape or an art object (usually perceived by the character) that sparks a series of thoughts and feelings in the character's mind. Furthermore, as the previous analysis has shown, it is sometimes possible to interpret and highlight the character's emotions through description of the scene; It could even be said that many of the images in Woolf's text would not exist without the consciousness of the characters in them. Jack Stewart seems to sum up her style when he comments, *"as a writer, she aims to render the feel of life in a given consciousness at a given moment, through the language of sense perception that parallels that of paint"* (Stewart, 1982, p.238).

## Conclusion

Her writing has certainly helped to explore and analyze the writer's preoccupation with literature, its forms and mediums, as well as the influence of the visual arts on it. Virginia was truly inspired by the visual arts - beginning with the late 19th century movements - and its aesthetic theories to develop her style. Much of Woolf's writing career has certainly been spent exploring the similarities between the verbal and visual arts, as well as discovering how to combine the two. Painting and literature are not only the subject and art of her imagination, but also her essays and critical diaries. their articles. In fact, a whole generation of artists have used painting techniques as examples and models to represent, feel and reproduce their surroundings. Her uncompromising attitude towards the two mediums and their interrelationship demonstrates Woolf's profound understanding of the limits of language, leading the author to believe that the world of painting can express much. more than that.

An artistic movement that is involved in the writer's aesthetic development is undoubtedly Impressionism. Most of the movement's motifs are present in Woolf's works, public and private, novels and essays, as well as in earlier and later texts. In fact, her childhood fascination with color seems to have spurred her interest in Impressionist art. Other elements, such as studies of light, landscapes with fields and seas, and works of art by subjects are also often present. Moreover, these elements often stimulated the currents of thought in the minds of her characters. Indeed, although Woolf frequently used the aesthetic of the visual arts, she did not aim to use her handwriting for decoration - and therefore, she simply created a picture in words. On the contrary, visual methods help the writer to communicate

her ideas and vision of the world better. Woolf drew important aspects of her style from Impressionist theories.

However, she is aware of other contemporary art movements and Impressionist movements. Indeed, her aesthetic drew many aspects from different movements. To be sure, critics have identified the development of Woolf's work as paralleling that of the visual arts. Show us that however, it becomes clear that the elements of Impressionism not only had an initial influence on Woolf, but never abandoned her aesthetic – in fact, they also influenced her works. her later works. Instead of developing gradually, one can notice her imagination taking various elements from the following moves and making them work together.

Virginia's fascination with all things visual is on display, which is why she chose Impressionism as her preferred expression style. In fact, for her personal taste, the influence of her artist friends also increased. The Bloomsbury Corporation proved very important to her work, especially her friendship with Roger Fry and her sister.

Indeed, characters in Woolf's novels are often caught contemplating a scene or a scene. While sometimes they see things in a painting way - at other times they seem absent, as if detached from their surroundings and observing the outside indifferently. On such occasions, the reader can access her mind. These profound digressions are associated with the "field of silence", and therefore with images, because they are visualized.

Vision-focused writers, like Woolf, are still preoccupied with how impressions and emotions influence a person's point of view. As Peter Stowell states, literary impressionists are interested in the imperceptible surfaces of sensory data attacking consciousness. These are the topics: "love, jealousy, growing up and growing old, daydreams, sleeplessness, modern warfare, and the myriad emotions and intrigues of changing human relationships".

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