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**Stream of Consciousness in James Joyce's *A Portrait of the Artist as a Young Man*  
and Virginia Woolf's *Mrs. Dalloway***

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fulfillment for the Degree of Master in Literature and civilization

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## **Dedications**

I wholeheartedly dedicate this humble research to my beloved parents, my brothers, my only sister, my teachers and my friends.

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## Abstract

James Joyce and Virginia Woolf are two representative figures of the modernist fiction, known for the use of the Stream of Consciousness technique. They are often categorized by the same features concerning this technique; however, their use of this technique may converge and diverge. This research is a stylistic investigation of the use of Stream of Consciousness in Joyce's *A Portrait of The Artist as a Young Man* and Woolf's *Mrs. Dalloway*. It also explores Joyce's Epiphanies and Woolf's Moment of Being in the aforementioned novels. An eclectic method that draws on insights from psychoanalysis, stylistics and Narratology is adopted to this study. The findings concerning the convergence in the use of Stream of Consciousness in the two aforementioned novels could be summarized as follows: the implication of the aspect of focalization, the use of free association and the use of time-montage devices. As for the divergence in the use of the Stream of Consciousness in Woolf's *Mrs. Dalloway*, it is related to the use of Free Indirect Discourse, Space-Montage and the guidance of the author. However, in Joyce's *A Portrait of that Artist as a Young Man*, it is distinguished by the use of Interior Monologue and the evolution of language. This research might pave the way for an extended study to the technique of Stream of Consciousness in a rather exhaustively psychological perspective.

**Key words:** Virginia Woolf, James Joyce, Stream of Consciousness, Epiphany, Moment of being, Stylistics, Narratology, Psychology, Stream of Consciousness in *A Portrait of The Artist as a Young Man* and *Mrs. Dalloway*.

## ملخص

جيمس جويس وفرجينيا وولف هما شخصيتان ممثلتان للرواية الحديثة، معروفتان باستخدامهما للأسلوب الأدبي "تيار الوعي". وغالبا ما يتم تصنيفهما حسب نفس المميزات فيما يتعلق بهذا الأسلوب الأدبي، ومع ذلك فإن استخدامها لهذه التقنية قد يتشابه وقد يختلف. ان هذا البحث هو عبارة عن دراسة أسلوبية تدرس استخدام أسلوب "تيار الوعي" من قبل إثنين من أبرز الكتاب الحداثيين و هم جيمس جويس وفرجينيا وولف في رواياتيهما "صورة الفنان في شبابه" و "السيدة دالواوي" على التوالي. ويستكشف هذا البحث أيضا أسلوب جويس الأدبي "التجليات" (Epiphanies) و أسلوب وولف الأدبي "لحظة كينونة" (Moment of being) في الروايات المذكورة سلفا. وقد تم اعتماد منهجية منتقاة لتحقيق هذه الدراسة التي تعتمد على عدد من المناهج المختلفة مثل نهج التحليل النفسي و النهج الاسلوبي و النهج السردي. و يمكن تلخيص النتائج المتعلقة بالتقارب في استخدام الأسلوب الأدبي "تيار الوعي" في الرويتان المذكورتان سلفا كالآتي: استخدام نمط التنبير (Focalisation), وأسلوب "المتناج الزمني" (Time-montage) و أسلوب "تداعي الأفكار الحر" (Free Association). أما بالنسبة للنتائج المتباينة بالنسبة لأسلوب "تيار الوعي" في رواية وولف "السيدة دالواوي" فهي متعلقة باستخدام أسلوب الخطاب الطليق غير المباشرة (Free Indirect Discoure)، و توجيه المؤلف. اما بالنسبة لرواية جويس فهي تختلف في استخدامه لأسلوب المونولوج الداخلي (Interior Monologue) و تطور اللغة. إن هذا البحث قد يمهّد الطريق لإجراء دراسات أوسع لاسلوب تيار الوعي من منظور نفسي شامل.

**الكلمات المفتاح:** فرجينيا وولف، جيمس جويس، تيار الوعي، التجليات، لحظة كينونة، التحليل النفسي، الاسلوبية،

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## Chapter One: General Introduction

### 1. Introduction : Background to the Study

Every turn of a century is followed by a change in the way of thinking and often by a rejection of the previous one. Modernism as a literary movement questions the conservative values of realism, the axioms of the previous age and even in some cases the existence of a supreme God. While Realists portray the nature of reality with authenticity of the physical and external action of the characters, Modernists convey the nature of reality through the psychic content with more emphasis on the inner side of the characters rather than their external actions. Modernist writers therefore, claim to be realistic in the modern sense. For them the truth might not be found in the outlook, it can only be found in the inner thoughts of human beings. This modern view of reality which encouraged them to contrive new technique that enabled them to explore the psychological makeup and have access to the thoughts and feelings of characters and human beings, called the stream of consciousness. This movement shows great interest in the psychoanalysis of Freud and Jung, for that both share a common ground of interest in human's psychology and inner life. The leaders of this movement like James Joyce and Virginia Woolf found that traditional narrative techniques are limited and therefore useless for their aim; As a result of that, they developed a style to suit their proposes that can be characterised by stylistic novelty, fragmentation, variety of perspectives and alternatives to traditional narrative forms. James Joyce and Virginia Woolf used stream of consciousness in their writing to depict the flow of thoughts and feelings in the character's mind in many of their novels such as Woolf's *Mrs. Dalloway* and *To the Lighthouse* and Joyce's *A Portrait of the Artist as a Young Man* and *Ulysses*. Virginia Woolf was also uniquely known for her

Moment of Being, on the other hand, James Joyce was uniquely known for his Epiphanies.

## **2. Statement of the Problem**

The proposed research attempts to explore the different stream of consciousness techniques used by James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *Mrs. Dalloway*. The style of writing of Joyce and Woolf tends to depict the inner flow of thoughts of characters using Stream of Consciousness to serve the modernist themes that are rather interested in the individual than in society. This technique is also known as the Interior Monologue technique. Many modernist writers were influenced by Woolf's Free Indirect style, her experiments with point of view and her use of interior monologue. However, she innovated one particular technique that does not seem to receive much attention which is Moment of Being. This latter characterises the literary style of Virginia. On the other hand, Joyce's novels are written in accordance with his theory of Epiphanies. Virginia Woolf and James Joyce, despite the fact that they used the same devices, tackled different themes.

This research will attempt to explain the Stream of Conscious technique, how it is used by the two authors to serve their ideological differences and how it presents the psychological aspects of characters in the two novels.

## **3. Research Questions**

- a. How are the Stream of Consciousness, Epiphany and Moment of Being techniques employed by James Joyce in *A Portrait of the Artist as a Young Man* and Virginia Woolf's *Mrs. Dalloway*?

- b. What are the literary functions that result from the use of Epiphany, Moment of Being and Stream of Consciousness in James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *Mrs. Dalloway*?
- c. How do Virginia Woolf and James Joyce Converge and Diverge in the use of Stream of Consciousness in *A Portrait of the Artist as a Young Man* and *Mrs. Dalloway*?

#### **4. Scope of the Study**

This research is a stylistic investigation into James Joyce's and Virginia Woolf's use of Stream of Consciousness in *A Portrait of the Artist as a Young Man* and *Mrs. Dalloway* respectively. The dissertation will be in four chapters, and will present preliminary literature studies concerning the convergence and divergence in the use of Stream of Consciousness in the aforementioned novels, as well as the literary functions that result from the use of these techniques. One also seeks to look for areas in which the two novels converge and diverge in the use of Epiphany and Moment of Being in the novels.

#### **5. Aim of the Research**

A focus on that literary movement is interesting in the sense that it helps Literature students to understand the innovation in narrative techniques and in modernist literary style. It also helps the reader understand some of thematic aspects of modernism. Moreover, the study of the differences in Stream of Consciousness by James Joyce's *A Portrait of the Artist as a Young Man* and Woolf's *Mrs. Dalloway* could be fruitful and quite interesting for students of English literature because it deals with the analysis of character's thoughts, feeling and sentiments through a smooth flow from one character to

another. These narrative techniques should be taken into consideration because they are the core of modernism. When studying stream of consciousness, little attention is given to the author's personal touch. This research attempts to explore the individual use of this technique by Joyce and Woolf to bridge the gap between style and theme. It is also interesting to compare the narrative style of two of the representatives of modernism in two influential novels: *Mrs. Dalloway* and *A Portrait of the Artist as a Young Man*.

## 6. Review of Literature

This research is based on previous studies from books and journals about the use of Stream of Conscious, Epiphany and Moment of Being techniques in Joyce's *A Portrait of the Artist as a Young Man* and Woolf's *Mrs. Dalloway*. These two novels have been examined stylistically from different angles by many scholars and researches. Due to the impracticability in covering all secondary sources that have been read, one can mention a journal and a book on which I based my study. Robert Humphrey in his book, *Stream of Consciousness in the Modern Novel*, based his compression of the use of Stream of Consciousness in the two novels according to seven patterns: The unities (time, place character and action), leitmotifs, Symbolic structures, formal scenic arguments, Natural cyclical schemes (seasons, tides, ect) and theoretical cyclical schemes (86).

According to Jin Ma's journal, Joyce and Woolf are two "well-known" novelists for the use of stream of consciousness; both of them have their unique writing style. According to him Joyce is known for his Epiphany which is a moment of deep insights that might be gained through incidents and circumstances which seem outwardly significant. Woolf used a unique technique called The Moment of Being or known also as Moment of Importance. Jin Compared between the two literary techniques in which he provided three similarities: First of all, both are artistically designed by their writers to

represent the moment of mental experience. Second, both of them need the impact of the external world or stimulus on the human mind. Thirdly, both writing techniques intend to show rather than comment. The writers just present the characters' thoughts and emotional reactions but do not make comments on them; characters are not introduced outright by the author but rather introduced by their own thoughts, words and deeds, which leaves a large space for readers' imagination and thinking. Jin continues to provide three differences between Epiphany and Moment of Being based on the plot, the characters, the sense of time and the effect on readers (116-117).

The research's comparison will take another dimension. It will examine the convergence and divergence of Joyce's and Woolf's use of stream of consciousness, his concept of Epiphanies and her notion of Moment of Being in *A Portrait of the Artist as a Young Man* and *Dalloway* respectively with a reference to the aforementioned technique's literary functions.

## **7. Methodology**

The method that is adopted in this research is an eclectic one which draws on different disciplines such as Psychoanalysis, Stylistics and Narratology. The concept of "Free Association" will help analysing both texts and depict the flow of thoughts and memories of the characters in both novels *Mrs. Dalloway* and *A Portrait of the Artist as a Young Man*. The Theory of Narrative on the other hand, will serve to analyse the Narrative Voice and the Interior Monologue of characters. Data will be collected through a library research, in the sense that materials will be collected from the library and infrequently from the internet. As for data sampling and procedures of analysis, it will be a close reading of the primary sources (the selected novels) and secondary sources

(critical analysis), and then one will have recourse to comparing/contrasting the selected novels.

## **8. Structure of the Research**

The present research encompasses general introduction, three main chapters and a general conclusion. The first chapter will include background of the research, the Statement of the Problem, Research Questions, Significance of the Study, its Scope and Limitations, the Methodology of the Research, etc. The second chapter will be a Theoretical Framework that contains a detailed explanation of Modernism as a literary movement; the three aforementioned approaches (Stylistics, Psychoanalysis and Narratology); the origin and the nature of Stream of Consciousness; the definition of Focalisation and Free Association. The next two chapters will discuss the use of stream of consciousness techniques as applied in James Joyce's *A Portrait of the Artist as a Young Man*, and Virginia Woolf's *Mrs. Dalloway*.

Finally, the research will culminate in a general conclusion which will include an overview of the findings along with a comparative analysis. This will be followed with a future perspective and the possible implications of the findings in the teaching of English literature.

## Chapter Two:

### Theoretical Framework and Literary background

#### 2.1. Introduction

The First World War had an effect on the whole world with all its domains; art and literature were not an exception. Generally, modernist writers questioned the motives that led to the war and this led them to nullify the assurances provided by religion, politics and society. Those idealised moral values were no longer sufficient because the world seemed to them horrific, chaotic and futile. Some modernist writers, among them T.S Eliot, expressed the hopelessness, helplessness and the disillusionment of humanity after the First World War through number of his poems such as *The Love Song of J. Alfred Prufrock* and *The Wasteland*. The British Modernist literary movement was primarily a profound reaction against the idealised moral, cultural and social values of the Victorian era. This movement saw that the style of life of the previous generation and way of doing things are futile and no longer fit for the existing generation. Modernism showed a great interest in psychology, which was a new established discipline. Many intellectuals and writers saw a radical experimentation in literary form and expressions to fit the modern interest that favoured the individual rather than society. This interest led to the adaptation of William James's concept of Stream of Consciousness into a narrative technique that would provide a smooth and continuous access to character's mind. Many Modernist writers such as James Joyce and Virginia Woolf adopted and innovated in this technique to depict the inner side of human beings and psychological effect of the World War on individuals. Joyce and Woolf made a great experimentation in their writing style in order to give some sort of coherence between the form and the meaning or the signified and signifier. The solid bond between the linguistic form, Narrative Style and psychological effect and mental image stamped both writers with a unique writing style.

## 2.2. Modernism

### 2.2.1. Definition of Modern and Modernity

To define modernism, one may face many facets of this term. The term Modernity is coined by Charles Baudelaire as 'modernité' in his essay *The Painter of Modern Life* in 1864 (Goulimari 110). Modernism is defined in his essay as "the transient, the fleeting, the contingent; it is one half of art, the other being the eternal and the immovable." (qtd. in Gasiorek 61) This means that modernity is the recent, brief and momentary experience of life in the urban metropolis that is captured by art.

Bradbury and McFarlane in *Modernism A Guide To European Literature 1890-1920* provided a definition to the normal usage of the modernity that is seen as something that progresses with time, and is compared to the bow-wave of a ship; last year's modern is not this year's (22). The modern is limited to the here and now; therefore, it loses its title when being outdated by a next historical moment.

The term 'modern' undergoes semantic shift because it is tied up with definition of our situation in the here and now which is a subject to change. Lionel Trilling says, "[the modern] can swing around in meaning until it is facing the opposite direction" (qtd. in Bradbury and McFarlane 22). It shifts from being anything identifies our situation at the moment, to being distinguished as a set of indispensable characteristics that distinguish a particular socio-cultural process or output as modern.

The notion of the "modern" in its broad sense might be associated with the style of writing that is characterised by a powerful and intended break with the traditional norms in writing techniques and narration as well as traditional themes. The term "modern" embodies a distinctive historical discontinuity, a sense of alienation, disillusionment, hopelessness, loss and despair. It rejects history, social conventions, traditional values, assumptions and the conventional axioms and "rhetoric" by which they

were communicated. It is rather interested in the individual and its inner being over the social human being. Modernity draws from the psychology of Sigmund Freud and Carl Jung because it used to be interested in the psychological effect of war and society on the individual. It gives priority to the conscious over the self-conscious. It can be considered as a reaction against Realism and Naturalism and the former's sense of reason, systematic morality and nature of reality (Holman and Thrall 274).

### **2.2.3. Modernism as a Literary Movement**

The beginning of the modernist period in English Literature could be traced back to the outbreak the First World War 1914. This period was marked by the intensity of the experience of the war and by innovation and experimentation in writing. The first wave of modernist writers was preceded by the novelists of the Edwardian Age, the period in English literature in the reign of King Edward VII between the death of Victoria 1901 and the beginning of the First World War in 1914. Its major figures are John Galsworthy, H. G. Wells, Arnold Bennett, E. M. Forster and Joseph Conrad. A second wave joined them with great contribution of innovation in fiction, such as Dorothy Richardson, Virginia Woolf and James Joyce, whose writings were concerned with experimentation and examination of the inner self (Holman and Thrall 275). This wave of writers was influenced by Ezra Pound's injunction to "Make it new!" which was almost a sacred obligation towards the spirit of innovation (Gay 106). It is perhaps under this injunction that they were motivated to experiment in writing techniques and adopted a certain narrative technique called the Stream of Consciousness that distinguished their writing. This technique replaced the traditional narrative technique and gave them access to the inner thoughts and feelings of characters which is the centre of interest for modernists. A third wave of writers such as D. H. Lawrence, Aldous Huxley and Evelyn Waugh were

influenced by the Stream of Consciousness of the former writers as a technique that would provide an access to the private thoughts of characters; however, they protested in a different way against the nature of modern society and the maliciously witty novel (Holman and Thrall 275).

It is difficult to give a set of standard characteristics of the modernist literary movement due to the diversity of characteristics that distinguish each writer of this movement from the other. In general there have been many attempts of experimentation and innovation with language, plot, themes and characters. Each writer has a distinctive perspective of society. Virginia Woolf, for example, has a feminist perspective in her novels *A Room for One's Own*, *Mrs. Dalloway* and *Into the Lighthouse*; James Joyce in *A Portrait of The Artist as Young man* and D.H. Lawrence in *Sons and lovers* has a psychological perspective; and Gorge Orwell's *Burmese Days, 1984* and *Animal Farm* have a post-colonial perspective. However, the overarching motive that might be shared by most of modernist writers, is the self-conscious and the reaction against nineteenth-century social order, social convention, the old view to world, rationalism, antirealist and the ideology of realism.

### **2.3. Stylistics**

The term Style can have great a number of interpretations and that is what makes it quite problematic to define the term. Short and Leech define it in *Style in Fiction* as “the way in which language is used in a given context, by a given person, for a given purpose” (10). Short and Leech continue to clarify this definition resorting to Saussure's distinction between Langue, a code or system of common rules used for communication, and Parole; the use of this code or system, associating the style to Parole in the sense that it is the selection from a total linguistic tools that construct a style (11). The term “Style”

can also be used rationally when talking about the style of a specific writer or specific period referring through the style to the set of linguistic characteristics that are used in corpus/corpora. Hence, it is safe to say that style can also refer to “the linguistic characteristics of a particular text [or a particular writer]” (12).

Stylistics can be also defined as a field of study and a method of textual interpretation in which much importance and primacy is given to language because the various forms, patterns and levels that compose linguistic structure are important elements to the function of a given text. This function would serve as a gateway to its interpretation (Simpson 2). Although it can be applied to oral and written, it cannot function autonomously alone as a domain; it draws on many disciplines such as linguistics and literature. Leech and Short also defined Stylistics as a field of study in few simple but clear words as a (linguistic) study of style that describes what use is made of language. The goal of literary stylistics is to explain the relationship between the language and the artistic function of the literary text. It raises the following questions: Why does the author choose this linguistic choice to express a certain idea? And how does he achieve an aesthetic function through this choice of language? (13).

#### **2.4. Narratology**

Narratology is a term that refers to the theory of Narrative. It is the study of narrative and narrative structure. It can also refer to a theory that seeks to locate the qualities of narrative and the recognised similarities and difference between registers of presentation and content. It focuses on the typological building blocks that makes the conveyance of the narrative possible (Childs and Fowler 151).

Monika Fludernik in *An Introduction of Narratology* defines Narratology as:

The study of narrative as a genre. Its objective is to describe the constants, variables and combinations typical of narrative and to clarify how these characteristics of narrative texts connect within the framework of theoretical models (typologies) (8)

According to Chris Baldick, the modern theory of Narratology is associated with the European Structuralism. He considers Aristotle's *Poetics* as a narratological work. The foundation of the modern Narratology could be dated from Vladimir Propp's *Morphology of the Folk Tale*, 1928 (166). This latter explores the typology of narrative in the Russian folk tales and detects over thirty invariable recurrent motifs appear in a particular order. (Childs and Fowler 151).

The methods of narrative theory are inspired by modern linguistics. In a similar fashion to how modern linguistic seeks to find how language material develops meaningfully from the combination of basic elements (phonemes, morphemes, syntagms, etc.), narrative theory seeks to trace how sentences turn into narrative. (Fludernik 8)

Traditionally, Narratology has been a sub-discipline of the study of literature. It also has a close relationship with poetics, like analysing the characteristics of a literary text and their aesthetic functions, genre theory, like studying the typological, historical and thematic issues in narrative subgenres, and semiotics, like analysing the narrative meaning of the text. (9)

#### **2.4.1. Focalisation**

Focalization is a term in Narratology that refers to the kind of perspective from which the events of the story are perceived, seen or heard. The term was coined by the French narrative theorist Gerard Genette. It is defined by Mieke Bal as the relationship between the 'vision,' the agent that sees, and that which is seen". It is a relationship

between the narrator, the focaliser, i.e. the subject who sees, and focalised, i.e. the object which is seen. The focaliser is the point from which the elements are viewed. It could be a character who has an advantage over other characters. The reader watches the events from that character's perspective. The focalised could be a character which is being observed by the focaliser. Each of the poles of this relationship must be studied separately. It can be simplified as, A says that B sees what C is doing. However, when the reader is presented with a vision as directly as possible, the different agents then cannot be isolated, they coincide. That is a form of 'Stream of Consciousness' (146).

Gantee categorised three types of narration:

1. Focalisation Zero or Non-focalised: a narrative with no focalisation, it could be found in classical narration where the omniscient narrator tells more than characters know.
2. Internal Focalisation: It could be found in the narration where the omniscience of the narrator is restricted. It consists of three :
  - a. Fixed : where the events of the story are perceived by only one single
  - b. Variable: where the events of the story are perceived by two characters or more
  - c. Multiple: when the reader is given more than one perspective on the same event like epistolary novels.
3. External Focalisation: it is found in those narratives where the narrator does not reveal all that he or she knows about the characters and where the reader is not given access to the characters' thoughts and feeling. (McIntyre 35)

## **2.5. Psychoanalysis**

Psychological disturbance and mental disorder was thought to be uncured before the emergence of Psychology as a field of study in the late 19<sup>th</sup> and early 20<sup>th</sup> century.

The Austrian physician Sigmund Freud was interested in those cases and believed that it is possible to cure those mentally disturbed people through making them conscious about their unconscious thoughts and behaviour, thus gaining 'insight'. The term 'Psychoanalysis' was coined by Freud as a procedure for the analysis and therapy of neurosis at first, but then it expanded to be an umbrella to a number of varied theories in the history of civilization (warfare, mythology and religion), art and literature. (Abrams 290)

Psychoanalytical criticism is a literary criticism that is based on Freudian theories of psychology. It deals with a literary work, whether fiction or non-fiction, as an expression of the state of mind. It deals also with the psychological makeup and the structure of personality of the author. As Patricia Waugh, a literary critic and professor of English Literature at Durham University, wrote, "Psychoanalytic literary criticism does not constitute a unified field. However, all variants endorse, at least to a certain degree, the idea that literature...is fundamentally entwined with the [human] psyche" (200).

Psychoanalytic criticism aims to analyse the psychological makeup of an author or certain character(s) in a given literary work. It argues that the unconscious, secret desires and anxieties of an author can be revealed through his literary works because it is a manifestation of his own neuroses.

The Freudian theories suggest that works of art and literature that consist of the imagined or fantasised, just like dreams and neurotic symptoms, are a fulfilment of wishes that could not be obtained and denied either by reality or by society. The forbidden sexual wishes, called "libidinal" wishes, are in conflict with and repressed by the "censor", which is the internal repression of each individual with the social standards of morality and propriety, in the unconscious of the author's or artist's mind; however, their real motives and objectives could be disguised from their conscious mind in a

distorted forms through the fantasied satisfaction that derives from the libidinal wishes. These disguises of the unconscious wishes could be effected by three major mechanisms: the first one is “the condensation” which is the mechanism of deleting parts of the unconscious material and the fusion of some unconscious elements into one entity; the second mechanism is the “displacement” which is the replacement of an unconscious object of desire with another object that is accepted by the conscious mind; and the third mechanism is the “symbolism” which is the representation of the objects of repressed sexual desires in nonsexual objects which resemble them or are associated with them in prior experience. Freud calls the disguised fantasies of a dream or a work of literature “the manifest content”, and calls the unconscious wishes that are disguised in a distorted form like fantasies, dreams and imaginations, “the latent content” (290 Abrams). The latent content is suppressed and hidden by the subconscious mind in order to protect the individual from thoughts and feelings that are hard to cope with; therefore, The manifest content of a literary work or a dream are important for Psychoanalytical criticism approach because it builds on literary keys in a given work literature for decoding the latent content of its author. Freud stresses out the importance of literature and dreams in interpreting the real and unconscious motives of the author:

The dream-thoughts which we first come across as we proceed with our analysis often strike us by the unusual form in which they are expressed; they are not clothed in the prosaic language usually employed by our thoughts, but are on the contrary represented symbolically by means of similes and metaphors, in images resembling those of poetic speech (26).

Although this approach gives great importance to the author, just like New Criticism, it is not concerned with the intention of the author but rather on latent content

of the author. It is interested in decoding the disguised unconscious repressed motives, wishes and desires that are distorted by the censoring conscious mind.

### **2.5.1. Free Association**

It is a method of exploring the psyche of the patient in psychoanalysis. It was developed by Freud in 1898 and then it was adopted to literary criticism and theory. The principle involved in this technique is that a word, an idea or an image can act as a stimulus to a series or a sequence of other words, ideas, or images which are not necessarily connected in a logical relationship. It could be found in the writing of many modernist authors. It is probably achieved as a result of careful organization of the associated thoughts. (Cuddon and Habib 289)

This technique is used to control the movement of the stream of consciousness in fiction. Modernist writers like Woolf, Joyce, Richardson and Faulkner applied this technique in their stream-of-consciousness novels for its aesthetic significance. Three main aesthetic significances can be noted. First, it opens the door to an unlimited scope of expressions and allows the writer to deal with the character's subjective experience in a narrow objective time and space zone. Second, it serves the modernists aim of breaking out from the traditional narrative structure which is regarded by them as too limited to express the thoughts and psyche of characters. This technique helps the writer to present the association of thoughts and memories of characters which might be stimulated by an observation of related things from the outer world. The character might think about certain things or recall certain memories as a response to the observation of certain things which works as a stimulus. Through the use of free association, the consciousness may shift freely between the past, present and future. Third, this technique may have the effect of contrast and satire. (Sang 176) It is used with the stream of consciousness techniques to

depict the inner world of characters which might be stimulated by the outer world. Many writers like Joyce and Woolf depended on this technique to present the association of thoughts of characters without being limited by time or space. For example, both Joyce's *Ulysses* and Woolf's *Mrs. Dalloway* are set within a single day; however, the story shifts in time, among present, past and future, and in space, from a place to another. Both authors centralised their stories on inner world of the individuals by using this technique and other techniques like Interior Monologue and Free Indirect Discourse.

## **2.6. Stream of Consciousness**

The Stream of Consciousness is a literary technique that has been used by many authors of the twentieth century to depict the thoughts and feelings of characters. The term was coined by psychologist William James in *Principles of Psychology*, published in 1890, in which he defines it as "...nothing joined; it flows. A 'river' and a 'stream' are the metaphors by which it is most naturally described. Let's look at some examples to see exactly what this means in practice. In talking of it hereafter, let's call it the stream of thought, consciousness, or subjective life" (239 James).

The stream of consciousness can be defined as the continuous flow of thoughts, images, feelings, memories and emotions in the character's mind; or as a device that gives the reader a direct and deep access that human's mind and psyche. It can also be defined as literary technique or device that aims to depict the multitudinous flow of thoughts and feelings which pass through the mind (Cuddon and Habib 668). Similarly, Chris Baldick defines it as "the continuous flow of sense, perception, thoughts, feelings and memories in the human mind, or a literary method of representation such blending of mental processes in fictional characters." (212)

The best known English writers for using of this technique are Dorothy Richardson, Virginia Woolf and James Joyce. They sought that the traditional narrative methods and techniques could not meet the social pressures of the new age; thus, they rejected the socio-descriptive novel and preferred the novel that is concerned with 'the character itself' (Child and Fowler 224). They were influenced by Willam James's concept of Stream of Consciousness and wanted to apply that in their writing. These writers were not interested in the psychological analysis of human thoughts but rather in using this concept as a narrative technique to depict a character's thoughts, feelings and view of the external world. This use of this concept in narration led the emergence the stream of consciousness novel.

According to Cuddon, the stream of consciousness narrative technique is not only associated with modernist novelists of the twentieth-century but it could be traced back to the eighteenth century for that it exists in Laurence Sterne's psychological novel *Tristram Shandy* in 1757 (661). It is also suggested by Tison Pugh in his book *Literary Studies: A Practical Guide* that some traces of the stream of consciousness were present in the nineteenth-century in Edgar Allan Poe's short story *The Tell-Tale Heart* (143). James Wood suggests in his book *The Ramblings of a Rustic Copper* that Anton Chekhov used Free Indirect discourse in his plays and short stories, and he also suggests that Knut Hamsun's *Hunger* and *Mysteries* have glimpses of the use of stream of consciousness as a narrative technique (7-10). A premature Stream of Consciousness could be also found in Henry James's *Portrait of a Lady* (Abrams 299). However, this technique was fully developed only in the 20<sup>th</sup> century by modernist writers. Robert Humphrey, one of the first users and innovators of this narrative technique, but it is only in the twentieth-century that this technique was fully developed by modernists. The term "Stream of Conscious" was first used in 1918 by May Sinclair in review of the early volumes of

Dorothy Richardson's *Pilgrimage*. However, it is said that the term “Stream of Consciousness” was not much appreciated by Richardson (Stevenson 41).

The Stream of Consciousness technique was pioneered by Richardson in *Pilgrimage* in 1915. Many writers started adopting this technique in the following years such as Joyce in *Ulysses* in 1922, Italo Svevo in *La coscienza di Zeno*, 1923, Virginia Woolf in *Mrs Dalloway* in 1925 and *To the Lighthouse* in 1927 and William Faulkner in *The Sound and the Fury* in 1928 (Baldick 244). The technique was not exclusive for modernist writers, but it was adopted by post-modernist writers like Samuel Beckett in *Molloy*, *Malone meurt* and *L'innommable*, *From an Abandoned Work*, Robert Anton Wilson and Robert Shea in *Illuminatus!* and *The Fortean Times*, Sylvia Plath in *The Bell Jar*, Irvine Welsh in *Trainspotting* and Terry McMillan in her novel *How Stella Got Her Groove Back*. It is still in use in the literature of the 21st century.

### **2.6.1. Interior Monologue**

This term is often confused with the latter one, i.e. stream of consciousness. Nevertheless, the term interior monologue is used more accurately to refer to the literary technique than the other. J. A. Cuddon in *Cambridge dictionary of literary terms* considers both "Interior Monologue" and “Stream of Consciousness” as synonyms (668). However, *The Concise Oxford Dictionary of Literary Terms* suggests that "they [stream of consciousness and interior monologue] can also be distinguished psychologically and literarily. In a psychological sense, stream of consciousness is the subject-matter, while interior monologue is the technique for presenting it” (Baldick 212). Many critics consider both terms synonyms but others distinguish between the two by using the Interior Monologue to refer to the literary device.

The critic Robert Humphrey classifies four basic techniques used in presenting the Stream of Consciousness: direct interior monologue, indirect interior monologue, omniscient description and soliloquy. He considered the term “Monologue Interieur” a confusing term in the sense that it is considered by many critics as a synonym for the Stream of Consciousness technique but the former term is used more accurately than the latter to properly refer to the literary technique (23-24). Humphrey defined the term interior monologue as:

the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech (24).

In a similar perspective, Randell Stevenson views that “interior monologue, rather than stream of consciousness, is the appropriate term for the style in which is recorded, both in *The Waves* and in Woolf's writing generally” (57).

There are two basic types of interior monologue, “Indirect Interior Monologue” and “Direct Interior Monologue”. “The basic difference between the two techniques is that indirect monologue gives to the reader a sense of author's continuous presence; whereas direct monologue either completely or greatly excludes it” (Humphrey 29). It is to say that the indirect interior monologue presents the stream of thoughts directly to the reader with the author interference, i.e. with the complete presence of the author. The omniscient narrator presents the thoughts of characters with author's guidance and with an indication to the source of thoughts, such as “he said”, “he thought”. Whereas, the Direct Interior Monologue presents the thoughts of characters to the reader without any guidance from the author. There is either a complete or nearly-complete absence of the author. The two types also differ in the point of view. In the indirect interior monologue,

the point of view is either the second or third-person whereas in the direct interior monologue it is the first-person narrator.

### **2.6.2. Free Indirect Discourse**

Free indirect discourse is another technique of representing the stream of consciousness. It is a technique of presenting the stream of thoughts, feelings or emotions of a character as if it is told from his or her point of view. It combines grammatical and other features of the character's 'direct speech' with features of the narrator's 'indirect' report. The following example is in an indirect discourse: she thought that she would stay here the next day, while its equivalent in direct discourse would be like: she thought: "I will stay here tomorrow". Free indirect style, however, combines the personal pronoun and tense of indirect discourse: 'she would stay', with the indications of time and place appropriate to direct discourse: 'here tomorrow', to form a different kind of sentence: She would stay here tomorrow. This form of statement allows a third-person narrative to exploit a first person point of view. (Baldick 102)

The free indirect discourse differs from the interior monologue in the tense and Point of View. The former is always on the third person and in the past tense, while the latter occurs in the first person point of view. The free indirect discourse allows the narrative to represent the thoughts to the reader without being obliged to use the personal pronouns "I" or "we".

## **2.6. Conclusion**

The modernist movement of literature of the first part of the 20<sup>th</sup> century was influenced by Psychology which appeared only at the end of the end of the 19<sup>th</sup> century. Psychoanalysis has played a great role in developing and innovating the narrative

technique of the stream of consciousness or interior monologue. Psychology existed in literature in the Greek and Latin classics and in Shakespearean works even before the appearance of psychology as a field of study. At the end of the nineteenth century and the beginning of the twentieth century, Psychoanalysis drew the attention of the world, not only writers but artists in general, opening a new reality that has been ignored, which is the inner reality of the individual. Stylistics were the latest to emerge at the first half of the twentieth century, to study and interpret works of literature. No doubt that the innovation in style and the movement of “make it new”, which was the motto of modernism, has the upper hand in developing modern stylistic to explore new narrative techniques. In fact, the stream of consciousness of modernist writers differs from an author to another. This heterogeneity in style and themes is what distinguishes the modernist movement in literature from the former movements.

## **Chapter Three:**

### **Stream of Consciousness and Moment of being in Woolf's *Mrs. Dalloway***

#### **3.1. Introduction**

Woolf's fourth novel *Mrs. Dalloway*, which was published in 1924, played a leading role in the innovation and experimentation with themes and writing style, carried by the Modernist movement in the first half of the twentieth century. It was among the first modernist novels to erase the boundaries of what was regarded to be acceptable in the writing of fiction. Woolf experimented with the stream of consciousness technique and narrative style to give the written equivalent of Clarissa, Peter and Septimus's flow of thoughts, feelings and memories. She also developed another technique that she calls 'Moment of Being' to reflect the awareness of the characters to their situation in a certain moment.

#### **3.2. Biography of the author**

Virginia Woolf was born Adeline Virginia Stephen on the 25<sup>th</sup> of January 1882. Virginia grew up in an upper-class family in Kensington, London. Her father Alpinist, Sir Leslie Stephen, was an author and a critic; and her mother, Julia Prinsep Stephen, was a model. Woolf had three full siblings, two half-brothers and two half-sisters. Both her parents had been married and widowed. Woolf's father had one daughter, Laura Makepeace Stephen, with his previous wife; Woolf's mother, Julia, had three children from her dead husband, Herbert Duckworth: George Duckworth, Stella Duckworth, and Gerald Duckworth. Virginia and her sister Vanessa were educated at home by their father; while their brother received proper education in expensive school (DiBattista 56).

When Adeline Virginia was only thirteen, she lost her mother in 1895. It was the first break down that she suffered from. Her sister Stella took the place of her mother and

took the burden of the whole family. With the care of her sister, Woolf regained her psychological balance. After two years, her sister Stella died with pregnancy. As a result of that, Virginia had a series of nervous break downs. Despite all that, she carried on her studies in Latin, German and history at the Ladies' Department of King's College London with her sister Vanessa who studied art. In 1904, her father died after a struggle with an illness. Then her brother Thoby after him. Virginia tried to commit a suicide by throwing herself out the window after being affected by many months of hallucination and depression. However, it was not the first attempt; she had many attempts of committing suicide after many nervous breakdowns (Goldman 7).

Virginia Stephen got married to a friend of her brother, Leonard Woolf, in 1912. She hosted many parties for her brothers and their friends from the University of Cambridge who formed a group named "Bloomsbury Group". She led a very active social life with aristocratic women. She prepared parties for upper-class members of society just like Clarissa Dalloway, the protagonist of *Mrs. Dalloway*. In the following year, she suffered from another break down and her mental health declined intermittently. In September 1913, she had another attempt of committing a suicide. Virginia and her husband were advised not to have children because of her condition (13-14).

Virginia began writing her first novel, originally entitled *Melymbrosia*, in 1907, which was published in 1915 as *The Voyage Out*. Her half-brother, Gerald Duckworth, accepted publishing it in 1913, and it was published two years after (9). In this novel, Woolf made some experimentations in literary techniques including narrative style, dream-state, stream of consciousness and free association. Virginia and her husband, Leonard, published *Two Stories* in 1917, comprising Leonard's *Three Jews* and Virginia's *The Mark on the Wall* in their own printing press The Hogarth House. She also published her experimental story *Kew Gardens* in Hogarth press in 1919. In the same year, her second

novel *Night and Day* was published by Duckworth. Woolf wrote an essay “Modern Novels” that was published in *The Times Literary Supplement* in 1919. The Woolf’s press published Virginia’s first collection of experimental short stories, *Monday or Tuesday* in 1921 and *Jacob’s Room* in 1922. Her fourth novel, originally entitled *The Hours*, was published as *Mrs Dalloway* in 1925. Woolf experimented in form, narration, Stream of Conscious techniques and themes. In 1927, she published her fifth novel *To the Lighthouse*. In the following year, she published a biographical and historical novel entitled *Orlando*. In 1929, she published *A Room of One’s Own*. She wrote this latter based on a lecture that she gave to women students at Cambridge. Woolf published *The Waves* in 1931, which is written in a complex structure and a poetic style (10-29).

Virginia Woolf has committed a suicide by throwing herself in the Ouse River near to her house after she wrote a message to her husband expressing how sorry she was for spoiling his life. *Between the Acts* was published after her death in July 1941 (24).

### **3.3. The Use of Stream of Consciousness in Mrs. Dalloway**

The narrative of *Mrs. Dalloway* takes place within a day, in mid-June, 1923, in one single place, London. However, through the use of stream of consciousness, time and space expand, in the minds of the characters to cover eighteen years in different places of incident: India, Bourton, London and the World War battlefields of France. Woolf wrote the novel in the third person narrator and used a literary narrative technique called *In Medias Res*. It is a narrative technique of opening a story in the middle of action then building around the beginning of the action through flashbacks, interior monologue and other exposition devices (Holman and Thrall 230). Like Joyce’s *Ulysses* which consists of double protagonist, Bloom and Stephen, in two parallel sub-plots, *Mrs. Dalloway* consists of two protagonists, Clarissa Dalloway and Septimus Smith, in two parallel sub-plots; and

just like *Ulysses*, the story takes place in a single day. However, unlike Joyce's *A Portrait of the Artist as Young Man*, it does not chronicle the years of the life of Clarissa. The narrative of the novel is unconventional; it is like a collage or a mosaic portrait; it pieces together bits of the past and bits of the present of the life of Clarissa in one ordinary day in which nothing happens but shopping for flowers and hosting a party. The plot is not as much important as the memories, the stream of thoughts, the personality and the psyche of the characters in this novel (Carrey 12). The Stream of Consciousness in *Mrs. Dalloway* shifts back and forth in time and shifts from one character to another in space. It is not only stimulated by internal elements but also by external ones.

*Mrs. Dalloway*, like Joyce's *Ulysses* and Eliot's *The Love Song of J. Alfred Prufrock*, is a Flâneur novel; it is a name given to a crucial figure of modernism. A flâneur is an urban, contemporary and stylish character who walks in the streets of the modern city (Parker 71). Clarissa is the prototype of an urban modernist flâneur character who experiences the complexity, disturbance and confusion of the streets of London with its Big Ben clock, shops, cars, park, airplanes and variety of people. Through the use of stream of consciousness, Woolf develops the theme of the alienation in the modern city. Clarissa throughout her walk in the city of London, to buy flowers for her party, she is constantly interrupted by urban elements like buses, cars, airplanes and buildings. The elements of urbanization in the modern city seem to stimulate the stream of consciousness of the characters in the novel. For example, Septimus had a stream of thoughts and a 'Moment of Being' when seeing the airplane writing letters in the sky, he thinks it is "signaling to [him]. Not indeed in actual words" (Woolf 16). After being overwhelmed by the scene, he starts crying showing admiration of what he regards as a moment of an "exquisite beauty" (16). Another example, Peter Walsh muses on the ambulance passing by him carrying an unbeknownst victim of suicide who is Septimus. This ambulance

stimulates his stream of thoughts which expresses admiration to the science and civilization: “One of the triumphs of civilisation, Peter Walsh thought..., as the light high bell of the ambulance sounded” (110). It is the first scene in the novel which links the death of Septimus to the observation of any of the characters of the novel. A third example is Clarissa’s obsession with time, the clock and the Big Ben. The Big Ben interrupts the characters of the novel constantly throughout their walk in London:

Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh... (3)

The sound of the Big Ben gravitates her flow of thoughts every time it strikes. It is one of the symbolic elements of modernity, urbanization and civilization in London. Its huge size and reverberating sound make a psychological impact on her. Through the skilful use of stream of consciousness Woolf attempts to portray this psychological impact of the modern city on the flâneur characters.

The story begins with an instance of a stream of consciousness of the protagonist, Clarissa Dalloway, an upper-class house wife, as she starts her morning by going out to buy flowers in order to prepare for the party that she will host in the evening. Throughout her morning, the stream of consciousness shuttles back and forth in time and space to uncover the wave of inner thoughts, feelings, memories and emotions of this English lady:

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her...And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. What a lark! What a

plunge! For so it had always seemed to her when, with a little squeak of the hinges... she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm... Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered...(3)

Woolf's use of stream of consciousness in this novel is characterised by the definite author guidance. Humphrey argues that Woolf relies on the principle of association more 'boldly' than other stream of consciousness writers because her use of interior monologue is characterised by "guidance of the author" (71). Through her use of association Woolf self-consciously alerts the reader to the sense of place, time and the direction of narrative. It makes it somehow easier on the reader to follow the threads of the stream of consciousness, especially that the story is In Medias Res and the reader has no previous exposition to depend on. For example, in the first lines of the novel, it is indicated that Mrs. Dalloway said she would buy the flowers herself and that she takes on the work of her servant Lucy: for Lucy. Humphrey demonstrates that the conjunction 'for' indicates both turns in direction, and individualised association becomes clear; the use of 'one' emphasises the privacy and keeps the reader guided (72). Woolf's use of stream of consciousness in her In Medias Res narrated novel, *Mrs. Dalloway*, is guided by a sense of direction of thoughts and speech through the third person omniscient narrator. Without the author's guidance it is almost impossible to follow the threads of the Stream of Consciousness due to the fact that it shifts constantly between past and present and from a character to another.

According to Peter Verdonk, the stream of consciousness that is used in *Mrs. Dalloway* is different from Joyce's stream of consciousness or interior monologue, which is distinguished by a 'narrator-free' reporting character's stream of thoughts in the first

person and simple present tense. He argues that the passage quoted before from *Mrs. Dalloway* is not an interior monologue because the third person narration in past tense creates a distancing perspective. He adds that presence of the narrator can be spotted in the reporting clause "Mrs. Dalloway Said" in the first sentence of the novel, and it is also present in the presentation of thought in the clause "thought Clarissa Dalloway".

According to him, the first passage is a Free Indirect Discourse which creates a double-edged effect: on the one hand, the narrator may create a distance from the character; on the other hand, he or she may give the reader a sense of closeness to the character's consciousness (52). At the very beginning of the novel, the reader is introduced to names that he/she does not know like "Lucy", "Peter" and "Rumpelmayer", who clearly belong to Mrs Dalloway's world. The reader may find himself inside her mind and consciousness when reading that Mrs Dalloway is going out to buy some flowers because Lucy, whom the reader does not know, "had her work cut for her", which suggests that she is a servant, and that the "doors would be taken off their hinges" and people are coming to the party. It seems like presentation for the protagonist's mental check-list of the things that ought to be done in that day. The reader might feel like listening to Clarissa's inner voice when reading the clauses: "what a lark!" and "what a plunge!" The reader is plunged directly into her stream of thoughts and memories. Taking into consideration the third person narration, the past tense, the indication of the protagonist's thoughts and speeches: "Mrs. Dalloway said", "thought Clarissa", "Clarissa was positive", and the personal pronouns : "She", "we" and "one", one may consider this passage of the novel a Free Indirect Discourse. This latter suits the In Media Res narrative technique in which it shapes up the character's thoughts, emotions and memories into images and metaphors to be perceived by the reader. Without the assistance of the elements that indicate the direction of the

stream of consciousness, it then would be very difficult if not impossible to follow the threads of the narration.

Woolf's narration and Stream of consciousness is characterised by the heavy use of focalisation. Although it is narrated in the third person omniscient and by the Free Indirect Discourse, the point of view changes as the stream of thought weaves from the mind of one character to the mind of the other. Therefore, the focaliser changes constantly throughout the novel. *Mrs. Dalloway* is characterised by the use of the Internal Focalisation which is described by Genette as being found in the third person omniscient narrator. He classifies three types of internal focalisation: it can be either "fixed", restricted to the point of view of one character, "Variable", changes from one character to another, or "multiple", more than one perspective on the same event like epistolary novels (qtd in. McIntyre 35). The events in the novel are told through the stream of thoughts and memories of the main characters: Peter, Septimus, Sally, Lurezia and mostly Clarissa, which makes her the main Focaliser in the novel beside the narrator. However, it is difficult to figure out the Focaliser at some parts like in the beginning of the novel: "What a lark! What a plunge!" (Woolf 3). It could be Clarissa or it could be the narrator but since Woolf adopted the Free Indirect Discourse, the third person narrator is a fixed Focaliser in the novel. In the first ten pages, the stream of consciousness of Clarissa is employed until Septimus is introduced in the novel. As the stream of consciousness shifts to Septimus's mind, the Focaliser changes to be both Septimus and the Narrator: "So, thought Septimus, looking up, they are signaling to me..." (16). It shifts after that between characters, to Lurezia, back to Clarissa, to Peter, back to Clarissa, back to Septimus, back to Peter, then again back to Clarissa. This type of Focalisation is called an Internal Focalisation. To be more specific, it is a Varied Internal Focalisation.

### 3.4. Time and Space Montage

Clarissa Dalloway, an upper-class house wife, starts her morning by going out to buy flowers for the party that she will host in the evening. The actual time of the story is twenty-four hours but the psychological time shuttles between the past and the present in the mind and memories the characters. The stream of thoughts takes Clarissa thirty years back when she was young and makes her question her decision to marry Richard Dalloway rather than her suitor Peter Walsh. Woolf uses a specific device to control the movement of the stream of consciousness called Cinematic Devices. David Daiches singled out two major methods that are used to control the movement of the stream of consciousness back and forth in the past, present and imagined future: time-montage and space-montage. The former is used to fix the subject in space and move the consciousness of the character in time or to superimpose images and ideas from a period of time like the past to another period of time like the present. The other method, Space-montage, is used to fix time and change the spatial elements (Humphrey 50). These two methods are used in the novel to present the stream of thoughts and memories which shift between the present, past and imagined future in time, and from a character to another in space.

#### 3.4.1. Time-Montage

Woolf in her *Mrs. Dalloway* uses Time-Montage method from the start of the novel until the end referring to the past and present of Clarissa, Peter, Septimus, Sally Seton and other characters. One may borrow Humphrey's analysis of the Time-Montage and Space-Montage devices in the first ten pages of the novel: First, Clarissa lists the things she ought to do in that day including buying flowers for a party she will host in the very immediate future. The stream of her thoughts then shifts back to the present in which she opens the window, enjoys the breeze and thinks how beautiful the morning is. Then it

shifts back to the past in a 'flash-back' referring to her as a girl of eighteen, enjoying days like these at Bourton. She remembers a conversation between her and Peter at a breakfast in the past (the 'close-up' in operation). The narrative then shifts to a vision of the future thinking that he will come from India to visit London as he proposed. Here Woolf uses the device of 'multiple view' leaving Clarissa's stream of consciousness to adopt the point of view of a stranger observing her crossing the street. It shifts then back to Clarissa's thoughts at the present moment showing her love to Westminster. Her sentimental musing "fades-out" as Clarissa's thoughts shift back to the present thinking of how happy she is being a part of London. The principle of 'cutting' is employed here to cut her thoughts as an old friend meets her on the street and she starts a short conversation with him (53-54). Flash-back, close-up, multiple view, cutting and fades-out are montage devices. They are used to show an association of thoughts and feelings, a rapid or slow succession of images, or a multiple view of one subject. These devices of time-montage are required in stream of consciousness novels with an 'In Medias Res' narrative like Joyce's *Ulysses* so as to expose the earlier and the following events of the story.

### 3.4.2. Space-Montage

Another set of devices that characterise Woolf's use of stream of consciousness in her novel are 'Space-Montage' method. She relates it to the other characteristic devices and subordinates it to her basic stream of consciousness subject matters. An example of the use space-montage in the novel is when an airplane is sky writing and some characters including Clarissa and Septimus are observing it:

Suddenly Mrs Coates looked up into the sky. The sound of an aeroplane bored ominously into the ears of the crowd. There it was coming over the trees, letting out white smoke ... making letters in the sky! Everyone

looked up...“Glaxo,” said Mrs Coates in a strained, awestricken voice...“Kreemo,” murmured Mrs Bletchley...Mr Bowley gazed straight up... “That’s an E,” said Mrs Bletchley – or a dancer – “It’s toffee,” murmured Mr Bowley... Lucrezia Warren Smith, sitting by her husband’s side on a seat in Regent’s Park in the Broad Walk, looked up. “Look, look, Septimus!” she cried. For Dr Holmes [the psychiatrist of Septimus] had told her to make her husband take an interest in things outside himself [because he suffers from a trauma of war]. So, thought Septimus, looking up, they are signaling to me. Not indeed in actual words... (Woolf 16)

The narrative in the quoted passage shifts in describing an airplane in the sky writing certain letters. Woolf uses the multiple-view device to depict a scene of different point of views of different characters in the same setting. When Lucrezia Warren Smith, Septimus’ wife, observes the airplane she tells her husband who is sitting next to her in the Regent’s Park to look at it. Septimus’ stream of thoughts is then interrupted by the scene of the airplane. He thinks that it is signalling to him. His interior monologue extends to few following pages; however, it is occasionally interrupted by his awareness of the airplane. Later on, Septimus’s wife observes a motor car carrying the queen passing by: “Lucrezia herself could not help looking at the motor car... Was it the Queen in there going shopping?” (12). The narrative then shifts back to Clarissa’s interior monologue which is left at the beginning of the montage: “It is probably the Queen, thought Mrs. Dalloway, coming out of Mulberry’s with her flowers; the Queen...the car passed at a foot’s pace, with its blinds drawn” (13). When she arrives back home, she asks her maid, “What are they looking at?” referring to the spectacle of the plane. The use of space montage leaves a very effective impression on the reader about the psyche of both Septimus and Clarissa.

Woolf skilful use of Space-montage technique allows the narrative to shift from Clarissa to Septimus to Clarissa again in harmony. The narrator leaves Clarissa's interior thoughts to describe a scene of an airplane and the multiple-view of different characters observing the plane, then it shifts to Septimus interior monologue observing and thinking about the plane then it shifts again to Clarissa's interior monologue through observing the same car. Through the use of space-montage, Woolf does not only introduce Septimus and his wife in this novel, but she also introduces a great deal of their psyche. He is suffering from a psychological trauma caused by war and he tells his wife that he will kill himself. His wife, on the other hand, is suffering from loneliness because she came from Italy to London and she has no friends there and she is also worried about the condition of her husband and afraid of losing him. In addition to that, Woolf creates a relation in time and space between the two protagonists that is linked by objects in the other world although the two do not know each other.

Another literary function that is achieved from this technique is the unified introduction of Septimus into Clarissa's story through sharp shifting from a character to another, and the sharp cutting of a character's montage to trace the movement of another character's consciousness. The reader may find himself rather smoothly shifted from the mind of character to the mind of the other rather than being shocked by the sudden inclusion or sharp cutting (Humphrey 56). The movement of stream of consciousness is like a camera shooting two separated characters one after the other through focusing on mutual objects in their space. For example, when Peter Walsh leaves Clarissa's house and goes to the park thinking of Clarissa, he remembers when he proposed to her and she rejected him; he sees a little girl "who had been picking up pebbles to add to the pebble collection which she and her brother were making, . . . plumped her handful down on the nurse's knee and scudded off again full tilt into a lady's legs" (Woolf 49). That lady is

Septimus's wife Lurezia but he does not know her. The point of view shifts in the very next paragraph into Lurezia's stream of consciousness. This smooth shift creates a sort of spatial connection between the two characters who do not know each other. It seems like a camera shooting Peter while walking in the park. When he reaches the place where Septimus and Lurezia are sitting and starts observing Lurezia, the camera then shifts from shooting Peter to shoot Lurezia and her husband. This skilful use of space montage creates a great cinematic effect and a smooth transition. In addition to that, it creates a powerful irony in which Peter envies the couple for being young and in love, while in fact they are having a hard time because of Septimus's mental condition. Septimus is depressed and mentally sick and his wife feels hopeless and lonely.

Woolf's Stream of Consciousness technique creates a sort of connection between the characters in *Mrs. Dalloway*. The personality of the protagonist, Clarissa, is not only reflected through her own stream of thoughts, but also through the stream of thoughts and memories of other characters. It is the same for other characters; for example, when Clarissa opens the window in the morning, she remembers what Peter has told her in the past at breakfast. His physical appearance and habit of playing with a pocket knife is reflected in her own thoughts. The stream of consciousness differs when exploring different characters. Woolf uses different modes to underline the character's attitude toward what is being said or observed because each of the main characters has a different psyche and a different mind-set.

### **3.5. Free association**

Clarissa's free association can cover the whole novel from the start in the morning until the end of the novel as the party ends at 3 am, except for the passages where the narrative shifts into the stream of consciousness of other characters. Woolf uses the free

association in her novel as a method of indicating the privacy factor of consciousness and also as a mean to control the movement and direction of the character's "stream of consciousness" (Humphrey 70). One of the elements that helped Woolf achieve this long association is the absence of division in *Mrs. Dalloway*. The novel is neither in form of chapters nor in form of episodes. It is one block of 208 pages (in Penguin edition) without any form of division from the first page until the end. Despite the multiple-view and the cutting, the novel achieves a degree of unity by using time-montage, space-montage and free indirect discourse. The free association of the Stream of Consciousness of Clarissa in the first two pages as the following might be outlined in skeleton outline as follows:

Clarissa thinks of the preparation of the party:

1. She decides to buy flowers for the party because Lucy is taking a break
2. Thinking about "the doors [that] would be taken off their hinges." (Woolf 3)
3. She opens the windows
4. Hearing the squeak of the hinges of the window
5. Enjoying the fresh air
6. Having a nostalgia from when she was eighteen and used to stand in front of the window and enjoying the fresh air of the morning
7. She feels as if something awful is about to happen
8. Remembers Peter Walsh, her friend from when she was young
9. She recalls a conversation with him at breakfast one morning in the past
10. She recalls the letter he sent her telling that he is coming from India on June or July
11. She remembers his smile, his eyes and his pocket knife

By analysing the following pattern of Clarissa's free association, one could know many things about Clarissa from the first page. Clarissa's psyche seems to be interrupted by many thoughts and issues not only in her present but also from her past. Without having to read any further, it is clear that Clarissa cares too much about the party that she is going to host in the evening. It is also clear that she is nostalgic to her past and probably wants to change things from her past. In the following pages, Clarissa recalls that Peter proposed to her and she wonders whether she did the right thing when she married Richard Dalloway, and how life would be if she has married Peter. The use of free association shows Clarissa's association of thoughts which swing between her past and present. She is in a constant struggle to balance her internal life with the external world.

Woolf focuses on the psychological and emotional state of the characters in *Mrs. Dalloway* for that reason she uses the principle of free association and montage devices like Flash-back, Cutting and Multiple-view to refer to their past and relate it to their present. Through the use of Free Indirect Discourse, Time Montage, Space Montage and Free association, Woolf keeps on shifting back and forth in time exploring and presenting thoughts, memories, emotions and feelings of characters.

### **3.6. Moment of Being**

The term 'Moment of being' was first mentioned in Woolf's autobiographical essays *A Sketch of the Past*. The essays were edited by Jeanne Schulkind who changed the title to *Moment of Being*. She records some of those moments of intense that she experienced in her life. The first memory that she records is when she was a little girl travelling with her mother. She was not sure whether they were in a train or a bus: "She was sitting either in a train or in an omnibus, and I was on her lap...Perhaps we were going to St Ives" (*A Sketch* 64). She does not seem to remember this memory of her life

in details but this memory is important because it leads her to a stronger memory, "It is more convenient artistically to suppose that we were going to St Ives for that will lead to my other memory...which is the most important of all my memories" (*A Sketch* 64). She seems to remember some moments of her life more than others. Those moments of powerful intense and sensation that she calls Moments of Beings. They are moments of deep insight and awareness that can be stimulated either by external factor or by internal factors.

However, there are some moments which represent the opposite of moment of beings, "[she] calls in [her] private shorthand 'none-being'. Every day includes much more none-being than being" (Woolf, *A Sketch* 70). Woolf, in fact, considers everything which is not a "Moment of being" a "Moment of non-being":

Woolf's major concern is to capture not the external qualities of the series of moments that constitute a life, but to capture the invisible inner moments in which most important living occurs. To do this she developed a contrast between what she called "moments of being" and "moment of non-being." (Gillies 109)

Moments of None-being are moments the individual experiences everyday but is not constantly aware that he is experiencing them. They are moments of routine like buying something from the shops or moments that the individual remembers for a short time.

The moments of being are, on the other hand, unforgettable moments which bring to the mind a wave of vivid images. It is, according to Woolf, a moment of inspiration that links the individual artist with all the patterns of the universe, "a philosophy; at any rate is a constant idea of mine; that behind the cotton wool is hidden a pattern that all human beings are connected with this that the whole world is a work of art" (Woolf, *A Sketch* 72). Thus, the moment of being is a moment of a conscious awakening that an

individual is aware of, unlike the moment of none-being which is a moment an individual acts unconsciously without awareness. The former is somehow close to the epiphanies of James Joyce. Jeanne Schulkind, the editor of Woolf's *Sketch of the past into Moment of beings*, notices the closeness between the two:

Such a moment for Virginia Woolf is one of recognition and then revelation the value of which is independent of the object that is catalyst and, as such, is very close to Joyce's notion of epiphany...the difficulties facing the writer who seeks to convey a value of this order are daunting in a special way; for such a moment has few consequences which can be objectively demonstrated. (19)

The noticed difference between Joyce's notion of epiphany and Woolf's philosophy of moment of being is that moment of being has a wider impact and is less personal comparing to moment of beings.

Woolf applied many of these moments of being in her novels and her biographical essays. In *Mrs. Dalloway*, Clarissa and Septimus witness such moments throughout the novel. Clarissa is in a constant struggle to achieve balance between her inner world and outer world. She is aware of her situation and of her surroundings. "Her only gift was knowing people almost by instinct" (Woolf 7). Clarissa's moments of being are not necessarily indicated by shocking truth or by action from the outer world. It could be indicated by the association of her thoughts. One example of her Moment of Being is when she is on her way to the flower shop and she stops for a moment at the park's gate and observes the taxicabs:

She had a perpetual sense, as she watched the taxicabs, of being out, out, far out to sea and alone...to her it was absolutely absorbing; all this; the

cabs passing – and she would not say of Peter, she would not say of herself, I am this, I am that. (7)

Throughout her morning, Clarissa's free association is linked to some elements of the outer world around her. She is aware of this connection between her and her surroundings. As she watches a fat lady in the taxi, she experiences a moment of wonder about her life and how it is connected with Peter and with everything around her. As Mary Gillies demonstrates: "Woolf's moment of being are instances of pure duration, moments during which past and present time not only literally coexist, but during which one is aware of their coexistence" (109). Clarissa is aware of this coexistence of her past with her present. Like in the beginning of the novel as she opens the window, she experiences a flash back from a moment of her past that resembles the present moment. The act of opening the window is to her a 'Moment of Being' in which her past coexists with her present: "Standing there at the open window that something awful was about to happen" (Woolf 3).

Clarissa witnesses another important "Moment of Being" at the end of the novel when her party is interrupted by the news of Septimus's death. Septimus committed a suicide as an act of fear of his psychiatrist Dr. Holmes, who arrives to take him to the asylum; he thinks that Dr. Holmes is going to take off his soul, so he plunges out of the window to face his death. Although Clarissa had never met him and does not know him, not even by name, her feeling coincides with his feeling before committing suicide. She experiences a terrible fear for his death. Her imagination draws a vivid image of his death but at the same time she feels somehow satisfied that she preserved her life in an act of commitment to her life:

Always her body went through it first, when she was told, suddenly, of an accident; her dress flamed, her body burnt. He had thrown himself from a

window. Up had flashed the ground; through him, blundering, bruising, went the rusty spikes. There he lay with a thud, thud, thud in his brain, and then a suffocation of blackness. So she saw it. (133)

Standing at the window as she does at the beginning of the novel, she experiences a moment of clear truth, "Moment of being". Septimus is represented as Clarissa's double in the sense that he echoes Clarissa's feelings and thoughts throughout the book. Clarissa realises at the end that she has a lot of things in common with this young veteran, who in end has done what Clarissa could not do:

She did not pity him; with the clock striking...But what an extraordinary night! She felt somehow very like him - the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air ... But she must go back. She must assemble. (135)

Clarissa identified herself with Septimus although she does not know him. She feels that she is similar to him except that she does not kill herself. However, she feels glad that he did it in the end. At first, she feels the horror of death that he feels then she understands why he does it and she feels glad for that. She is spiritually connected to Septimus at the moment of insight and awareness. Schulkind states metaphorically that moments of being are threads on 'a Steel Ring', which is a phrase, borrowed from *The Waves*. This ring exists beyond any definite time, space or individual. When Clarissa intensely experiences a 'Moment of Being', which identifies her with Septimus, she threads that moment on the 'Steel Ring'. At that moment, she becomes part of the impersonal consciousness. This latter is expressed through a complexly woven patterns constructed out of recurring rhythms, symbols, images phrases and patterns. These complexly constructed patterns violate the laws of probability which govern the material world (22). There is an Irony

applied here in this part of the novel. Clarissa stands at the open window commenting about Septimus' death positively, yet she does not throw herself through it. Clarissa starts her morning by plunging metaphorically into the fine breeze coming out from the window, Septimus plunges literally through the window to end his life in an act of preserving himself from being taken by Holmes into an asylum.

Woolf comments in the introduction of her novel *Mrs. Dalloway* that she intended for Septimus to be Clarissa's double and for Clarissa to either kill herself or perhaps merely die (Woolf xi). Septimus's suicide by throwing himself through the window into the railing represents for Clarissa a way of communication: "Death was defiance. Death was an attempt to communicate; people feeling the impossibility of reaching the centre which, mystically, evaded them. There was an embrace in death" (Woolf 134). Clarissa admires Septimus for taking a plunge and not compromising his soul. At those 'Moments of Being', Clarissa's boundaries between the physical and the mental worlds vanished, fusing the two together.

When the self merges with reality, all limits associated with the physical world cease to exist. Mrs. Dalloway, so definite and dartlike on the surface, becomes a consciousness transcending all temporal and physical boundaries, merging, through her imaginative intuitive identification with Septimus, with the impersonal, universal consciousness that lies behind all those characters in the novel not irrevocably sealed off from reality.

(Schulkind 18)

She reflects herself on Septimus' death, and feels disgraced because she compromised her passion and soul when she chose to marry Richard for the sake of safety and the pleasure that she finds in the upper-class, while Septimus preserved his soul and passion when he chooses to throw himself from the window rather than compromising his soul to Dr

Holmes. Clarissa remembers the line from Shakespeare famous play *Othello* and repeats for the second time: “If it were now to die, ‘twere now to be most happy” (Woolf 131). Septimus chooses death rather than a life of regret just like Othello. By the end of the day, Clarissa comes to terms with her own regrets over her life choices.

Septimus also experiences similar moments of awareness. As he is sitting in the park with his wife Lucrezia, she tries to draw his attention away from his thoughts and memories about war toward things from daily life as Dr Holmes tells her. When the air plane is sky writing with its smoke, Lucrezia asks him to look at it.

So, thought Septimus, looking up, they are signaling to me. Not indeed in actual words; that is, he could not read the language yet, but it was plain enough, this beauty, this exquisite beauty, and tears filled his eyes as he looked at the smoke words languishing and melting in the sky and bestowing upon him in their inexhaustible charity and laughing goodness one shape after another of unimaginable beauty and signaling their intention to provide him, for nothing, forever, for looking merely, with beauty, more beauty! Tears ran down his cheeks. (Woolf 16)

When Septimus looks at the airplane writing in the sky, he arrives at a Moment of Being. The letters written in the sky by the movement of the air plane are seen by him as an act of communication, 'signalling'. He feels a sort of connection between him and birds and airplanes. This act of communication is not through letters but through signs. He cannot read it; he can only feel its “unimaginable beauty and signaling” (16). Every winged being in Juan Cirlot’s *A Dictionary of Symbols* is symbolic of spiritualization. “Bird like angels, are symbols of thought, of imagination and of the swiftness of spiritual processes and relationships” (28). In Michel Farber’s *Dictionary of Literary Symbolism*, birds symbolise the incarnation of gods or their messengers because they can fly and seem to

link the sky with the earth and sea (26). The airplane and bird are considered by Septimus beautiful things that his spirit can be connected to them. Perhaps the signal of the airplane is a message that touches his spirit and approve with his thoughts at the moment he looks up in the sky. This message or signal that makes him cry might be the cause of his act of suicide later on. After a brief conversation with his wife, he tells her that he will kill himself and he kills himself at the end.

### **3.7. Conclusion**

Woolf's use of stream of consciousness in *Mrs. Dalloway* is characterised first of all by the Free Indirect Discourse. This latter differs from the interior monologue by the indication of thoughts and speech by the third person narrator. It is also characterised by the author's guidance which creates a sense of distance between the narrator and the character. In addition to that, it is characterised by time and space montage that enable her to shift back and forth in time and from a character to another in space. A fourth characteristic to the technique is the extended free association of thoughts of the main characters that can cover many pages. Nevertheless, the novel is distinguished by another technique that is similar to Joyce's epiphany, called a Moment of Being. This latter is a moment of awareness and deep insight that is stimulated by interior and outer factors.

## Chapter Four:

### Stream of Consciousness and Epiphany in James Joyce's *A Portrait of the Artist as a Young Man*

#### 4.1. Introduction

One of the most important writing techniques that have been used in twentieth century is the stream of consciousness. The introduction of psychology and the overwhelming interest in exploring the inner thoughts and feelings of human beings, made both writers and readers show an interest in this technique. James Joyce is one of those writers who experimented in this technique. His experiments in interior monologue techniques influenced many modernist and even post-modernist writers. Joyce in *A Portrait of the Artist as a young man* used stream of consciousness to give the reader Continuous access to the protagonist's mind, feelings, animosity and consciousness. However, Stream of Consciousness is not the only technique that distinguishes Joyce's writing. He is also known for his theory of epiphanies which was famous at the end of the nineteenth century and the beginning of twentieth century. Joyce combined both stream of consciousness and epiphany in his first novel *A Portrait of the Artist as A young man*, to achieve an aesthetic and psychological effect on the formation of the young man to be an artist. The unique characteristics of Joyce's technique of interior monologue as well as the artistic effect of his epiphanies in this novel are worth investigating. This chapter will attempt to explain both techniques and furthermore explore their characteristics.

## 4.2. Biography of James Joyce

James Augustine Aloysius Joyce was born at 6 in the morning on February 2, 1882, in Dublin, Ireland. James was the eldest surviving child of John Stanislaus Joyce and Mary (May) Jane Murray. Together they had ten children. John Joyce, the father of James, provided a comfortable life for his family with a position as a tax collector in the 1880's. But after losing this position, James' family went into a long decline, moving from a place to another in Dublin (Bulson 1). James was given a proper education in a prestigious Jesuit boarding school in County Kildares, Clongowes Wood College, which he attended from September 1888 to July 1891. James left school in 1891 because his family no longer could afford the cost of his tuition in Clongowes Wood College. In April 1893, without having to pay any fee, James and his brother Stanislaus were admitted into a Christian Brothers' school called Belvedere College in North Richmond Street. (Fagnoli and Gillespie 3).

James Joyce was elected president of the Sodality of the Blessed Virgin Mary, a Jesuit association that performed charitable works, in 1896. The Jesuits required students to study another foreign language besides Latin and French. James chose Italian, which became the language that the Joyce's family spoke at home. In the same year, Joyce had his first sexual experience with a prostitute on the way back from the theatre, and began visiting prostitutes more frequently on Montgomery Street (Bulson 2). The young James was a very religious boy but his first sexual experience was a turning point in his life that led him to fall away from the orthodox Catholicism. (Bulson 3). The experience of Joyce in Clongowes Wood, Belvedere and University College seems to parallel the experience of the fictional character Stephen Dedalus in Joyce's *Ulysses* and *A Portrait of the Artist as a Young Man*.

When graduating from Belvedere College 1898, Joyce attended University College, Dublin and graduated on October 31, 1902, with a degree in modern languages: English, French and Italian. When Joyce reached fourteen, he began writing poetry and drama. He wrote a series of prose sketches entitled *Silhouettes*, lyric poems titled *Moods* and a group of poems called *Shine and Dark*. In 1907, Joyce published his first collected poems under the title *Chamber Music*, and published his second collected poems *Pomes Penyeach* in 1929 (Bulson 3-4). When Joyce graduated from the University, he decided to study medicine at Royal University Medical School in Paris but did not complete it (Fargnoli and Gillespie 6-7). Joyce worked as a teacher and journalist and spent much of his time in the library. In April 1903, Joyce returned home after he received a telegram from his father informing him about his mother's sickness. On the 13<sup>th</sup> of August, May Joyce, the mother of James Joyce, died at the age of forty-four (Bulson 6). Joyce went through a hard time after that and started drinking alcohol heavily. On June 16, 1904, Joyce met a girl named Nora Barnacle and fell in love with her. After twenty-six years together, Joyce and Nora were married on the 4<sup>th</sup> of July, 1931 to ensure that Joyce's estate would be transferred to Nora and his children (Bulson 6 15). Nora inspired Joyce to write his master piece *Ulysses*, resembling her in the character Molly Bloom. *Ulysses* sets on June, 16, 1904 which is the day Joyce met Nora. That day is now called Blooms day commemorating and celebrating the life of Joyce.

After the collection of poems that Joyce wrote (*Chamber Music*, *Moods* and *Shine and Dark*), he started writing a short story called *The Sisters*, which became the first story of the novel *Dubliners*. *The sisters* was published in 13 August 1904 in the *Irish Homestead* newspaper, and signed with the name "Stephen Daedalus" (Beja 34). *Dubliners* is a collection of 15 short stories that were written in a period of 3 years, from 1904 until 1907. Joyce started writing his first novel *A Portrait of the Artist as a Young*

*Man* shortly after completing the last story in *Dubliners*, “The dead”. The novel was at first project of an autobiographical novel called *Stephen hero* but Joyce abandoned it and turned his focus to complete *Dubliners* (Fargnoli and Gillespie 135-136). When Joyce finished *Dubliners*, he had a strong desire to finish his postponed project. In 1907, he deleted and revised much of the original work (*Stephen Hero*) and transformed it into a new book called *A Portrait of the Artist as a Young Man*. Joyce began writing *Ulysses* in 1914, but he was forced to move with his family to Zurich, Switzerland, in 1915, where he continued writing it. It was published in 1922 (Fargnoli and Gillespie 159). *Ulysses* is considered as a sequel to *A Portrait of the Artist as a Young Man*. Stephen Dedalus and Leopold Bloom are the protagonists of this novel which takes in a single day, June, 16, 1904, in Dublin. In March 1923, Joyce started writing his last prose *Finnegans Wake* after a year from publishing *Ulysses*. It took him six-teen years to finish it and published it in May 4, 1939 (Fargnoli and Gillespie 90). Joyce died in 1941 after two years from publishing his last novel, *Finnegans Wake*.

#### **4.3. The Use of Stream of Consciousness in the Novel**

*A Portrait of The Artist as a Young Man* is a model of a nineteenth-century “Bildungsroman” novel, a novel that is concerned with the evolution and creation of a young man to be an artist. Stephen, the protagonist, is a typical ‘Bildungsroman’ hero. He is a sensitive, intelligent and intellectual young man growing up in colonial Ireland, in a society and culture prevailed by religion, i.e. Catholicism and Protestantism (Bloom 41). To be more specific, the novel belongs to a subgenre of “Bildungsroman” called “Künstlerroman”, which is a narrative novel about the development of a young artist to reach his maturity and artistry. Joyce's novel traces the intellectual and religio-philosophical awakening of young Stephen. The evolution of the linguistic patterns used

in the interior monologue of the protagonist, Stephen Dedalus, goes hand in hand with his “bildung” and formation into maturity and awareness:

Joyce's technique is to have the language of the narration try to mirror the linguistic and intellectual development of Stephen Dedalus ... the narrative style could be said to mature along with young Stephen. As the novel progresses and Stephen becomes better acclimated to his world, the language expands and develops accordingly. (Mitchell 3)

The stream of consciousness in the first page of the novel exhibits a loose style with fragmentation of expression, child-like vocabulary, simple sentences and language without standard grammar, syntax or punctuation; however, it becomes gradually sophisticated in the following chapters. The artistic use of the stream of consciousness in this novel gives the reader a faithful access to the child-like mind of the young Stephen; however, as Stephen's mind becomes more mature as he grows up, the narrative style becomes more sophisticated to level up with Stephen's maturity.

Joyce starts his novel with an interior monologue that expresses what it seems to be an infant-directed speech, the language used by adults to talk to infants. The narrative starts off at a memory of the child Stephen from when he was even younger and his father told him a story about Tuckoo in an infant-directed speech:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nice little boy named baby tuckoo ... His father told him that story: his father looked at him through a glass: he had a hairy face.  
(Joyce 3)

Stephen's interior world is introduced to us directly through the use of interior monologue. The story is retold in Stephen's mind in the same baby-talk manner;

however, he also remembers how his father looked at him and his fairy face. The narrator proceeds on expressing the child-like thoughts in a disjointed manner:

He sang that song. That was his song. *O, the green wothe botheth*. When you wet the bed, first it is warm then it gets cold. His mother put on the oilsheet. That had the queer smell. His mother had a nicer smell than his father. She played on the piano the sailor's hornpipe for him to dance. (3)

Two things can be noticed from the quotation above. First, it is not only the idea that is expressed which belongs to a child, but also the sentences seem to be formed by a child. For example, a comma is missing in the second sentence after "warm" (Finney 136). Second, Stephen's thoughts seem to be generated by external circumstances, like sounds, i.e. singing and playing piano, smell, i.e. the smell of oil sheet and touch, i.e. feeling of cold then hot wet bed. These external circumstances lead to the gradual evolution of Stephen's mind. The five scenes, especially listening, seem to develop Stephen's artistic abilities since a very early age. He repeats constantly the rhythmic words he catches in his mind, like when he heard his mother saying: "O, Stephen will apologies" after committing what it seems to be a religious sin. Mr. Vance said: "O, if not, the eagles will come and pull his eyes." Then, Stephen hides under the table and starts repeating in his mind: "Pull out his eyes, Apologies, Apologies, Pull out his eyes" (Joyce 4). Stephen, although he is hiding under the table because he heard the threat of losing his sight which is supposed to make him scared, he could not help but noticing that the utterances "Apologise" and "Pull out his eyes" rhyme together. When hiding under the table and hearing hideous threats to his vision itself, loses himself in noticing that "Pull out his eyes" rhymes with "Apologise". Stephen escapes the religious threat and finds himself in a world of aesthetics. This is also an epiphany that would be explained later.

Another characteristic of Joyce's use of stream of consciousness is shifting in time and place from a scene to another without any prior notice or hint. Joyce used time and space montage devices to achieve that. However, he used Time-montage to shift in a shorter zone of time unlike Woolf's use of this technique in *Mrs. Dalloway*, from the age of nineteen to the age of fifty and vice-versa. However, Joyce used Space-montage devices to serve the theme of 'Künstlerroman' and portray Joyce's journey from Dublin to Clongowes Wood College to Belvedere College. "Joyce utilized Space-Montage as his basic technique and superimposes Interior Monologue on it; Virginia Woolf maintained her basic interior monologue method and superimposes montage on it" (Humphery 54). The first page of the novel begins with an interior monologue of Stephen as a child when his father tells him a story; and without any prior notice, the story shifts to another scene at Stephen's school in the next page. It turns out that Stephen is involved in a school play, then the stream of consciousness shifts to a discussion with his friends about his favourite book, and then it shifts back to the play: "Time is constituted by abstracting the spatial qualities of memory. The reader is sent back and forth in time chapter by chapter, lacking the whole 'picture' until the conclusion" (Berman 166). What is perhaps more important in this novel is the formation of Stephen's consciousness rather than the trajectory progress of his growth from childhood to adolescence, because the novel has a disjointed narrative style which shifts directly from his experience as an infant to his experience as a student in Clongowes Wood college and then shifts to the discussion of his folks in Christmas dinner. This narrative technique recounts discontinuous events which are the most important events in the formation of the young man to reach the artistic awareness.

The third person narration and interior monologue of Stephen takes the reader to Stephens' first year at Clongowes Wood College where, even after being accepted by his

colleagues, he is being bullied by a classmate called Wells. Wells asks him whether he kisses his mother before he goes to bed, Stephen answers “yes” and Wells makes fun of him in front of his classmates, then he answers “no”, but Wells continues to make fun of him. When everybody starts laughing, Stephen undergoes another continuous flow of thoughts in his mind, thinking what would be the right answer if both yes and no are not correct. The narrative then shifts backward to an incident when Wells shoulders him into a cold ditch, which makes him sick. Joyce uses a stream of consciousness in an effective way to express the thoughts of a wronged young student about death under the effect of fever when he writes a letter to his family informing them that he is sick:

How far away they were! There was cold sunlight outside the window. He wondered if he would die...All the fellows would be at the mass, dressed in black, all with sad faces. Wells too would be in a cope of black and gold and there would be tall yellow candles on the altar ....and he would be buried in the little graveyard of the community off the main avenue of limes. And Wells would be sorry then, and the bell would toll slowly (Joyce 20).

Once again, in a moment of minor epiphany, Stephen’s mind takes him from a moment of weakness and thoughts of death to a moment of deep awareness to the beauty and sadness in poetry. At moment of weakness, the artistic conscious of Stephen awakens. He finds himself automatically repeating a song that Brigid had taught him and thinking about the aesthetic beauty of this song:

Dindong! The castle bell! Farewel, my mother! Bury me in the old churchyard beside my eldest brother... How beautiful and sad that was! How beautiful the words were where they said Bury me in the old churchyard! A tremor passed over his body...He wanted to cry quietly but

not for himself: for the words, so beautiful and sad, like music. The bell!

The bell! Farewell! O farewell! (20)

Stephen once again, starts repeating words that rhymes “farewell” and “the bell”.

Aesthetics becomes his only refuge when his psyche is shaken. The artistic abilities and the process of formation into artistry feed up from moments of weakness like these. The free association of the stream of consciousness of Stephen in skeleton could be outlined as follows:

Hearing the laughter of his classmates

1. Wondering what would be the right answer
2. Wondering whether Wells kisses his mother or not
3. Thinking about Wells’ mother
4. Thinking of how much he hates Wells
5. Remembering that Wells shouldered him into a ditch
6. Once again, wondering whether kissing his mother is right or wrong
7. Remembering how his mother used to kiss his cheek and how it felt like
8. Wondering why people do that with their faces?

Looking at the sunlight outside the window

1. Thinking how far his family is
2. Wondering if he could die in that sunny morning
3. Thinking he might die before his mother comes
4. Thinking he would have a funeral
5. Thinking of all the people attending it wearing black suits and being sad
6. Thinking of Wells, and that he would attend his funeral

7. Remembering that Wells was the centre of attention but in his funeral no one would look at him
8. Thinking of how much sorry Wells would be for what he has done.
9. Imagining that a bell would toll slowly
10. Remembers a song Brigid taught him starts with Dindong! The castle bell
11. Thinking how beautiful and at the same time sad the song is
12. Repeating in his mind “The bell! Farewell!”

This outline shows the progression of Stephen’s free association. When Wells makes fun of his answer on whether he kisses his mother or not, wondering what a kiss is, he remembers that Wells shoulders him into a ditch and then thinks that the meaning of the kiss indicates the collision of the outer world with Stephen’s inner world. The external word and physical word serve as Stimuli to his inner world and lead to the awakening of his awareness to the physical act of kissing. Stephen thinks for the first time about the act of kissing that has been a habit in his subconscious. The kiss represents the evolution of his sexual awareness. However, when Stephen is sick and writing a letter to his mother, his free association leads him to think of a series of sequenced possibilities that would happen if he died and Wells attended his funeral. The free association ends in a lyrical poem that he learned. In another a moment of minor epiphany, Stephen at that moment only realises how beautiful and sad the lyrical poem is, which makes him want to cry. This poem gives him a sensational sense of beauty and sadness. It could be said that the formation of Stephen’s inner world feeds from actions and circumstances from his outer world. Although alienation is important for the artist to be outside the conventions and the society, his artistic, intellectual and religio-philosophical awakening come mostly from actions from the outer world that cause epiphanies.

It could be noticed that the evolution of the use of the stream of consciousness from the first chapter until the second chapter, go hand in hand with Stephen's maturity. The novel starts with a very simple interior monologue with fragmentation and loose grammar to match up with the young man's capacity of describing the world in simple vocabulary and fragmented sentences. Stephen's unique sense of observation distinguishes him from any ordinary child. He doesn't pay much attention to the outer world but he links the things that he hears to his aesthetic inner world. Very quickly, in the second half of the second page, the stream of consciousness shifts forward to take us to his first experience at school. Stephen's observation becomes clearer due to the fact that he becomes obsessed with religion. He feels like he is becoming more mature like an adult and more coherently aware of his surroundings. As his mind and observation gradually mature, Stephen's language becomes more unified and organised: the sentences become tighter and vocabulary becomes more precise. The stream of consciousness expresses more mature thoughts, although often wondering about things from his outer world and linking them to his inner world.

In the second chapter, Stephen becomes aware of the transformation that he is going through. He is in conflict with his childhood. Although he is still a teenager, he feels like childhood is far away behind him. He realises that he has already changed; "The memory of his childhood suddenly grew dim" (81). He also realises that he is isolated from others including his family, like when everybody are discussing politics in Christmas dinner; he declares to himself that he does not feel engaged with them. In the first chapter, Stephen is being alienated from the world and not being able to understand big ideas like politics and the universe bother him: "It pained him that he did not know well what politics meant and that he did not know where the universe ended" (14). However, in the second chapter, Stephen realises that whenever he tries to engage with

society he ends up being hurt and damaged. He realises that he feels happier that way: "He was alone. He was Happy and free..." (51). He also realises that it doesn't matter if he does not understand politics or where the universe ends, but what matters is to find his place in this universe. Stephen's family moves to Dublin and because of financial problems, Stephen no longer attends Clongowes Wood College and just like Joyce, he starts attending Belvedere College. He realises that "that he was different from the others" (81). By the end of the chapter, when he goes in a trip with his father to Cork, he realises that he is different from his father or anybody around him. He feels totally detached from his family, peers and society. His beliefs, his mentality and his characteristics were not clear to him when he was a child, but as his mind contemplates, he tends to feel more detached not only from society but also from his own family:

He saw clearly, too, his own futile isolation. He had not gone one step nearer the lives he had sought to approach nor bridged the restless shame and rancor that had divided him from mother and brother and sister. He felt that he was hardly of the one blood with them but stood rather in the mystical kinship of fosterage.... (86-87)

He is aware that he is in a moment of transformation from childhood to adolescence. He also realises that he cannot avoid the concept of lust: "Nothing stirred within his soul but a cold cruel and loveless lust. His childhood was dead or lost and with it his soul..." (84). Stephen could no longer resist his awakened sexual urges and starts frequenting prostitutes.

One of the characteristics of Joyce's use of stream of consciousness in this novel is the aspect of focalisation. The best example to illustrate the dynamics of focalisation is in the very beginning of the novel:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was down along the road met a nicens little boy named baby tuckoo ...His father told him that story: his father looked at him through a glass: he had a hairy face.  
(Joyce 3)

The Focalisation consists of two, the subject of focalisation, i.e. the Focaliser, and an object of focalisation, i.e. the focalised. In Joyce's narrative, Stephen, is both focalised and Focaliser. On one hand, Stephen as baby tuckoo, the hero of the story which is told by his father, is being focalised by his father who plays the role of Focaliser. On the other hand, Stephen is the subject of focalisation, i.e. the Focaliser, is observing (focalising) his father who is the object of focalisation in this case. Joyce intended to give Stephen a dual function as a main character and as a narrator at the end of the novel. Stephen is both a focaliser, as a protagonist who interacts with people and the world where he lives in, and as a focalised object, being focalised by the narrator and the reader through the use of stream of consciousness which allows the reader to observe the psychological and spiritual development of Stephen. That way, the reader knows how Stephen himself feels about his own thoughts, feelings, love, religion, sins, uncontrolled desires and artistic creativity. The type of focalisation in the novel, is a 'Fixed Internal Focalisation'. In the fixed type of Internal Focalisation, the events of the story are presented by one single character, who is Stephen in this novel.

The interior monologue is not highly used in Chapter 3 and Chapter 4. Stephen's thoughts are described to the reader through the use of the third person omniscient, except for some of the poetic verses that come through the narration so to give Stephen a moment of comfort or inspiration, mostly in a certain climax in the story. In chapter 5, the narration changes into the first person narrator as Stephen. It is when Stephen

becomes mature as he reaches the twentieth of his age, the narration shifts to the first person narrator at the end of the last chapter. The change of narration comes as Stephen's artistic creativity becomes clear to him. He decides to set himself free from the strains of society and becomes sure of the course of his life. He grows a passion for beauty, develops a sophisticated aesthetic theory and devotes his life for achieving it:

This hypothesis, Stephen repeated, is the other way out: that, though the same object may not seem beautiful to all people, all people who admire a beautiful object find in it certain relations which satisfy and coincide with the stages themselves of all aesthetic apprehension. These relations of the sensible, visible to you through one form and to me through another, must be therefore the necessary qualities of beauty. (186)

After realizing how different he is from everybody around him, Stephen realises that what people see beautiful is not necessarily beautiful to him and what they see ugly is not necessarily ugly to him. He decides to follow his own aesthetic tendency. He explains his aesthetic theory of what the necessary qualities of the beauty are.

#### **4.4. The Epiphany in the Novel**

Another stylistic technique that characterises Joyce's writing is the use of epiphany, a moment of sudden enlightenment and spiritual evolution caused by either an external power or an internal one. A description of the term "epiphany" can be found as Joyce describes it in the original work *Stephen Hero*, which became after editing and revising it, *A Portrait of the Artist as a Young Man*.

By an epiphany he [Stephen] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of Letters to record

these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments... This is the moment which I call epiphany. (qtd. in Michell 4)

It is a moment of an insight and a sudden illumination produced by external or internal arbitrary and trivial causes which leads to a better understanding to the character and to the world around him. Some critics consider epiphany as one of the most important characteristics of Joyce's style of writing. Scholes, for example, claims that "the term [epiphany] refers to an artistic device which can be traced throughout Joyce's work" (145). The overwhelming presence of epiphanies in Joyce's writing makes him one of the writers who are known for using it. In fact, Spencer claims that all of Joyce's prose except *Exile* is a work of epiphany (10-11). Because the most dominant themes in Joyce's novel is bildungsroman and the spiritual and artistic awakening, epiphany and stream of consciousness together make a perfect combination to depict the gradual evolution of Stephen's mind and consciousness. The focus of Joyce's *A portrait of the artist as a young man* is the formation and development of Stephen's mind and soul. The structure of the novel which is based on the interior monologue of Stephen and the epiphanies he experiences while growing up may make the reader share the change of Stephen toward religion, family and society.

Robert schools numbered thirty epiphanies in all the works of Joyce, among them at least twelve epiphanies in *A Portrait of the Artist as a Young Man*. The first and the original work *Stephen Hero* was a collection of seventy-one epiphanies according to Joyce, but only forty survived after editing and revising it to be spread in his literary works. *A Portrait* starts with the epiphany number one and ends with the epiphany number thirty of the overall number of the accounted epiphanies of Joyce (qtd. in Wolfreys 33). However, Morris Beja mentioned that the number of epiphanies Joyce used

were twenty-five, “thirteen in *Stephen Hero*, twelve in *the Portrait*, four even as late as *Ulysses* and one in *Finnegans Wake*” (30). The first eleven minor epiphanies in the novel prepare Stephen to the major epiphany at the end of the novel which represents his spiritual manifestation. Joyce ends each chapter of the novel with an epiphany that awakes Stephen’s manifested and repressed desires in his subconscious and changes his view toward his childhood, society, family, sexual desires, religion and art respectively.

In the first chapter, the childhood of Stephen is introduced through an interior monologue in which Stephen’s father tells the young Stephen a story, but his flow of thoughts and memories does not last for more than a page and half. The narrative shifts very quickly from his childhood to his experience at school. The young Stephen perceives the world through his four senses: smelling, touching, hearing and seeing. He seems to prefer his mother to his father since childhood. Through the use of stream of consciousness the reader shares the thoughts and feelings of Stephen, which seem to be fine until his first contact with people (his family) in the novel that leads him into a moment of minor epiphany. Right before that shift, Stephen lived his first dramatic epiphany in the novel:

The Vances lived in number seven. They had a different father and mother.

They were Eileen's father and mother. When they were grown up he was going to marry Eileen. He hid under the table. His mother said: “O, Stephen will apologise.” Dante said: “O, if not, the eagles will come and pull out his eyes.”

Pull out his eyes,

Apologise,

Apologise,

Pull out his eyes. (Joyce 4)

When he was a child, Stephen wanted to marry Eileen, who is a protestant and Stephen is a catholic. Stephen is unconscious about the political and religious ideologies in Ireland. He does not realise that it is a sort of a sin to ask for Eileen's hand for marriage even if it is a mere childhood fantasies. When Dante said, "will come and pull out his eyes", Stephen hides under the table feeling a kind of a threat but he could not help but notice that "apologise" and "pull out his eyes", go in a beautiful artistic harmony. He also learned that sudden natural and emotional feelings and expressions as his announcement to marry a little protestant girl is a moral sin which in turn would lead to decline of his moral reputation towards his family, Irish society and also religion. He realises that the disobedience of the Irish religious and ideological moral values will have major consequences: "the eagles will come and pull out his eyes". However, Stephen's attention was caught by the artistic and rhythmic tone of the artistic verses "Apologise", "pull out his eyes." Although he is frightened by the threat, he keeps on repeating those words as if he is throwing back the threat in a mocking tone. This unique reaction of Stephen towards society's censure which oppresses the outburst of his artistic emotions indicates to us how exceptional and different Stephen is from a normal child who would follow the main stream.

Nevertheless, this epiphany, like other minor epiphanies in this novel, is not yet complete. It will be complete at the end of novel with the combination of all the minor epiphanies. This latter would give the major epiphany a clearer meaning which assures Stephen that his artistic expression will lead to guilt, withdrawal and isolation. When you apply it to Joyce's life, as an autobiography and the fact that he lost his sight it will then make more sense and be complete. As Dorothy Ghent remarks in the extract below:

Minor epiphanies mark all the stages of Stephens understanding, as when the feel of Eileen's hand shows him what Tower of Ivory means, or as

when the word "Foetus," craved on the school desk, suddenly focuses for him in brute clarity his "monstrous way of life". Major epiphanies, occurring at the end of each chapter, mark the chief revelations of the nature of his environment and of his destiny in it. The epiphany is an image sensuously apprehended and emotionally vibrant, which communicates instantaneously the meaning of experience. It may contain a revelation of person's character, brief and fleeting, occurring by virtue of some physical trait in the person. (qtd. in Connolly 65)

Throughout the novel, Stephen faces many challenges like the economic crisis that he and his family must confront and which forces him to quit going to school. In the second chapter, before the start of the play which Stephen is involved in, he remembers the commands of his father to be a good gentleman and a good catholic, but those words seem to be now hollow to him. He performs the play, and he then leaves the stage and does not stop to talk to his father. Later on, Stephen goes with his father to the city of Cork. His father tells him stories about his friends and his father in a railway carriage, but Stephen feels bored and falls asleep. After spending the night in a hotel, Stephen and his father visit the father's medical school. Stephen finds a shocking word "Foetus" that is carved on the top of one of the desks of the anatomy theatre. Stephen had a moment of vision, which is considered as a moment of minor epiphany:

He read the word FOETUS cut several times in the dark stained wood. The sudden legend startled his blood: he seemed to feel the absent students of the college about him and to shrink from their company. A vision of...A broad-shouldered student with a moustache was cutting in the letters with a jack-knife, seriously. Other students stood or sat near him laughing at his handiwork... But the word and the vision capered before his eyes as he

walked back across the quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His monstrous reveries came thronging into his memory. They too had sprung up before him, suddenly and furiously, out of mere words. He had soon given in to them and allowed them to sweep across and abase his intellect, wondering always where they came from, from what den of monstrous images, and always weak and humble towards others, restless and sickened of himself when they had swept over him. (Joyce 79)

The word "Foetus" is symptomatic in the Lacanian sense. As a literal "stain" on the dark wood of the anatomy theatre desk, the word is both Stephen's personal symptom and the collective symptoms of his father's former colleague, and as such, it belongs to the (repressed and marginalised) realm of underground discourse. The word "Foetus" represents the manifested content in Stephen's subconscious, which is repressed by society and religion. Stephen's lack of self-authority and his repressed sexual desires come to hunt him through a vision of the word "foetus" on a dark wood:

He recalled his own equivocal position in Belvedere, a free boy, a leader afraid of his own authority, proud and sensitive and suspicious, battling against the squalor of his life and against the riot of his mind. The letters cut in the stained wood of the desk stared upon him, mocking his bodily weakness and futile enthusiasms and making him loathe himself.... (80)

The fact that Stephen experiences such anxieties while walking with his father brings him a deeper anxiety masked in his subconscious about his authority as a male artist. The fear of his desires and artistic indifferences is manifested in horrid vision of a womb or "Foetus". After they leave college, Stephen's father tells him to socialise with gentlemen.

Stephen feels ashamed of his alienation at first, but when he sees his father drinking and flirting with barmaids he feels ashamed of his father. He comes to another moment of epiphany in which he realises that he has changed and “his childhood was dead” (Joyce 84). He also realises how different he is from his family and his classmates: “He felt that he was hardly of the one blood with them” (87). That personal experience is a major epiphany in the development of his psyche. When seeing a prostitute in pink accosting him, he follows her and makes his first sexual intercourse with her.

Another example of epiphany occurs in chapter 3 when Stephen attends a class of mathematics but he is absent-minded, thinking about lunch at first, then about the pleasure he could have with money and at last ending up day dreaming about the prostitutes whom he visits. After the class Stephen sees a scroll hung on his wall testifying to his leadership in a society that is devoted to the blessing of Virgin Marry. Stephen is fond of Virgin Marry; she inspires him spiritually. He gladly reads a Latin passage dedicated to her without being bothered by his disposition after frequently visiting prostitutes: “It was when her names [Marry] were murmured softly by lips whereon there still lingered foul and shameful words, the savour itself of a lewd kiss” (93). Stephen has a very complicated relationship towards

women in this chapter. He is devoted to praising and blessing Virgin Marry because she represents a spiritual inspiration to him. On the other hand, he is also obsessed with visiting prostitutes. Stephen seems to seek refuge and comfort in women not as individuals but as representatives of a type. He seeks both of them in a moment of repression and alienation, like when he feels alienated from his father and family he seeks a prostitute, and when he is bullied and wronged by his classmates he seeks Marry. Marry represents to him the aesthetic beauty, the exotic and the poetic. He compares her to the morning star. However, he thinks of the lips which he uses to prise her as the same lips he

used to kiss a prostitute. Stephen starts to gradually feel worried about his sin. After thinking about the thoughts that he had in the morning, he realises that he commits more sins like lust, envy, greed and gluttony: “From the evil seed of lust all other deadly sins” (93). In a moment of epiphany that takes a whole chapter, Stephen’s life changes as he witnesses a religious triumph. After suffering from guilt and regret, he confesses his sins to a priest and applies a new strict system of religious decline to be redeemed from the torture of his conscience. He decides to become a priest.

The most important epiphany in the novel is in the end of chapter 4. As Stephen is walking back home, thinking about priesthood, he passes by a shrine to the Virgin Mary; however, he feels cold toward it. The protagonist senses that his name will bring him something promising. He feels as if he will soon start building new soul that belongs to him and not controlled by others. At that moment of spiritual enlightenment, he sees a beautiful girl wading in the sea and witnesses a moment of spiritual clarity and a sense of artistic vocation. He trusts the prophecy that his name holds to him. Stephen replaces the spiritual inspiration of Virgin Marry with this girl. He idealises her although he does not know her. Stephen considers it as an expression of communication between him and his own nature. He witnesses a moment of sudden change. After being on the verge of becoming a priest, his inner self influenced his decision and promises him an artistic life. His thoughts are then interrupted with a sight of beauty and youth that has consolidated the prophecy he has had. Stephen cries of joy: “Heavenly God! Cried Stephen’s soul, in an outburst of profane joy” (171). Stephen has rejected the priesthood but has by no means dispensed with broadly religious categories of experience. At the end of the fourth chapter, he takes a vow to become an artist and to follow his aesthetic theory to each philosophical aspect of beauty. Artistry becomes more like a vocation or state than a goal

to achieve, so that he can enjoy the sweetness of possessing it even before producing any artistic work.

#### **4.5. Conclusion**

*A Portrait of the Artist as a Young Man* is a Künstlerroman novel which traces the development of the young Stephen to be an artist. The evolution of Stephen from childhood to manhood is shaped by the use of stream of consciousness. Joyce's use of stream of consciousness in this novel is characterised by the balance between Stephen's evolution from childhood to manhood and the evolution of the language used to depict his interior monologue, starting off from a baby-like language in the first page to become artistic language full of poetic features. It is also characterised by shifting forward and backward through time and space, but the shift is in a short time zone that keeps the main chronically ordered events. A third characteristic is the aspect of focalisation. However, the stream of consciousness is not the only technique present in this novel; there are also the serial epiphanies. In fact, the two techniques go hand in hand to portray the psychological, spiritual and mental developments of the young artist and his flaws. Joyce's epiphanies in this novel are categorised into two types: major epiphanies and minor epiphanies. The minor epiphanies build for the major ones; however, all epiphanies in this novel are closely linked to one another and to the overall theme. Through the use of both, James Joyce succeeded in creating a novel that makes the reader shares thoughts, feelings and moments of spiritual enlightenment of a young man to be an artist.

## Chapter 5: General Conclusion

### 5.1 Introduction

Virginia Woolf and James Joyce are two modernist writers known for the use of Stream of Consciousness techniques to record the flow of thoughts, emotions, memories and feeling of characters in their novels. Woolf's *Mrs. Dalloway* and Joyce's *A Portrait of the Artist as a Young Man* might converge on some particular patterns concerning the use of the Stream of Consciousness technique and the relevant literary functions. However, the aforementioned novel might converge on other patterns and literary functions. Joyce in his first novel *A Portrait of the Artist as a Young man* employs his theory of Minor and Major Epiphanies to depict the psychological development of character certain moments of insight and disillusionment. This latter also might converge and diverge on what Woolf refers to as Moment of Being in her novel *Mrs. Dalloway*.

### 5.2 Overview of the Major Findings

This study is an attempt to investigate the use of the stream of consciousness technique by two prominent modernist writers James Joyce and Virginia Woolf in *Mrs. Dalloway* and *A Portrait of The Artist as a Young man* respectively. It also explores two other techniques, Joyce's epiphanies and Woolf's moment of being, which are regarded by some critics, partially similar and partially different. The effect of the former technique on the two latter techniques was also explained. Woolf's use of Stream of Consciousness in *Mrs. Dalloway* is characterised by the Free Indirect Discourse, Time and Space-montage and the author's guidance. Her writing is also distinguished by the concept of Moment of Being and Moment of Non-being. The literary functions that are achieved by the two latter techniques are: the creation of a sense of distance between the narrator and the character, the shifting back and forth in time and from a character to

another in space and the building around Clarissa's psyche through a sort of connection between characters. Joyce's use of Stream of Consciousness technique is characterised by the Interior Monologue, Time-montage and the evolution of language. His novel is characterised by the notion of major and minor epiphanies. The literary functions which are achieved by the use of these two techniques are: the representation of inner thoughts, feelings and psyche of Stephen Dedalus, shifting back and forth in time montage to mark the most important moment in his life which results on his major epiphany and developing a sort of harmony between the Künstlerroman theme and the evolution of language.

### 5.3 Convergence

Virginia Woolf and James Joyce are two modernist English and Irish writers who lived in the second half of the nineteenth century and the first half of the twentieth century. Both authors are known for their experimentation and innovation with theme and narrative style. Their experimentation with the Stream of Consciousness technique marks almost all their writing. Joyce's use of Stream of Consciousness technique in *A Portrait of the Artist as a Young Man* converges with Woolf's use of this technique in *Mrs. Dalloway* in several aspects.

First of all, in both novels, the narrative voice is the third person omniscient. *A Portrait of The Artist as a Young Man* shifts to the first person narrator only at the very end of the novel. Second, both authors used "Time-montage" to shift back and forth in time, from the present to the past and even to the imaginative future. This latter plays an important role in depicting the flow of memories and emotions. A Third characteristic that can be found in both author's use of this technique is the concept of Free Association. This concept is used by two authors to portray the association of thoughts in the mind of

characters and how these thoughts are stimulated by interior and exterior circumstances. Fourth, both novels embody the concept of internal focalisation to present the thoughts of the main characters. Last but not least, the two authors use the stream of consciousness technique to build around other techniques; for Joyce it is an epiphany and for Woolf it is a “Moment of Being”.

Joyce and Woolf in the aforementioned novels use two other techniques: “Moments of Being” and “Epiphanies”, which could converge in certain points. First of all, both techniques occur at a sudden moment that could mark the climax of the novel. Second, in both novels, both moments are stimulated by either external or internal factors. The third and the last convergence is that both “Moment of Being” and “Epiphany” are moment of insight, disillusionment and awareness that give the characters a clearer understanding to their situations.

#### **5.4 Divergence**

Despite some closeness in narrative style and themes, the two authors differ in the use of stream of consciousness. The noticed divergence in the use of this technique in this research can be summed up in seven points. First of all, despite the convergence in the use of focalisation, the type of focalisation differs. Joyce in his novel uses the fixed internal focalisation to depict the thoughts of and by one single character which is Stephen Dedalus, while, in *Mrs. Dalloway*, Woolf uses the “Variable” type of internal focalisation in which the events of the story are presented by different characters: Clarissa, Peter and Septimus. Third, Woolf in *Mrs. Dalloway* uses the Free Indirect Discourse through the use of the third person narrator indicating the direction of speech and thoughts, while Joyce, in *A Portrait of the Artist as a Young Man*, uses the Interior Monologue through the personal pronoun “I”. The stream of consciousness in *Mrs.*

*Dalloway* diverges on a fourth point, i.e. “the guidance of the author”. However, Joyce’s novel also diverges in another point which is the evolution of language used to present the stream of consciousness from childhood to maturity. Sixth, Woolf’s use of this technique correlates with her *In Medias Res* narration. The Free Indirect Discourse builds around it, shifting back and forth in time to complete the events of the story whereas Joyce’s use of the interior monologue centres on the theme of *Künstlerroman*. The last point is the extension of the free association of the thoughts of the protagonists in the two novels. Clarissa’s association of thoughts can cover the whole novel in which the story takes place in one day from morning until around 3 in the morning. Throughout her preparation to the party, the association of her thoughts is not interrupted until the very end of the novel, whereas in Joyce’s *A Portrait of the Artist as a Young Man*, Stephen’s free association covers few pages.

### **5.5 Future Perspective and Recommendations**

This research is a study of use of stream of consciousness technique, epiphanies and moment of being in two modernist novels by two different writers: one is Irish and the other is English. The different use of these techniques by the two authors, Joyce and Woolf, serve different literary functions and support different tendencies. Joyce’s novel tackles the issue of religion and the individual’s inner conflict between the sacred and secular. This can be found in another perspective in Woolf’s novel, in which she tackles the issue of mental illness and the conflict between the individual and the censor. This study might help and paves the way for a further doctoral research to study the technique of stream of consciousness in a rather exhaustively psychological perspective.

## 5.6 Conclusion

Virginia Woolf and James Joyce are two prominent modernist writers, who in *Mrs. Dalloway* and *A Portrait of the Artist as a Young Man* respectively, show great interest in the individual inner thoughts and psychological makeup. The two authors made great deal of experimentation in themes as well as narrative style, but most significantly on a certain stylistic technique that stamped their narrative style, i.e. stream of consciousness. This latter became one of the characteristics of modernism.

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