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Eyes and Ears for the Stream of Consciousness: Analysis of Colin Gregg's Adaptation of Virginia Woolf's *To The Lighthouse*

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ABSTRACT

Given the importance of Virginia Woolf's works for Literature, especially English Literature, it is logical that her influence has reached new horizons in terms of adaptations. However, her works are fundamentally built upon the narrative technique, the "stream of consciousness", a loose and multilayered flow of thoughts, emotions and perceptions. Therefore, in order to translate words to film, there is a process of adaptation, where it has to be understood that literature and cinema are completely different media and that is strongly connected to adapting a piece of work. Thus, in this paper, the telefilm directed by Colin Gregg, *To the Lighthouse* (1983) will be compared to Virginia Woolf's homonym novel and what are the devices to translate the "stream of consciousness" from the literary to the audiovisual, taking the adaptation studies and narratology as the starting points.

KEYWORDS

stream of consciousness, adaptation, Virginia Woolf, Modernism, cinema

TABLE OF CONTENTS

1. Introduction.....	3
1.1 Motivation and Drawbacks.....	3
2. Themes for the Investigation.....	4
2.1 General Objectives, Methodology and Key Questions	4
2.2 The “Stream of Consciousness” a Change of Paradigm.....	5
2.3 The Stream of Consciousness in Virginia Woolf’s <i>To The Lighthouse</i>.....	7
2.4 Cinema as Parasite - Woolf’s Influence of Photography and Cinema.....	10
3. General Analysis.....	12
3.1 Comparisons Between the Novel and the Telefilm.....	12
4. The Stream of Consciousness: From Words to Images and Sounds.....	15
4.1 Focalization and Ocularization.....	15
4.2 Auricularization.....	17
4.3 Other Significant Features.....	21
4.4 An Example of Stream of Consciousness in Chapter XVII: The Dinner	23
5. Conclusions and Further Questions.....	26
Bibliography.....	29

1. Introduction

1.1 Motivation and Drawbacks

During the Modernist period, authors and creators built their pieces upon subjectivity understood through a renewed perspective, influenced by new and untainted forms of expression, such as photography and films (Fratarolla 132-153). In order to shape these new narratives, experiments with form were made. These people had the need to show and tell what life was like for them and how human perception is a fundamental filter for experiencing that life. Following that path, many women and men of letters, started to use more consciously what is known as “stream of consciousness”, which is the main topic of this project. These writers are nowadays some of the most famous people in English Literature, such as James Joyce and, of course, Virginia Woolf.

Broadly speaking, the “stream of consciousness” is a tool that displaces the role of the almighty narrator and its objective look, and focuses on the character’s inner world, trying to conceive the human process of thinking, feeling and perceiving. The appeal of reading Virginia Woolf’s writings is to drown into the psychological depth of the characters, knowing their fears and their desires. This outlook permits the reader to enter a literary world where, in the case of the novel, the plot and the objective reality are secondary.

In Woolf’s book, *To the Lighthouse*, readers are able to move between different perspectives thanks to the use of words in this ubiquitous chain that we know as “stream of consciousness”. But how is this represented in its film adaptation?

Directed by Colin Gregg and released for television in 1983, *To the Lighthouse* is one of the few audiovisual adaptations of Virginia Woolf’s pieces of work. Speculations should be made about the difficulties to translate something so complex. It is important to understand that the audiovisual relies mostly on the outer world whereas the original is

focused on what is inside (Hutcheon 58). Nevertheless, filmmakers have the tools to translate what is written thanks to the cinematographic language and its own narratology. And that is what is going to be analyzed from the perspectives of the theory of adaptation.

This paper suffered from the difficulties of finding the telefilm produced by the BBC. It seems that the distribution has been canceled a long time ago and is almost unavailable anywhere. The only copy that was found belongs to the library of the Facultad de Filología (Complutense University of Madrid), and it is not for borrowing, only for watching in there, thus, perhaps the impossibility of making the whole analysis during the visualization has resulted in some margin of error. This DVD edition was released by Monterey Video in 2004.

As a result of that, there is barely any information about the film itself, just a few press reviews, making the task more complicated. Nonetheless, all these drawbacks are essential for the purpose of the project. Bringing new and relevant information to the table is the goal.

2. Themes for the Investigation

2.1 General Objectives, Methodology and Key Questions

First of all, the aim of this project must be assured. Colin Gregg's *To the Lighthouse* is an adaptation of Virginia Woolf's novel. And in that way should be treated. Adaptations have been made from the beginning of human history, and it is a process very similar to translation as Linda Hutcheon discussed (16). The tools used to represent and narrate are obviously different from one medium to another. Literature is an art of time, whereas photography is an art of space (Hutcheon 35). Then, what about cinema? Cinema is a mixture of both, and it uses tools from both arts to develop its inner world. In that sense, the analysis is going to be focused on the realm of adaptation from the perspective of Linda Hutcheon's *Theory of Adaptation*: How words are translated to a hybrid art, where images and sound are the narrative forces. And of course,

specifically, what is used to build the flow of the omniscient “stream of consciousness”. This particular narrative mode has a high level of complexity for its ambiguity and multilayered nature, and it is the most challenging concept to adapt from the original.

At this point, cinematographic language makes its entrance. The eye behind the camera, and many other means converge to create one product. Hence, following the rules of the film narratology, things like the editing, the music and the sound effects, acting or even the shots chosen by the director will be discussed. In the end, the decisions regarding what is shown and heard reveal what was necessary or important during the act of adaptation.

In sum the principal objectives of this project are how the novel is adapted to the audiovisual from the perspective of the Narratology and the Theory of Adaptation, focusing on the literary device of the stream of consciousness, a salient feature in Woolf’s works whereas the other purpose is showing the importance of the film director’s vision when making the telefilm adaptation of *To The Lighthouse*.

Last but not least, this opens further questions about the possibilities of adapting into the audiovisual world such complex novels. There are not many Woolf’s adaptations, and perhaps it is all related to the impossibility of representing her writing in a fulfilling way.

2.2 The “Stream of Consciousness” a Change of Paradigm

The stream of consciousness is a narrative technique that emerges from the absolute necessity of representing a disjointed and constantly changing world. Although it was used earlier, it started to have repercussion at the beginning of the 21st Century followed quickly by the English author Dorothy Richardson and famously remembered for James Joyce and his *Ulysses* (Mahaffey 36). Some authors considered the interior monologue and the stream of consciousness as different things,

such as Robert Humphrey, who said the former was a genre and the latter a technique (qtd. in Mahaffey 36). However, this statement has been discussed, and usually, both terms are used as synonyms (Mahaffey 36), something that will remain in the paper in order to avoid redundancy.

When approaching Modernist works, one of the milestones of their movement is the absence of an unquestionable truth that serves as a guide for the recipient. In that sense, the new post-industrial world of the late 19th Century and the beginning of the 20th Century is a period of turmoil and relativism that influenced a whole new generation of writers. The Victorian Age and its scientific advances, like Darwin's or Einstein's among others, turned the world upside down. The Great Wars were also a symptom of a disjointed society, where progress was not used only for good. What used to be real and objective, changed drastically to offer loose and interconnected perspectives.

Taking this landscape, it seems that the interior monologue met people's expectations. Escaping from the objective truth of Realism, Vicky Mahaffey explains that this mode offers a link to someone's mind, where the experience is not only about "conscious awareness" (36) but includes "sensory perceptions" (36) that enriches what is behind or above consciousness, what is hidden, and denied (Mahaffey 36). This current is constantly flowing, pinpointing the importance of the present moment and it reflects what has already happened and what has not happened yet. From this perspective, authors were interested more in the "soul" than in the "mind", contrary to what the psychologist William James meant when he coined the term "stream of consciousness" in *The Principles of Psychology* (1890) (qtd. in Mahaffey 36). For these authors, the cognitive sense of the stream of consciousness was hugely limited, and they propose a different approach where emotions and perceptions have the same weight as thoughts (Mahaffey 37).

As Vicky Mahaffey highlighted, “the interior monologue” took influence from different genres and arts, such as music, drama and even poetry, changing drastically the lyricism of prose. Especially from drama, where the stage experience, what is felt and thought by the characters, overpasses the figure of the omniscient narrator. On the other hand, this lyricism opens a new door of juxtapositions and disorder, a mixture of everything we are able to experience (Mahaffey 37-38).

It is also remarkable the influence of Richard Wagner’s leitmotif on the development of the technique. Music is capable of linking memories and sensations without a logical order, and some repetitive patterns were used by Wagner to provoke particular reactions to the public (Mahaffey 38). The visual and auditory images are vehicles to transmit all these feelings and reasoning, which leads to a private and particular experience. Subjectivity is fragmented, of course, but that nature does not invalidate it, even though it is what makes it unique and rich (Mahaffey 42).

To finish this introduction, it is interesting to mention that this revolutionary form was in Dorothy Richardson’s point of view, a response to the dominant genre of Realism during the late 19th Century. In her own words “to produce a female equivalent of the current masculine realism” (Richardson qtd. in Mahaffey 42). Even though the project is not going to be focused on this matter, the “feminine” is a huge subject in Virginia Woolf’s life and has strong connections on her writings.

2.3 The Stream of Consciousness in Virginia Woolf’s *To The Lighthouse*

Published in 1927, *To The Lighthouse* is the fifth novel out of nine novels Woolf wrote. After the success of *Mrs Dalloway* (1925), *To The Lighthouse* follows the development of the interior monologue, displacing the plot and the narrator, and focusing on the psychological realm of the characters.

The stream of consciousness is constructed from a third person narrator, most of the time, with a limited perspective that allows the characters to have their own perceptions of the reality. The Ramsay Family and their friends share a mental network, where shifting points of views is the norm. As a consequence, this ambiguity shapes a myriad of juxtapositions and interconnected meaning (Grisot et al.103-122).

Trying to represent how the mental process works, the interior monologue functions in many ways, even breaking the flow imitating what happens in real life. For instance, in this part of the chapter one, Mrs. Ramsay is thinking that Mr. Tansley is going to tell her something but her stream of consciousness is abruptly broken: “till she gathered that he had got back entire self-confidence, had recovered from the circus, and was about (and now again she liked him warmly) to tell her-but here, the houses...” (Woolf, “To The Lighthouse” 12).

This tiny fragment reveals so much about how the interior monologue works. It is difficult to know whether the thoughts are Mrs. Ramsey’s thoughts, Tansley’s or even both. Everything is intertwined in a way that the readers are the ones who must connect the dots creating a sensation of movement like if it was a camera (Grisot et al. 106). In contrast to what it could be thought of, the stream of consciousness is not an individual experience but a social one, with a huge dialogic power (Mostafei and Elahipanah 813).

Furthermore, the part when it says “was about” (Woolf, “To The Lighthouse” 12) represents a possibility that lives in the characters’ minds but never happens. The reflection from the past and the future is one of the main themes of the novel, and it is well-defined by the anxieties and willingness of the characters’ interior monologue. Time is fixed to the symbolic realm of the lighthouse, always indifferent to the characters’ never-ending concerns and their relationships. This idea is manifested often during the novel, like in the last part of the book, “The

Lighthouse”, when Mrs. Ramsay, James and Cam are finally sailing to their destination and James now sees both lighthouses, the one that he is seeing at the moment and the one that he remembers from when he was little: “No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was true too.” (Woolf, “To The Lighthouse” 186).

Thanks to this closeness, the contradictions, the secrets and the deepest fears of the characters are revealed. As an example, Mrs. Ramsay goes from liking Tansley to dislike him in a very short time, only in the first chapter of “The Window” (Woolf “To The Lighthouse” 7-14). Like Mrs. Ramsay, Lily Briscoe is a burning example of the paradox of being human. Always in between the role of being a traditional woman and being an artist as it is shown in page 19:

and she began to paint, that there forced themselves upon her other things, her own inadequacy, her insignificance [...] and had much ado to control her impulse to fling herself at Mrs. Ramsay’s knee and say to her [...] “I’m in love with this all”, waving her hand at the hedge at the house, at the children. (Woolf, “To The Lighthouse” 19)

Last but not least, the central passage of the book, called “Time Passes” is the only part narrated from a third person omniscient narrator. Here, the events that occur in a period of ten years are not filtered by anyone but the inanimate objects and forces of nature, giving a feeling of the unbeatable passing of time, life and death. Even the death of essential characters, like Mrs. Ramsay's, are shown in little paragraphs between brackets “[...but Mrs. Ramsay having died rather suddenly the night before, his arms, though stretched out, remained empty.]” (Woolf, “To The Lighthouse” 128).

The central part of the novel shows how the objects have their own voices too. They are not only simple spectators and they are connected to the mental network of the characters. Woolf’s vision implies that everything should have the same value. Firstly, the omniscient narrator

was relegated, and then, inanimate objects are not mere objects, they are entities with their own perspective, and for Modernists, that reveals the democratic idea of a subjective and wired reality, something known as “heteroglot world” (Mostafei and Elahipanah 817). For instance, in this fragment of Chapter II of “Time Passes” referring to the winds wandering inside the silent and old Ramsays’ house: “At length, desisting, all ceased together, gathered together, all sighed together; all together gave off and aimless gust of lamentation to which some door in the kitchen replied...” (Woolf, “To The Lighthouse” 127).

2.4 Cinema as Parasite - Woolf’s Influence of Photography and Cinema

Once the stream of consciousness has been described and exemplified, it is relevant to dig deeper into the Modernists’ influence from cinema and photography, the brand new disciplines that appeared at the end of the 19th Century and were developed during the 20th Century.

These modern forms of art were attempts to answer all these new questions that appeared during those years. The concept of the wasteland is fixed to the mindset of heterogeneous perspectives given by technological and social advances.

In 1926, having watched *The Cabinet of Dr. Caligari*, Virginia Woolf wrote a critical essay called “The Cinema” where she critiques the lack of originality of the medium, explaining that the audiovisual needs to find its own symbols and it should not take them from literature. Nevertheless, Woolf was optimistic for the future of the cinema, and she was even really enthusiastic about it during her life, loving films like Chaplin’s *Modern Times* or the Russian cinema (Woolf, “The Cinema”). Moreover, Woolf published some cinema books with the Bloomsbury Group and had a close relationship with the London Film Society (Humm 292).

Her interest in the aesthetics and the psychological power of the audiovisual is developed by Maggie Humm in Chapter 23 of *Virginia Woolf in Context*. Woolf highlighted her desire to “trigger spectators' unconscious” (294), a way to intertwine what is in the mind in the form of thoughts and memories. As a result, cinema provokes emotions and images that are not reflected on the screen, often suggested, with infinite possibilities (Humm 295). The instinctive relationship between the brain and the eye leaves traces in her works, where the process of thinking and perceiving are not tied to the rational and the conscious. Since it preserves the primal instinct, the objective truth is rejected again for the subjective experience.

Although cinema had a huge influence on her life, and consequently on her writings, photography, was without a doubt a milestone for her when experiencing the world. Early in her life, Woolf was submerged into the photography world thanks to her family, especially, her great-aunt Julia Margaret Cameron, who was indispensable for the Photography during the Victorian Age (Humm 296). Her family photo albums were a manual to understand and develop photography techniques such as framing, space, and temporal displacements (Humm 297). Later on, these techniques will be used in her narrative, trying to conceive similar sensations as those of the visual imagery.

To The Lighthouse is a perfect example of these pictorial qualities. Such qualities were taken from the usage of different techniques, one of them, the chiaroscuro from Julia Margaret Cameron's photography (Humm 298). Dark and light are some of the symbolic foundations where the novel is built upon. It is really insightful noting its visual origins in photography, which is present from the first page of Woolf's novel, in this case, exposing the contradictions of the childhood of James Ramsay: “even in earliest childhood any turn in the wheel of sensation has the power to crystallise and transfix the moment upon which its gloom or radiance rests” (Woolf, “To The Lighthouse” 3).

3. General Analysis

As it was stated in previous chapters, Woolf's writing was heavily influenced by an audiovisual background. Hence, the path that should be followed when analyzing one of her adaptations, is considering the visual conception that is behind the writer's words. Adapting is essentially taking what is relevant and significant from the original and updating it to its new context (Hutcheon 26). In this specific case, the telefilm adaptation comes from a novel which is in a way, an offspring of the Modernist audiovisual imagery of photography and cinema.

3.1 Comparisons Between the Novel and the Telefilm

Linda Hutcheon's *Theory of Adaptation* was used for approaching the process of adaptation. In the very first chapter of the book, Hutcheon states how audiovisual pieces have been criticized the most among all kinds of adaptations (3), perhaps because movies usually maintain just the themes that serve to the story action, focalizing in what can be useful for the plot (11), leaving behind vital fragments of the original. Nevertheless, this idea opens a big question about the works where the storyline is not the most important piece, such as in *To The Lighthouse*. Avant-garde cinema has a history of playing with new forms of cinema, where the plot remains secondary (Seeger qtd. in Hutcheon 11). Albeit Colin Gregg's film is only a minor product for television, with the subsequent economic and artistic constraints of this type of product. In terms of plot, which is nothing complex, the telefilm does an accurate translation. Everything starts with little James Ramsay's compelling need to go to the lighthouse, an idea rejected from his father and how, at the end of the movie, they finally reach the beloved destination. Meanwhile secondary subplots serve as a driving force to understand the characters' motivations and feelings. In that sense, Lily Briscoe's artistic development is the most important, just as in the novel. The rest are constructed around this little inner world of thoughts and feelings, which

is fundamental in Woolf's work, although they are not really part of the plot, thus the difficulties of adaptation return.

However, Hutcheon's also pinpoints the creative process of every adaptation, where the balance between "salvaging" (8) the original work and "appropriation" (8) exists. Creating something new cohabits with maintaining the essence of the original. Therefore, Colin Gregg and the scriptwriter Hugh Stoddart took some liberties they thought they could improve on the audiovisual. For instance, the character of the book William Bankes is omitted in the film. A character that usually works as a counterpart of the lonely Lily Briscoe, with whom she can reveal some of her concerns. Eliminating William Bankes makes Lily Briscoe's life even more lonely, without the possibility of a romantic interest, even though by the course of the novel they remain friends. Something similar happens with the character of the charismatic and beautiful Minta Doyle, a friend of the family who is replaced in the adaptation by Prue Ramsay, the eldest daughter of the Ramsays, and therefore, Doyle's romantic interest, Paul Rayley, is now in love with Prue.

In addition to the absence of some characters, the major digressions done in the film are related to differences in the personal traits of the characters. Mr. Carmichael is a good example of that, from the silent and taciturn version of the novel, to Mr. Ramsay's confident, a more empathetic subject. This is an intelligent way to translate Mr. Ramsay's stream of consciousness to dialogue, a much more natural resource in the audiovisual, respecting the content, changing the form (Hutcheon 10). Nancy Ramsay is another character that suffers from the translation to the screen. In the novel is often absent, but in the movie she bears her father's animosity, being almost like an antagonist to Mr. Ramsay. It is shocking how some characters were changed to respond to Mr. Ramsay's despicable and vulnerable personality, something that is well represented through the interior monologue in the written text: "It was his fate, his peculiarity, whether he wished it or not, to come out thus on a

spit of land which the sea is slowly eating away, and there to stand, like a desolate sea-bird, alone (Woolf, "To the Lighthouse" 43-44).

In terms of structure, the telefilm respects the three-part H shape of the novel. This shape was already indicated by Virginia Woolf in "Notes for Writing" (Woolf qtd. in Moise 110) and it is related to the three part scheme where the middle part includes a ten year gap, and the first and the last portions last only a day. In that sense, the first part, called "The Window", is set in twenty four hours like the last one, "The Lighthouse" (Woolf qtd. in Moise 110). Although it is not clear in the movie that "The Window" is set only in a day. The abrupt narrative and the temporal leaps presented in the novel could lead to confusion. In addition, there are few new scenes invented for the telefilm, some of which have a huge relevance for the story plot like the sequence where Mrs. Ramsay faints while she is gardening, and it is the horrified Cam Ramsay who finds her (Gregg 00:50:00-00:51:39). This new addition serves as a foreshadowing of what is going to happen to Mrs. Ramsay in the future.

The second part of the novel, "Time Passes", is probably the best in terms of fidelity (Gregg 01:25:00-01:30:00). "Time Passes" is well known for being a summary of what happens during the next ten years from the perspective of Ramsay's summer house. It stretches a big period of time in a few pages, showing the decadent and dreadful passing of time. In the television adaptation, there is a highly credible translation, except for representing the events that occurred to the Ramsay Family during those years through detailed scenes: Mrs. Ramsay's death, Prue's marriage and her subsequent death while giving birth, and Jasper's death in World War I (the last one, it was filmed in a highly detailed warfare set). As it was shown before, these life-changing events are little paragraphs between brackets in the original work. Woolf expresses in that way that human lives are minor in comparison to the impassible universe. Nonetheless, in the movie, they are fragments that separate the spectator to the point of view of the house, highlighting again, that the conventional audiovisual works are contingent upon the storyline. It is

important to the creators to show these affairs to reach the climax of the story.

In sum, the audiovisual adaptation is a sober and straightforward version of the original, where the images are mostly subordinate to the storyline. It is true there are multiple attempts to show the liquid state of the characters' consciousness, although the solutions are not the most creative and compelling.

4. The Stream of Consciousness: From Words to Images and Sounds

4.1 Focalization and Ocularization

In terms of narrative, the information possessed by the characters determine the essence of the work. Focalization refers to what the characters know, without forgetting the narrator's point of view (Sánchez 28). A limited perspective like in *To The Lighthouse*, opens up several questions which are deliberately unanswered. On the other hand, ocularization is what the characters or the narrator see (Sánchez 100). Both are really intertwined in the novel, because usually, visual stimuli develop an emotional and rational flow.

In the film it is possible to see the characters' perspectives through different techniques, such as close-ups, where the characters' faces are framed in a very narrow space, and thanks to this closeness, their feelings are expressed. One of the best examples of this idea is when James looks at his father when Mr. Ramsay rejects his idea of going to the Lighthouse at the beginning of the movie (Gregg 00:01:06-00:01:48). Editing is the visual bridge which confronts their feelings and it is, without a doubt, the element that connects both shots: Mr. Ramsay's and James's. This approach is constantly repeated throughout the film. The dialogues where usually the characters express their inner world are translated with a simple shot and its reverse. Nancy Ramsay, who is relevant as a counterpart of her father, says "He's won again" (Gregg

00:15:52) in a very close framing which reveals her disapproval of his father's behavior. It is worth mentioning that this sentence said by Nancy appears also at the end of the movie but this time through voice over, a feature which will be analyzed later on (Gregg 01:32:00) . These simple connections reveal the complexity of the relationships between the characters, even though they are not enough to understand all the nuances presented in the book.

This juxtaposition of shots allows the spectator to see what the character sees, for instance, through the window, where the Lighthouse appears usually with a very somber, almost supernatural presence, something that is highlighted in the book. Scenes of the Lighthouse are shown repeatedly, sometimes as something seen by a character, others it is just a shot that belongs to an external narrator, revealing the omnipresent nature of the Lighthouse (Gregg 00:27:13).

Mirrors are used also in the compositions of shots, usually, reflecting the character's face and his or her emotional state, for instance, Mrs. Ramsay's fear of growing old and ultimately dying (Gregg 00:33:50). Like in Woolf's original, mirrors reflect what is inside the character's soul, an example of this is found at the beginning of the novel when Mrs. Ramsay notices she is getting old and she could have done things better (Woolf "To The Lighthouse" 6). By the end of the first section of the film (Gregg 01:13:00-01:15:00), Caroline Ramsay is also in front of the mirror wearing her mother's jewelry, and suddenly Mrs. Ramsay appears, admiring her beauty, stating what is fundamental for Mrs. Ramsay, the notion of living forever inside her children.

The last remarkable feature of ocularization and focalization is the flashback. In the novel, the endless movement of the "stream of consciousness" reveals many underlying stories which are little pieces of a big puzzle. As "The Window" and "The Lighthouse" are set in twenty four hours, the omnipresent net of consciousness allows Woolf to return in time and tell possible futures thanks to the flashforward. Therefore,

there are interesting passages from the past of the characters such as when Mrs. Ramsay recalls Mr. Charmichael's situation with his ex-wife (Woolf, "To The Lighthouse" 40-41). In the movie there are no flashforwards that connect the spectator to uncertain futures, which creates wider boundaries to decipher the characters' hopes and dreams. Notwithstanding, there is one character who has the capacity of imagining situations which are shown on the screen through images. That character is Lily Briscoe, who is capable of recreating scenes which do not exist at the present time. The highlight of this technique is seen at the end of the movie (Gregg 01:49:00-01:51:00) when Lily is finishing her painting and Mr. Ramsay and his sons are arriving at the Lighthouse. It is in that moment when Lily sees Mrs. Ramsay and little James, years ago, when they were happy and the death of Mrs. Ramsay and the war did not exist. It is remarkable how Briscoe is the only one who can do this through images, especially by the time she completes her artistic character arc, painting Mrs. Ramsay and James from a memory.

In general, what characters know, feel and see throughout the film is presented mostly with a selection of shots and framings, where editing plays a fundamental role. In addition, flashbacks help to build Lily Briscoe's character and the omnipresence of Mrs. Ramsay in her life.

4.2 Auricularization

For this analysis, what characters hear was considered for its fundamental role in construction of the stream of consciousness. From the 1870's, the creation of devices such as the telephone or the microphone has penetrated into Modernist aesthetics (Fratarolla 134).

For the first time the auditory gained the same attention as the visual. There were many reasons for that, for instance, the unreliability of the eye, which can be controlled, and thus, presents a privileged perception of reality (Fratarolla 135). Even though the visual was still more important, audition was thought to be less corrupted because the ear is

not an active organ and it cannot be switched on and off under the dictates of the human will (Adorno and Eisler qtd. in Fratarolla 136). The sense of hearing does not differentiate between the subject and the object as the sight. Through the eyes, reality becomes something seen by someone who chooses what to see, a fragmented one (Levin qtd. in Fratarolla 136).

These ideas were introduced in the new narratives of Modernist works. What characters hear contaminate unavoidably what they think and feel, and that is really well represented in Woolf's *To The Lighthouse*, for example in chapter III of "The Window", the sound of the sea waves change the mood of Mrs. Ramsay from comfort to despair in a little period of time:

so that the monotonous fall of the waves on the beach [...] repeat over and over again [...] the world of some cradle song [...] but at other times [...] had no such kindly meaning, but like a ghost roll of drums remorselessly beat the measure of life, made one think of the destruction of the island and its engulfment in the sea, and warned her whose day had slipped past in one quick doing after another that it was all ephemeral as a rainbow. (Woolf, "To The Lighthouse" 13-14)

Colin Gregg's adaptation has a very insightful use of sound, which can be divided between the dialogue, the sound effects, the soundtrack and finally, the voice over.

Conversations are fundamental to reflect on the characters' mind. As it was stated before, Mr. Ramsay, who, in the written work, is a very close-minded person, with a lot of flaws only accessible through his and others' interior monologue, is in the telefilm, someone who shares his deepest thoughts, usually with Mr. Charmichael. This dialogue exposition does not feel unnatural because it maintains the rhythm of the narration. Mr. Carmichael also justifies Mr. Ramsay's mood even when his reactions are disproportionate, for example when Mr. Ramsay blames his wife because the house is not clean. At that moment Mr. Carmichael

expresses through words that Mr. Ramsay has a “black mood” and the youngsters cannot understand him (Gregg 00:55:50).

Sound effects play another fundamental role, the ocean waves, the birds, the change in the weather such as storms and winds reproduce and provoke specific feelings, hence the spectators feel what the characters feel. This is really well shown on the second part, “Time Passes”, where the dialogue is almost absent (Gregg 01:25:00-01:30:00). Nevertheless, one of the most intelligent uses of sound is when suddenly Mrs. Ramsay blackouts in the garden and it is her child, Caroline, who finds her and makes a horrifying scream bringing everybody’s attention. The high pitch scream with the close up of her face shows an explicit foreshadowing of death for the very first time in the film. It challenges the spectators’ expectations and serves as a little plot twist (Gregg 00:50:00-00:51:39). This scene is not in the book, where death is represented in a more subtle way, with a boar’s skull in the room of the children (Woolf “To The Lighthouse” 114), approaching slowly.

Music is without hesitation the most complex feature to analyze for its extradiegetical power. Composed by Julian Dawson-Lyell, the score is fundamental for translating some of the characters’ feelings into the screen. One of the many examples found in the telefilm is given by the intertwining use of the music and the fisherman’s death who was protected by Mrs. Ramsay. Firstly, at nightfall, the shot of the skull in the children’s room serves as another dreadful sign, and a very tense music starts to play. In the next scene, the music releases its tension when Mrs. Ramsay is comforting the fisherman’s kid while his father has just died in bed (Gregg 00:33:50-00:35:00). The score reveals the emotions and the fears of the characters in a magnificent way, enriching the visual narration without even participating in diegesis. The music is then one of the most accurate forms to capture the written version of the stream of consciousness. This is because it can blend different perspectives, including the viewers’, who are the only ones who can hear this extradiegetic score. Nonetheless, music is not only for highlighting the

most overwhelming and deadly moments, but also important for representing the victories and the good times the characters are living. For instance, the last scenes of the telefilm, when Lily Briscoe finishes her painting (Gregg 01:51:00) and Mr. Ramsay and his children arrive to the Lighthouse (Gregg 01:50:00), are accompanied by a highly energetic and beautiful soundtrack which connects to Mrs. Ramsay's vitality. It is in that moment when Lily Briscoe has another flashback or perhaps she is just imagining seeing Mrs. Ramsay with James one last time. The conjunction of the visual with the intradiegetic audio and the music is compelling in terms of resolution of the telefilm. None of these features, however, are as explicit as the voice over.

Voice over is a technique that has been used more and more over the time in the history of cinema (Valhondo-Greco 4), and it could be said it is the most recognizable form to express the mental and the emotional state in Colin Gregg's *To The Lighthouse*. Although it is not a technique that is used constantly because as it is said before, the audiovisual is focused on the storyline and not the character's tribulations. There are three people whose stream of consciousness are represented the most through voice over. The first one is Mr. Ramsay, usually afflicted by his own insecurities; there are moments where his criticism of himself or Mrs. Ramsay is verbalized through a voice over. This happens when he blames Mrs. Ramsay because she takes care of the fisherman's family and not him (Gregg 00:42:00-0:44:00). The second one is Mrs. Ramsay, even though her feelings and perceptions are represented mostly through her actions, gestures and dialogues, her own words are the only ones that trespasses her consciousness boundaries and get into other character's, specifically, Lily's. Lily Briscoe is the character whose interior monologue is more accessible among all. Not only is it shown with flashbacks but she possesses more time than anyone to develop her stream of consciousness. Usually her voice over appears when she is painting, or trying to paint, this allows to slow down the rhythm of the film, and permits these stances where Briscoe wanders inside her inner self. Like in the novel, her thoughts float away from the picture, from the

impossibility of James to go to the lighthouse that day, to the figure of Mrs. Ramsay, who are the objects of her painting (Gregg 00:49:00-00:50:00). This flow appears several times in the telefilm, notwithstanding, what makes Lily Briscoe's stream of consciousness unique is the ability to reproduce Mrs. Ramsay's words with Mrs. Ramsay's very own voice, something which is closer to the multilayered possibilities of the interior monologue in the novel. There is a specific quote invented in the movie which is said by Mrs. Ramsay in a conversation with Lily in the first half of the piece: "close doors, open windows" (Gregg 00:35:00) that Lily will remember through the voice over at the very end of the movie (Gregg 01:51:00). This quote summarizes in a way some of the most memorable themes of the film and the novel, and is linked to Woolf's narrative technique connecting different characters, time, space, states of mind and reflections.

4.3 Other Significant Features

Once the main techniques for showing the interior monologue have been treated, it is at least worthwhile to enter in new landscapes in the development of the stream of consciousness.

Coling Gregg's version relies upon acting during the most part of its duration. Following the maxim of showing without telling, the spectators are able to get closer to the characters' inner world. From this perspective, Rosemary Harris as Mrs. Ramsay is flawless, covering the wide spectrum of emotions the character feels. She goes from being witty and energetic when she talks to Mr. Tansley (Gregg 00:10:30-00:11:52) to be the main support of the family with little gestures and affections. She is afflicted when she is thinking about the passing of time and death, and even though she expresses these feelings through dialogues, her acting is what keeps the multiple layers of the character. Second to last, it is Michael Gough as Mr. Ramsay, who diverges a little from his novel counterpart, nevertheless his acting is superb, translating Mr. Ramsay's insecurities and anger often resulting in very graphic and violent scenes

where he expresses his frustration in a more obvious way, even throwing objects when he is livid (Gregg 00:55:50). This might create a character who is even more despicable than the one from the novel because he is more energetic when showing what he feels. Finally, further from the most veteran actors, Kenneth Brannagh's Charles Tansley is top notch in this aspect. Again, as it occurred with Gough's interpretation, his Tansley is less complex than his literary equivalent, but his gestures encapsulate with precision his problems and mindset, which usually clash with the Ramsays' (Gregg 00:00:00-01:55:00).

The last technique treated in this paper will be the use of light and dark in the film. Both are principal symbols in the novel and they represent the never ending cycle of life and death, mostly illustrated by the figure of the Lighthouse, and some of the characters, like Mrs. Ramsay, who is the glue of the family and represents the order: "there is a coherence in things, a stability; something she meant, in immune from change, and shines out (she glanced at the window with its ripple of reflected lights" (Woolf, "To The Lighthouse" 105).

In the television version, there are too many instances where light and dark are used to represent the character's consciousness. This chiaroscuro is fundamental in the novel and as it was stated before, it is something which was taken from Woolf's aunt's photographs (Humm 296), completing the full circle, from the visual to the written text to the audiovisual. For instance, in a new scene where Mrs Ramsay is recovering from her collapse in the garden, her daughter Prue goes to see her and opens the curtains to let the light in because Mrs. Ramsay was in the dark (Gregg 00:51:39-00:55:50). Even though the room is lighter, the scene is still dark, showing the fragility and unavoidable death of Mrs. Ramsay. There are also several scenes where Mr. Ramsay and Mrs. Ramsay are having an argument for trivialities, for example in one scene they have a fight about helping the fisherman's family (Gregg 00:42:00-00:44:00) and it is Mrs. Ramsay who is illuminated while Mr. Ramsay stays in the dark, again trying to represent what an important

figure of hope and stability Mrs. Ramsay is. The last sequences where everything is resolved are the most illuminated, showing the magnificent union between the characters and Mrs. Ramsay fulfilling their destiny (Gregg 01:44:00-01:55:00).

4.4 An Example of Stream of Consciousness in Chapter XVII: The Dinner

To exemplify all the features considered in previous chapters, the scene of the dinner in chapter XVII, at the end of the first part of the book, “The Window”, has been chosen. Taking the DVD booklet as a guide, this scene is called “The Dinner” and it corresponds to the eight scene out of eleven scenes which conform to the totality division of the DVD menu. This name is how usually its book counterpart is called although the title of the chapter is only “Chapter XVII”.

“The Dinner” plays an essential role in the novel for its narrative tension, showing for the last time all the Ramsays and their friends together before Mrs. Ramsay and her children’s death and the unavoidable passing of time (Woolf “To The Lighthouse” 82-111). For its duration and narrative capacity of connecting the most important characters’ consciousness through a huge net of feelings and thoughts, this scene is also a burning example of all the audiovisual ways of representing the stream of consciousness in this specific adaptation (Gregg 01:17:00-01:25:00).

In the book, most of the time the perspective is given from Mrs. Ramsay’s point of view and even though other characters’ interior monologue such as William Bankes’s and Lily Briscoe’s are also pieces of the puzzle of this multilayered consciousness, this is a chapter dedicated to Mrs. Ramsay, because she is what maintains the foundations of the family and kin (Woolf “To The Lighthouse” 82-111). Therefore, Mrs. Ramsay is presented almost like a spectator who enjoys what probably is the last dinner with all the members reunited and while

she has time to enjoy and sense every moment and every detail, the casual scene becomes deeper in meaning and emotions:

Raising her eyebrows at the discrepancy -that was what she was thinking, this was what she was doing-ladling out soup- she felt, more and more strongly, outside that ; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. (Woolf "To The Lighthouse" 87)

During this long chapter, the reader assists the world of a character who is full of contradictions and professes a huge devotion for her family, and with all that in mind, Mrs. Ramsay is the symbolic lighthouse that keeps the Ramsay's together, something which is highlighted with the pitch black darkness of the outside. At the end, Mrs. Ramsay tries desperately to hold onto what has just happened, notwithstanding, what happened is only part of the past and nothing she can do about it: "it had become, she knew, giving one last look at it over her shoulder, already the past" (Woolf "To The Lighthouse" 111). The contrast between the joy and closeness of evening and the anxious feeling of the finite, perfectly summarizes the themes of the work, and it situates all the characters closer to the edge for the ending.

The scene in the movie is somewhat more democratic because Mrs. Ramsay is not the main focus (Gregg 01:17:00-01:25:09). From the very beginning, the joyful music serves as a guide for the character's emotions and the familiar and comfortable dinner they are going to experience. Again, extradiegetic music is absolutely linked with the interior monologue, emphasized with scenes of the stormy weather outside. The binary opposites of light and dark reflect also the themes in the novel and they are well represented in the film:

Now all the candles were lit up, and the faces on both sides of the table were brought nearer....as the had not been in the twilight...inside the room [their faces] seemed to be in order and dry land ; there, outside, a reflection in which things wavered and vanished , waterily. (Woolf "To The Lighthouse" 97)

Some character's thoughts are revealed through voice over, like Tansley's, who feels he is not part of the Ramsays and he questions why he is there, or Lily Briscoe's perception on men and the problems with her painting, which must be finished, nothing so different from the book (Gregg 01:17:00)

On the other hand, Mrs. Ramsay starts to think about Prue and Paul's marriage, which in the book is Minta and Paul's. Nevertheless, in the telefilm, Mrs. Ramsay is not capable of "flying like a hawk" through her consciousness, admiring everybody in the dining room (Woolf "To The Lighthouse" 104-105), almost as if she was dissociating through the interior monologue. All these uses of the voice over are reinforced by the close-up shots, a rudimentary but effective way of knowing whose thoughts are.

The flashback is the only audiovisual element to represent the interior monologue not used in the scene, however, Lily Briscoe will remember the dinner in a flashback later on (Gregg 01:40:00-01:43:00), in the third act, "The Lighthouse", where she moves the salt cellar as if it was the tree of her painting: "Then her eye caught the salt cellar, which she had placed there to remind her, and she remembered that next morning she would move the tree further towards the middle" (Woolf "To The Lighthouse" 93). This remarks the impossibility of finishing the painting because she is still stuck before Mrs. Ramsay 's death.

Lastly, there is one addition in Colin Gregg's television adaptation which is worth analyzing, something that shows the character's mood, represented differently in the novel. As in the written text, the ambiguity prevails throughout the passage, the characters try to keep balance between the good times they are having, and the tension of what is going to happen. Near the end, Mr. Ramsay and Mr. Carmichael begin to recite "Luriana Lurilee" by Charles Elton (Woolf "To The Lighthouse 110-111). One of many pleasures of being reunited is reciting poetry, as it is told through Mrs. Ramsay's point of view. Notwithstanding, in the adaptation,

it is Mrs. Ramsay, who recites, with her husband, not Elton's poems, but two sonnets by Shakespeare (Gregg 01:17:00-01:25:00).

An interesting interpretation could be that Shakespeare's poetry is more famous and, in that way, would appeal to a bigger audience. In any case, the "Sonnet XXX" (Shakespeare "Sonnet XXX"), recited by Mr. Ramsay and the "Sonnet LX" (Shakespeare "Sonnet LX"), recited by Mrs. Ramsay, both are about death and the unbeatable force of time. This bittersweet ending for the dinner connects with Mrs. Ramsay's revelation in the book of what is actually part of her past. At the end of the sequence, Mrs. Ramsay's verses blend with different scenes of the characters after the dinner, Lily and Michael, among others. This last sonnet is arranged with a very tense piece of music which finishes abruptly before the second part of the film begins, "Time Passes" (Gregg 01:22:00-01:25:00).

Ultimately, both versions, written and audiovisual, are good examples of how the stream of consciousness is represented, and even though the telefilm sequence has its own variations, it respects the themes and motifs of the novel thanks mostly to the acting and the music.

5. Conclusions and Further Questions

Having analyzed the main audiovisual techniques used for representing the interior monologue in Colin Gregg's *To The Lighthouse*, it is worth to mention the difficulties carried by such a huge task. As it has been seen, audiovisual production is a medium which has a lot of differences from literature. Its own language often serves the story plot, avoiding specific situations, which could be clumsy for the development and rhythm of the film, or in this case, the telefilm.

Woolf's novel is most of all, a complex work with multiple shades, even though it has been seen that different people comprehend different things for its narrow and sometimes obtuse narrative. Giulia Grisot, Kathy

Conklin and Violeta Sotirova wrote an article called “Who’s afraid of Virginia Woolf? Readers’ responses to experimental techniques of speech, thought and consciousness presentation in Woolf’s *To the Lighthouse* and *Mrs Dalloway*”, and they conclude her works offer multiple interpretations about whose interior monologue is narrated (103-123). Colin Gregg just gave his own perspective with the possibilities and means he could access. In that sense, it is essential to point out the fact that his *To The Lighthouse* is a small project for television, without the advantages of producing a film for the big screen. The limited budget and the television format itself could have been decisive for the final product, which is light and concise in comparison to the written text.

Gregg’s version with Hugh Stoddart screenplay is a flawed but convincing work which eliminates and reformulates what could be intricate for the spectators, sometimes leaving behind the ambiguities which make these fictional characters human and full of complexities. The adaptation of the stream of consciousness is in some way effective, although with limitations. It could be really cumbersome having a mainstream film which is totally narrated through flashbacks or voice over.

All these ideas open up new questions regarding the adaptations of novels like Woolf’s, for its complex relationships between the narrative modes and its characters. This might be the answer to why there are just a few audiovisual adaptations of Virginia Woolf’s works. Maybe the traditional narratives of cinema are incapable of reflecting the heterogeneous net of thoughts and emotions of her texts.

What is also striking is the difficulty to access Colin Gregg’s adaptation, which creates some speculation around the success of the telefilm. Even though, *To The Lighthouse* was produced by the BBC, it seems there have not been attempts to re-release it on any platform after the DVD release, making it almost impossible to get. Therefore, as Linda

Hutcheon relates in the Theory of Adaptation, adaptations have to do with the success, in many cases, an economical success (5).

Another question the telefilm brought up is about avant-garde cinema. Maybe when adapting Modernist works with these complexities there should be a searching for new and non-traditional ways of telling stories from traditional mainstream cinema, opting for diverse techniques and sensibilities. Virginia Woolf's works require a high grade of complexity, because the narrative is shapeless and liquid, full of sensorial metaphors, where the real and the imagination become one thing. With that in mind, there must be some interesting audiovisual features to use for her works.

All things considered, Colin Gregg's adaptation is not a failure if it is taken with the limitations and constrictions he had when he directed and proposed his own personal vision. There are different devices in his work to translate this omnipresent force of the interior monologue, and some of the are more accurate or appealing than others. Nevertheless, it must be said the acting work and the extradiegetic music are crucial here, and they are usually the bigger window the viewer disposes to get into the character's soul, which, on the other hand, makes the film incomplete but enjoyable.

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